

# THE FUTURE OF TELEVISION:

Preparing for the challenge of new technologies



**TELEVISION**

**IS CHANGING. ARE YOU READY?**

WWW • TVISCHANGING • COM

**Equity**



# CONTENTS

|                              |    |
|------------------------------|----|
| Introduction.....            | 4  |
| Background.....              | 6  |
| Process .....                | 7  |
| Short-term arrangements..... | 8  |
| Long-term solution.....      | 9  |
| What next? .....             | 14 |



# INTRODUCTION

The incredible pace of change in television is creating exciting new opportunities for everyone working in the entertainment industry.

Equity members are starting to work on projects that are produced and distributed in many different ways, benefiting from the potential of new technology.

Some performers have already worked on episodes of programmes made specifically for viewing on mobile phones (known as mobisodes) and on podcasts for which their terms and conditions were negotiated by Equity. Over the next few years there will be many more opportunities for performers to work on these new types of original productions for new media.

In addition, theatre productions and other live performances will increasingly be recorded and made available on-demand over the internet, as a podcast or on other new media devices. The video gaming industry will also use more actors, performers and voice-over artists, as it seeks to incorporate increasingly realistic dramatic content.

These new ways of working are just the beginning. They offer a snapshot of the way in which the television industry is being transformed and could be supplemented in future by the use of a very wide variety of technological platforms.

This document outlines the ways in which Equity has been approaching the big changes

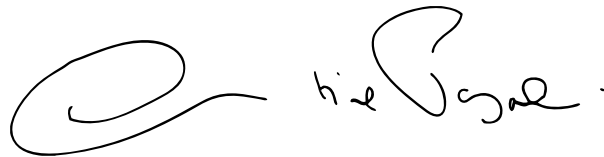


**“There is no doubt that television is changing. It is no exaggeration to say that a revolution has already started. Equity wants to work with you in shaping the future.”**

that are occurring in television. It sets out how we believe actors, performers and creators of all kinds can be supported so that they can take advantage of all the opportunities presented by new technology. It is our goal to protect your pay, working conditions and rights in this new era and to defend your status in terms of tax and national insurance. This document explores the emerging trends in new technology, new industrial practices and new working environments and seeks to identify how we as a union might secure the best terms, conditions and ongoing rights for Equity members in this new world.

In the short-term this means building on existing Equity agreements and making the best arrangements possible to cope with new uses and secure proper rewards for performers. In the long-term it means that we need a fundamental change in the structure of payments, rights and rewards for our members.

There is no doubt that television is changing. It is no exaggeration to say that a revolution has already started. Equity wants to work with you in shaping the future.

A handwritten signature in black ink, appearing to read 'Christine Payne', with a large, stylized initial 'C' on the left.

