

# Committee Elections 2025

# Your Candidates

## CONTENTS:

Introduction by the General Secretary

Voting Instructions

Candidates' Election Statements

**VOTING DEADLINE:**  
**FRIDAY 4 JULY 2025 (12 NOON)**

REMEMBER YOU CAN VOTE ONLINE AT <https://hub.ukevote.uk/equity>



# Contents

<b>INTRODUCTION BY THE GENERAL SECRETARY</b>	Page 3
<b>VOTING INSTRUCTIONS</b>	Page 4
<b>INDUSTRIAL COMMITTEES</b>	
<b>AUDIO</b>	Page 5
<b>DANCE</b>	Page 10
<b>DIRECTORS AND DESIGNERS:</b>	
Directors (including fight directors)	Page 14
Set and/or costume designers	Page 17
<b>SCREEN AND NEW MEDIA ACTORS:</b>	
Actors	Page 19
Stunt performer/co-ordinator	Page 20
<b>SINGERS</b>	Page 27
<b>STAGE ACTORS</b>	Page 32
<b>STAGE MANAGEMENT</b>	Page 38
<b>VARIETY, CIRCUS AND ENTERTAINERS</b>	Page 42

<b>EQUALITIES COMMITTEES</b>	
<b>LESBIAN, GAY, BISEXUAL AND TRANSGENDER + (LGBT+):</b>	
Women	Page 47
Men	Page 49
Trans (including but not limited to transgender, non-binary, gender fluid, genderqueer and intersex)	Page 51
<b>DEAF AND DISABLED MEMBERS</b>	Page 54
<b>RACE EQUALITY</b>	Page 60
<b>WOMEN</b>	Page 64
<b>YOUNG MEMBERS</b>	Page 69
<b>NATIONAL COMMITTEES</b>	
<b>NORTHERN IRELAND</b>	Page 74
<b>SCOTLAND</b>	Page 78
<b>WALES</b>	Page 82
<b>UNCONTESTED RESULTS</b>	Page 86

# Welcome



## INTRODUCTION BY THE GENERAL SECRETARY

Dear Member,

There has never been a more important time to vote and engage with Equity’s committees. As a trades union, Equity must be focussed on our power: members in, and seeking work. We’re not merely a lobbying organisation, with aspirations and guidelines, but a powerful industrial trades union with the ability to make real change.

Whether you vote for every place, or just a few candidates in a couple of contests, help us ensure that the committees reflect your concerns at work by being part of this election. Tell other members you've voted, encourage them to do the same - strengthening turnout and democracy in our union is the job of every member. Just one encouragement to a fellow member makes a huge difference.

I’m incredibly proud to say that for the first time every single committee is contested. No matter whether it’s an industrial, equality, or national committee, the members you choose to elect will play a key role in shaping a progressive, inclusive, and radical course for our union.

Every industrial committee is responsible for negotiating and organising the union’s major collective agreements and areas of work. There are two committees dedicated to actors working on stage and on screen, and five committees (Audio, Dance, Directors & Designers, Singers, Stage Management) which all have authority to guide and settle negotiations either independently or jointly with other committees.

Our national committees in Northern Ireland, Scotland, and Wales also have authority to settle agreements where applicable – but critically to lend the voice of the nations to the industrial, organising, and campaigning strategy of the union.

Finally, our five equalities committees (Deaf & Disabled Members, LGBT+, Race Equality, Women, and Young Members) are there to ensure the input of members long under-represented in the industry to this industrial and campaigning activity of Equity – ensuring our structures look like the industry we aspire to create.

It is important that committees are accountable to you, the members who they serve. Please read the statements of candidates with care. It is no small thing to step up to support our union by standing for election, and both the statements from candidates, and members who have proposed and seconded them are important ways to understand the priorities of the incredible members who are standing.

To all artists: good work. To all workers: good art. And to all candidates: the best of luck.

**Paul W Fleming**  
**GENERAL SECRETARY**

# Voting Instructions

## YOU CAN VOTE ONLINE OR BY POST

### Online

To vote via the internet visit: <https://hub.ukevot.uk/equity>

- 1 Click the 'Vote' button.
- 2 Enter your Unique Security Code.
- 3 Follow the instructions on screen to find out more about the candidates and cast your vote.

Don't forget to vote before **FRIDAY 4 JULY 2025 (12 NOON).**



### By Post

- 1 Tear off your ballot paper and follow the instructions on how to vote.
- 2 Put your completed ballot paper into the pre-paid return envelope and seal it.

Make sure you post it so it arrives by **FRIDAY 4 JULY 2025 (12 NOON).**



#### PLEASE NOTE

This is a secret ballot. Equity has no access to your ballot paper or to information on how or whether you voted. Ballot papers returned to Equity instead of to UK Engage will not be included in the count.



### Holly Aird

**Supported by Larissa Murray and Gyuri Sarossy**

I am lucky enough to have had a long, successful, 30 year voice over career in TV and radio commercials, radio plays and narrating documentaries. Honing this craft requires real skill, timing, tonal versatility and courage, built upon over years of hard work, experience and challenges.

The industry I once knew is now barren and seemingly lawless! Professional artists, represented by reputable agents are being undercut by agent-less, non-professionals with a 'website'. Worse still, advertising agencies are now able to type in any timbre of voice into an AI generator and get a free download.

Over the next 2 years I would like to (passionately) work towards instilling stricter rules and regulations around agencies using genuine artists through their agents, and protecting their talents and contracts.

I don't yet have any experience working with Equity but I know what is happening is unjust, unfair and we need to fight!



### Deborah Balm

**Supported by Melanie Crawley and Esther Wane**

I am an Audiobook narrator of over 140 recorded books and I have been working in this industry since 2017. I would like to work towards having a better deal for narrators. Narrator's contributions should be recognised at least by having their name on the cover of every audiobook they solo or duet on. I would like to see audiobook vendors have narrator pages as well as author pages, we already know that many listeners often select their next listen based on the narrator rather than the author.

I feel strongly that SAG-AFTRA are able to negotiate better terms for US narrators but UK narrators are very much the poor cousins.

I would also like UK narrators to have some better and more recognised training options.



### Eilidh L Beaton

**Supported by Sophie Roberts and Kate Walsh**

I have been a voice actor and member of Equity for twenty years, specialising primarily in audiobooks, having narrated around 250. I have a wide breadth of knowledge, experience and know a lot of people in the voice industry. I am passionate about becoming a part of the Audio Equity Committee - mainly for audiobooks - to drive awareness and change. I love, and am effective at, talking to people, listening to challenges and finding solutions.

I will endeavour to help regulate pph rates for audiobooks, drive respect & show value for professional home recording booths that reduce costs for studios without losing quality, promote the power of the human voice and drive more shared preparation between authors, publishers, studios and narrators to streamline the process & prevent the pressure resting on the narrator's shoulders. The audiobook industry is constantly evolving and I would seek to highlight this and ring the changes.

# Audio



## Ian Billings

**Supported by Sean Connolly and Alison Belbin**

I'm Ian Billings I have been working as a voice actor (and writer) for number of years and I've been heard in numerous BBC radio and independent radio productions. With the shifting landscape of audio changing beyond recognition and non-broadcast audio and podcasts superseding BBC radio it is time to attempt to guarantee a constancy of pay and working conditions across all productions. It is vital to ensure non-broadcast have a relatable and agreed rate card with conditions which are both acceptable and fair. With connections in many areas of audio, both as writer and performer, I feel very well positioned to comment and contribute to the ongoing development of the sector. I also have extensive experience of the Society of Authors Script Writer's Group (in which we judge the Imison New Writer Award for the BBC Audio Awards) and I also sit on the Writer's Guild Audio committee.



## Sarah Cullum

**Supported by Sam Swann and Katherine Moran**

Alongside working as an actor, I have been working as an audiobook narrator and voiceover artist for 9 years. For the majority of that time I have been self represented. I've had to do a lot of figuring things out as I go, navigating contracts, fees and jobs by myself. Now, I've not always done so perfectly, and there is still a great deal I know I have to learn, but I feel that what I have learnt can make me a useful voice in making the audio world easier to navigate for the next generation of audiobook narrators, and those wishing to make a start. The audio world can be a lonely place, all of us working away in the booth, but in coming together with our collective knowledge we can take on the challenges in creating audio rate cards and of the encroaching face of AI.



## Elaine Duncan

**Supported by Colette Hart and Oonagh O'Flaherty**

I was first elected to the Audio Committee 2 years ago, and being on the committee during this time has been eye opening, I've learnt so much!

There have been highs, like attending 2024's Equity Conference in Birmingham where I felt I was working for the best interests of all Equity members, engaging with members at the open zoom meeting about proposed ILR rates - hearing other Audio Artists thoughts, and feeding that back, and most recently, being asked to be part of the Commercials Steering group.

Much progress has been made on the priorities set this committee term, a lot is moving in a positive direction. I would ask for your vote so I can continue to work on those priorities, build on the work that's been done to date and to continue represent the interests of all Audio Artists including those in Northern Ireland where I live.

# Audio



## Marcus Hutton

**Supported by Annette Rizzo and Michael Jibson**

It has been a privilege to Chair the Audio Committee for the last two years. We worked on rates guidance and have surveyed members. We successfully campaigned to keep long form Audio Drama at the BBC. Our campaigning on AI is more vital than ever, as our sector faces job losses. We have forged alliances inside Equity and with outside bodies to tackle the lack of collective bargaining agreements in Video Games and Advertising. Our industry is in flux, as big tech increasingly controls it. With your vote, I can continue working for change. IP, copyright and employment law, areas I am especially interested in, sit centre stage in our struggles in this era. Outside of Equity, fellow committee member Annette Rizzo and I host a podcast - The Last Human Voice, tackling AI and performer's IP in the creatives industries. Please have a listen.



## Michael Jibson

**Supported by Lesley Nicol and Bertie Carvel**

I'm standing for the Equity Audio Committee to fight for fair pay, industry standards, and the future of our profession. Despite healthy budgets in the audio industry, voice artists are increasingly underpaid and undervalued.

Rates are in freefall as companies prioritize cost-cutting over quality. We need enforceable minimums and firm restrictions to protect our wages and prevent exploitation. Usage payments must be safeguarded-buyouts cannot become the norm, especially in gaming and digital media, where our work fuels billion-dollar industries.

AI voice cloning threatens to erase jobs entirely. Without legal protections, producers will replicate voices instead of hiring real artists. We need watertight contracts and industry-wide agreements to protect our rights.

Equity must take a stronger stance. I will fight for accountability, fair pay, and safeguards against AI exploitation.

Vote for me, and let's protect the future of voice artists together.



## Leonor Lemee

**Supported by David John and Sam Swann**

I have been honoured to be vice-chair of this vibrant committee these two years and to serve as chair for the Equity For A Green New Deal network in 2024.

As a multilingual actor with 15 years experience in audio, I know many facets of the UK industry. I record for a wide range of projects, via top voice agents, smaller agencies or directly with producers, negotiating for myself.

I am passionate about bringing my diverse experience to continue building a union which is truly plugged into the different realities audio artists face and able to secure clear and fair terms for all voices.

The effort is well under way in Video Games and Commercials, two campaigns I contribute to.

For other sectors, our committee launched a survey gathering data which is helping to shape our strategy.

I am determined to finish what we started. Please consider voting for me.



# Audio



## Chloe Massey

**Supported by Maxine Peake and Sam Swann**

I've been an Equity member for fifteen years, working professionally as an actor on stage (Royal Exchange/Soho Theatre/Finborough) and screen (BBC/ITV/Channel 4/Sky), and as a voice artist in TV (BBC/ITV/Channel 4/National Geographic), cinema, radio, audiobooks, commercials, and corporate. I'm standing to continue the brilliant work of the committee in focusing on protections against AI, collective agreements for audiobooks and video games, residuals for audiobook artists, and of course, improving pay and conditions. The principles that matter most to me are representation for all, equality, solidarity, and fairness. I'm passionate, determined, and would love to bring my experience in political organising and mutual aid to trade union work - I'd be honoured to do this for Equity.



## Annette Rizzo

**Supported by Marcus Hutton and Louise Barrett**

Consent, control and compensation. Those three things are crucial as we respond to the rise of AI. Our legal rights to own our own voices and IP should be unquestionable.

We also need to take a strong lead in negotiations on Pay & Conditions in Games, Audiobooks and in Commercials - not just in Radio, but across all media and platforms.

A strong committee needs a diverse mix of voices, including the knowledge that comes with long experience. I believe that the value I can bring comes from more than 20 years in the industry as a (still) working VO and of the Union as a previous Committee member. This means participating directly in negotiations with employers, keeping up the pressure on Government to hear our collective Voice and ensuring that all action and information is shared as widely as possible inside and outside of our Union.



## Colin Ryan

**Supported by Wilf Scolding and Mark Takeshi Ota**

I'm an actor who has worked across theatre, television, and a wide range of voiceover work. I want to fight for fairer pay for voice actors - especially in video games and audiobooks. We're often asked to do more for less. The gaming industry is a multibillion-pound sector, yet the actors who contribute to its success are not being properly valued. That needs to change. I'm also committed to improving protections around vocal health. The vocal demands of recording games can be intense, and we need proper safeguards - and proper compensation - for the strain they put on our voices. I'm passionate, too, about protecting performers from the growing threats of AI, and about standing up for the rights and representation of marginalised people in our industry.

# Audio



## Alan Turkington

**Supported by David Menkin and Jessica Regan**

WORKING FOR BETTER PAY & CONDITIONS. WORKING FOR YOU.

Hello, I'm Alan and I'm standing for re-election to the Audio Committee.

I'm passionate about audio work, championing fellow audio artists and improving the way we work and are paid for it.

Over the past 2 years serving you on the Audio Committee, it has been gratifying to see how much influence we can have on making improvements in our field. I'm particularly proud of our work on the GAME ON campaign, publishing long-awaited recommended rates and best practice guidelines. If I'm fortunate enough to be reelected, I want to continue to keep up the pressure on the games industry to accept these as standard and will use my experience with this campaign and the data from our Big Audio Audit to improve pay in other fields eg audiobooks.

Let me put in the work to make working in audio better.



## Milo Twomey

**Supported by Amy Beth Hayes and Peter Bramhill**

There is a disaster unfolding in the Audio World. Pay rates are being slashed across the board and without government protection it's unclear what the impact of AI will be. Equity is the only organisation capable of fighting to protect our livelihoods. We need to engage with the membership, consult agents and where possible, push for collective agreements across the sector. Focus on progressing talks with the IPA. Time is running out, the next 2 years are crucial. We can change things together.



## Rebecca Yeo

**Supported by Tracy Wiles and Jane Jackson**

I'm a working actor and voice artist, actively engaged across narration, video games, animation and commercial work. Since joining Equity's Audio Committee in 2023, I've been proud to help push for fairer pay, stronger protections, and better representation and diversity across our sector — while also tackling emerging challenges like AI.

I'm keen to continue this work: raising awareness of our agreements, supporting fellow artists to advocate for themselves, and building real solidarity across our industry.

I bring energy, curiosity, and a collaborative spirit to everything I do — always seeking practical ways to drive meaningful, lasting change that reflects our evolving audio landscape and values every voice. #InclusiveAudioIndustry

# Dance



## Jenni Barbieri

**Supported by Marla King and Genevieve Say**

Jenni Barbieri was co-opted onto the Dance Committee one and a half years ago and is now standing for the '25 to '27 committee. My background is in contemporary dance and Argentine tango, working at home and internationally as a performer, teacher and choreographer. A long standing Equity member, I hope to give a voice to our dancer members in Wales. In Mid Wales, where I'm based, I'm involved with Impelo Dance, helping work for their new status and newly adapted studio. I campaign for better advocacy for dancers, empowering us to become activists, lobbying for vastly improved pay and working conditions. I hope to continue this work with the Dance Committee.



## Polly Bennett

**Supported by Ellen Kane and Sarah Perry**

I am a movement director and choreographer working across film, television and theatre (Elvis, The Crown, People Places and Things.) I led the charge for my peers to join Equity and created the Choreographers and Movement Directors Network in 2023. As Chair of the Network I have contributed to the PACT negotiations, organised training days, run the CMDN social media and liaised with staff/members. Having been routinely excluded from residual conversations and credit rolls myself, I am well-versed in the financial and professional problems movement people face. I believe we deserve parity with our creative counterparts so want to create and share resources about choreography and movement with the industry and the public. I want to standardise credit and conditions for our community and the dancers I work with. Having paved the way, it would be a privilege to officially drive this work forward-with a step ballchange and high kick!



## Sam Burkett

**Supported by Kajsa Sundström and Théia Maldoom**

I am a dancer, choreographer, and movement director with two terms on the Equity Dance Committee. I have been advocating for dance artists nationwide, especially those in precarious employment in the independent sector. My experience spans Scotland, the Northwest, Yorkshire, and London, giving me insight into the challenges faced by dance artists across the UK.

In the next two years, I aim to support those working on short-term, low-budget projects by collaborating with Equity to create new agreements for small-scale and short-term projects. As a freelance artist, I am committed to ensuring that dance artists are respected as workers and valued as artists. I want to help dance artists take advantage of union membership benefits and fight for a more inclusive, equitable environment for all dance artists. Additionally, I will focus on increasing union membership among dance artists, ensuring they have access to vital resources and support.

# Dance



## Richard Chappell

**Supported by Nues Gil Cortes and Ed Myhill**

I am a relentlessly passionate dance activist. If elected, I will campaign for change in the working conditions of freelance dance artists and full time company dancers through inclusive codes of conduct, robust safeguarding and accessible training in conflict resolution and pay negotiation. I am a freelance choreographer and artistic director, co-chair of a dance agency and a Clore Leadership Fellow. I will campaign for the UK's most financially privileged institutions to prioritise dance worker needs and for ethical practices to be essential for receiving public funding. I will draw from my diverse experiences to tackle the complexity of how Equity can support choreographers. I will campaign for consistent funding for dance and for dancer working conditions to be prioritised in government's Arts Council England review. I am dynamically solution focussed and a sensitive listener. I believe in a collective drive towards the industry becoming fairer, safer and more accessible.



## Xolani Crabtree

**Supported by Giselle Parker and Emily-Jane Boyle**

Hi!

My name is Xolani [Kol-Ah-Nee], and I am a movement artist based in Leeds.

I am a movement director, choreographer, performer, facilitator and I have had professional experiences in a variety of theatrical settings across Yorkshire and touring work. I hope to bring a unique perspective of being a movement director and choreographer to the committee. I aim to bring representation and a positive voice. I have been with Equity for 4 years.



## Christina Rebecca Gibbs

**Supported by Luke Murphy and Owen Morris**

As an active dancer in the freelance industry, I've experienced both the exciting opportunities and serious challenges that come with a career in dance. Having served on the Dance Committee last term, I was proud to be a voice for dancers, raising concerns around contract breaches and exploitation, and working to hold employers accountable.

I am passionate about continuing this work. Dancers' welfare is essential—fair pay, safe working conditions, and mental health support should be non-negotiable. I believe the Dance Committee plays a vital role in advocating for these standards and pushing for change.

I want all dancers to feel seen, heard, and supported. With experience across both classical ballet and commercial theatre, I bring a well-rounded understanding of the industry's demands, along with a strong network of peers who regularly share their concerns. I'm committed to representing them and continuing to drive real, tangible progress through this committee



# Dance



## Ellen Kane

**Supported by Del Mak and Struan Leslie**

I am a choreographer working between theatre and film.

I work on plays, musicals, and film. I feel like I am in a strong position to see the difficulties our sector faces and I also feel like I'm in a great position to be able to advocate for change.

I would love love to be a part of the movement that gives Dance, Choreography, and all things Movement a clear and very visible voice in our industry.

I am committed to the cause of change. So I hope this is a powerful asset to our union.

Ellen



## Molly McGibbon

**Supported by Kimberley Collins and Mikey Brett**

Former dancer, 10 years of experience in the dance industry. Through my career, I have actively worked to influence dance studios, agencies, and job opportunities to improve inclusion and diversity, specifically advocating for the correct and safe representation of the LGBTQIA+ community. Identifying as non-binary, I have consistently used my platform to push for better visibility and understanding within the industry.

I want to elevate my voice and make a tangible, positive change for my community.

I would bring a strong, authentic voice and lived experience to this committee, along with a large and engaged following from my work with my dance company, Unapologetic, a company dedicated to elevating the voices of underrepresented communities.

Not yet been directly involved with Equity or the broader trade union, my professional experience in advocacy and commitment to championing diversity, LGBTQIA+ rights within the dance industry closely align with the core values of Equity.



## Gareth Mole

**Supported by Yukiko Masui and Chihiro Kawasaki**

With over 20 years of professional experience in the dance world and a recent focus on choreography and movement direction in opera, I bring a deep understanding of our industry's evolving needs. As a former member and Chair of the Equity Dance Committee (2015–2019), I contributed to impactful campaigns and successfully presented motions that were passed unanimously at conference. I am now seeking to return to the committee to once again offer my time, insight, and dedication. Over the next two years, I aim to help shape a more sustainable and equitable environment for dancers and choreographers. My priorities include tackling the ongoing decline in arts funding across the UK and addressing the barriers facing artists working within the EU, particularly in relation to visa restrictions. I believe strongly in collective advocacy and would be honoured to represent our community as we work toward meaningful change together.