Christine Payne  
General Secretary

# BACKGROUND

## What is happening?

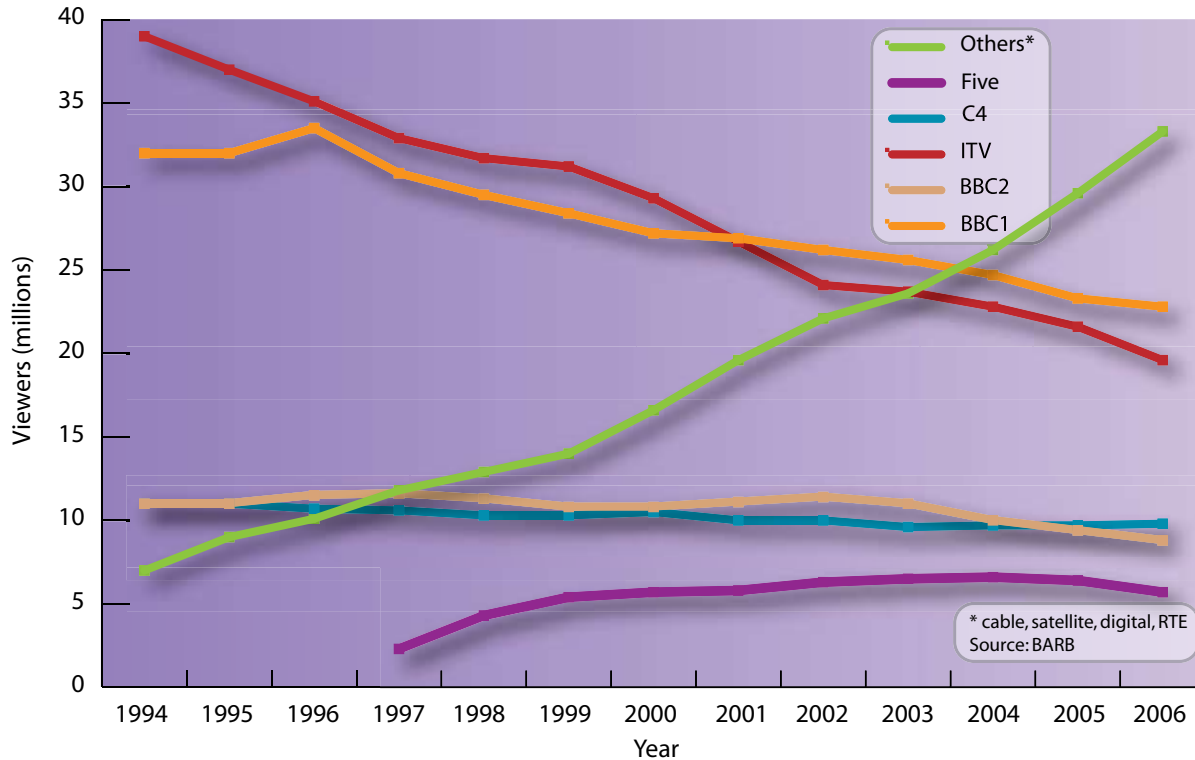
- The way people watch television programmes is undergoing enormous change. Technology is creating opportunities for viewers to see their favourite programmes any time, anywhere and on a device of their choice.
- Television in future will be dominated by on-demand services. Viewers will be able to “pull” programming down from a vast menu of channels and networks and will not just be passive consumers of programmes that the broadcasters choose to “push” through their schedules. As a result, broadcasters will have much less control over the way their programmes are watched and when they are watched.
- The availability and affordability of new technology, as well as the high quality of reproduction possible through digital media, has also meant that music, films and television content are more readily available through illegal means.
- Partly in response to these challenges, broadcasters have been desperate to develop new (legal) methods of distributing television programmes over the past couple of years. As a result, it is now possible to watch broadcasts live on a mobile phone; download programmes on demand over the internet; watch recorded video on an iPod or a personal video player; and record or “time-shift” programmes across a massive choice of channels.
- The Government also plans to switch television broadcasts over to a digital signal between 2008 and 2012, providing dozens of extra free-to-air TV channels to every household in the UK. Already almost 80% of households receive some form of multi-channel television.

## Technology and trends

- These changes have inevitably led to a dramatic shift in viewing habits, with audiences deserting the main channels in large numbers. While the audience share of “terrestrial” channels has faced continuous decline, viewing figures for cable, satellite and digital channels are growing rapidly.
- According to official figures, in the past ten years:
  - ⬇️ ITV1 has lost 44% of its total audience
  - ⬇️ BBC1 has lost 32% of its total audience
  - ⬇️ BBC2 has lost 23% of its total audience
  - ⬇️ Channel 4 has lost 8% of its total audience
  - ⬆️ The audience of cable, satellite and digital channels has shot up by 230%.
- This dramatic shift in audience share makes it increasingly difficult for the main channels to operate in the way they have in the past. In order to try and make up for some of their lost viewers, the main broadcasters have established their own digital “family of channels”. For example, the BBC’s channels now include BBC3, BBC4, CBBC, CBeebies, and ITV transmits programmes on ITV2, ITV3 and ITV4. In addition they are experimenting with alternative viewing methods on new technology or “platforms”.
- The popularity of some of these digital channels and new platforms has given the main broadcasters the opportunity to claw-back some of their fragmented audience. It also accounts for some of the growth in digital television viewing.
- However, even this growth in secondary channels cannot hide the fact that the total audience share of the main broadcasters is in decline and the overall growth

in cable, satellite and digital audiences is moving ahead at a much faster rate. This trend is illustrated in the chart below, which shows the trend in audience share figures for the past ten years.

### Annual Share of Viewing: UK Individuals 1996-2006



- The trend is clear, audiences for terrestrial television’s “flagship” channels (ITV1 and BBC1) are falling and the viewing share of cable, satellite and digital channels is growing. The relative decline of terrestrial television’s audience in comparison with the combined cable, satellite and digital channels is likely to continue as access to multi-channel television becomes universal.