# Dance



## Stephen Moynihan

**Supported by Ayse Tashkiran and Polly Bennett**

With over 20 years in the industry, first as a dancer with choreographers like Akram Khan, and now as a choreographer and movement director on productions like Ted Lasso and House of the Dragon. I know my experience can represent dancers and creatives, especially in this time of financial crisis.

I'm passionate about improving pay, conditions, and recognition for all movement artists across stage and screen. I advocate for fair contracts and industry standards that reflect the value of our work, ensuring we're represented, respected, and given a rightful seat at the table.

As part of the LGBTQIA community, I know the importance of every voice being heard, not just a few. As an Equity member for 11 years and part of the Choreographers & Movement Directors Network steering group, I understand how to work with the union to best represent those who see the Dance Committee as their advocate.



## Giselle Parker

**Supported by Sarah Perry and Del Mak**

I have over 25 years of experience in dance including performing, teaching, and choreographing across a variety of sectors. For the past decade I've had the privilege of working alongside Dame Darcey Bussell to establish a charity that brings the joy of dance to primary schools across the UK and internationally.

I am committed to using the skills I have developed over the years to serve as a voice and advocate for individuals throughout the dance industry.

With a background that bridges both the corporate and creative worlds, I offer a unique blend of business insight and artistic expertise. I'm passionate about using this combination to drive meaningful change and deliver lasting results.

As a dedicated Equity member for over 20 years and a member of the Choreographers and Movement Directors Network, I am eager to take a more active role in shaping the future of our industry.



## Sarah Perry

**Supported by Polly Bennett and Del Mak**

An Equity member for 30 years, I've worked as a Movement Director and Choreographer across Film, Television, Animation and large-scale immersive projects including *The Salt Path*, *His Dark Materials* and *Harry Potter: Ministry of Magic* at Universal Epic Universe. I understand the challenges our sector faces and believe minimum terms must be upheld, not left to production discretion.

I founded Shapes in Motion and its podcast to amplify and support movement creatives across disciplines. Advocacy, visibility and recognition are central to my work.

Movement Directors and Choreographers have long lacked equal credit and pay. Change begins with industry-wide recognition and understanding of our roles, providing leverage to push for equity.

As a core CMDN member, I'm working with Equity and PACT to drive change in recognition, contracts and collective bargaining. I stand for the Dance Committee to continue advocating for our community, amplifying voices and supporting the work we do.

# Directors and Designers

Directors (inc. Fight Directors)



**Charlotte Emma**

**Supported by Kerry Kyriacos Michael and Zoe Spurr**

AKA Charlotte Peters. It's been a privilege to step up as committee co-chair, working to raise the profile of directors and designers within Equity through a successful ARC motion, new workplace materials, and an improved online presence that's helped increase membership. We've held open meetings, created Fringe Agreements, clarified job descriptions, and strengthened our connections within and beyond the union.

My 17-year career spans West End and touring shows like An Inspector Calls and War Horse, midscale regional work, Fringe, panto, and assistant, resident and associate roles, giving me a wide understanding of the industry.

As a working parent, I want to improve job-share options in creative roles. Being Neurodiverse, I'm committed to bettering access and safe spaces for creatives, performers and stage management, especially from marginalised communities.

With less work than ever being made, I want to support grassroots action to ensure creativity isn't just for the privileged few.



**Laura Jury**

**Supported by Aisling Gallagher and Zoe Spurr**

I have been involved in regional theatre in the southwest since 1996, as a performer, and since 2000 as a director, and have been a member of the Equity Directors & Designers committee since 2021. I work from the point of view and lived experiences of a regional creative, which can be a different experience to those in the urban/ London areas. I feel it is critical to have a balance of voices with different experiences, to fairly represent the huge diversity of Equity's membership. I am currently working with the committee on increasing awareness of safety in rural & nontraditional spaces. I also feel diversity of all kinds needs to be represented, in working towards equal treatment, respect and representation in the industry and with external organisations & bodies with whom we work, and that while many positive changes are taking place, there is still much to be done.



**Patsy Montgomery-Hughes**

**Supported by Stephen Beggs and Chris Robinson**

I have worked professionally as a Theatre Director for numerous Theatre Companies across the UK since graduating with a BA (hons ) in Drama in 2007. My route to directing comprised of a vast amount of assistant and associate directing engagements working with many different types of directors. In my current Artistic Director role, I work with both new and established directors - supporting them on their own professional career route.

I'm fully aware of Directors' difficulties when carving their path and in the next two years, I am committed to learning new and sharing current strategies and services to signpost to early career Directors. Directing can be a lonely position and it is my aim to encourage and promote a supportive community where insights can be shared. I currently sit on the Equity Northern Ireland Committee, have previously sat on the NI General branch as secretary and am an active member.

# Directors and Designers

Directors (inc. Fight Directors)



**Anna Morrissey**

**Supported by Alison Sutcliffe and Dan Ayling**

I am director working in theatre and opera. I want to fight for better recognition and better fees for all directors. Enormous time, energy and care goes into preparing a production. Much of this work is unrecognised and not fairly remunerated. A director has to be involved in all aspects of the production from casting, design, marketing, budgeting, rehearsal scheduling, liaising with the creative team, dramaturgy, script development, welfare and anything else the production needs. I will represent the views and needs of directors and campaign for this work to be properly paid for and recognised in the contract. I have experience across opera and theatre that ranges from fringe, festival and large established National Portfolio Organisations. I believe I can fully represent a range of views and experiences and bring energy and passion to this committee.



**Jonathan Rainey Reid**

**Supported by Lu Herbert and Cory Shipp**

I'm standing for the Directors and Designers committee to stand up for assistants and associates across all disciplines and performances. After bringing (and passing) a motion as inaugural vice-chair of the Student Deputies Committee to review and examine how best Equity can serve it's early career members, I want to continue this by prioritising the protections and support needed for assistants, associates, residents and the like across directing and design departments in theatre and especially opera.



**William Spencer**

**Supported by Simon Hardwick and Suzie Curran**

I am standing for election to represent Directors because I believe passionately in protecting the space for brave, thoughtful artistic exploration. As a director and choreographer working across commercial and subsidised sectors, I have led projects at The Young Vic, Guildhall, and Hope Mill Theatre.

Over the next two years, I want to advocate for directors creating nuanced, challenging work — ensuring we are supported to approach complex subject matter with care, professionalism, and freedom. I believe in fostering rehearsal rooms where exploration is encouraged and where respect, artistic integrity, and collaboration are at the heart of the process.

I am committed to working with members to create clear, supportive guidelines, building on my previous experience developing practical frameworks in professional rehearsal environments. I am passionate about justice, fair treatment, and good working conditions, and I want to help ensure directors are empowered and protected to do their best work.



# Directors and Designers

Directors (inc. Fight Directors)



## Jack Stockdale

**Supported by Andrew Ashenden and Duncan Woodruff**

I have served on the Directors and Designers committee for the past term, and have acted as a voice for the Fight Director Register. I have made progress for the register in my time so far, including bringing a fight & stunt specific motion to conference from the D&D committee. I believe that my continued presence on the committee would both continue the work that is in motion, and push for other essential updates - particularly in our fight register's public facing identity and availability of information for both members and organisations.



## Ché Walker

**Supported by Kerry Kyriacos Michael and Femi Elufowoju jr**

After thirty years of fighting for equality, we still have hard work to do. I promise to work hard.



## Duncan Woodruff

**Supported by Andrew Ashenden and Jack Stockdale**

I am an actor, Equity-Registered Fight Director, Stage Combat instructor with the Examination board "Actors Combat Theatrical Training" (ACTT), and have been a proud member of Equity for 13 years.

I'm keen to raise the profile, understanding, and importance of professional Theatrical Combat within both Equity and the wider industry, and promote the standards and safety protocols which are vital to our work. I particularly desire to increase this awareness among Theatres and companies in the UK.

As the Training Officer (and examiner) for ACTT, my experience in its administration and creation of its Training Syllabus are skills I am very happy to share.

It is a pleasure to be an active member of my local Branch (Kent), and more recently I joined the committee to help maintain our place in the region. With a niche knowledge, I'm sure I can provide more for Equity in this role.

# Directors and Designers

Set and/or Costume Designers



## Anna Fleischle

**Supported by Max Jones and Robbie Butler**

I've worked as a set and costume designer for 30 years, primarily in the UK but also internationally. I've built my career gradually—from fringe to regional, subsidised, and commercial venues—gaining deep insight into all areas of the industry. As a migrant with no network or allies, my journey was often isolating, made harder by the gender discrimination I faced after becoming a parent. That experience gave me the resolve I carry today: a determination to fight for meaningful change. My career finally took off in my 40s, and I now work across leading venues in the UK and globally. I had promised myself that if I made it, I would advocate for others. I've honoured that ever since—more publicly though my work with SceneChange. With a strong platform now, I'm committed to speaking up for freelance creatives and those facing the same barriers I once did.



## Max Jones

**Supported by Louie Whitmore and Anna Fleischle**

I am a Bristol born, London based Theatre Production, Set and Costume Designer and have been practicing across the UK and abroad for the last 24 years.

Sustaining this freelance career continues to be a real challenge financially. Over the last decade, working in collaboration with Equity, SBTD and SCENE/CHANGE, I have tried to help raise awareness of the difficulties faced by theatre designers in the UK regarding appallingly low pay and subsequent lack of career sustainability and diversity within our profession(s).

Equity is currently mid-negotiation of the existing UK Theatre/SOLT/ITC Designers Agreements and reforms to current minimums. This is a very critical period for freelance theatre creative teams moving forward, and I would like to continue supporting all efforts to improve terms and conditions for my profession(s) (both separate disciplines of Set and Costume Design) which remain in a state of crisis.

PLEASE TURN OVER

# Directors and Designers

Set and/or Costume Designers



**Lee Newby**  
**Supported by Jamie Platt and Zoe Spurr**

I have worked as a freelance theatre design since 2011, and as associate to other established designers, gaining over a decade's worth of experience on a wide range of productions across the industry. My experience provides an understanding of many scenarios that are faced by both established and emerging artists today, and having taken keen interest in Equity movements and added my voice to many Director and Designer forums, I feel it would be a great time to stand for this committee. I want to continue the work already carried out by previous Equity committees; to further push for a greater understanding and acceptance of the role of creative disciplines, including the level of commitment required to fulfil a role, and for higher creative fees, ensuring that artists receive pay that reflects the value of their work, especially in a time of financial hardship for the theatre sector



**Cory Shipp**  
**Supported by Jonathan Rainey Reid and Louie Whitemore**

I have served this committee now for the last two terms and it never ceases to amaze me how much work there is still to be done, and I want to be a part of that.

As negotiations ramp up for designers at my career level, I feel I am now a really useful voice to fight for us - our time has come to be heard. It is so important that the hard work we have done and negotiated for on West End contracts feeds down to the agreements below that and having worked on some of those higher negotiations with the other incredible committee members I want to put that experience to use on these. In these economic times and challenging theatrical landscapes it's important designers across the WHOLE industry feel that Equity works for them and that can only be done with some of them on the committee.

# Screen and New Media Actors

Stunt Performer / Co-ordinator



**Jason Curle**  
**Supported by Hasit Savani and Lukaz Leong**

I bring over 10 years of experience as a working stuntman, which has given me a thorough understanding of the unique challenges and opportunities in our industry. As a committee member of the BSR and a participant on the Equity working party involved in the ongoing PACT negotiations, I have gained invaluable insight into the agreements, rates, and working conditions that shape our work environment.

In the next two years, I am committed to advising and assisting Equity by offering the perspective of an experienced stuntman, particularly in matters related to rates and working conditions. My passion for the stunt world, combined with my in-depth industry knowledge, positions me to make a significant and positive contribution to this committee.



**Mark Johnston**  
**Supported by Chris Wolff and Ross Townsend-Green**

I was proud to have been voted in to this role last time. So a thanks to all that voted last time.

I have 20 years experience in the stunt industry.

With the changes in the stunt industry over the years. I feel it is important that whoever wins the vote should be able to be approached by anyone in our industry without bias. In my time in this role last time, I was there for all who needed me to be their conduit to bring their concerns to Equity.

In a splintered and sometimes unaccepting part of the film industry, I believe we should be fostering more of a future of communication, discussion, collaboration and acceptance. There is no place in our industry for derision or any other poor, unprofessional behaviour.

It's time for more communication and to move our corner of the industry forward. Let's do it!



# Screen and New Media Actors



## Will Attenborough

**Supported by Juliet Stevenson and Enyi Okoronkwo**

As co-founder of the Green Rider campaign, I’ve spent these past 2 years on the Committee making our TV & film sets cleaner, greener and fairer. After the devastation of the LA fires, I’m running again to ensure our industry takes bold action on climate change.

Last year, I worked with members, the BBC & Sky to trial the Green Rider across 5 major TV series, reducing carbon pollution by 80% in some cases. I’ve since been negotiating our new agreement with the producers’ association (PACT) to make pollution and waste-free sets the norm.

Meanwhile, I successfully led our pension scheme out of investments in fossil fuels, and into a brand new, sustainable fund. And at no extra cost to us!

I'm determined to protect our industry from climate change and the greed of AI companies. We all deserve clean air to breathe and a safe future to work in.



## Bill Blackwood

**Supported by Martelle Edinborough and Philippa Cole**

As an actor with over a decade of experience in film, television, and theatre, I understand the challenges performers face.

I’ve worked across major platforms, including Netflix, BBC, ITV, Channel 4, and Sky. Before joining Equity, I delivered Equality, Diversity, and Human Rights training and consultancy to public sector organisations, including Central Government.

I’m committed to improving working conditions, representation, and protections for all performers.

Over the next two years, I want to push for fairer pay, stronger protections from AI, and better access to opportunities in screen and new media. My industry experience, advocacy skills, and background in equality and diversity make me a strong voice for this committee.

An Equity member for 10 years, I’ve actively supported campaigns for fair pay, performers’ rights, and workplace protections. I’m passionate about meaningful change, ensuring all performers are valued and safeguarded in an evolving industry.



## Ian Bonar

**Supported by Geraldine James and Sam Swann**

- 20 years working consistently in Television, Studio & Independent Film, and Commercials
- Serious understanding of contracts and how producers can seek to undermine them
- Want to empower members to organise effectively on set so they are represented and protected - it is far too common that we find ourselves feeling isolated and without a collective voice.
- Passionate about ensuring the wins we get in PACT negotiations are upheld and continue to improve
- Already active within Equity and have attended numerous training days over recent years
- Committed to engaging with the Green Rider campaign
- Experience as Equity Theatre Dep.
- Experienced political campaigner
- Previous Chair of Residents Association where I successfully represented hundreds of leaseholders at Tribunal

I think it's vital this committee continues to be made up of informed, passionate members who are engaged regularly on Screen and New Media contracts. I'll work hard for you, and ask for your vote!  
Ian.

# Screen and New Media Actors



## Laurence Bouvard

**Supported by David John and Nick Fletcher**

Equity member since 1989. Screen & New Media Committee 2013-present, Chair 2015-present, Vice Chair 2013-2015; Audio Councillor 2012-2014; Audio Committee 2003-2015; Games Working Party; Self-Taping Working Party. As current SNMAC Chair, I am proud of what we’ve accomplished these past two years, including releasing the first ever Equity games rates, challenging PACT about selftaping issues, and pushing back against AI. I’ve spoken to Parliament and the media on a regular basis about what society stands to lose if artists’ rights aren’t safeguarded from the tech companies’ data grab, but the fight is far from over. Between big tech and the economic crisis, our livelihoods are on the line as never before. If re-elected, I want to carry on battling for members’ jobs, fighting for our work to be fully recognized, properly remunerated, and fiercely protected from those who see it as nothing but data for the taking.



## Leah Brotherhead

**Supported by Adeel Akhtar and Sam Swann**

I’ve worked as an actor for 15 years, with TV credits including *Hullraisers* (Channel 4) and *Zomboat!* (ITV). I’m standing to give a voice to all actors, particularly those living outside of London. Having moved away from the capital six years ago, I’ve seen firsthand how location can impact access to work. The industry is still too London-centric, and with the cost-of-living crisis, the challenges for all performers are growing. I want to advocate for better resources and opportunities for actors across the UK, regardless of where they live. I’m passionate, grounded, and not afraid to speak up. I’m ready to represent and fight for a more inclusive, balanced industry where all actors have the chance to succeed and thrive.



## Jo Cameron Brown

**Supported by Celia Imrie and Mary Roscoe**

Equity activist for more years than I care to recall, including 1st chair of the Screen committee. Activism, resistance, strong negotiating, pro-active campaigning, all are the way forward. The Screen Actors Committee has been busier than ever, tackling the increasingly complicated challenges we face in this ever more complex, often cowboy industry. Eg

- \*New Pact negotiations (you will be emailed for your vote about this soon)
- \*Updated and amended self-tape guidelines
- \*Fighting for fair wages and conditions in the Games Industry, which has profits in excess of film/tv together
- \*Negotiating with Commercials producers for 1st time in 25 years
- \*And crucially the AI fight: data mining, voice scraping, AI generated creative content to be outlawed , we need personal copyright of our image and voice.

I bring strong experiential knowledge, continuity, dedication, and I hope, a sense of humour. Please vote, to allow us to carry on this vital work.



# Screen and New Media Actors



## Bertie Carvel

**Supported by Chipo Chung and Nick Fletcher**

It doesn't have to be this way.

Give me your vote and I'll stand up for:

- a fairer dividend for jobbing actors, through improved secondary payments
- an end to unfair restrictive practices through the use of "special stips"
- protections regarding the use of AI and digital replication
- hair and makeup provision for all ethnicities and cultures
- a better deal for voiceover artists (who are being grossly exploited in an expanding market)
- dignity in the casting process

The PACT/Equity Agreement that forms the basis for most contracts in this sector is being renegotiated NOW and it's more important than ever that we take a robust position, to defend our livelihoods, as well as our dignity.

Get ready. You'll need to stand up too.



## Michael Curran-Dorsano

**Supported by Amanda Doherty and Mary O'Loan**

As an American, European citizen and UK resident I've had the privilege of working in all three industries, working extensively on both big and low budget film & TV, including 5 seasons on TNT's The Last Ship. A proud SAGAFTRA, AEA, Irish Equity and Equity UK member I can bring a unique, international perspective to the ongoing PACT negotiations as well addressing ongoing concerns regarding working conditions here in NI. Passionate about energizing native film/TV production as well, I have experience as a producer, director, and community organizer, fully sensitive to the obstacles many independent producers face. Having worked with machine learning, VR/AR, mocap, I've learned its imperative Equity sets a strong precedent around these potentially destructive emerging technologies. I would be honored to help fortify and position our union as we navigate the increasingly volatile seas of the ever-expanding, technologically advancing, globalized film and TV industry.



## Edward Davis

**Supported by Sam Swann and Aimee Lou-Wood**

As an actor working on major UK and US productions I'm well-placed to report back on issues facing members on and off set - the existential threat of AI, the prioritisation of confidentiality over communication, the corner-cutting ubiquity of self-tapes - and the gross environmental impact of our industry.

As a member of the Equity Green New Deal network I recently helmed a campaign encouraging a top UK agency to cut ties with a bank funding climate destruction and warmongering. This gave me a sobering insight into just how difficult greening our industry will be, but strengthened my determination to keep fighting.

I want to help build on the committee's Green Rider and self-tape triumphs. We must prevent the erosion of pay, protections and job security, stem the increasing mechanisation of our industry, and keep our labour from lining the pockets of billionaire stakeholders fuelling environmental and humanitarian disaster.

IG: @edwardbdavis

# Screen and New Media Actors



## Kriss Dosanjh

**Supported by Robert Hands and Nicky Goldie**

I am grateful for the opportunity of working as a jobbing actor across all platforms.

I see the good work Equity is doing, due to members giving back - time, knowledge and sharing their experiences. I have also noticed Equity's shortcomings.

Along with many years of employment & experience in the profession, I have previously sat on the New Screen & Media Committee, volunteered as an equality & diversity representative for Equity and I support my local branch.

My involvement in developing self tape guidelines tells me this work is not completed. We shouldn't have to struggle this hard to gain respect for actors.

I recognise the disparity of opportunities & treatment. Less opportunities since Doctors & Holby have gone - A valuable training ground for the industry.

Should you support me, I would be delighted to serve on this committee to the best of my ability.



## Jess-Luisa Flynn

**Supported by Orlando Seale and Grahame Fox**

Hello!

I'm Jessie-Lu, an actor, theatre maker, and activist from London.

I currently serve on the Deaf and Disabled Members Committee, representing as a neurodivergent person with ADHD, through which I've learned a great deal about Equity. I'm also part of the Self Tape Working Group, negotiating with PACT to make self-taping rules fairer.