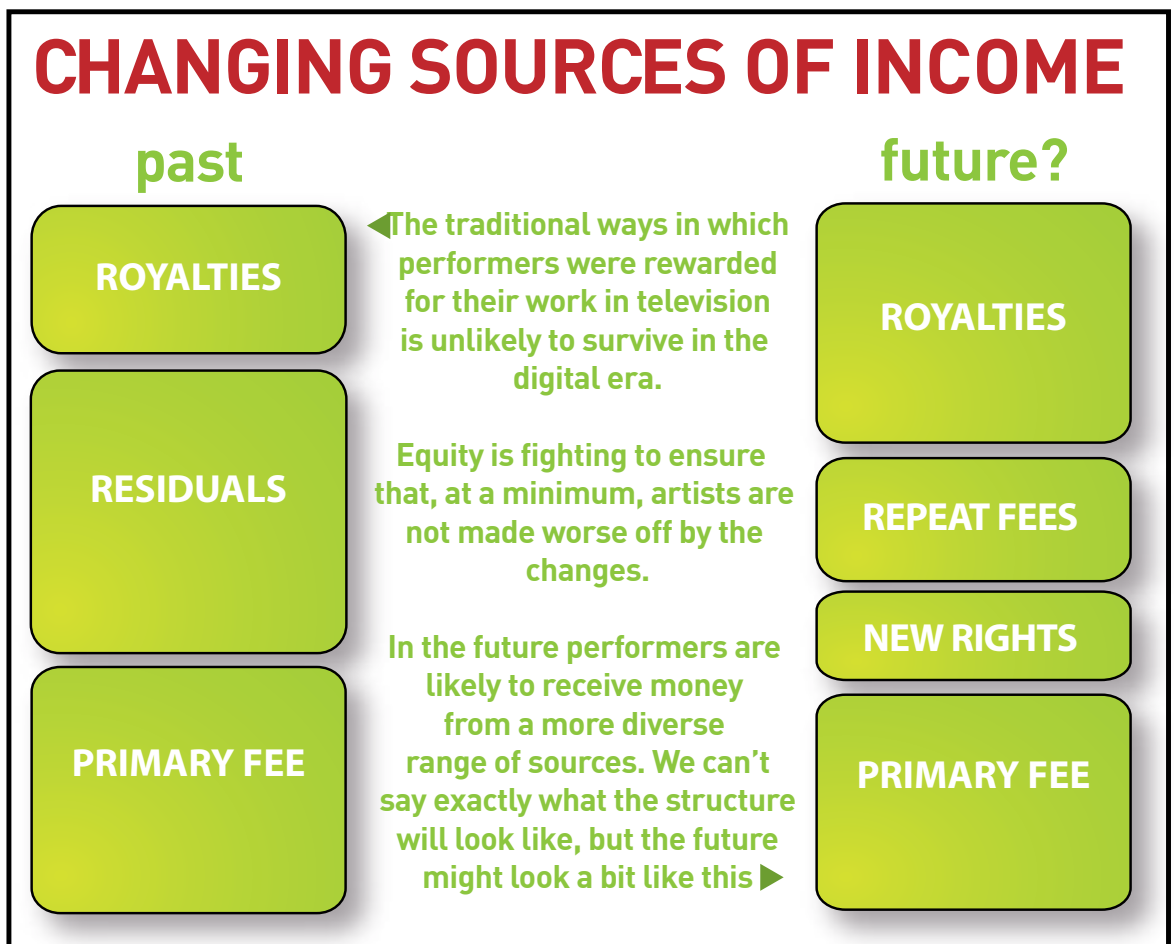
### Impact on broadcasting

- The implications of these changes must not be underestimated. The ability of channels to attract and retain viewers will ultimately determine their future. Viewing figures are considered the key measure of success. High ratings are essential for commercial channels to secure the advertising revenue on which they depend – or in the case of the BBC, to justify the licence fee.
- So the combination of falling audiences, new and exciting ways of watching television and a growth in the illegal availability of some programmes, poses a huge challenge for broadcasters. It means that television audiences will be fragmented as never before, with the main broadcasters seeking to make their material available across as many new delivery platforms as possible, in the hope of retaining a sizable proportion of the market in the new environment.
- If broadcasters can find new and popular ways for audiences to view their programmes on new platforms and digital channels, they may be able to compensate for some of the fall in audience share on their lead channels. This is the only way in which the overall audience reach of broadcasters can be maximised, in an era when scheduled programming is likely to be superseded by on-demand viewing.