I regularly collaborate with activist groups like Led By Donkeys, using creative activism to expose social injustice and corruption.

In the last year on screen I've played a pirate in the BBC's 'Odd Squad', starred in a Fontaines D.C. music video, and appeared in several ads.

I'm passionate about pushing for actors' rights in screen and media, ensuring we retain our agency in an ever-changing technological landscape, that we are paid fairly and treated with integrity.

I'd love the opportunity to represent us and believe I have the energy and creativity to serve effectively.

Thank you!



## Tallulah Greive

**Supported by Abigail Lawrie and Sam Swann**

I'm standing for the committee as a queer and neurodiverse member with a fourteen year career, who began working on screen as a child actor. I want to continue the committee's fantastic work on the new PACT agreements, but more personally: I will work towards making access co-ordinators commonplace, increase Equity deps presence on sets, and to support the extraordinary work that members are doing on the Green Rider. As a former child actor, I will work with the committee to make sets safer places, tackling bullying and harassment, rewriting toxic dynamics to move towards workplaces that are enriching and creative, but above all, safe. I've been an active London Renters Union member for four years, and have seen a branch build from four people on zoom, to hundreds of people all fighting for each other; I feel that same solidarity in Equity, and I believe that we will win.

# Screen and New Media Actors



## Todd Kramer

**Supported by Laurence Bouvard and Lynda Rooke**

As a British-American actor working over 30 years across the U.S., EU, and UK, I've seen firsthand how actors' rights, casting conditions, and pay standards vary across markets. I'm passionate about unions and committed to strengthening Equity's role in protecting and empowering performers in the evolving world of screen and new media.

I'm particularly invested in strengthening our hand in PACT negotiations — we need fairer self-tape conditions, clearer casting expectations, and better enforcement of the protections we already have. As an acting coach and certified mediator, I believe I also bring the ability to listen, advocate, and find solutions, even when perspectives differ.

I also host The Offstage Acting Podcast, where I interview actors and industry professionals to inform, inspire, and support our community. I believe in using my voice to lift others — and I'd be honoured to use it now to represent us on this committee.



## Hywel Morgan

**Supported by Bertie Carvel and Ian McKellen**

Standing for a second term. Equity Councillor and one of eight members taking Spotlight to court this year.

In my first term I established the Supporting Artists Network, negotiated with employers to include improved terms on self taping in our industrial agreements and ,as part of Equity For A Green New Deal team (@equity4GND) made the Green Rider Union policy (<https://www.green-rider.org/>)

After 9 months, negotiations with PACT have ground to a halt. Netflix, Disney, Apple, Amazon and all the Independent Production companies are yet to respond to our demands.

We want above SAG/AFTRA payraises, AI clauses guaranteeing the right to consent, deletion and residual payments for commercially successful productions.

We need to be strike ready if they don't agree.

As part of the team that negotiated the #StandUpFor17 negotiations in the West End, I will fight to get the best result for all of us working on screen.



## Enyi Okoronkwo

**Supported by Paapa Essiedu and Anjli Mohindra**

I ran for this committee in the previous election as it was clear that - with the acceleration of AI's intergration into media, momentum of and support for the Green Rider and the almost unanimous frustration around self tapes - our upcoming negotiations with PACT were going to be pivotal in advocating for material change on these fronts.

Having been the vice-chair of the YMC before this I can cautiously say that my experience may be just about catching up with my enthusiasm.

But truthfully it has been a frustrating term for us as PACT have been so slow to respond in our negotiations and I would go as far as to say we haven't really started to understand where our biggest fights lie going forward.

I am running to continue the work we have started in negotiations - with the experience I now hold from being on the committee.

# Screen and New Media Actors



## Chris Robinson

**Supported by Lynda Rooke and Roisin Gallagher**

I have been a jobbing actor for twenty years. I've been at the top and at the bottom of call sheets so I have a varied experience of life on set and knowledge of the different issues that each of those positions can bring.

With the ongoing PACT negotiations, I want to help shape our future. Firmer rules for self taping, AI protections and Equity Deps on all sets so that we can make sure that EVERY worker has the support to do their work with dignity and respect.

I am based in Belfast and will be a regional voice on the committee, helping to ensure that no matter where you work your issues will be heard.

I am Chair of Lagan & East Branch and I am an active member of the Film and TV Network. I have marched, lobbied and petitioned. I will fight for you.



## Danusia Samal

**Supported by Martina Laird and Tamsin Greig**

In my 2 years on the Equity Screen & New Media Committee, I have worked hard to make our industry greener - and fairer! With a dual role as co-founder of the Green Rider campaign ([www.green-rider.org](http://www.green-rider.org)) I am in negotiations with Equity and PACT to get green clauses into standard contracts with producers, making sure the changes made are about improving ALL our working conditions and reducing our industry's impact on the planet. If elected again, I will be able to continue this valuable work, as well as supporting the committee to fight for members in the many challenges we face: Be it the rise of AI, fair pay for voice actors, or protecting groups that are under threat, there's lots to be done. And I'm excited to keep working with members to achieve it!



## Bert Seymour

**Supported by Sam Swann and Malcolm Sinclair**

I am a young (ish!) actor with a fair bit of experience working on screen over the last 5 or so years. I'm also a big film/tv industry nerd and am very interested/ worried/ excited about the current landscape and challenges to come. These are wild times and i'm keen to do everything I can to help out, so it's my first time standing for an Equity role!



# Screen and New Media Actors



## Cara Theobald

**Supported by Paapa Essiedu and Nadia Albina**

I've been working as an actor in film and TV for 15 years on productions such as Downton Abbey (ITV), Crazyhead (Netflix), Boarders (BBC) with experience in independent film productions as well as big studios and streamers.

We're at a pivotal moment for both our industry and our union, and I believe my experience and enthusiasm will be a valuable addition to the Screen and New Media Committee.

I want to increase engagement with members on sets, empowering us to have a more powerful voice in our workplaces, fostering more brilliant work and activism by members such as the Green Rider. I've been involved with discussions in recent months regarding the new PACT agreement and I would love to continue working closely with members and Equity staff as we enter into negotiations on a new collective agreement, making vital progress with our pay and conditions, especially residuals and AI provisions.



## John Paul Wagner

**Supported by Riley Neldam and Thom Petty**

I'm an experienced screen actor. I've professionally completed 1 Feature, 2 TV Shows, 3 Commercials, 3 Corporates/Industrials, and 1 Short Film since joining Equity UK in 2021 (and far too many "heavy pencils - I sympathize). I've also produced/directed a short film and webseries.

I have two main goals if elected: first, proactively drive improvements with pay, working conditions and contractual terms with CDA/CDG, PACT and IPA using SAG's achievements (2023) as a template. Our collective talent to feature in both American and UK projects and the American industry's dependence on us is our leverage. Second, I want to promote membership and involvement by addressing member concerns and complaints regarding auditions, terms, rates, transparency, AI, etc., through education and campaigning to make Equity UK membership an undeniable badge of honor. Each goal feeds the other.

Former PwC management consultant and Chicago improviser. Proud Equity UK and AEA member. Future SAG member.

# Singers



## Trevor Eliot Bowes

**Supported by Ronald Nairne and Amy Kerenza Sedgwick**

For two decades I have been working in a broad range of musical situations from full-time opera chorus positions to liturgical singing, broadcasting, principal roles and solo orchestral appearances. I have served on the ENO chorus committee through contract negotiations, and I speak up for respectful, fair treatment for all my colleagues. I believe in working together to create a strong future in our sector, where we work on fair contracts for decent pay. I hope we can significantly expand membership, particularly among those entering the professional world, and challenge music employers to improve conditions and protect the future of our work.



## Andrew Davies

**Supported by Michael Wallace and Philippe Durrant**

I have been serving as Chair of the Singers Committee since election in 2023, having been an Equity Deputy since 2013. I have used my experience and industry contacts as an Equity Deputy to help raise membership engagement. We have developed a 'Singers Hub' on the Equity website and a Singers' Manifesto, detailing benefits and aims of Equity membership for singers. We have launched campaigns and through a series of open meetings established networks for Summer Opera Festivals and Liturgical Singers.

I am proud to be part of this proactive committee which is improving the working lives of Singers - especially freelancers, and those current not working on Equity contracts. This feels like just the beginning - there is much work still to do and I am hungry to achieve more. Please give me you vote so I can continue working for you!



## Martyn Harrison

**Supported by Marie Kelly and Dee Mardi**

I have been a proud member of Equity throughout my career, which has included working for Major Opera Companies, in West End Musicals, Variety Shows, Pantomime and many areas of "singing".

During this time I have served as an Equity Deputy, Essex Branch Chair & Vice Chair, member of the Singers Committee and regularly attending Conference [ARC] presenting Motions.

My aim has been to be helpful, a listener and an activator for work conditions and the job satisfaction of members.

Particularly concerned with campaigning for those early in their careers and established artists, where finances, bullying and equality issues have become so important.

Currently the possible threat of AI to creatives has been very much on the agenda together with help for Liturgical singers who have not been strongly represented previously.

I should like the opportunity to continue on the Singers committee to represent that branch of our membership.



# Singers



## Iris Korfker

**Supported by Zoe Bonner and Graham Neal**

As a Dutch classical singer I moved to the UK to study singing at undergraduate and postgraduate levels before building my career as a soloist, choral, and session singer. I perform with leading ensembles such as the Monteverdi Choir and at major events including the King's Coronation. I am an active member of Equity's liturgical singers working group, dedicated to improving the relationship between liturgical institutions and singers. I am passionate about strengthening Equity's influence, raising awareness of our rights, and advocating for improved payments from choral societies, where fees have been stagnant for years. I also champion live vocal recordings—especially in sectors like gaming, where sound banks increasingly replace singers. As a working mother in a career with irregular hours, I understand the unique challenges parents face. Also having experienced periods of ill health, I am committed to fighting for better support for freelance singers.



## Dee Mardi

**Supported by Martyn Harrison and Marie Kelly**

I joined Equity 28 years ago as a singer-actress. With 20+ years of active branch work—including Chair and Vice-Chair Essex General Branch and now Chair of the Essex & Herts Branch—I've seen how vital our collective voice is. I've worked with Equity staff, committees, and Council on member issues, contributed to conference debates, and helped pass motions—most notably in 2018 when my motion addressing the objectification of women in music videos was adopted. Co-opted onto the Singers' Committee in 2023, I've contributed to the Singers' Newsletter, Charter, Hub, Liturgical Singers network, discussions around pay, contracts, working conditions... As a classical crossover vocalist, I bring lived experience across genres, working solo, in bands, choirs, and productions. I stand for fair pay, equal treatment, respect, recognition of our professional trade for all singers. It would be an honour to now be elected to the Singers' Committee. Thank you for your support.



## Matthew Minter

**Supported by Michael Burke and Jon English**

Having been elected to the Singers Committee in 2023, I have had the pleasure of serving during my first term. I would relish the opportunity to continue working as an active member on the committee striving for the best terms and conditions for all our members. I have been working with my colleagues addressing many issues in the industry over the past two years and I have also been part of a core group creating a charter for liturgical singers which is soon to be published.

I am looking forward to representing the Singers Committee at the annual Equity conference in May. This will be my first visit to conference and I hope to gain much experience and insight which will further enable me to act on behalf of singers across the UK.

# Singers



## Graham Neal

**Supported by Iris Korfker and Hugo Herman-Wilson**

As a professional classical singer, I work at the highest level across choirs, consort, opera choruses, and as an operatic and oratorio soloist.

Having served on the Equity Singers Committee in recent months, I am confident that Equity can provide vital support for peripatetic freelancers like myself. I am committed to increasing membership within the classical sector, ensuring that more singers feel they have meaningful representation.

At the same time, I am passionate about advocating for singers of all styles. Whether working in classical, musical theatre, pop, or any other genre, all singers deserve fair treatment, appropriate pay, and secure working conditions.

By strengthening our presence within Equity, we can work toward securing formal representation, such as more "deputies" (Equity reps), within major freelance ensembles and companies. This would be a crucial step in advocating for better conditions and protections for all singers.



## Rachel Nicholls

**Supported by Adam Sullivan and Andrew Davies**

I have been a freelance solo opera and concert singer for 25 years and I want to make the industry better for freelance artists. I want to see fair rates of pay, a balance between pay for rehearsals and performances to protect singers, fair rates of pay for covering (understudying) and reasonable notice given of scheduling so that freelancers can plan travel and life commitments with the greatest ease and the minimum expense. I want to continue to lobby for freedom of movement in Europe as well as trying to make things fairer here in the UK.



## Marika Rauscher

**Supported by Martyn Harrison and Marie Kelly**

I have had the privilege of serving on the Singers Committee for the last 4 years. The last 2 of which as Vice Chair, which has given me the opportunity to really push to further improve and strengthen our Singers platform within Equity and pioneer our work outwards into everyday life, to support our network, business, and industry.

Historically this sector of our Union has been somewhat Opera-centric by default. As a Global Award-Winning Opera Crossover Singer, I am well placed as a voice for us Singers with more portfolio careers, to represent the variety of platforms and musical genres that we work in.

I endeavour to effect positive changes in the right way, and hold those accountable when required for everyone I represent. I would be honoured if you granted me the opportunity to be your voice with a seat for a further term.



**Richard Reaville**

**Supported by Martyn Harrison and Marie Kelly**

Having been a freelance opera and concert singer for the past nearly forty years, I believe I have a great deal of knowledge and experience to bring to this committee. My experience has included solo operatic work, opera chorus work and ensemble work with professional choirs including BBC Singers, London Voices and the Netherlands Radio Choir. I have also considerable experience in opera festival work including Glyndebourne and Grange Park festivals. Having been a member of the committee for several years, I feel I would be able to continue to bring knowledge and experience of this highly competitive sector of the industry. Being still an active performer within our industry, I feel it is essential at this very difficult economic time to continue to persuade the powers that be within our industry of the importance of having good working relations and to maintain standards of pay and conditions.



**Amy Kerenza Sedgwick**

**Supported by Trevor Eliot Bowes and Sophie Goldrick**

As a professional opera singer with 23 years of experience working for companies including ENO, RBO, GPO and Grange Festival, I have extensive experience to bring to the Singers Committee. I also worked at Opera Ballet Vlaanderen in Antwerp, gaining insight into contracts, working conditions and practices, and how unions operate within Europe.

During my 14 years as a chorister at ENO I spent 2 years as an Equity Deputy during the recent contract negotiations (2022-2024) having previously served as a member of the Chorus Committee. If elected I will continue to advocate for all members, especially those whose voices are currently underrepresented.

Working conditions, pay and funding in our sector, particularly Summer Opera Festivals, require constant improvement. I hope to assist in the current push for companies to adopt Equity compliant contracts. I feel passionately that performers deserve fair treatment and for our voices to be heard!



**Connor James Smith**

**Supported by Rachael Brimley and Ronald Nairne**

I have been working in the industry as a tenor for 10 years and joined Equity to advocate for a fair, well-respected, and properly remunerated arts sector—especially given its national significance. As a singer still under 30, I want to serve on this committee to represent the perspectives of those entering the profession and to push back against the growing trend of companies hiring eager young singers for lower fees than their predecessors, or at rates rising well below inflation. While I am primarily based in Scotland, my working experience spans the UK, giving me a broad perspective on contracts, industry practices, and professional networks that I can bring to this role.



**Lauren Young**

**Supported by Ronald Nairne and Jessica Cale**

As a professional, freelance singer with over five years of experience in live performance and theatre, I bring firsthand knowledge of the challenges and opportunities in our industry. I have worked as both ensemble member and soloist for many of the UK’s leading opera companies. My goal over the next two years is to help strengthen protections for freelance singers, champion fair pay, and empower singers with the knowledge they need to advocate for themselves. I believe I can contribute a strong, solutions-focused voice to the committee, drawing on both my industry insight and collaborative approach. I’ve been an Equity member since last year and in my previous career as a secondary school music teacher was a member of EIS. I’m committed to ensuring all singers are heard and represented.



# Stage Actors



## Ruby Ablett

**Supported by Charlie Cameron and Erika Poole**

Active within the Union since 2019 when elected to the Young Members Committee, becoming chair in 2021, and contributed to post-Covid negotiations in the West End.

Working frequently in regional theatre, I'm acutely aware of the failing digs system - it is absurd that we're expected to live with strangers when working away from home. I want our engagers to take more responsibility for digs, and for subsistence rates to reflect the cost of self-contained accommodation.

Having been an understudy/movement captain, I'm determined to see better provision for covers, expanding the work of Stand Up for 17 beyond the West End. I am also passionate about returning to a 5-day rehearsal week.

I work regularly as an actor-musician, and believe we're not adequately represented within Equity's structures. As part of Stage committee, I would give voice to our unique perspective, ensuring we're heard and considered in all negotiations surrounding live performance.



## Lauren Azania

**Supported by Allie Daniel and Elena Skye**

As a black performer and parent with ADHD, I know first-hand the unique challenges our profession presents for those raising families or navigating neurodivergence. For those performers, working in this industry can feel impossible, and I care deeply about making it a more inclusive and supportive place for everyone to be able to exist in the same capacity, from the audition rooms to the rehearsal spaces to onstage. I want to help push for real, practical change; to ensure our industry doesn't overlook the needs of those who don't fit into a traditional mould, and to advocate for fairer, more flexible working conditions, and increased awareness and accommodation for our members. I want to ensure our committee truly represents everyone - with compassion, clarity, and action. I'm a good listener, I talk \*a lot\* but more than that, I care deeply, and I'm not afraid to speak up when it matters.



## Alasdair Buchan

**Supported by Nigel Harman and Richard Leeming**

I was honoured to be elected in 2023 and I'd love to continue working for you.

"Dignity in Digs" has been signed and put into practice. I remain passionate about modernising Digs; listening and learning what urgent steps need to be taken next to keep workers comfortable and safe away from home.

Equity has started to hold Spotlight to account in court. Spotlight must not be allowed to profit unfairly off hardworking performers.

Equal Representation across the industry is hard won and the fight is far from over. Recently, the committee has been fighting for equity for Global Majority workers in terms of hair and make up.

Last year we highlighted the importance of producers using proper Equity agreements. Increasingly turbulent financial climates mean we must protect fringe theatre and smaller independent productions but ensure workers are never exploited.

# Stage Actors



## Matthew Forbes

**Supported by Vivien Parry and Sam Swann**

Please vote and help me secure a second term on the committee, and ensure progress for all members.

I currently serve on the Stage Actors Committee. As an Equity member for 16yrs; I've worked as a Deputy in the West End and on tour. I'm actively involved in the Dignity in Digs campaign, and helped secure key improvements in the last Commercial Theatre Agreement negotiations.

At the 2024 Equity Conference, I spoke on behalf of a motion passed unanimously by members. I'm committed to attend this year's conference in Northern Ireland, supporting the committee's vital work.

With new agreement negotiations ahead; I bring consistency, experience, and a deep understanding of the industry to drive meaningful change. I will continue to push for:

- A better Digs system
- Pay increases
- Improved rates for swings, understudies, and covers; the silent heroes of many productions
- Defence against the AI threat to our industry



## Daniel Fraser

**Supported by Malcolm Sinclair and Etisyai Philip**

Equity has achieved some incredible victories recently; record-breaking membership growth, the hugely successful "Stand Up for 17" campaign, and a major legal challenge against Spotlight. These wins show what's possible when we stand together.

But we're not done yet.

With new negotiations starting this year, we need committee members who can engage constructively with producers, whilst still standing firm for fair treatment. As Equity Dep on my current West End job, I'm proud to have secured a mid-contract pay rise for my company members, which the producers weren't required to offer and had initially refused.

If elected, I'll focus on helping to build an even stronger, more responsive union, one that represents every corner of our diverse industry. That means exploring initiatives that will help grow our numbers still further, but also reaching out to ensure that existing members, from new graduates to seasoned professionals, feel heard, valued, and supported.



## Waylon Jacobs

**Supported by Melanie La Barrie and Omari Douglas**

With over 15 years of stage experience, I've seen firsthand the challenges our industry presents—especially for parents and those with access needs. In the next two years, I want to champion a more stable work-life balance through job sharing, childcare support, fewer working days, and more flexible contracts that don't require long-term commitments. Having worked across diverse roles and teams, I aim to represent voices that are too often unheard, and to provide a platform for their concerns. Recently, through Equity and alongside a dedicated team of deputies, we successfully negotiated a fair and meaningful deal for members on our production. We kept calm, focused on our goals, and secured terms that respected our time and efforts. I believe I bring both lived experience and a collaborative mindset—qualities that can contribute positively to this committee's work and to the wider movement for equity and fair treatment in our industry.



# Stage Actors



## Haruka Kuroda

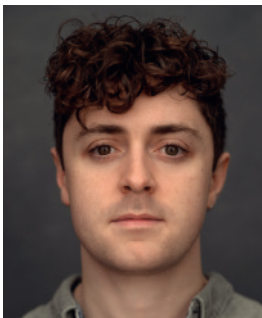
**Supported by Tigger Blaize and Kumiko Mendl**

Having served my first term on the Stage Committee, I am eager to continue being part of the team who are passionate about creating change going forward.

Our employers expect us to commit our time, energy, expertise and passion into every job we undertake and we need to have better support- for example for those who have children or caring responsibilities, booking reliable and safe digs whilst on tour, and generally having a better work/life balance with the opportunity for job sharing and fair rehearsal time.

As a global majority artist and a parent, I believe in the importance of representation and having more diverse voices in the room is crucial to make our industry stronger, more resilient and the most importantly, joyful place to be in!

I will be honoured to listen and speak out your needs to make a real change in our industry.



## Andrew Linnie

**Supported by Vivien Parry and Hywel Morgan**

Having worked primarily on stage for the last 12 years, I've seen how issues such as low pay have caused many colleagues to leave the profession. I've been proud to see Equity being increasingly proactive in areas such as the Spotlight campaign, raising minimums and fighting cuts.

I've served on the West End Deps Committee since 2021 and was proud to help drive our successful #StandUpFor17 campaign forward, providing data and graphs to make our needs clear in negotiations and to help galvanise workers around the need to raise minimums and prioritise those on the lowest pay. I am also currently Chair and co-founder of the Actor Musician Network. In 2024 my motion on achieving fair annual leave entitlements for 6-day workers was passed unanimously at conference, and I continue to fight for fair treatment for all 6-day workers.

I hope to continue this work on the Stage Actors Committee.



## Dan McGarry

**Supported by Ellen Chivers and Samuel Morgan-Grahame**

I am passionate about ensuring the best pay and conditions for actors in our profession. Stage actors are so underpaid it can make a career in theatre untenable for people with families and dependents. I want to work with the sector to see how we can make sure that actors receive what they deserve and how we support them in an ever changing landscape. Having worked in theatres for over 20 years, I have experienced all facets that our industry has to offer. From fringe venues, to number 1 tours, working outside, internationally, at festivals and in the west end, I am in a unique position to not only empathise with, but also represent the interests of all of our members. I also have thoughts on the benefits packages being an equity member should entail, including how regional theatres should provide more of an offer to actors in their region.

# Stage Actors



## Daniel Millar

**Supported by Sam Swann and Samuel West**

Theatre is the lifeblood of our industry. It would be an immense privilege for me to represent my friends and colleagues at committee level.

After the Union's milestone wins in the West End through the collective agreements of 2023, I am determined to take that same energy into three key areas: subsidised, regional, and immersive theatre, all of which I have depended on as my bread and butter throughout my 18 years as a professional actor.

I believe that subsidised theatre will benefit greatly from a unified understanding of what the sector needs, and as a native North-Westerner living in London I have experienced first hand the contrast between the capital and the regions. I am also determined to ensure that immersive theatre, like all theatre, should champion working-class voices, encourage more artists into scratch hubs and R&D's, and offer inclusivity and affordability to a much wider audience.



## Vivien Parry

**Supported by Matthew Forbes and Helena Wilson**

As an activist with 40 years experience and part of the groundbreaking negotiation team in the Stand up for 17 Campaign which won historic pay rises for our members in the West End.

I want to continue working for members interests: holding management to account, negotiating new terms and conditions and understanding how best to help the membership and work within the union so that I can share the knowledge and power only a union can bring.

I have served two terms as Chair of the Stage Actors Committee and would be honoured to serve another term. Please consider voting for me.



## Etisyai Philip

**Supported by Daniel Fraser and Meg Travers**

I've served on the Stage Committee since 2023 and have been a staunch supporter of our union since 2010. I made a conscious decision to be more actively engaged in efforts to shape our industry for the better. I represented membership in the last round of negotiations for the CTA and highlighted the importance of a better work-life balance. Now, as I did then, I'd love the committee to make serious gains in navigating this for our workforce. A serious and ambitious commitment from employers in terms of a meaningful pay increase is another key aim I'm confident we can achieve. So much was promised from employers yet many of us are to see those promises come to light yet.

If elected, I'll represent all of us, and keep pushing for increased engagement and understanding across membership, hopefully leading to an increasingly empowered workforce.

# Stage Actors



## Duncan Riches

**Supported by Victoria Brazier and Sam Swann**

Hello, I'm Duncan, a Liverpool-based actor. I've worked in regional touring, children's theatre, immersive and TiE and am an activist member of Equity. Current Chair of the Merseyside & Cheshire Branch and former Young Members Committee member. I have worked as a Dep on productions without union agreements and advocated on behalf of members on issues including working conditions and fair pay – most notably organising members at LaplandUK which led to securing holiday pay owed for all performers and stage managers.

As a member of the stage actors committee I would contribute a voice that frequently engages with Equity members at the grassroots branch level. I would continue to advocate for members throughout the UK, as well as engage, educate and empower members and non-members in areas that often operate 'under the radar' - such as TiE, Immersive, Fringe and Seasonal work.



## George Still

**Supported by Matthew Forbes and Victoria Waddington**

I am passionate about creating a better environment for performers, across the industry. I believe a safe and thriving stage scene will help in all avenues of equity.

Having taken a break and returned recently, I have a good perspective of what new performers face but without the knowledge of how to dissect it.

I'd love to work towards bringing more stage contracts in line with equity, and helping actors know what they are signing before they do. Having recently done a panto that was not an equity contract, I had to make some concessions, that I believe all less experienced performers would choose to do to get the credit and work, potentially disadvantaging themselves.

With my previous strategy experience (corporate world) I can offer a logical, systematic and yet wide-thinking approach to solve things.

I'm a member of London South and attend regularly when not working.



## James William-Pattison

**Supported by Samantha Mbolekwa and Alex Bradshaw**

As a 'jobbing' actor myself, I know our industry comes with its fair share of highs and lows. Being an Equity Dep within numerous companies, and going through several disputes myself, with guidance and support from Equity, I know how valuable the Union is within the industry. The campaigns already in process, such as Dignity In Digs, and End The Tax On Hope, are making incredible steps and changes thanks to the hard work and determination of the Committee and Council members. Such changes are only possible when brought about by people passionate about creating industry-wide change - a quality I know I have to offer.

I strongly believe in the power of the Union as a vehicle for change, and for educating industry members on their rights so it would be an honour to be a member of the Stage Actors Committee.

# Stage Actors



## Euan Wilson

**Supported by Vivien Parry and Hywel Morgan**

Since entering the industry I have worked primarily in touring theatre and actor musician work, where I have seen just how challenging it can be and how so many people are left unsupported and unable to do their job to the best of their ability.

If I were to be elected to the Stage committee, I would tirelessly fight for fair pay and better working conditions for those working on stage. Im also passionate about supporting our Deps to help them champion all of our members from the beginning to the end of every contract and to make Equity a more active presence in every show.

Through my time getting more involved in our union, I've seen and met so many incredible people, doing such important and inspiring work - but I have also seen just how much work there is still to do and I hope to help do it.



## Helena Wilson

**Supported by Yolanda Kettle and Sam Swann**

Having served on the Stage Actors Committee for the last two years, I'm proud of the work we're doing to address issues that matter to theatre workers: these have included digs, fair wages, worker status, pantomime contracts, intimacy coordination, and many more. I want to continue using my experience to prevent producers from treating theatre performers unfairly. It is harder than ever to get work and to stay working in theatre, but that cannot mean we should simply "be grateful to be in work": we should be treated with dignity and respect. I've worked regionally in the UK as well as in London theatres including the Donmar Warehouse, Bridge Theatre, National Theatre, on the West End and Broadway. I'm also a leading member of Equity for a Green New Deal, and want to continue using my time on this committee to gain stronger commitments from theatres regarding their environmental responsibility.



# Stage Management



## Anna-Maria Casson

**Supported by Ben Delfont and Harriet Saffin**

I'm standing for the Stage Management Committee after watching experienced, skilled colleagues struggling. I've seen people who love working in theatre worrying about income and leaving because they aren't earning enough to cover their costs.

Many stage management wages are below Living Wage levels and often less than the crew they are supervising. This needs to be challenged. The new West End rates have made a difference. I want to build on that success to make sure people in other sectors are also paid fairly.

Stage Managers are also leaving the industry because they can't make the hours work for their personal circumstances. I will advocate for people who need to work part-time. As someone who has found job-sharing invaluable I am keen to promote its benefits. I want to help find solutions that will transform people's lives and retain experienced staff.

A vote for me will make a difference.



## Robert Coupe

**Supported by Benjamin Lynch and Tommy Keatley**

I have been working professionally in Stage Management for over 14 years and am a long-standing Equity member. For the last 10 years I have predominantly worked for national opera companies including Scottish Opera, Glyndebourne, & the Royal Opera House. If elected, one of my priorities would be to increase rates of pay in the Equity Opera & Ballet agreement to be in line with those paid across other comparable areas of the industry. I'd speak for a large sector of the Stage Management workforce not currently represented on the committee. Currently I'm the SM Freelance Dep at ROH & Glyndebourne. In these positions I work alongside Equity and other deps to negotiate house agreements and pay rises for members working at these companies. My experience would allow me to bring a fresh voice and point of view to the committee and represent this important sector of the workforce.



## Jasmin Davies

**Supported by Lizzie Cooper and Sophia Horrocks**

As an active member of the current Stage Management Committee, I have spent the past two years campaigning for there to be a better understanding of the vital role stage management play in our industry, including drafting guidance that outlines and explains our job responsibilities and their distribution between a stage management team. We created a detailed survey to find out what our members want the Committee to prioritise, as well as setting up a Stage Management Hub on the Equity website hosting the variety of resources we have created.

We also worked with the fantastic Equity staff to improve the terms of certain House Agreements for Stage Managers. As we approach the next phase of contract negotiations, I would like to use my experience working across Subsidised, Commercial and West End contracts to continue enthusiastically representing my stage management colleagues and comrades to secure better pay and conditions!

# Stage Management



## Ben Delfont

**Supported by Alice Jenkins and Laura Draper**

I would like stage management to feel more unified as a group, to be able to freely share information, particularly in relation to financial matters, which we're often reticent to discuss with each other. I would like us to find ways to link us up and have these conversations.

As part of the Stage Management Committee for a number of years, I have been involved in trying to assist stage managers in understanding their buyouts, and I would continue to do so. During our last term, we successfully launched the West End buyout tracker, which is now widely used. We are nearly at the point where we can expand our buyout tracker to be usable for Commercial contracts.

In addition, we need to work towards a better work/life balance, including implementing 5-day rehearsal weeks wherever possible, as well as making job shares more common and accessible.



## Catherine Farish

**Supported by Louise Manifold and Natasha Guzel**

Having worked in stage management for over 10 years and served on the Stage Management Committee for the last term, I have gained a lot of knowledge and valuable skills. I want to keep building on these and the work on what we have done, both in making the committee more accessible to us and in continuing to work on the priorities we identified this year, with my particular focus being combating the use of: 1. Combined stage management and acting roles and 2. Missed break provisions. I also wish to continue our initiative to proactively listen to SMs and use the data gathered from the SM Survey to inform our work going forward. I see development on the horizon and I want to be part of that.



## Tallulah Harris

**Supported by Rachel Pryce-Ellerton and Princess Snowzie Rose**

Stage managers are too often overworked, underpaid and unsupported. Producers give us extra responsibilities with no compensation or "misinterpret" contracts to the detriment of our wages and our mental and physical health.

I have many years of experience in fringe, rural, touring and subsidised theatres where these issues are rife. As an Equity Dep I question and raise issues on behalf of members to ensure full transparency between producers and workers, and adherence to contractual obligations from both sides.

I want the breadth of duties and responsibility expected from stage managers in subsidised and rural theatre to be reflected fairly in their pay.

I want to help other stage managers understand and advocate for their workers rights so producers cannot take advantage.



# Stage Management



## Sophia Horrocks

**Supported by Lizzie Cooper and Jessica Thanki**

I'm Saf and I am a Stage Manager working in the industry since 2007 and an Equity member ever since. I have most recently been the chair of the SMC. In my time on the SMC I have been part of the negotiations for the subsidised and commercial sectors and part of the Dignity in Digs working party - though there is still much work to do I am determined to continue to fight for better conditions for our workforce.

I would like to represent our members on the SMC as I am committed to being a voice to shout loud and clear that Stage Managers are as equally important as all other roles in the arts and whilst often overlooked, have voices that need to be listened to. I am especially committed to encouraging other Global Majority workers like myself to talk about the issues affecting us in the industry.



## Caroline Meer

**Supported by Lizzie Cooper and Katie Bachtler**

I have worked in Stage Management for 20 years now, primarily as DSM, and have always been an Equity member. I've been fortunate to work in several different areas: opera, musicals, fringe and West End, but I'm most at home in subsidised producing theatres. I've volunteered as Equity Dep several times and take an active interest in the involvement and representation of Equity's Stage Management members, particularly those who are new to the industry. That said, I'm keen to do more and learn more from others. I have a particular interest in hours, pay, contracts and mental health at work. Given the opportunity, I'll be a willing and involved committee member.



## Danny Newton

**Supported by Rachel Phillips and Ben Delfont**

Having been a dep for 4 west end shows, I have seen first hand the progress that equity and its members have made for stage managers. I would like to continue that work and help stage managers across the union.

In my time as Dep I've helped to grow membership across companies, and worked to engage younger members with union activities and messaging. I was also a proud supporter of the stand up for 17% campaign in my role as Dep.

I'm aware that stage managers are a minority in Equity. I aim to encourage stage managers to engage with the union, and better understand the agreements we work under. Furthermore I am keen to empower our stage management members and help them to know their worth in all negotiations.

# Stage Management



## Harriet Saffin

**Supported by Ben Delfont and Olivia Roberts**

I believe if we make things better for the least considered, we make them better for all. A fair, well-paid industry with respected career structure for ASMs, and beyond, is a crucial step for us to see the diversity and creativity we all want in an industry we love.

I have been a member of the SM committee for the last two years and had the privilege of taking a lead on the survey. We are very grateful to everyone who answered our questions, I would love to return to the committee so I can take what you've told us and fight with it.

I'm active in a cross-discipline group helping to write wellbeing guidelines published by ABTT. I want to see these improvements in all areas of our industry, and to make it impossible for anyone to ignore them. If elected, I'll work tirelessly to see that happen.



## Betty Smith

**Supported by Jasmin Davies and Anna-Maria Casson**

I have been working professionally for 3 years as a Stage Manager. I've worked across fringe, subsidised and the west end. As stage managers we often go above and beyond and I would love to encourage all stage managers to fully understand their contracts to know when they should be credited for all the extra work they do! I was freshly out of drama school when I did my first fringe job as CSM on Book and I had no idea what hours I should have been keeping to, what would count as going 'above' what is expected of me or how to advocate for myself. I'd love for graduates to have a clear understanding before they leave drama school of the different levels of theatre they will work in, the clear differences in contracts and what to expect.

# Variety, Circus and Entertainers



## Martin Cabble-Reid

**Supported by Michael Winsor and Naomi Paxton**

As a new Equity member and cabaret performer, I’m passionate about tackling the current challenges of falling fees while maintaining the quality of our work and sustaining living costs. As a neurodivergent trained mindfulness teacher and creator of Performance Peace, I’m well-placed to use my skills and experience to improve accessibility, represent fellow performers, and champion grassroots variety entertainers. Since graduating from Mountview in 2000, I’ve spent 16 years performing as my comedy character, Kevin Cruise, and the past nine years as Mr Martin alongside Basil Brush. I have performed at all major holiday parks, as well as for P&O, Sun and Island Cruises. Having appeared four times at the Edinburgh Fringe with Assembly, Underbelly, and Gilded Balloon, I’m passionate about serving on a committee that puts variety performers first. This year also marks my 16th consecutive season as comic in pantomime at Theatre Royal Windsor for producer Bill Kenwright.



## Jakob Clarke

**Supported by Smashlyn Monroe and Mynxie Monroe**

I would like to help develop a standardised and safer working environment for queer performers within variety, drawing on my 8 years performing and producing within queer cabaret.



## Rachel Darq

**Supported by Neil McFarlane and Mary Lane**

Our union can make a big difference but only with grit and determination. I have been serving on the variety committee for a number of years and would be honoured to be able to continue for another 2 years.

My professional background comes from a grassroots travelling background I work in clubs as a burlesque /cabaret performer mainly now but also have stunt and stand in.

I am there for our variety members who mainly work freelance who are coming up against it all low pay, unfair casting processes, unsafe work conditions, harassment and unfulfilled contracts.

We need to protect our members and those beyond our nighttime work is constantly under threat. I will be there to campaign to save our nighttime economy and to fight for our rights as artistes.

# Variety, Circus and Entertainers



## Barbara Fernandez

**Supported by Pam Ford and Charlotte Walker**

I have been a variety entertainer for 30+ years - most of that abroad - but in London over the past few years I've seen quite a decline in the number of venues for variety/circus/cabaret, leading to more and more performers for less and less spots and venues. I would like to bring my skills in not only performance but also personal development and working in groups (for 20+ years) to help address the resulting issues. While my past group work was in personal development and coaching rather than entertainment, the dynamics of working together for common goals with different personalities and backgrounds has its own challenges, so I feel my long experience of this can help the committee get things done effectively. I have attended the last few Equity meetings and I enjoy participating as well as gathering ideas from others.



## Le Fil

**Supported by Just May and Cheddar Gorgeous**

I am an experienced entertainer and artist with over 10 years of professional experience working in the arts across drag, cabaret, entertainment and music both on stage and screen.

Over the next two years, I would like to see increased support and awareness for the drag sector so that artists can feel supported during the different stages of their work – making sure artists are fairly compensated and treated with professionalism in the workplace.

I believe my experience, network and expertise in the field, both as a working artist and also as a person of colour within the LGBTQ+ community, offers valuable contributions and insights to this committee.

I have worked with Equity for several years, both on personal claims and also contributing to sessions within The Drag Network, giving me insight on how to continue this further on a wider scale to affect positive change for our industry.



## Logy

**Supported by Nick McCaffery and Dani (Missy) Fortune**

With over 16 years as a self-employed circus and comedy performer, I have been an integral part of the circus and street arts sector in Northern Ireland and internationally, working across festivals, street theatre, and corporate events. I am passionate about ensuring circus, street arts and variety are recognised as vital, accessible pillars of the arts, deserving full respect and support.

I want to advocate for greater visibility, fair treatment, and funding for our sector, and strengthen Equity's support for performers working outdoors and in non-traditional spaces.

Having deep, hands-on experience with everything from council events to high-end corporate work, I understand the real challenges performers face.

I have been a committed Equity member and want to bring my voice and insight to this committee to help drive real change, championing circus and street arts from the ground up.



# Variety, Circus and Entertainers



## Just May

**Supported by ShayShay and M Crabb**

I have been taking part in the Drag Performer meeting and would love to transfer my 12+ years of knowledge and working in a new, very turbulent and changing sector and make it accessible for all Drag performers.



## Neil McFarlane

**Supported by Rachel Darq and Mark Kelly**

Hello, Neil McFarlane here, I'm mainly a stand-up comedian but also an occasional but woefully underused voice-actor.

I'm currently on the VCEC with my freelance colleague and friend Rachel Darq and we would both like to continue representing our allies and fellow performers on committee. We want to continue to fight for fair pay and progressive, equitable and beneficial treatment from all employers, as well as for increased attention to safety and freedom from discrimination or exploitation of any kind in our wildly varied workplaces.

And generally to advance the causes of fairness and decent equitable treatment for professional artistes across all our industries, to expand Union recruitment, and to nurture solidarity between Equity and other unions who share these values.

I hope you'll support me. Thank you. xNfM



## Smashlyn Monroe

**Supported by Red Sarah and Just May**

My name is Smashlyn, with 25 years of experience working as a non-binary drag, burlesque, sideshow, and circus performer, I am a true example of the diverse and dynamic world of Variety entertainment. I understand the unique challenges that our members face in their working life, as well as the opportunities for our sector to develop and improve. I also have experience on the National LGBT Committee of UNISON alongside my performance career.

In the next two years I am committed to breaking down barriers for Variety performers in joining their union and getting involved. I want to ensure our union feels inclusive and representative for all specialities and want to strengthen our collective voice and push for positive change.

I am a strong voice for performers in our industry, and I am dedicated to making Equity a place where all performers feel heard, valued, and empowered.

# Variety, Circus and Entertainers



## Cadbury Parfait

**Supported by Just May and Daniel Wallace**

With nearly 10 years of experience as a burlesque performer, I've encountered a wide range of working practices, yet there are few to no guidelines for burlesque performers working in the UK. I would seek to work with Equity and the burlesque community to have clear and concise regulations for the safety, fair payment and protection of those working on the cabaret scene.

There is a lot of disparity and a general lack of transparency when it comes to contracts, pay, invoices, and the provision of a safe working environment. New performers, particularly, can fall foul of bad practices, and we all suffer from poor fees or bad production management. A guide and supported list of regulations would ensure everyone is confident quoting their fees, upholding contracts, and having their needs met when arriving at a show. I will listen to your needs and act as a voice for all.



## Nick Putz

**Supported by Red Sarah and Ben Cornish**

Hello!