- In addition to this trend, new media technology has provided opportunities for an explosion of “user-generated” material from websites such as YouTube. These provide the potential for an even more fundamental shift away from traditional passive viewing habits, as audiences create more and more of their own material, distributed through social networks of viewers over the internet.
- At the same time, the demand for better-quality programming with high production values is not likely to diminish. Work featuring professional and highly-skilled performers will remain essential to the production of the most valuable and attractive programmes in future, however they are accessed.

### What will this mean for Equity members?

- The rapid pace of change and the developments in new technology mean that there are exciting times ahead for Equity members. But these changing circumstances also present risks.
- Equity understands the challenges that these changes present – but believes that actors and performers will want their work to be seen by as wide an audience as possible. Therefore, subject to the appropriate payment being made, Equity will continue to seek ways to enable programmes to be viewed across a range of new media. However, as a result there will need to be a flexible approach capable of rewarding performers for the use of their work in different ways.
- Until recently Equity’s agreements with the broadcasters and producers met all our members’ needs, providing a secure stream of income that was relatively easy to audit to ensure the right payments were being made. Equity’s television agreements are some of the best in the world and are second to none on the question of secondary use fees.



- Yet these agreements were originally made long before multi-channel television, when most households had access to only three terrestrial stations (BBC1, BBC2 and ITV). The agreements have been adapted to deal with the launch of Channel 4, satellite and cable channels and Five. However, even this expansion of available content has been relatively limited compared with what is likely to happen in the next decade.
- The future will be very different, particularly in the case of payments for the use and re-use of programmes. Existing residual arrangements – which paid almost as much as the original fee – were only possible because programmes went out on a handful of free channels that were available to everyone.
- There is little prospect that broadcasters will be able to continue making payments at existing levels for the re-use of programmes – especially after digital switchover, when all households will be able to receive hundreds of free-to-air digital channels, many with very small audience share and income. Beyond that the audience is likely to be even further fragmented by an explosion of new ways of watching television. However, Equity will still need to ensure that performers are properly compensated when their work is used in these new ways and are no worse off overall.
- This will be difficult as new technology will make individual uses of media increasingly difficult to track and the distinction between an initial transmission and a “repeat” becomes harder to define. This makes it even more important for Equity to make sure that there are appropriate rewards for all its members, and that a process is in place to ensure that broadcasters and producers comply with any new agreement.
- The diagram opposite shows just one example of how the make-up of the income of a performer appearing in a successful television programme might change in the coming years. It is Equity’s job to ensure that the overall level of payments that performers achieve is not allowed to fall – indeed, we will be working to ensure that members will benefit overall from the changes – but it is likely that many performers will have to come to terms with considerable change.

# PROCESS

## What has Equity been doing?

- Detailed discussions have been taking place with broadcasters and producers to secure a fair share of the rewards available in this new era of television. As part of this process, Equity has already published a detailed summary of the issues we need to address and the options under consideration. This document, *The Future of Television Agreements* (also known as the “Blue Book”), is available for all members by contacting Equity.
- Since the publication of this initial study, discussions have been taking place on *two levels* – with a view to making short-term arrangements to examine the potential of new technology, as well as seeking a long-term solution across the television industry by negotiating a full and detailed framework for the future.
- The discussions towards a long-term solution were initially held on a “pan-industry” basis – between Equity and the BBC, ITV, Channel 4, Five and PACT representing independent producers, as well as agents and performers. These talks examined the prospects for a single television agreement covering all types of work for all employers, designed to provide a long-term replacement for all current television agreements (a goal of Equity’s for some time).
- In parallel to these pan-industry talks, Equity has been working on trial agreements and short-term deals to bring current arrangements up to date and ensure members receive payment for programmes being used on new technologies.

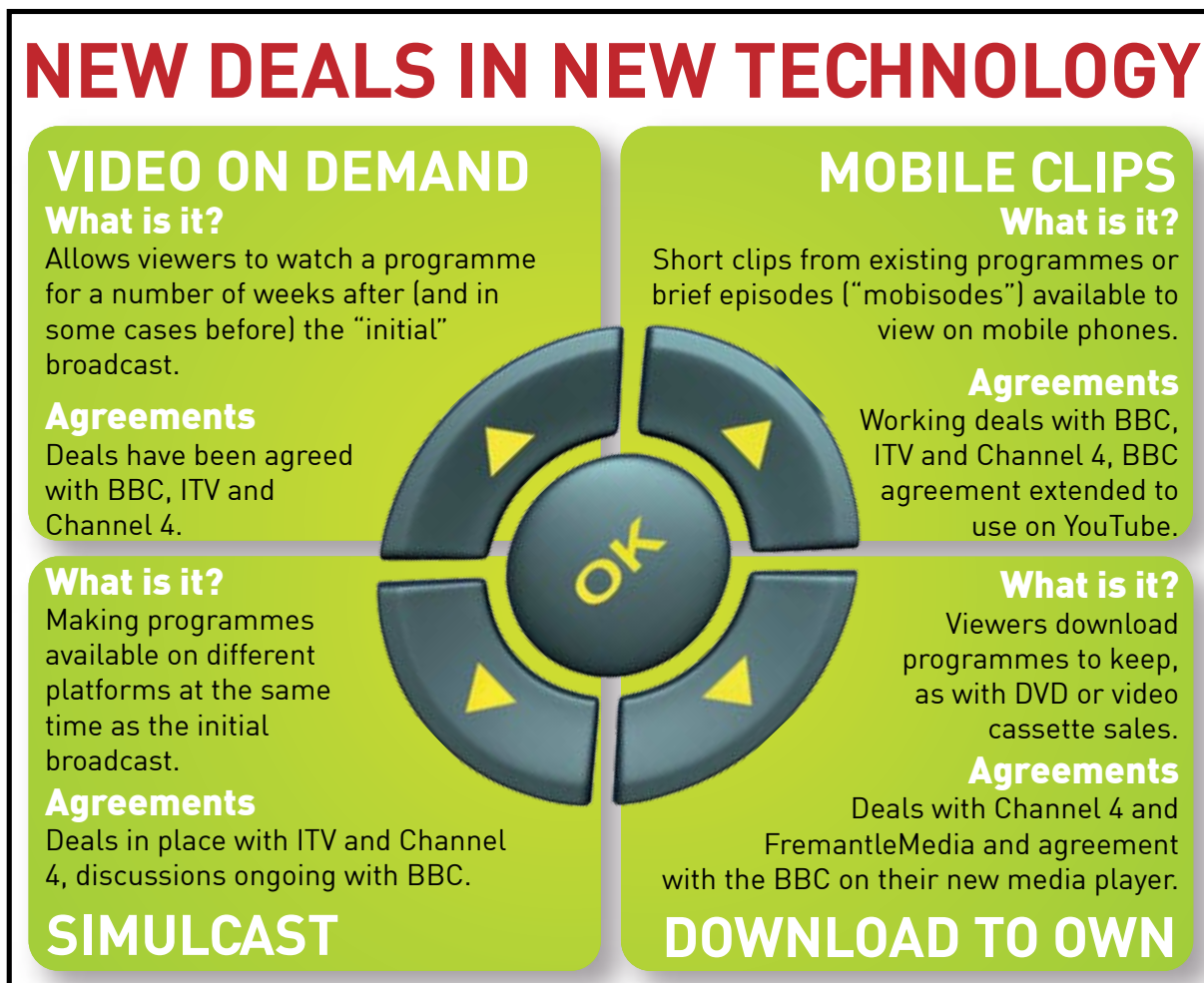


First published last year (2006) Equity's *The Future of Television Agreements* is an in-depth examination of the detail of existing deals in the television arena and how they are likely to develop. Copies are available, see the back page of this document.

# SHORT-TERM ARRANGEMENTS

## What arrangements exist now?

- The issues raised by the changes to the way television programmes are distributed are not academic. The transformation of the television industry is already under way and the fight to preserve members' rights and to secure fair rewards is taking place right now.
- Equity has negotiated deals on behalf of members on a number of key developments in the use of new technologies to deliver programming. These deals do not represent a step towards a single agreement across all television production, they do, however, represent important first steps in setting out the basic concept of entitlements for our members and of putting in place markers for future negotiations.
- These deals also allow Equity to build up a clearer picture of what works best for our members in this new era. We can use them to be better prepared for the crucial negotiations that are to come. Some of the areas where deals have already been agreed with major broadcasters and producers include:



- **Video on Demand**  
Broadcasters already have versions of video on demand allowing viewers to watch a range of programmes for a number of weeks after their original broadcast, Equity has working agreements with BBC, Channel 4 and ITV. The arrangements with the BBC also allow for certain titles to be premiered on broadband seven days prior to original broadcast. Discussions with SC4 are ongoing.