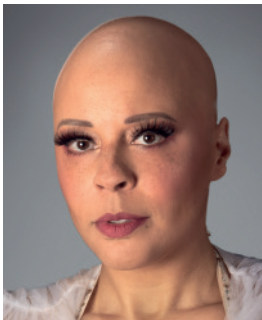
I am a juggler and a unicyclist. I started as an actor and have worked in many areas of show business, but for the last 20 plus years I have earned my living almost exclusively in variety.

I have been an activist at branch level for over 15 years, including serving as branch secretary at the former Thames Variety Branch, and attending ARC/Conference several times. I have been the Variety Officer at London North since the branch restructuring.

I will bring the wealth of my experience within Equity to the committee, as well as the benefits of my extensive contacts within the circus and juggling communities.

I particularly want to work to develop and strengthen contacts and communications between the branches and the networks and raise the profile of all areas of variety within the union.

Variety is at the heart of our union. Please vote for me!



## Ebony Silk

**Supported by Trixie Blue and Lena Lenman**

I have been an active professional burlesque performer for over 15yrs, and am based in the North East of England.

During this time I have performed as a troupe member, an individual performer in a national tour, a cast member of a touring theatre show, a member of a burlesque house and a solo performer in my own right.

In the next 2yrs I would like to increase the uptake of membership to our union, discuss and reduce barriers to this happening, educate new performers in the industry and increase venue visits to help achieve more safety, best practice and highlight bad practice from employers.

Despite being with Equity for many years, I am new to being an active member and I believe I can bring a diplomatic yet successful approach, bridging the gap between industries.

I was originally scared to attend meetings, let's break that mindset!

# Variety, Circus and Entertainers



## The Amazing Anthony

**Supported by Professor Philips and Chrissy Caine**

I am the Past Treasurer of Equity East Anglia Branch. I was one of the organisers and featured artistes in the highly successful 'The Best of the East' variety show staged by our branch to raise funds for the Branch Benevolent Fund.

I previously persuaded the branch to attend Norwich Pride for the first time in Branch history. My experience as an entertainer is wide ranging: television, radio, theatre, corporate events, weddings, dinner-parties, and Tarot Readings. I have released two books on Tarot and ESP.

I will bring energy and fresh ideas to the committee.

I am very concerned that we have been forced to remove the word 'Variety' from Branch names. We have a proud history and heritage of Variety in Norfolk and the Union, and I don't want that to be lost.

I want equity to be more politically pro-active rather than reactive.

[www.theamazinganthony.com](http://www.theamazinganthony.com)



## Tink

**Supported by Rebecca Savage and Kate Creature**

As a professional circus performer with over 20 x years in the business, I have had the privilege of performing across the world as an aerialist, stiltwalker, fire performer and acro dancer. During that time I have seen the industry change in many ways - some positively and some not so.

I beleive that by working within our union, we can bring to light the difficulties that performers can face, and share information amongst the members and of course bring about change for the better.

During my previous term I helped to create the 'Fit to Fly' info pack - a resource created to help ensure that new aerial performers have all the information they need to ensure a safe working environment, both with regards to aerial rigging as well as H&S, technical info and more. I would love the opportunity to keep working to make our industry successful for us all.



## Ddraig Williams

**Supported by Jaime Ella Johnson and Laura Dunleavy**

We currently have a situation where high risk performances are not regulated, leading to performers often being asked to accept low pay to work in unsafe environments as there's no industry standard to refer to. While retaining the greatest possible freedoms for performers and creators it's imperative to establish pay rates (as with actors) and a clear guide for what we can expect from employers, what they can expect from us and what we can expect from each other when working together. Raising safety standards in unified best practice can only provide greater assurance and lower risk to all involved. Red Sarah's work on fire performer standards, and the already published Fit to Fly guide for aerialists are fantastic steps forward, but more can and should be done in areas of performances involving risk, and if I'm elected this will be my primary focus.

# LGBT+ Women



## Joan Beveridge

**Supported by James Hamilton Welsh and Sarah McCourt**

A lesbian, I have lived experience relevant to the committee; I lobbied for the establishment of this committee and (through Equity) the TUC LGBT Conference. I have written and directed lesbian short films. I set up and ran an arts & media educational charity for the LGBT community in Brighton.

Over the next two years, the committee will need to support our LGBT members, particularly our trans members after the UK Supreme Court restricted sex based protections in equality laws.

Representation on TV is under threat: Sally Wainwright's award-winning Gentleman Jack was axed after only 2 seasons because the BBC is now financially unable to undertake drama productions alone, leaving it vulnerable to anti-LGBT+ sentiment from American co-producers.

A former member of the Women's Committee, Standing Orders (now Conference Business Committee), the LGBT Committee, a former Branch Secretary and the founding Chair of the Sussex & General Branch.



## Kimberley Collins

**Supported by Stephen Moynihan and Ruth Anna Phillips**

As a pansexual person in a decade-long relationship with a trans non-binary performer, I am deeply rooted in the LGBTQIA community. 90% of my work is with community, charity, and grassroots LGBTQIA projects. Through my teaching roles at universities, I have been part of EDI initiatives, ensuring students feel heard, seen, and supported.

Over the next two years, I want to push for stronger EDI practices across the dance industry, ensuring LGBTQIA artists are protected from casting through to performance, and expand this work into education to address challenges from the roots.

I bring lived and shared experience, as well as a strong professional network across corporate, commercial and education sectors, enabling effective outreach and advocacy. My background in equity work through education and community projects positions me to actively contribute to the committee's mission.

**PLEASE TURN OVER**



# LGBT+

## Women



### Gemma Lawrence

**Supported by Giovanni Bienne and Pearl Mackie**

I've worked as an actor across theatre (NT/Globe/regional) and TV (BBC/ITV/Channel 4) for 20+ years. As an LGBT+ artist, I've seen the industry shift, as queer stories became more commonplace on stage and screen. But visibility does not mean equity; often the opposite, evidenced by the current terrifying attack on trans rights.

It'd be a privilege to join and continue the LGBT+ Committee's work; particularly on standing up to the far-right and LGBT+ workers' safety in their workplaces. I'm keen to connect with as many LGBT+ members as possible, ensuring we're representing their issues.

I was Chair for the Equity for a Green New Deal network, have represented Equity on marches, and am co-leading Heat Strike, a coalition of unions calling for a maximum working temperature in the face of climate breakdown. I'm also a mentor for Just Like Us, a charity supporting LGBT+ young people.



### Emma Jayne Park

**Supported by Giovanni Bienne and Mais Robinson**

I am a dancer and theatre maker based in Scotland, co-opted onto the LGBT+ Committee during the last term. During this time, I contributed to the committee's research and the 2024 motion accelerating Equity's organising against the far right. If re-elected, I will continue this work and strengthen the links between industrial and equalities issues, ensuring intersectional solidarity is centred in all our priorities.

I bring strong knowledge of Scotland's devolved policy landscape and its impact on Equity's wider campaigns — vital for building collective action, particularly after the recent Supreme Court ruling against trans rights. I also bring twenty years' lived experience as an independent theatre maker, navigating the challenges of arts council funding systems that force us to shift between worker and employer roles without consistent protections.

Beyond Equity, I am active within the UK and European whacking scene, organise for Palestinian liberation, and with disability justice spaces.

# LGBT+

## Men



### Caspian Faye

**Supported by Johan Munir and Isabella Javor**

I've been a member of Equity for my entire career to date, but never run for a committee position until now. Recent attacks on LGBTQ+ rights in the UK and wider world have led me to seek ways to take action for change - and I would love to start with our industry. Representation is key always - and especially vital now when our perspectives and humanity are being constantly erased from wider conversations in the media with huge repercussions on our everyday lives.

If elected, my priority would be to fight for work spaces where the infrastructure is in place for us all to feel truly safe - as well as for our voices and human rights to be heard and respected.

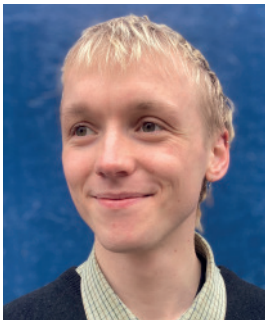


### Colin Munro

**Supported by Cheddar Gorgeous and Just May**

I've been an Equity member for over ten years, working in nightlife as a circus performer, drag artist and DJ. Following a stint on RuPaul's Drag Race UK and a successful legal battle against Laurence Fox, activism, and specifically LGBTQ+ activism has become a much larger part of my work. I'm passionate about LGBTQ+ justice and equality, particularly in today's climate where our rights feel increasingly tenuous. I've recently worked with Equity on campaigning to save Bethnal Green Working Men's Club and in campaigning for justice for Heklina - holding the Met Police to account over a botched investigation into a drag artist's death. These positive experiences with the union have emboldened me to get more involved and apply for this committee.

I believe that my wide range of experience, my commitment to LGBTQ+ liberation, and my public platform will be of great benefit to this committee. Thanks for your consideration.



### Oscar Simms

**Supported by Giovanni Bienne and Joshua Bendall**

Hello, I'm Oscar, he/they pronouns. I'm a queer socialist and I freelance as an assistant director and singer. Having been co-opted onto the LGBT+ committee at the beginning of 2025, I would love to continue supporting its work for another two years. With trans and intersex rights being constantly eroded, it's more important than ever that we have a committee and union that is bold and outspoken in protecting queer members. If elected, I would push Equity to unequivocally defend its trans+ members, acknowledging the inevitable implications this will have for trans+ members in their workplaces. From 2023-2025, I was on Equity's Young Members Committee and, outside of Equity, I've been involved in local tenants organisations and Palestine solidarity groups. Before that I was involved in student organising, including rent strikes at my university, solidarity support for UCU, and divestment campaigns from arms and fossil fuel companies.

# LGBT+ Men



## Guy Torrance

**Supported by Joseph Ballard and Joan Beveridge**

In the '80s, when I came out, gay men were at risk using a public loo. The Equality debate on plumbing, politeness, acceptance is going backwards. There is work to do on that and more (casting, shared digs), homework on the detail. Reading and responding to EHRC Guidelines, Court judgements, public debates.

I'm shy of elections than of work on detail. I was a Branch Chair & Secretary for my then Union, with personal cases. I've drafted responses to Government consultations on Equality subjects for several organisations. I've dealt with Court proceedings, pleasant and otherwise. Declarations for Gender Recognition. Straight men caught in the ladies loo. I left the Courts, turned professional actor and did less backroom campaigning. My presence in Court kerbed some homophobia, occasionally was subject to it.

If you think I'd be useful backroom campaigning, digging into detail and responding to it, please give me your vote.



## Alan Turkington

**Supported by Leonor Lemee and David Menkin**

Passionate about fairness, human rights, fighting facism and campaigning for inclusivity in the arts for \*all\* of our LGBTQ+ comrades.

Hello - I'm Alan, a queer actor and audio artist from Northern Ireland - although home is very much now Camberwell in London. I'm standing for re-election to the Audio Committee, but after the events of the last week and the unworkable, unfair decision of the Supreme Court erasing the rights of trans people (and therefore trans performers) in certain areas and in certain venues, I would like the privilege of your vote to sit on the LGBT+ Committee too, so I can campaign to prevent the further rollback of our rights as LGBTQ+ performers.

I believe in fairness above all and want to make sure queer casting opens up, and doesn't limit, opportunities for everyone.

"None of us are free until all of us our free."

With thanks. In solidarity. x

# LGBT+ Trans



## Ross Anderson-Doherty

**Supported by Chris Robinson and Vicky Allen**

As a person who lives with multiple marginalised identities and who has been working in Belfast's arts world, as an Equity member, for two decades, I feel it's about time I contributed something to my Trade Union. I'm lucky enough to have worked in theatre, television, variety and cabaret as a performer, writer and director; I've done so, all whilst being obstreperously queer, and navigated my professional life as such. I now find myself in a position where I work with other queer artists and organisation, both artistic and activist, whom I can offer support at this increasingly challenging time. Were I elected, I would bring this broad, yet specific, experience and expertise to the committee in the hope of aiding in the fortification of queer people's place within these industries and beyond.



## Isobel Eagle-Wilsher

**Supported by Leonor Lemee and Maggie Bain**

I want our industry to be a safe and joyful place for members of the LGBTQ+ community to work and thrive. During my work as a stage manager in regional, West End and international jobs I have witnessed and experienced first hand the mistreatment of LGBTQ+ colleagues. I have worked on advocating for myself and others and I would like to bring this experience to the committee and work to make lasting changes to our industry.

If elected I would:

- work on implementing guidelines for moments such as meet and greets to ensure members of our community feel supported to express themselves in the way that feels best.
- strengthening frameworks that protect performers and production staff from being misgendered or disrespected by employers.
- continue the amazing work already being done by the LGBT+ committee to safeguard spaces for our community and support our art.



## Kay Eluvian

**Supported by Cloud Quinn and Tigger Blaize**

I have served on the LGBT+ Committee for two years, spoken at the TUC LGBT Conferences and drafted our proposal for this year's Equity motion in collaboration with my superb colleagues. I'm a member in good-standing with SAG-AFTRA (LA Branch). I believe in clarity, equity and outcomes over processes.

My 20 years as a software developer gives me an invaluable skillset. For example, we have begun an online resource of tools to counter the Far Right. I have a solid grasp of AI - its mechanism and implementation - and will advocate for action to stop it before it destroys our careers for a quick buck.

If re-elected, I will work with my colleagues and across Equity to fight back against "anti-woke" policies that are a smokescreen for Far-Right cruelty. I will continue work on the anti-Far Right resource, advocate for trans lives and help amplify the voices of my colleagues.



# LGBT+

## Trans



### Mélusine Lenoir

**Supported by Becki Short and Cinthia Lilen**

As a European-born neurodivergent non-binary actor and voice artist with 10 years as a full Equity member, I bring both lived experience and organizational leadership to the LGBT+ Trans committee. My five years in a coop — including three consecutive terms as elected president — have honed my abilities in collaborative governance and member advocacy.

My work as treasurer for a French artistic charity serving traditionally excluded audiences demonstrates my commitment to accessibility and inclusion for marginalized communities.

In this critical moment when the trans community faces unprecedented hostility, I am determined to ensure trans members receive proper workplace respect, protection, and support. If elected, I will work diligently to raise awareness of trans-specific challenges among the broader membership, other committees, and the Council, and undermine the far-right and TERF narratives — and She-who-must-not-be-named and her millions's influence — in the wider society.



### Molly McGibbon

**Supported by Kimberley Collins and Mikey Brett**

Former dancer, 10 years of experience in the dance industry. Through my career, I have actively worked to influence dance studios, agencies, and job opportunities to improve inclusion and diversity, specifically advocating for the correct and safe representation of the LGBTQIA+ community. Identifying as non-binary, I have consistently used my platform to push for better visibility and understanding within the industry.

I want to elevate my voice and make a tangible, positive change for my community.

I would bring a strong, authentic voice and lived experience to this committee, along with a large and engaged following from my work with my dance company, Unapologetic, a company dedicated to elevating the voices of underrepresented communities.

Not yet been directly involved with Equity or the broader trade union, my professional experience in advocacy and commitment to championing diversity, LGBTQIA+ rights within the dance industry closely align with the core values of Equity.



### Misha Mond

**Supported by Roy Carruthers and Han Duijvendak**

I intend to use my existence as a disabled trans member within the union, as an act of resistance and change against the oppression faced by our people in the industry and the UK. Within the next 2 years, I wish to build Equity's support for its trans members in light of the supreme court's ruling against trans women. This means working towards an unwavering definition of solidarity. This may be by campaigning for inclusion within trans representation, following the example of the Liverpool Everyman and Playhouse Theatres' statement on trans casting. Or, by working towards supporting trans members in and out of the workplace, by supporting the funding of counselling for trans members, as well as learning resources for employers. Contributing an intersectional approach to the committee would be my priority, in order to use coalitions between other marginalised communities, to build our strengths together. Equity means trans rights.

# LGBT+

## Trans



### Smashlyn Monroe

**Supported by Roman Ackley and Jakob Clarke**

As an active member of the LGBTQIA+ community and a performer I would be honoured to be on this committee, I've gained invaluable insight into the unique challenges we face in the industry. I've worked alongside a diverse range of LGBTQ+ artists, and my experience in advocating for inclusivity, visibility, and fair treatment has deepened my commitment to advancing equality within the performing arts.

In the next two years, I aim to build a stronger, more inclusive environment for LGBT+ performers by addressing issues such as discrimination, misrepresentation, and the lack of support networks. I want to ensure that every LGBT+ member feels heard, valued, and empowered to thrive in their careers.

With my background in both the arts and activism, I bring a deep understanding of the need for solidarity, and I'm dedicated to amplifying the voices of our community within Equity and beyond.



### Richard Peralta

**Supported by Angelo Paragoso and Victoria Chen**

In 2001 I left the sector when my educators said there wasn't space for me and my intersectionalities. So I served the next twenty years in education and mental health, earning degrees in Counselling Education and Psychology, supporting other marginalised peoples. As an EDI, Disability Access, and Decolonisation educator I continued in roles of change even when my opportunity to return to the sector professionally arose. I committed whole heartedly to being part of both the representation and change that many of us still need today. Currently performing in the West End, I'm a dep for my cast and have been for previous productions. I've also recently served as Sheffield Theatres' Agent for Change when not consulting or providing bespoke workshops for theatres and university programmes. As a Deaf, Southeast Asian, Filipinx, Queer, Non-Binary, working class, immigrant actor and writer I hope to serve our union where you see fit.



### E M Williams

**Supported by Tigger Blaize and Michele Moran**

Hello!

Firstly, thank you for reading this.

It's still wild to me that my face goes into this wee booklet alongside so many inspiring people.

I've been on this committee for three years, and I'm proud to say I have made waves, in the small ways I can. Liaising with members about injustices around harassment, unfair practices and outdated processes, alongside work with London Trans+ Pride, as the creator of their Access Consciousness team, and also with my Trustee work with arts organisations. I'm trying to do things a little differently - challenging "computer says no" mentality, to make people feel a bit more seen and heard.

That's my aim, anyways.

I've been lucky to have some big credits in my day, RSC, National, West End. But truthfully, this work in activism and equality is what I am most proud of. And I would love the opportunity to keep doing it.

# Deaf and Disabled Members



## Natalie Amber

**Supported by Dan Edge and Cherylee Houston**

I'm a disabled actor/dancer with over 15 years' experience across the industry. I currently chair the DDMC, have served on the committee for several years, and am Access Lead at TripleC/DANC and part of the TV Access Project (TAP).

My deep understanding of both the industry and union structures gives me clear insight into the barriers DDN creatives face. As a union, we must continue to support our members through real, meaningful change.

We're seeing exciting shifts in inclusion, and I want to keep helping the union connect with organisations leading this progress. I'll continue championing equal access to work, and pushing for inclusion and access to be fully embedded in our union's foundation.

Your vote means I can carry on this vital work—ensuring all our members, in their full and rich intersectionality, are recognised, supported, and empowered.



## Bill Blackwood

**Supported by Martelle Edinborough and Philippa Cole**

As a disabled actor with over 10 years of experience in film, TV, and theatre I understand the barriers you face.

I've worked with major platforms like Netflix, BBC, and ITV. Before joining Equity, I delivered Equality, Diversity, and Human Rights training to public sector organisations, including Central Government.

I'm committed to improving representation, accessibility, and opportunities for disabled artists.

Over the next two years, I aim to push for stronger protections, better access on sets and in theatres, and more inclusive casting. My lived experience, industry knowledge, and advocacy skills will be valuable to this committee.

An Equity member for 10 years, I've supported campaigns for better working conditions and disability rights. I'm passionate about driving meaningful change—ensuring disabled performers are heard, respected, and given equal opportunities to thrive. I bring dedication, expertise, and a strong voice to advocate for a more inclusive and equitable industry.



## Debbie Bridge

**Supported by Lucy Turner and Natalie Amber**

I'm Debbie Bridge, a passionate performer and advocate with extensive experience across theatre, film, and voice work. I've served on various committees before, fighting for visibility, inclusivity, acceptance, and greater support for freelancers. I am also neurodivergent and live with hidden disabilities, which drives my commitment to building a truly accessible and understanding industry. Over the next two years, I aim to push for stronger protections around contracts, better mental health resources, and broader awareness of diverse needs across all sectors. I bring a collaborative spirit, a commitment to action, and lived experience that informs everything I do. I believe in empowering members' voices and ensuring that Equity remains a strong, responsive union for all of us. I would be honoured to represent you.

# Deaf and Disabled Members



## Siobhán Cannon-Brownlie

**Supported by Natalie Amber and Emma Jayne Park**

I am a disabled theatre and film maker and currently a co-Vice Chair of the Deaf and Disabled Members Committee. I am part of the Equity for a Green New Deal Network (any member can join – do!) and was previously the interim Campaigns Officer for the East Midlands branch. As disabled workers are becoming increasingly marginalised and penalised, I want to use my voice and power to continue to advocate for us. If re-elected to the DDMC I would like to continue advocating for COVID safety and climate justice. Although all measures to keep workers safe from catching COVID at work have been eradicated, we are still in a pandemic: I will continue to work for consistent and coherent approaches to COVID safety, particularly for disabled workers. I am keen to continue my work with the DDMC committee and organising for safer working conditions for all.