- **Clips Online and on Mobile Phones**

ITV, BBC and Channel 4 have introduced systems that allow viewers to download clips of popular television programmes to mobile phones. There are agreed schemes already in operation with BBC, ITV and Channel 4. The BBC have extended this to clips being made available via websites such as YouTube and there are now agreements in place for this usage.

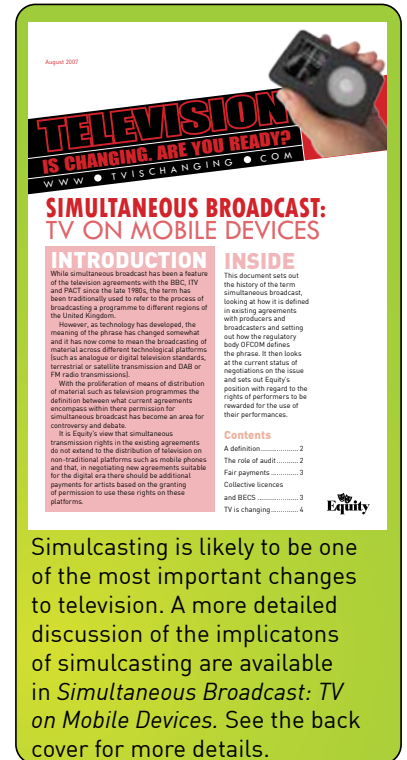
- **Simultaneous transmission (simulcast)**

Simulcast is the display of television programmes over the internet and mobile phones simultaneously with their broadcast on traditional media. All the major broadcasters are pursuing simulcast with mobile phone operators and Channel 4 simulcasts many programmes over the internet. There is a deal with Channel 4, ITV have made a payment for rights and discussions are ongoing with BBC.

- **Download to Rent or Download to Own**

Systems like this will allow viewers to download television programmes and watch them for a limited period or keep them as with DVD collections. There are agreements in place with Channel 4 and FremantleMedia. There are also special arrangements with the BBC for the trial of their iPlayer video software – which gives viewers the option to download programmes for up to seven days after broadcast.

- These short-term arrangements are changing and evolving all the time. For the most up to date information on new media deals and payments to artists visit the TV is Changing website ([www.tvischanging.com](http://www.tvischanging.com)) or get in touch via the details on the back page of this document.



# LONG-TERM SOLUTION

Equity has been in discussions for some time to develop a long-term solution, which would help tackle all of the main issues presented by changing technology and the switchover to digital television.

As part of this process the Equity Council has agreed some basic principles – and sought to apply these principles to the big challenges that we face negotiating a television agreement that is fit for the future.

## Key principles

Equity agreed a set of key principles relatively early on in its discussions on the future of television agreements. It has been conducting all of its discussions with broadcasters and producers on the understanding that any future arrangement should be based on these basic tenets:

- ▷ **Equity should have one television agreement** – It is long-standing Equity policy to pursue a single agreement with BBC, ITV and independent producers. However, this must not come at any price or to the detriment of Equity members.
- ▷ **Equity members must be no worse off overall** – This may seem an obvious statement, but it is vital to measure any proposals against this principle. As noted above, there will be a great deal of pressure on broadcasters to reduce the cost of programming on channels that are losing audience share. The key for Equity will be to ensure that earnings are retained as much as possible, but are also balanced by new work opportunities and the use of material on new platforms.
- ▷ **Agreements should provide greater clarity, transparency and adaptability** – This should specifically include a full assessment of how the royalty is calculated but will also relate to other areas of the agreement. In addition, where broadcasters are selling to their own channels that are free-to-air (e.g. between BBC1 and BBC3) secondary payments should be a residual based on the initial fee – not a royalty based on an notional price.
- ▷ **Agreements must be backed-up by enforcement and compliance** – There must be an ongoing commitment to ensure employers are complying consistently with the agreement, as well as agreed mechanisms for auditing the application of specific terms and rectifying problems. This includes confirmation that usage will be properly monitored and appropriate payments made.

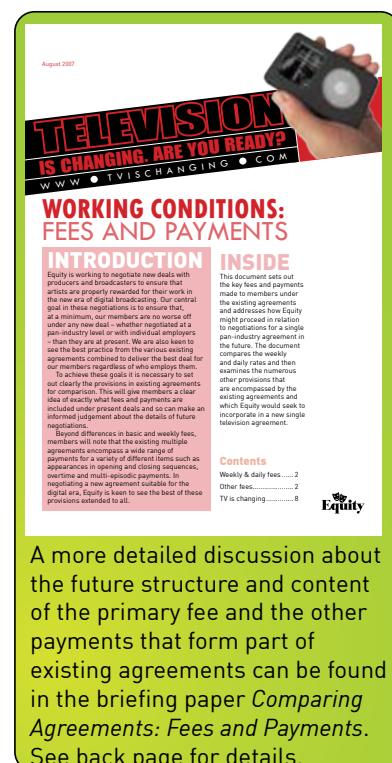
## Equity's Agreements - The Big Challenges

- Applying these principles to the big challenges that we face is a huge task, but it will be essential in ensuring that Equity is able to protect the interests of members working in television both now and in the future. The main challenges are all inter-connected, but fall broadly into **four categories**, which Equity will be seeking to address in discussions and negotiations with broadcasters and producers.

1. **Primary Payments** – The payment of a fee to the artist for the initial use of a programme and the proposed level of the fee.
2. **Secondary Payments** – Payments that are made to the artist following the sale or subsequent use of a programme.
3. **Working Arrangements** – The detailed working arrangements, including, working hours and conditions.
4. **Enforcement and monitoring** – The increasing need to develop structures of enforcement and monitoring to ensure payment for the use of programmes.

## 1. Primary Payments

- In future, broadcasters and producers will want to construct an initial fee that buys a range of uses up-front, as part of a primary package. This approach is all the more likely because of changes in technology and rights packages (under the new terms of trade).
- The consideration of what the initial fee should buy will therefore be the major issue when Equity commences negotiations with the employers. Determining what uses are attached to the primary fee will help decide the level of the minimum fee, and will influence the levels and opportunities for secondary use payments.
- However, different broadcasters will have different requirements, regarding both the flexibility in initial fee and possible use packages. In addition, special arrangements will be sought for certain programme types such as factual and children’s television.
- Equally, as the number of free-to-air channels increase, there may be a need to develop new ways to recognise the status of a channel. This could include consideration of average audience share. Such an approach could allow for additional use of programmes made for “minor” channels, but protect the value of these programmes when they are shown on the “major” channels (and prevent the practice known as “back-door” commissioning through a cheaper channel).
- Equity’s approach to the issue of primary fees is shaped by a number of factors. As noted earlier, since the publication of the “Blue Book”, Equity has entered into a number of short-term arrangements that have provided for additional payments to artists for a number of new services. At the moment these services are in their infancy and are currently generating only small revenue streams. However, in reaching these interim agreements, Equity has achieved two things: firstly it has secured the principle of actual payment for these services; secondly it is receiving important information on how consumers are actually using them.
- Having secured payments for these services, Equity will not wish to see them incorporated into an initial primary fee. Although this may help in negotiating a higher level of minimum fee, it is likely that this benefit would be eroded over time. Additionally, at present all members receive some form of extra payment for these services. Yet if payment was incorporated into the initial fee, Equity



believes that members earning mid-range salaries would see no additional money. Instead producers could roll up extra elements into the artists' fees.

- Therefore, although Equity's agreements seek to protect minimum fee levels we have taken note of the serious concern over the continued erosion of mid-range salary levels. Separately identifying uses and maintaining additional payments for them will help all members.
- There will need to be some flexibility when negotiations commence on a pan-industry basis. However, Equity will continue with its policy of seeking to separate bundles of uses from initial fee payments, in order to obtain better transparency and continued additional payments for all members.