## Ben Donaghy

**Supported by Lucy Turner and Joshua Bendall**

I am standing for committee election because I am deeply passionate and driven to make a real impact. As I approach graduation after four years of Musical Theatre training, I have had the privilege of engaging with young artists from across the country and have witnessed firsthand the power of our collective voices — ones that deserve to be heard.

As a neurodivergent individual, I understand the unique challenges that many creatives face in their careers. I am committed to breaking down the stereotypes surrounding neurodiversity in the arts and fostering a more inclusive industry.

I joined Equity while performing my self-written show at the Fringe, hoping to find a community of like-minded theatre makers—and that's exactly what I found. Now, I want to return the favour by ensuring that the next generation of Equity members feel supported as they take important steps in their careers.



## Daneka Etechells

**Supported by Ciaran Stewart and E M Williams**

I want to move the accessibility conversation forward to industry-wide anti-ableism. Disability equity is about building structures, communication, services; but meaningful change that cements this for the future is rooted in attitudes - dismantling harmful structures that don't serve our excellence rooted in intersectionality. I want our industry to see us as equals - changemakers, leaders, workers, instigators, innovators - not just charitable participants. I've worked as a disabled actor for 7 years across mainstream, London, regional and disabled led theatre. As well as working as an accessibility consultant, I have provided years of one-to-one support for DDND artists and workers; independently campaigned for Spotlight to alter their disabled membership scheme; ran DET training; gone above and beyond in being a fierce loud advocate for us. Being part of DDMC, I can contribute action, solution-focus and campaigning to implement anti-ableism as the next frontier of our equity. I believe we deserve more and sooner.



# Deaf and Disabled Members



## Amanda Grace

**Supported by Nicholas Barnes and Sean Biggerstaff**

Even if you know me as the Secretary of London South Branch, you might not be familiar with my work towards d/Deaf, Disabled, and Neurodivergent equity — but, as London theatre's local friendly madwoman, my whole 'thing' is ensuring the right to accessible, sustainable, and fulfilling art and work for all. From serving as a Disability Representative at the National Theatre, to sitting on the Graeae's Writers' Network, to working as a Wellbeing Practitioner with Dogmouth Theatre, Wellbeing in the Arts, and BAPAM, the great joy of my day is bringing a mad-ly empathetic and energetic approach to dismantling the barriers society sets in front of Disabled artists. As our community faces a wave of scapegoating cuts to already hard-won funding and support, I'd be very grateful for the chance to offer my care and attention to organise concrete changes in the living & working conditions of Disabled members.



## Charlie Heptinstall

**Supported by Olivia Rainbow and Benjamin Lafayette**

As an actor, writer, and the leader of a CIC theatre company, I am deeply committed to making the industry more accessible for disabled and chronically ill creatives. At 28, I have worked to overcome many of the same challenges faced by others navigating this space, particularly those with invisible disabilities. Living with Type 1 diabetes and Crohn's disease, I understand first hand the barriers that come with managing lifelong conditions in a demanding industry. Through this committee, I want to advocate for better support, awareness, and structural change to ensure disabled artists are not only accommodated but empowered. Over the next two years, I hope to develop a stronger understanding of how we can create practical, lasting improvements that make it easier for young disabled creatives to take meaningful steps in their careers.



## Ms Sunny Sarah

**Supported by Natalie Amber and Yanira Gonzalez**

As a disabled person myself, in the next two years, I want to help make a difference and work towards a fairer, more inclusive industry for everyone, including people with a disability. I have been a professional singer since 2003. I always wanted to become a member of Equity because I feel that being part of a union is a way for people to stand together in order to achieve a fairer society. The challenges I face are tough. I often find it hard to get work because of prejudice shown towards my lack of sight. Transport is one of the biggest challenges, especially to gigs. Social media is also a challenge because it is so visual. I feel that I have practical ideas that I can bring to meetings based upon my experiences. I have experience of committees as I'm on the EDI committee for the Musician's Union.

# Deaf and Disabled Members



## Richard Myers

**Supported by Natalie Amber and Nicholas Barnes**

I lost most of my sight very suddenly in 2022. My disability means I had to retrain and adapt as an actor on set and communicate my access needs with agents, casting and production. I've also encountered some prejudice regarding being hired for non-disabled roles.

Disability training and guidance for casting and production professionals is essential to properly support us, so that roles are genuinely available to us. And I also want to champion changes such as script tools and aids, and trained chaperones on set. By contributing my lived experience I want to increase the number of disabled roles and non-disabled roles available to us.

I have experience of countries where workers did not have very much protection. This would be my first committee role for Equity and I am standing because I am passionate about making our profession safer, fairer and rewarding for all.



## Richard Peralta

**Supported by Ronnie Lee and Alexandra Whiteley**

In 2001 I left the sector when my educators said there wasn't space for me and my intersectionalities. So I served the next twenty years in education and mental health, earning degrees in Counselling Education and Psychology, supporting other marginalised peoples. As an EDI, Disability Access, and Decolonisation educator I continued in roles of change even when my opportunity to return to the sector professionally arose. I committed whole heartedly to being part of both the representation and change that many of us still need today. Currently performing in the West End, I'm a dep for my cast and have been for previous productions. I've also recently served as Sheffield Theatres' Agent for Change when not consulting or providing bespoke workshops for theatres and university programmes. As a Deaf, Southeast Asian, Filipinx, Queer, Non-Binary, working class, immigrant actor and writer I hope to serve our union where you see fit.



## Lee Ravitz

**Supported by Mathew Fraser and Mimi Tizzano**

I have secondary progressive MS, a condition both neurological and physically affecting. It is progressive, so I spent 20 years as a regularly working character actor gaining wide experience, but have been heavily disabled for the last half decade. I have worked as diligently with severely limiting MS as beforehand – requiring many practical accommodations - in stage and screen work, as a disabled performer, typically portraying disabled characters. I also have considerable experience sitting on Equity committees, particularly in the independent sector, and have addressed Equity branches on disability issues. My recent work for Birmingham Rep's 'Of Mice and Men' tour (3 disabled cast) has revealed to me that access requirements for creatives are vital to pursue if we are aiming to build an industry that actively facilitates disabled performers to work. I'd aim to lobby for this, potentially virtually, as mobility issues preclude an easy access to Guild House.

# Deaf and Disabled Members



## William Spencer

**Supported by Marcus J Foreman and Rhianna Bolton**

As a disabled and neurodivergent director and choreographer, I am standing for election to the Disabled Members Committee to champion the voices of disabled artists across our industry. I have worked across commercial and subsidised sectors, leading projects at The Young Vic, Guildhall, and Hope Mill Theatre.

The proportion of disabled artists represented across our sector remains shockingly low. I want to push for stronger diversity reporting, greater transparency, and real accountability across organisations. My aim is to help create an industry where disabled artists are not only included, but are leading, shaping, and thriving at every level.

I recently wrote the first guidelines for working with neurodivergent artists in musical theatre, focusing on simple, sustainable ways to embed access into professional practice. I am passionate about breaking barriers from the inside out and from the bottom up — changing both culture and systems to create genuine inclusion.



## Ciaran Stewart

**Supported by Daneka Etchells and Sarah J Warren**

I've been a member of the Committee for the past 2 years and during that time, I'm proud to have been involved in making changes within Equity and outwith. The proudest moment was having an event in Scotland to focus on setting up relations with individual committees. This is something I want to carry on doing within the next two years and hold other accountable with the changes that still needs to happen. Although I'm Manchester based now, I want to still be a voice for Scottish Deaf & Disabled members.

The next two years, I'm passionate about being involved in the fight in regards to the PIP cuts that's been announced that will have major impact on our members, carry on setting up relationships with different committees in different parts of the UK, be a voice for Deaf members and I'm a perfect candidate for that.



## Bryan Sutherland

**Supported by Lucy Turner and Megan Keenan**

As an Actor on the Neurodiversity spectrum (Autism) I know all too well the daily struggle it is to be seen and to be taken seriously as an Actor. The uphill battle for our skills to be recognised.

I wish to be a pain in the backside of those who wish to discriminate against us, to ignore our talent! To listen to your views and then put forward ideas that will benefit us and to fight for every disabled members right to be who they are.

I would bring to the table the living experience of a disabled actor, who refuses to sit in the corner quietly any longer.

I am the first Branch Secretary in the Foyle and West Branch with Autism possibly the first ever in Northern Ireland to achieve this position. Here I help make changes possible for all our members by giving them a voice.

# Deaf and Disabled Members



## Mimi Tizzano

**Supported by Di Christian and Lee Ravitz**

This has never been a more precarious time for people with disabilities and having a strong committee at this time is imperative.

I see disabilities through my own experiences from 4 angles. Living with chronic illnesses, partial sightedness, dyslexia and autism and crippling anxiety and depression, I have a deep understanding about how disabilities, invisible disabilities especially impacts people in the performing arts, and this inspires me to do more for my community.

If I am elected, I have a number of initiatives to bring to the table that will help a lot of our members and improve the standards of work for all performers who have disabilities. I will continue to have disabilities at the forefront of all the work I do and continue to advocate, speak out and fight for disability rights.

Please #VoteMimiTizzano

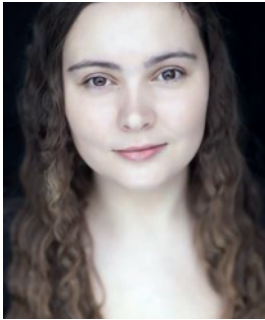


## Lucy Turner

**Supported by Natalie Amber and Megan Keenan**

Having been co-opted onto the DDMC for 24/25, I would love to continue improving accessibility in the arts by being re-elected. As a disabled dancer, I contribute a unique narrative and perspective of the industry in the union - working with training institutions and the world's biggest dance convention on improving access.

Before joining the DDMC I proposed a motion to push for access riders to be included in all Equity agreements, which is a fundamental layer of protection for disabled artists to have adjustments in the workplace. In my few short months, I have actively arranged to input on Equity's response to the Labour disability benefit cuts, and propose ways to protect disabled artists from having their career used against them when claiming PIP. In the next two years I would like to build on this, as well as make 'open auditions' actually become open for ALL to attend.



## Sarah J Warren

**Supported by Sean Biggerstaff and Kerry Kyriacos Michael**

Since Joining the DDMC in 2023 I have attended every meeting and contributed to motions for Birmingham and Liverpool. Last May I was voted onto the TUC Disabled Workers Committee and have written full reports which I presented to the DDMC.

I represented the DDMC at two AI Webinars, created reports on how the increasing use of AI will affect artists in the Deaf, Disabled and Neurodivergent community and how best to protect our Digital IP.

I was nominated by the DDMC to attend the Equity Conference in Derry in May and will be attending the TUC Disabled Workers Conference in Bournemouth in June.

These activities have led to me being a more informed advocate for the improvement of D/deaf, disabled and ND rights in the workplace. I would love to continue to be part of the DDMC's work in the future, especially in the current political climate.



# Race Equality



## Mark Bernard

**Supported by Rachael Naylor and Rodney Gooden**

As a man of colour I have significant experience in this area from life experience to study of race.

My degree (BA Hons) consisted of Sociology of Race Study Module, which allowed me to do extensive research in area of race and how we are affected by living with varying issues surrounding race.

I believe that there is a great amount of work to be done, examining policy and pushing to improve surrounding race and employment in the performing arts/creative industry.

I'll contribute a vast amount of knowledge highlighting both positive and negative experiences which I've faced and which are present and persistent in the industry, some which have been highlighted by various groups in society, both social and political.

I am a long term equity member who has been to various meetings.  
I am passionate about Race Equality and eager to help make change.  
We Can Make A Change!



## Ken Birk

**Supported by Daniel York Loh and Jassa Ahluwalia**

Since joining REC, I've led initiatives like the Audible Global Majority initiative, offering free recording opportunities for members — challenging tokenistic "competition" models in favour of real access. I spearheaded new medical roleplay guidelines, improving conditions for those in underregulated areas of our industry.

I bring specialist insight from the corporate roleplay sector advocating for the casting to reflect the workplaces they serve, as well as forensic attention to how exclusion happens: WHO accesses briefs, who previews roles, and how extensive self-tape demands disproportionately impact global majority performers already facing economic barriers.

Global majority artists are disproportionately impacted by economic barriers — a reality backed by Equity's own reporting.

In polarising times, it's vital we hold organisations to account, champion equitable practice across all income streams, and advocate fiercely for better transparency and access, allowing our diverse membership not just to survive — but to thrive.



## Julie Cheung-Inhin

**Supported by Daniel York Loh and Irvine Iqbal**

The movement for racial equality is more vital than ever. Organisations everywhere proudly proclaim a commitment to equality, diversity, and inclusion and yet we see an alarming rise in the Far Right Movement, propaganda and disinformation. Having been a member of the Race Equality Committee since 2019, I'm proud to have served on the Committee during a pivotal moment in its history but there is yet more work to do. Let's cultivate our prestigious trade union to be a pioneer of anti-racism, one where we are actively challenging the Far Right and working together to celebrate the diversity of our world today. Together we are stronger, and if I can represent you once more, I would be honoured to elevate your voice.

# Race Equality



## Lekhani Chirwa

**Supported by Rebecca Brough and Lucas Cheong Smith**

I am standing for this position as I would like to make a difference in race equality at Equity. So often there isn't equality in the sector for Global Majority folk. We are at a disadvantage and I would like to campaign to make it an equal playing field for my community. I am passionate about anti-racism and I will work with Equity members to hear their concerns and advocate on their behalf.



## Peggy-Ann Fraser

**Supported by Kobna Holdbrook-Smith and Johnny Worthy**

I support and value this union. As a working actor I am passionate to work with the Race Equalities Committee.

I want to help support members for equality and diversity in all its forms. Having worked on campaigns I am aware of the many challenges, concerns members face, when not treated fair in the workplace. All performers should have dignified working life.

Thank You.



## Irvine Iqbal

**Supported by Daniel York Loh and Julie Cheung-Inhin**

I have served on the committee for 10 years. This term has given me extensive knowledge. I enjoy advocating on issues relating to race equality and supporting members with any direct or indirect concerns. I am a published author on Race Equality raising awareness around the lack of representation on British stage and screen. I adopt an open door policy so that members can approach me at any time, in confidence and can discuss any issues for support. As a committee member, I will challenge the industry gatekeepers that all their lip service and box ticking won't be accepted in an industry full of rich talent!

# Race Equality



## Ingrid MacKinnon

**Supported by Ayse Tashkiran and Del Mak**

I am a London based freelance movement director, choreographer and intimacy director. Despite the resurgence of Equity, Diversity and Inclusion in industry discourse a few years ago as a topic of high priority, I can already feel a slip backwards in policies and promises in most institutions. The importance of speaking power to truth remains relevant and vital. I hope to contribute to the Race Equality Committee with practical experience of the varying degrees with which policies and procedures are put into place. Some of it is groundbreaking and some of it continues to be a negative reflection of the systemic issues in our industry. I would like to be a part of a committee that is dedicated to giving power to the voices of freelance artists of the Global Majority by addressing the day to day navigation of unchallenged policies, practice and procedures.



## Sara Masry

**Supported by Daniel York Loh and Sarah Kameela Impey**

I'm a stage and screen actor, writer and filmmaker. Recent experience includes featuring in Cutting the Tighrope at the Arcola Theatre in London, which will tour to the Edinburgh International Festival in August; and lead roles in Sanctuary at the Borough Theatre in Abergavenny, as well as three tours as the lead of Umm Kulthum in Umm Kulthum: the Golden Era in Dubai, Dammam and Bahrain. I also act as branch secretary for the Surrey and Berkshire Equity branch.

Being of Saudi, Palestinian and Yemeni heritage, issues of representation, racial discrimination and equal opportunities in the industry have always been at the forefront of my mind and career choices. I want to use that passion on this committee to look out and advocate for all ethnic minorities, helping to ensure that each equity member is treated with the respect they deserve irrespective of background, with equal access to opportunities.

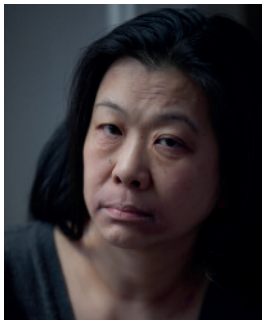


## Richard Peralta

**Supported by Angelo Paragoso and Kumiko Mendl**

In 2001 I left the sector when my educators said there wasn't space for me and my intersectionalities. So I served the next twenty years in education and mental health, earning degrees in Counselling Education and Psychology, supporting other marginalised peoples. As an EDI, Disability Access, and Decolonisation educator I continued in roles of change even when my opportunity to return to the sector professionally arose. I committed whole heartedly to being part of both the representation and change that many of us still need today. Currently performing in the West End, I'm a dep for my cast and have been for previous productions. I've also recently served as Sheffield Theatres' Agent for Change when not consulting or providing bespoke workshops for theatres and university programmes. As a Deaf, Southeast Asian, Filipinx, Queer, Non-Binary, working class, immigrant actor and writer I hope to serve our union where you see fit.

# Race Equality



## Lucy Sheen

**Supported by Daniel York Loh and Julie Cheung-Inhin**

An actor of forty years experience, a writer and director. Work includes, Royal Exchange, Joint Stock, BoV, Soho, The Park, RSC, Netflix, BBC, ITV, C4. Writing commissions include, The Royal Court, Paines Plough/Tamasha, ArtsEd, The Globe.

I'm a founding member of the British East Asian Artists group & BEATS.ORG.

The former played a pivotal role from 2012, in exposing the inequality, discrimination, racism, lack of opportunities, non-nuanced, inaccurate representation of BESEAs in the industry. The latter responsible for major advocacy campaigns for better working conditions and recognition of BESEA artists. I'm passionate about the representation of global majority artists in the industry. The inclusion of narratives from under represented, marginalised and erased groups, enhances and enriches British culture. I will and always have fought for the industry to be a reflection of the best of who we are, that means promoting and celebrating the rich diversity of British talent.



## Ellora Torchia

**Supported by Daniel York Loh and Chipo Chung**

I've been an actor for 13 years and still love the work, but I know firsthand how much better the experience of being cast and working in this industry could be for non-white artists. I grew up across continents, with Indian-South African and Italian roots, experiencing struggle and opportunity, and as a young, brown, bisexual woman, I've carried the weight of exclusion — but I also have clear ideas for change. I graduated RADA in 2014, and my career's spanned film, TV and theatre. Alongside, I study Philosophy, Politics and Economics. I'm interested in creating a future where race equity is built into the industry, not just as a response to issues, but as structural change. Though new to unionised activism, I believe collective action has power to drive transformation. I've been advocating for change throughout my career, and I will bring practical strategy and dedication to see it through.



## Daniel York Loh

**Supported by Chipo Chung and Zainab Hasan**

As an actor and writer I have worked across the industry including at the RSC, National Theatre, Royal Court, TVM film and audio. I have served on the REC since 2009, taking central roles in numerous campaigns including against yellowface, whitewashing, underrepresentation, worked with Equity on commissioning monitoring data, the Audible initiative for global majority people in audio and, most recently, initiating the uncovering of evidence regarding government interference with Arts Council England aimed at stifling artistic expression on the issue of Palestine, I have carried motions to the TUC Black Workers Conference aimed at East/Southeast Asian media representation, portrayals of Muslims (particularly women) on TV, solidarity with jailed Hong Kong trade unionists, and censorship of minoritised voices in the arts. I will continue to fight for the rights of global majority heritage people to an equal chance of a career in the arts and for their freedom of expression.



# Women



## Amanda Doherty

**Supported by Amelia Donkor and Mary O'Loan**

A current member of the Women's Committee, I would be delighted to serve our union further through the 2025 term. This year I have been invited to training sessions at Guild House focused on our PACT negotiations. A member of a co-operative agency, I regularly advocate for actors on both sides of the border in Ireland. I am an intersectional, working-class feminist with a strong track record: bringing new safeguarding measures into educational institutions and production companies. A co-founder of the Cost-of-Living Coalition Belfast, I also created the Working-Class Writers Group for women and non-binary people to be paid to develop their writing. I am pleased to have played an active role in shutting down a former actor's agency in Belfast which brought great harm to women in our industry and can be trusted to meet this important task with energy, professionalism, kindness, and diligence.



## Amelia Donkor

**Supported by Lynda Rooke and Elaine Stirrat**

The industry and the world are in a wild place right now and therefore giving voice to those historically marginalised is more important than ever. I have worked on the women's committee for the past 2 terms, this second as vice-chair, and am proud of the continued collective work we have done on the women's toolkit (a fantastic resource for all) , as well as taking an intersectional approach in supporting those oppressed and undermined due to their gender. This is the last time I will stand and I hope to build on our work across the equalities committees with a particular lens on standing up to the far-right and tackling the misogyny rife in modern society. It is vital that we build a diverse and progressive group that understands the power of storytelling to strengthen our union and our artistic lives.



## Peggy-Ann Fraser

**Supported by Jean Rogers and Erin Battle**

I have always attended Women's TUC conferences. Taking part in debates which effect policy change and listen to the concerns of all unions. This year 2025 at TUC Women's conference I hosted my first fringe meeting "safety on public transport"

I bring my extensive trade union experience from serving on equity council, and successfully camping for raising awareness on TV film set, that hair & make up artist team can have the right make up for dark skins and understand afro hair. I recognise the pressures on Women in the workplace of all ages and backgrounds.

Thank You

# Women



## Gemma Goggin

**Supported by Frances Ruffelle and Stephanie Street**

As an actor (and Mum of 2) who has been in and out of the Industry for the past 20+ years, I know it can be a long, hard slog, especially so for women.

I don't want to see one more woman leave our Industry because it isn't flexible enough. We have to change the landscape now, for ourselves and those who follow.

I'm qualified in HR, so I'd like to use that experience: we need more transparency and psychological safety across our Industry – it's a career fraught with uncertainty, particularly for freelancers. I think we can do better at creating environments where people know their rights and can advocate for them with impunity.

I will fight to:

- Normalise job shares and flexible/compressed hours
- Campaign for gender parity across all departments
- Fight age discrimination for women
- Reform working practices to increase transparency and safety



## Yanira Gonzalez

**Supported by Ms Sunny Sarah and Victoria Brazier**

I am Yanira Gonzalez-a poet and playwright who proudly stand as an advocate for justice and equity. Values we cherish, as women-deeply connected to our Earth. Like many of you, I carry a passionate commitment to safeguard our access to fair, equal, and quality employment opportunities. Through our singing, dancing, and performances, we bring joy even in the face of unpaid, underpaid, or contested circumstances. It is time to demand equal pay for equal work. I am committed to help. To ensuring and defending equal pay. It's fundamental for a return to the essence of who we are-women with the powerful energy holding up the sky. Now is the moment to amplify our artistic revolution, to resonate with the graceful rhythms of our planet, ensuring that our aspirations for equitable compensation reach as high as the sky itself, and eleven dimensions above it.

In solidarity!



## Laura Jury

**Supported by Mimi Tizzano and Mary Lane**

I am an autistic woman of mixed race, based in south Devon, and work as a freelance actor, as well as a director and heading a regional theatre company, which comes with a lot of additional challenges when you are a ..more diverse... person. I have been working thus since the mid 1990s, and find that there is a continual need to work for inclusion, safety and equality in our industry. I feel as a regionally/ rurally based voice, I also bring an additional breadth of experiences and ideas to a committee.

# Women



## Shobu Kapoor

**Supported by Lynda Rooke and Jackie Clune**

I'm an actress of South Asian heritage, a first-generation immigrant from India. I have lived and worked in the UK for over 30 years. In that time, I have seen the number of women and women of colour employed in the entertainment industry rise, but not enough.

Now, as an older actress, I find my pool of roles shrinking, another addition to the restrictions I have worked under for most of my career. While roles for older male actors are also fewer than for younger actors, they are nowhere near as paltry as they are for us women, of a certain age, & of colour.

Rather than fulminating about this privately, I've decided to be proactive and stand for election to the Equity Women's Committee.

I want to expand our space in the industry. As we grow in strength, knowledge, and wisdom, our work should increase too.



## Yolanda Kettle

**Supported by Anne-Marie Duff and Helena Wilson**

As a working mother of three children under the age of five, I have experienced first hand how the industry impacts working parents and caregivers and the immense sacrifices made in order to fulfil work commitments. I am passionate about raising awareness around this and fostering a workplace that supports women through all phases of their career. Over the next two years I want to promote a workplace environment that factors in and considers school and nursery pick up and drop off timings, childcare costs and the paucity of childcare support for weekends and bank holidays. I want the industry to become more aware of women's health issues and to find ways of how we can support women through gynaecological conditions, pregnancy, pregnancy loss and menopause at work. I bring a collaborative spirit, strong communication skills and a belief in change. I have been a member since graduating in 2011.



## Laure Meloy

**Supported by Sarah-Jane Thurstan and Marie Kelly**

I would like to be part of the work of the Women's Committee, to ensure the Union keeps equality for all genders at the heart of our campaigns. I have been an active member of the (sadly now disbanded) Women's Equality Party, and a lifelong feminist. I have also served on the general committee of the Kent General Equity branch for many years.

# Women



## Mary O'Loan

**Supported by Amanda Doherty and Amelia Donkor**

As a Women's Committee member I work resourcefully to continue and inspire a proactive legacy of conscious effective change that ultimately supports all genders in the industry and beyond. Through my personal initiative as Chair of the NI Committee 2022 I brought ULF applications to the table producing a successful proposal which ended in members receiving funded Irish Language Tuition every three months for the next two years. At ICTU 2022 I spoke from the heart when I called on venue owners and managers to consider their duty of care with regards to how members get home safe late at night. This plea echoed in my 2025 speech at WTUC London that was picked up by The Stage which called on the Government to consider the safety of women getting home late at night after work. The Belfast Lord Mayor has since contributed £10,000 to Equity NI "Safe Home" campaign.



## Ruth Anna Phillips

**Supported by Marla King and Ayse Tashkiran**

As a choreographer and movement director, I've seen how women are scrutinised across our industry. I founded [www.sizeinclusivity.org](http://www.sizeinclusivity.org) to challenge anti-fat bias and campaign for body diversity in the arts—issues that disproportionately affect women yet remain sidelined in conversations around equality. I want to see Equity prioritise size inclusivity and combat body shaming in the industry. I bring strong connections to the Choreographers & Movement Directors Network, and experience spanning fringe, mainstream sectors, education, and creative leadership. I'm a young member, with insight into pressures affecting early-career women. I believe in working collectively, using the systems we have to push for change to support all women. With practical experience of the support Equity provides, I'd be proud to build on the work the previous committee has done around age discrimination, access, and visibility. Challenging inequality and pushing for progress is how I work—and Equity is where that belongs.



## Jean Rogers

**Supported by Miriam Margolyes and Jennifer Greenwood**

This is a worrying time for women, facing misogyny, the rise of the far right and increasing use of AI whose data systems can favour the status quo, perpetuating deeply embedded stereotyping of gender.

Since becoming an Equity VP (2004-2014) I have fought for equality within the industry plus true representation of women whatever their age, physicality, ethnicity and sexuality, especially older women whose work opportunities are still, despite constant highlighting and campaigning, woefully limited.

Nominated from the present Equity Committee I was re-elected onto the TUC Women's Committee by trade-union women from around the UK, who recognise that calls for equality throughout our industry align with theirs for equal pay, respect, recognition of our many caring responsibilities.

They join our condemnation of stereotyping which stifles true representation and ultimately the opportunity to tell women's amazing stories, past and present.

Visit my website and read my blogs. [jeanrogers.net](http://jeanrogers.net)



# Women



## Lucy Sheen

**Supported by Shenagh Govan and Jennifer Lim**

An actor of forty years, a writer and director. Work includes, Royal Exchange, Joint Stock, BoV, Soho, The Park, RSC, Netflix, BBC, ITV, C4. Writing commissions include, The Royal Court, Paines Plough/Tamasha, ArtsEd, The Globe. I've played a pivotal role in national/international advocacy campaigns for BIPOC Adoptees and British East and Southeast Asian artists. As a woman of colour, of protected characteristics, over the age of sixty I know only too well how "uncomfortable" working in this industry sometimes can be. "Women hold up half the sky," but we still seem to receive less than half the pie. It's vital that our union reflects all aspects/characteristics of its diverse membership. Making safe spaces, creating and retaining working environments that allow women to continue in work and ensuring that the reasons for the #MeToo movement are eradicated, are just a few of the reasons why I'm standing for election



## Elaine Stirrat

**Supported by Lynda Rooke and Amelia Donkor**

It's been a privilege to serve as Chair of the Women's Committee this term and as Vice Chair previously. I would be honoured to be re-elected, as there is still much to do in the fight for equality. A core part of my activism has focused on tackling harassment and the pervasive dangers of misogyny within our industry. I'm the co-founder of Persistent and Nasty, a Scottish initiative working with theatre and film organisations, large and small, on safeguarding and policy reform to create safer, more respectful workplaces. With the rise of far-right rhetoric and growing misogyny spreading fear and division, our industry and the progress we've made are at risk. Equality, safety, and respect at work should be non-negotiable, yet they are increasingly vulnerable. If re-elected, I will continue to advocate for all members, ensuring the Women's Committee remains a strong, vocal force for change and that our collective voice is heard.



## Mimi Tizzano

**Supported by Ayvianna Snow and Mary Lane**

Having worked with this brilliant group of women for 2 terms now, I would love to continue the work we started. Being part of the WC inspires me to continue to do more for the rights of women within our fragile industry.

As a strong woman with multiple disabilities, I work hard to make sure that the rights and welfare of women with disabilities is always part of the conversation. I've found that we are always forgotten about and lost within conversations. Well, not on my watch!

If elected I will continue these vital conversations, continue to work on the access riders working party and continue to help promote the Toolkit amongst many other things we're working on. I will also look to work on some of the many new initiative that come onto our table.

Please vote for me for your 2025-2027 women's Committee member.

# Young Members



## Lotti Brogan

**Supported by Meg Dixon-Brasil and Samuel Pearson**

Since being co-opted onto the Young Members Committee seven months ago, I've been proud to contribute to conversations around fair pay, working conditions, and support for young members at the start of their careers in this profession. Having graduated from drama school three years ago and currently working as an actor myself, I'm passionate about making sure the voices of young members are heard - especially those who are new graduates or feel underrepresented. If elected, I'll continue pushing for more inclusive opportunities, better communication, and stronger protections for young artists. This is a time of major change and challenge across our industry, and I want to help ensure that Equity's younger members are not only protected but empowered, with the knowledge of their rights and how our union can help. I feel as though I have just got started and am eager to carry this work forward.



## Ciarlene Coleman

**Supported by Joshua Bendall and David Hebb**

A common thread that runs through my artistry, profession, and my social life is my focus on marginalised communities. I am passionate about facilitating constructive discussion about the intersections of race, gender, ability, imperialism, and class to the creative spaces that we operate in. As an international graduate of a UK MFA Acting course, I am additionally motivated to empower students and young professionals in spaces of training.

Our union lies in a pivotal position in our current society; we are at the forefront of defending the human rights of artists and facilitators of the arts against injustice. Because of my membership and deputy work with Equity, I have found community with my fellow students, professionals, and creatives. I intend to continue and expand my work in manifesting the bond between the arts and social change, because together in our industry, we create the stories that drive the human spirit.



## Benjamin Finch

**Supported by Joshua Bendall and Imogen Khan**

During my first term, I was proud to represent younger members on a regional and national level as Chairperson. Through the creation of online content, we've made important steps in engaging members normally dissociated from Equity. If I were re-elected, with the challenges and successes of the last term in mind, I would seek to support the new committee in areas including: the further development of online material, explaining Equity's work to a younger audience; expanding our meetings and events into the regions, deepening connections with branches and national committees, and; strengthening the constructive connections we've established with organisations such as the National Youth Theatre, and regional youth theatres, to network with the growing population of young artists outside of traditional training. With added industrial experience as a Supporting Artist, I feel equipped and excited to further the committee's work over the next two years. Thank you.

# Young Members



## Eva Gaynor-Smith

**Supported by Duncan Riches and Amber Buttery**

Over the last seven years I have had the pleasure of training with and being a part of work produced by the Liverpool Institute for Performing Arts, the National Youth Theatre and the Theatre Olympics (National Theatre Hungary). Since graduating with my degree in Acting (Screen & Digital Media), I have grown in awareness and experience of an industry that can offer so much and at the same time can put so many young people off seeing creative work as a viable and sustainable career path. In the next two years, I would be keen to develop local and national hub bases that foster mentor led and tailor-made plans for young people in order to refocus the mindset that being an actor, dancer, technician, director, designer etc can be your 'Plan A' option for a job and maintain the joy in that chosen field too.



## Poppy Gilbert

**Supported by Bethany Antonia and Esme' Kingdom**

I had no experience of the industry before I left drama school in 2019 and I have loved the last six years of work. I have also found them lonely and have occasionally found it difficult to advocate for myself, especially when I have been the youngest in the room. In the last year I have got more involved with equity and have realised how much easier it is to speak up when equity has your back. I would love for other young actors, regardless of experience to know how much the union can help us and protect us, how useful the meetings / events and training days can be and how excellent the free pastries are. I'm on the Appeals Committee and part of the TV and Film Network.



## David Hebb

**Supported by Ciarlene Coleman and Benjamin Finch**

I previously served Equity on the Student Deputy Committee, where I acted as a representative to conference and helped our motion on student fees and tuition costs pass unanimously. Having been recently co-opted onto the Young Member's Committee, I would love to keep pushing for recognition of the issues that our members face, especially in the face of ever rising costs of living and the rise of fascism around the globe.

# Young Members



## Charlie Heptinstall

**Supported by Olivia Rainbow and Benjamin Lafayette**

As an actor, writer, and the leader of a CIC theatre company, I understand the challenges young creatives face when trying to establish themselves in the industry. At 28, I have navigated many of the same struggles that Equity's young members experience, from finding opportunities to building sustainable careers. Through this committee, I want to contribute my first hand experience and insight to help make the path clearer for others. Over the next two years, I aim to develop a deeper understanding of how we can create more accessible entry points into the industry, ensuring young performers and creatives have the resources, support, and fair opportunities they need to thrive.



## Hannah Khalique-Brown

**Supported by Sophie Max and Molly Hewitt-Richards**

I'm Hannah and I'm standing to represent fellow Young Members. Our strength is in numbers so I want to increase young actor membership, make engagement with our union more attractive to young people, and help change the misunderstandings surrounding the union's purpose and power held by many starting out in the industry. We can build a strong, united workforce of Equity members who are ready to take on the challenging landscape ahead of us: unfair casting and self tape conditions, unfair contracts, options, and pay, AI threats targeted at younger actors, and shockingly lacking welfare protections in the workplace. I want the next generation to make huge changes in our industry - and switch the narrative from despair to action. I've learned a lot from working alongside outspoken older actors and I want to empower young actors, and at times young women in particular, to find their voices too.



## Imogen Khan

**Supported by Tilly Sutcliffe and Benjamin Finch**

As an actor and puppeteer, I am keen to concentrate on diversifying our younger members, not only in terms of the backgrounds covered by our Equalities Committees, but also the variety of types of workers we have in our union. The narrative of Equity being a 'performers union' needs to stop. We are only as strong as our members, and that begins in the education of members and non-members on just how inclusive our union has the potential to be.

I am a proud Lancastrian, and having trained in London and made the decision to return up north, I also understand the need for the Young Members Committee to be less London-centric, and to connect with members in regional areas. Essentially, solidarity to all!



# Young Members



## Samuel Pearson

**Supported by Marla King and Lucy Turner**

2023-2025 Young Members Committee (YMC) member, Equity Class Network member, Puppeteers Network member and committee member of the East Yorkshire and Humber Branch.

I am running for the Young Members Committee for a second term. In the two years of being a member of the YMC, I have become familiar with Equity and its work. I'm an actor and puppeteer based in North East Lincolnshire, working regionally in Lincolnshire and Yorkshire. I am working class, early-career, and a carer for my mother. To the YMC, I bring my experiences of caring for a parent whilst building a career in the arts. I work locally and face daily the struggles of low pay/no pay work and I am a passionate supporter of Professionally Made Professionally Paid. I am a champion of local regional work, an important training ground for young actors.



## Ruth Anna Phillips

**Supported by Marla King and Phoebe Stapleton**

I'm a young artist working across movement and theatre, with a sharp eye on the challenges facing our generation—funding cuts, burn out, and navigating a post-COVID industry. With seven years' experience as a freelancer, I know the pressures of building a sustainable career as a young person. I care deeply about improving access, representation, and conditions for young creatives across the sector. I have previous experience on theatre committees and belief in the power of unions to drive change. I'm part of the Choreographers & Movement Directors Network, which gives me a unique insight into a highly collaborative part of our industry. I founded [www.sizeinclusivity.org](http://www.sizeinclusivity.org) to spotlight how body standards affects the industry, especially in training and casting, and to advocate for change across our creative landscape. I've always used my voice to create important change, and I'll continue to do so within Equity.



## Jonathan Rainey Reid

**Supported by Cameron Falconar and Katherine Kaims**

I'm standing for re-election to the Young Members Committee to continue my long-standing work as part of the union. While working alongside other members to found the Actor Musicians Network, I also oversaw the Student Deputies Network transition into an industrial committee as Vice-Chair where I brought our first ever motion to conference examining how best to serve early career and student members - and passed with overwhelming majority. I hope to continue being a voice for young members if re-elected.

# Young Members



## Tomos Stokes

**Supported by Marla King and Benjamin Finch**

I was inspired to stand for this position after seeing a lack of Equity members at the TUC's Young Workers Conference earlier this year. As a young voiceover artist working multilingually there are many inherent barriers that need to be broken down in our industry, and I believe Equity is able to spearhead this change. In the next two years I would want to enhance interunion co-ordination, following on from the success of Cult Cymru to further strengthen our movement, facilitate more engagement with training and academic institutions, and bring more young people into the union. I believe I can bring a less London-centric perspective to the role, as I'm Welsh-born-and-raised. I'm also a keen follower of politics on every level on account of my work, so I'm able to bring ideas for policy solutions to the issues facing members to the table.



## Lucy Turner

**Supported by Marla King and Samuel Pearson**

Having been co-opted onto the YMC for 24/25, I would love to continue reflecting the experiences of Young Members by being re-elected onto the committee. As a recent graduate from London Contemporary Dance School and from Equity's Student Deputy Committee, I relay important experiences regarding the transition from training to a portfolio career in today's current society. I spoke in support of the SDC conference motion 2024, shedding light on the intersectionality of barriers to education, and have actively helped organise the Breaking Down Barriers campaign. Having been a crucial voice of the youth at Equity's political training in March, over the next 2 years I would like to share this training with the YMC and continue to voice these intersectional barriers, helping those falling into these cracks to find routes into the industry.

# Northern Ireland



## Stephen Beggs

**Supported by Marina Hampton and Alan McKee**

It has been a privilege for me to serve on the NI Committee for a number of years now, several of them as Chair. During this time Equity in NI has entered a new era. We now have an official based in Belfast and our campaigning and industrial work has increased hugely. There has never been a better time to be a member of Equity in NI. There has also never been a time where there has been greater need for our union. Working in the arts here is perhaps more precarious than ever. The cuts to public investment in the arts over the last decade, along with attacks on welfare services, means that it is more difficult than ever to support ourselves as artists. If elected I will continue the fight to support all of our members equally so they get the working rates and conditions they deserve.



## Maggie Cronin

**Supported by Marina Hampton and Stephen Beggs**

Previously, I was a member of the Northern Ireland National Committee and, from 2008 - 2012, I was privileged to serve as Northern Ireland Councillor. Health issues and other commitments meant stepping back from playing an active part within Equity, but I want to add my voice again, as our already under-valued arts sector is always under threat.

Northern Ireland's TV and film industry has thrived in recent times, but cuts to drama productions from mainstream channels will affect here. There has never been an Executive-led Arts policy for Northern Ireland. Individual artists and institutions have suffered from historically chronic underfunding, yet we punch well above our weight. I believe passionately that we deserve more – whatever our background, gender, class, ethnicity, ability/disability. As part of Equity's National Committee, I hope to contribute to the excellent work it already does - our solidarity truly is our strength.



## Amanda Doherty

**Supported by Mary O'Loan and Michael Curran-Dorsano**

A current member of the Women's Committee, I would be delighted to serve our union further through the 2025 term. This year I have been invited to training sessions at Guild House focused on our PACT negotiations. A member of a co-operative agency, I regularly advocate for actors on both sides of the border in Ireland. I am an intersectional, working-class feminist with a strong track record: bringing new safeguarding measures into educational institutions and production companies. A co-founder of the Cost-of-Living Coalition Belfast, I also created the Working-Class Writers Group for women and non-binary people to be paid to develop their writing. I am pleased to have played an active role in shutting down a former actor's agency in Belfast which brought great harm to women in our industry and can be trusted to meet this important task with energy, professionalism, kindness, and diligence.

# Northern Ireland



## Elaine Duncan

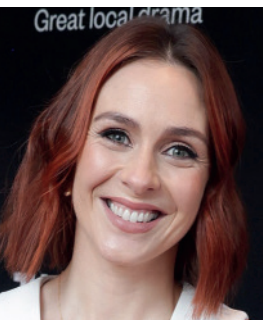
**Supported by Marina Hampton and Patsy Montgomery-Hughes**

I've been an Equity member for 22 years, working in many various performance roles. During this time, I served on the local branch committee and, two years ago, I was elected to serve on the Northern Ireland Committee. I was also elected as a member of the Audio committee at the same time, representing Voice Artists based, and working in Northern Ireland, and bringing their concerns to the fore.

I've been actively involved in ensuring the issues most important to members in NI are well represented - I attended an Equity Conference for the first-time, voting on the motions on behalf of all members.

Locally, I've been present at marches/rallies, showing support and solidarity to other unions, helped to raise awareness of issues effecting union members, & observed at the ICTU Biennial Conference.

I'd like to continue this work to ensure members from Northern Ireland can be seen and heard, everywhere.



## Roisin Gallagher

**Supported by Christina Nelson and Christopher Robinson**

Hi,

My name is Roisin. I am an actress living and working in Northern Ireland and have been a proud member of Equity since 2009. Since becoming a member of the Northern Ireland Committee in 2023 I have actively taken part in the Resist the cuts campaign and was key note speaker at an equity public event in Feb 2025 highlighting the devastating effect of the arts cuts in Northern Ireland.

I recently attended the ICTU women's conference and gained knowledge and insight into the vital work our unions do for equality/ ending racism in the work place and ending violence against women. Should I be voted onto NI committee, I would use my voice to further this vital work. Particularly around continuing protection involving intimacy on set and stage and developing education around consent.



## Sophie Haydock-Thompson

**Supported by Holly Hannaway and Stephen Beggs**

Having worked as a freelance Stage Manager in the theatre industry for 10 years in Northern Ireland I feel I would be a great voice for other Stage Managers. I have worked with many different people in the arts and have a strong relationship with people I work with.

I have been greatly supported by Equity in the past. I have also attended many Equity events and support their movement.

In the next two years I hope to develop my relationships with fellow committee members and to continue to support everyone in the industry. I hope to give Stage Managers a voice.



# Northern Ireland



## Muire McCallion

**Supported by Carmel McCafferty and Karen Hawthorne**

I have been a member of Equity for over ten years. I am a working actor and activist here in the North.

I am currently a member of the NI Committee and have thoroughly enjoyed my time as part of a fantastic team. As we know only too well, we still have work to do!

Since last standing for election, I am proud to say that we have opened a second branch here - Foyle and West. As a member of this new branch, I am keenly aware of the issues faced by our members and I hope to continue to work with them and for them - both as Foyle and West chair and as part of the NI Committee.

I am eager to continue to learn and grow within the union, always with a view to keeping us at the forefront of all local and national campaigns.



## Alan McKee

**Supported by Conor Grimes and Vincent Higgins**

I have been a member of Equity for over 25 years living and working in Northern Ireland. I am currently a member of the Northern Ireland National Committee, and a former two term Northern Ireland councillor on Equity's ruling council.

I have worked in theatre, film, TV, radio and variety, which has given me knowledge and experience of the concerns and needs of members working across the broad spectrum of areas covered by our union.

I have represented Equity at two ICTU biennial conferences, striving to increase our union's influence within the wider trade union movement. If elected to the NIC I will endeavour to continue that work, in particular trying to strengthen bonds with our comrades in Irish Equity. And I will continue to be an energetic recruiter of new members, helping others to avail of the solidarity and job security which comes with Equity membership.



## Patsy Montgomery-Hughes

**Supported by Elaine Duncan and Marina Hampton**

Working professionally in Theatre in Northern Ireland since 2007, I am a proud Equity UK member and freelance Theatre Director who champions best practice at every opportunity. In 2022, I sat on the Equity NI General Branch committee as secretary and in 2023 I was elected to sit on the Equity Northern Ireland Committee where I have supported Equity's work and highlighted the priorities and needs of our members - in particular this has included taking an active role in our resist the cuts campaign. As a freelance Theatre Director, I offer insights into NI Directors' needs and regularly work with performers where I listen, understand and support their priorities.

If I am elected, I will continue to serve our growing community ensuring our voices are heard.

# Northern Ireland



## Christina Nelson

**Supported by Roisin Gallagher and Jazzmin McClure**

Hi Everyone my name is Christina Nelson , I have just found my voice again after Covid ,being disheartened I took a few years off from activism but being passionate and seeing how much we need our union I was co opted last year 2024 and currently sit on the Northern Ireland committee .

I have been an active member of Equity for many many years and have encouraged and guided many of our comrades to lend their voices to campaigns or become Equity deps on productions . A few years ago when I sat on the Women's Committee I added my voice to the Menopause campaign and joined in the debate for the Safer Space Campaign I represent myself and British Equity on Southern Irish Women's Committee of trades unions.

Vote for me please ,we really need to work together and make a difference for ourselves in our union ,industry and society

# Scotland



## Ash Alexander

**Supported by Torya Winters and Anne-Louise Fortune**

As a native Scottish creative and member of the LGBT+ and disabled communities, I am passionate about Scotland's arts & culture, and committed to working towards greater justice & liberation, in Scotland and also in solidarity with our international comrades. I hope that I can contribute my decade of experience in the industry, seven of which I have spent serving on the East of Scotland Branch Committee, through which I am proud to have helped to advocate for the rights of trans and disabled members, and assisted in the development of support resources for members affected by harassment, bullying, and stalking. I've also been honoured to represent Equity at the STUC Conference and its LGBT+ counterpart, and, if chosen for the Scotland Committee, I would aim to continue the work of championing the rights & protections of members, particularly those who belong to marginalised groups. Thank you for your consideration.



## Emily-Jane Boyle

**Supported by Johnny McKnight and Vicki Manderson**

I am a choreographer and movement director from Glasgow, with broad experience in theatre (across the UK/West End/Broadway) and screen (BBC/ITV/Channel 4/Sony/Netflix). My work focuses on collaboration, authenticity, and inclusion to create meaningful art and support fellow artists.

As a long-standing member of Equity and the Stage Directors and Choreographers Union (US), I serve on the steering group for Equity's Choreographers and Movement Directors Network, advocating for fairer contracts, better conditions, and greater visibility. As an experienced educator and working mother, and with deep ties to Scotland's creative community, I widely understand the specific challenges we face.

If elected to the Scotland National Committee, I will champion fair pay, increased representation, better contractual protections, and a strong voice for Scottish-based artists in the union. I am committed to fostering a more equitable, sustainable and accessible future for our workers, allowing artists to thrive and do their best work.

EJ



## Rachael Brimley

**Supported by Emily Mitchell and Douglas Nairne**

Having studied and worked in the creative industries in Scotland for nearly 20 years I have a broad experience of the sector and its challenges. I have performed with national and local companies throughout my career, often taking representative roles alongside this.

As a student I was elected as President of the RCS SU, going on to set up the CUK Student Network. I have been the representative for the freelance chorus of Scottish Opera for over 8 years now. Most recently I have advocated to increase Equity membership from 2 to over 22 in the chorus.

Through all of these roles I have taken intricate feedback, negotiated contractual improvements and increased fees. I am comfortable and confident communicating at various levels and strive to improve the creative industries for current and future generations, ensuring improved conditions and constructive relationships throughout the sector.

# Scotland



## Liz Carruthers

**Supported by Kirsty Miller and Elaine Stirrat**

It has been an honour to serve on the Scottish National Committee for 2 terms and to see first hand the excellent work the Scottish office do on behalf of the membership. We can all see the direct benefits of Equity campaigns on our creative working lives

I have been working in theatre in Scotland for nearly 40 years and have been lucky enough to collaborate with hundreds of performers and creatives - from drama students to experienced artists - and feel that my experience has been valuable to the committee. I want to keep working for my fellow members to make it possible to create great work in a safe, secure and inspiring environment.



## Paul Connolly

**Supported by Angela Milton and Jennifer McGregor**

A long-time member, my union involvement started in earnest during the pandemic, attending meetings and joining Equity for a Green New Deal. I now want to contribute more actively to the union movement.

Producing, performing and teaching improv theatre in Scotland has solidified certain beliefs: I enjoy helping people, collaboration is key, and supporting fellow creatives is important (as a sounding board for ideas to being someone who lobbies for their working conditions to improve).

Areas I'd like to see the Scottish Committee work on: fully committing to green, environmental and sustainable policy as standard across the creative sector, as this can't be an optional choice anymore; fighting the sting poverty, the impact it has on creativity, and welfare policy that exacerbates it; rejection of Neoliberal ideology focused on individualism and a privatised state in favour of Socialist principles of collaboration, community, and seeing beyond differences to what connects us.



## Janette Foggo

**Supported by Kirsty Miller and Trish Mullin**

A member of equity since 1976 as an actor. At recent Equity encounters with students at RCS I was struck by their interest in the Union while not fully understanding why they need it. Trade Unionism is a means of us all supporting each other across all aspects of our work, safety, respect, non harassment and the sharing of ideas. Meetings in Scotland seem very undiverse although we have a very diverse community. We should encourage casting in Scotland to encourage our young artists to stay and work here. I'd like to strengthen Equity's guidelines re: self tapes to limit using weekends supporting members with young families. I believe Equity's Equalities and non harassment statement should be read and available throughout all work spaces. I would like Equity to have further conversations with Scottish Government about the difficulties finding accommodation since changes in the law.



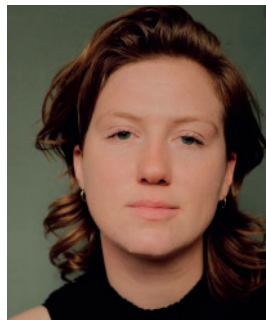
# Scotland



## Zoe Hunter

**Supported by Therese Bradley and Rachel Flynn**

As an active professional in the acting and theatre making community for over twenty years and a current representative on the Scottish regional committee; I hope to be elected again to continue to serve my fellow Equity members. I aim to represent and be a voice for those with caring responsibilities in any capacity. As a parent of young children, including primary and nursery school age - I'm acutely aware of the challenges faced in taking on demanding and time consuming gigs and the personal impact that has. We quietly lose too many talented colleagues who feel forced to walk away from the industry because of their caring responsibilities. It can be incredibly difficult to balance the precarious and unpredictable nature of our work and the commitment expected, often without support, to cope with juggling both one's caring responsibilities and delivering on an engagement. I will continue to strive for better.



## Hannah Jarrett-Scott

**Supported by Louise Ludgate and Christina Gordon**

I would like to stand again for the Scottish committee. I believe passionately that people working in Scotland should feel safe happy and part of an inclusive, creative and vibrant culture. I am committed to being part of the conversations around inclusion, professionalism, safe guarding and will fight for fairer wages and better working conditions. I work regularly in Scotland and across the UK in both subsidised, commercial and television contracts. I believe in team work, equality for all and intend to listen and learn from my contemporaries in order to come together to create positive change in the work place. Please vote for me!



## Crawford Logan

**Supported by Michael Mackenzie and Martin Docherty**

Having already served 6 years on the Scottish National Committee and in spite of encroaching age, I am nonetheless persuaded to stand again for another go. This has been a very bright and energetic bunch of people and I may stand at times a little in the wings offering the occasional prompt or a subtle change of lighting, no more. It is not always easy for every member to get together for every meeting, even with Zoom, because..well, some of us are working. But it would be fair to say that a lot has been achieved on behalf of you, the members, particularly in the area of fighting for proper funding for, and indeed even recognition of, the arts. Equity membership in Scotland now stands at a new high. If chosen again, I would like to contribute to raising that bar even higher.

# Scotland



## Kirsty Miller

**Supported by Liz Carruthers and Elaine Stirrat**

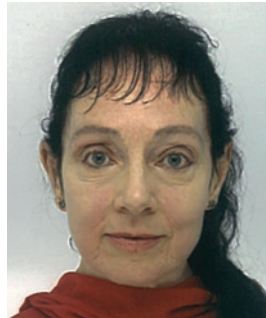
I have been a member of Equity for over 40 years and a member of the SNC for the last 2 terms but I am still up for the fight. As a committee member I would hope to continue the work of helping to ensure safe working practices, equal opportunities for all members and to keep the issue of arts funding to the fore. I have had the privilege of representing Equity members at Conference, STUC and Women's STUC, raising issues of arts funding, safety at work, sexual harassment and regularly joining with our sister creative unions to make our voices heard. The creative industry in Scotland is vibrant but it faces challenges which the SNC are willing to confront for the sake of all of us who chose this amazing but challenging career.



## Elaine Stirrat

**Supported by Dawn Sievwright and Liz Carruthers**

It's been an honour to serve as Vice Chair of the Scottish Committee for the past two terms, and I'd be thrilled to be re-elected. We've achieved real wins, pay rises, contract agreements, but the fight isn't over. With TV programming cuts, uncertain funding, rising costs, and the growing threat of AI, particularly to voiceover work, our industry and its future are under real pressure. I believe Scotland's talent is world-class, and we deserve a thriving industry for those who choose to live and work here. To achieve that, we must keep pushing Government, Councils, Commissioners, and Funders to recognise our cultural and economic value. Alongside this, my activism has long focused on tackling harassment and securing safe, respectful working environments for all. We are still far from being a harassment-free industry, and that work must continue. If re-elected, I'll ensure all Scottish members' voices are heard, protected, and powerfully represented.



## Jenni Barbieri

**Supported by Terry Victor and Julia Carson Sims**

Jenni Barbieri is a long standing member, dancer-choreographer-teacher with extensive experience in Wales and internationally. Based in Mid Wales, I've served on the WNC since 2017, representing Wales at 7 Equity annual conferences. Have chaired the WNC during the '23 to '25 term. I campaign for a voice for our Welsh members, especially outside of Cardiff and for a place at the table for Equity in performing arts decision making at an Arts Council and Welsh Government level, including to bring funding levels up to those of other UK and European nations and in fighting for the existence of some of our best and longest standing organisations and companies such as the Welsh National Opera. The fight continues...



## Huw Davies

**Supported by Jenni Barbieri and Sharon Morgan**

I wish to stand again to help tackle the many challenges facing us in the industry here in Wales. We face difficult conversations on a number of fronts. We must be ready to take on these challenges with skill and determination. Cuts to Arts funding in Wales, and the seeming disregard that Welsh Government displays towards the Arts Sector, and its' key contribution to a healthy and prosperous Wales, is a growing concern. With Senedd elections looming, it is vital that we lobby all parties to understand our sector both on a collective and individual level. We also face robust negotiations with S4C / TAC, who are already trying to reframe contractual arrangements, which could be hugely disadvantageous to members. I wish to continue to help reform the DBS system and ensure that all members have access to and benefit from The Equity Pension.

Diolch o galon am eich cefnogaeth!



## Alys Elen-Robinson

**Supported by Garrin Clarke and Philippa Mannion**

My name is Alys Robinson and I have been working in Stage Management for eight years. I'm a native Welsh speaker from Cardiff and work mostly in Welsh language theatre, but have worked with a variety of theatre and event companies across Wales as well as mentoring and tutoring up and coming Wales based stage managers and students. I'm standing for the Wales committee to continue providing a voice for stage managers, and to offer another perspective from Welsh language theatre. If I join the committee I hope to continue work in fostering and retaining new talent in Wales, to hopefully aid in reducing the skills gap currently affecting the industry. I'd also aim to work with companies to improve working conditions that allow members to continue working in our industry in a way that's sustainable, and address the current challenges facing our industry due to lack of funding.



## Elise Harris

**Supported by Hugh Curtis and Polly**

I recently returned to Wales after working in other parts of the UK for some years.

I have been secretary of the South Wales Equity branch since I returned and before that was chair of the now-defunct North West London Branch and interim secretary of the London North branch.

I have worked professionally as a stand up comedian, actor and performance poet and these days also perform online, an area that is still largely unregulated and unprotected.

Since returning to Wales I have become increasingly concerned by closing venues, disappearing cultural and educational opportunities and transport issues.

If elected, I hope to help shape policies and campaigns specific to the area and work with other professionals in all the fields covered by our union.



## Struan Leslie

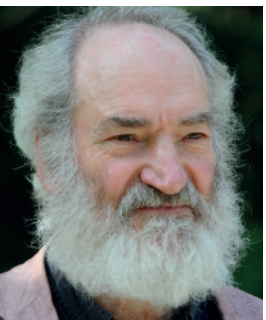
**Supported by Julia Carson Sims and Jenni Barbieri**

Hello. I am a relative newcomer to living in Wales though I have worked here, mostly at WNO as a freelance movement director and director since 1998.

I moved here in 2021 to become Head of Movement at Royal Welsh College of Music and Drama. Over the last 40 years from my training as a dancer and choreographer my work as an artist and teacher has included productions of opera and theatre, circus and orchestral choral concerts at all the major producing houses in the UK and also in Europe and the USA and on TV and film..

In recent years my work has grown to include work as intimacy and consent coordination and also health and safety.

I would like to stand for the Welsh National Committee at this time in order to connect with and support those in industry as it goes through a time of change.



## Kenton Lloyd-Morgan

**Supported by Paul Penlington and Martin Gorst**

Dw i wedi bod y cadeirydd Cangen Equity Gogledd Cymru am y flwyddyn ddiethaf. Dw i'n awyddus i gynrychioli'r pobl sy'n ymwneud a'r cefyddydau creadigol yng Ngogledd Cymru ac adfywio gweuthgareddau Ecwiti yn yr ardal.

Actor dw i, ond dw i'n newydd i'r diwydiant hwn. Graddias o East 15 yn 2018. I bobl ifanc mae'n debyg mai dyma un o'r gyrfaedd mwyaf cystadleuol i ddechrau arni.

Dw i'n eisiau defyddio fy sgiliau a phrofiad i wella cyfleoedd i actorion o bob oed yng Nghymru.





**Philippa Mannion**

**Supported by Garrin Clarke and Alys Elen-Robinson**

I have been based in Cardiff & South Wales since 2018, working as a freelance stage manager, specialising in research & development, devised work, small to mid-scale new writing, cabaret & small to mid-scale musicals. I am invested in working through the challenges of the whole sector, and taking time to work together to find practical solutions and seeking out support to ensure that the needs of all Equity members are heard, especially freelancers. I am a champion of Equity on productions and in rehearsal rooms, undertaking the Equity Dep role on numerous occasions, and advocating for best practice and safe spaces. I will be proactive in fighting cuts, campaigning for improved pay and working conditions, protecting and strengthening what we have to offer as a small nation.



**Sharon Morgan**

**Supported by Gwawr Loader and Maria Pride**

Dyw perthyn i Undeb erioed wedi bod yn bwysicach. Hoffwn barhaui weithio dros yr Undeb yng Nghymru er mwyn parhau'r gwaith o gynyddu cefnogaeth i'r Undeb, i geisio gwella amodau gwaith, yn arbennig ar gyfer menywod a rhieni yn gyffredinol o ran gofal plant, a sicrhau taliadau sy'n adlewyrchu cyfraniad aruthrol ein aelodau i deledu ffilm radio a theatr yng Nghymru. Mae sefyllfa actorion sy'n gweithio yn yr iaith Gymraeg yng Nghymru yn arbennig o fregus ar hyn o bryd, wrth i nifer y cynhyrchiadau ar draws pob platfform leihau, a fwy a fwy naill ai'n gadael y diwydiant neu'n gweld ei dyfodol tu allan i Gymru. Byddai ceisio sicrhau Incwm Sylfaenol i artistiaid yn gam mawr i'r cyfeiriad iawn, yn ogystal a sicrhau datganoli darlledu i lywodraeth Cymru.



**Doc O'Brien**

**Supported by Monty's Double and Fiona Collins**

A strong and experienced Welsh National Committee is essential for the survival of Equity in Wales. I am a long service member. I joined Equity in nineteen seventy nine. Previously on WNC for 34 years.

Pleidleisywch i mi. Diolch o galon.



**Steve Purbrick**

**Supported by Terry Victor and Christopher Batten**

I'm Steve Purbrick, seeking re-election to the Equity Welsh National Committee. As a professional actor working across television, stage, and film, as well as a historical interpreter and museum professional, I bring a wide-ranging perspective on the performing arts in Wales. My experience reflects the diverse realities of our members—whether freelancing, working in heritage, or performing on screen.

Over the next two years, I want to push for fairer pay, improved working conditions, and stronger support for those working outside the mainstream, particularly in historically underrepresented sectors. I aim to help Equity continue to champion inclusivity, regional equity, and meaningful cultural investment in Wales.

I've been an active Equity member for years and have proudly represented members on this committee. I understand the union's mechanisms and values, and I will continue to be a committed, effective voice for all Welsh performers. Thank you for your support.



**Noemi Vox**

**Supported by Julia Carson Sims and Jenni Barbieri**

Wales is my home, however I have brought a plethora of cultural aspects and experiences to this home. It's a place I've been able to commit and contribute to. I proudly celebrate Welsh culture and cultural mixes I am a part of; the reason for my candidacy is the willingness to ask important questions regarding representation, especially of international artists who call Wales home as well as raise awareness on chronic pain and neurodivergence. I would like to see above topics weaved into regular conversations resulting in access being provided to all who want to celebrate Wales and regularly contribute. I want to bring light to stories of those often hushed; thank you.

# Uncontested Results

THESE SEATS WILL NOT APPEAR ON THE BALLOT PAPER

## Directors and Designers

### Lighting Designers

2 CANDIDATES FOR 2 SEATS:

Jamie Platt  
Zoe Spurr

## Screen and New Media Actors

### Walk-on/Supporting Artist

1 CANDIDATE FOR 1 SEAT:

Paul Anderson