## 2. Secondary Payments

- Payment for *secondary* use is likely to be made through a combination of a more transparent and more clearly defined *royalty system*, a *residual* payment varying with the status of a channel and *collective licensing* for some limited uses.
- We are likely to end up with a mixed economy with different payments for different types of secondary use. An outline of how this might work in practice is set out below:

### ▷ Royalties

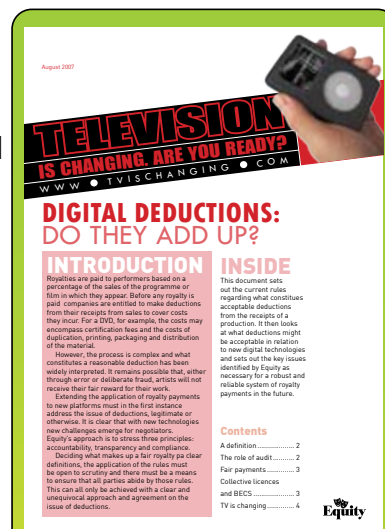
A royalty provides payment to an artist based on the sale price of a programme. Under Equity's television agreements each sale generates a payment to *all* artists in a production, totalling 17% of sale price (gross receipts). This total is then divided proportionately between the artists, according to their original share. Royalties are likely to play an increasingly important part in the digital era, especially if paid-for downloads become a major part of the market, as seems probable. However the issue of deductions, which can be legitimately claimed by producers to recoup their costs, will need to be carefully examined. Equity will want agreements on deductions that enshrine transparency of conduct, clear guidelines, access for auditing of claims and mechanisms for gaining redress in cases of error or fraud.

### ▷ Residuals

A residual payment provides an artist with agreed percentage of their original earnings when a programme is re-used. On terrestrial television current residuals for peak-time repeats range from 80% of the basic fee on BBC productions, 100% of the programme fee on ITV productions and 55% of aggregate earnings on independent productions via the PACT agreement.

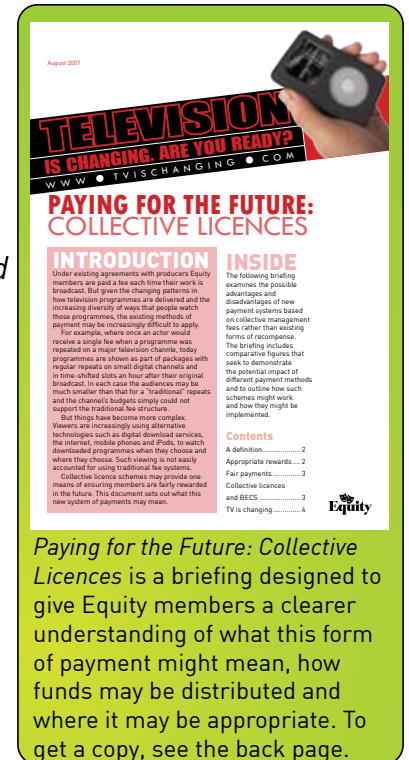
### ▷ Collective Licensing

A collective licence is a simple lump sum paid by users (broadcasters) to rights-holders (artists) for the use of their work when there is no single payment for a use; or it is impossible or impractical to monitor the use by an individual rights-holder; or the cost of administration outweighs the value of exploitation.



The issues of deductions from royalties is of crucial importance. For more information about this issue, Equity has produced a briefing *Digital Deductions: Do they add up?* which is available from our website or by post. See the back page for more details.

- Equity continues to believe that an appropriate primary fee package (combined with royalty and residual arrangements for secondary use) is the best way to reward artists. These should continue to be the main methods of secondary payment.
- It is also Equity's view that the additional uses should be calculated by taking into account a range of payments (or aggregate earnings) and not just the primary fee. This total earnings package should include overtime, multi-episodic payments, night call compensation and additional penalty sums paid for requiring work on a sixth and seventh day.
- *Including these fees as part of aggregate earnings would mean that payments for future use, including royalties and residuals, would be based on a higher amount, providing greater rewards for artists and recognising their overall contribution.*
- However, the new era will also require further consideration of collective licensing for a narrow range of new services. For example, some new uses (e.g. mobile phone, catch-up TV) do not generate any income through sales and provide only subscription revenue, which is so tiny that a royalty cannot realistically be applied.
- The number of transactions and subscription packages available mean that no payment model could possibly track individual uses and enable payment in the same way as in the past. These new technologies make it uneconomic, unduly complex or perhaps even impossible to track individual uses and monitor each viewing of a programme.
- Given some of the difficulties of pre-payment deals outlined under the primary payments section, collective licensing is often the only realistic way of ensuring that any additional payment on top of the basic fee. As a result, Equity has begun to use collective licensing to ensure that payments and rights are protected.

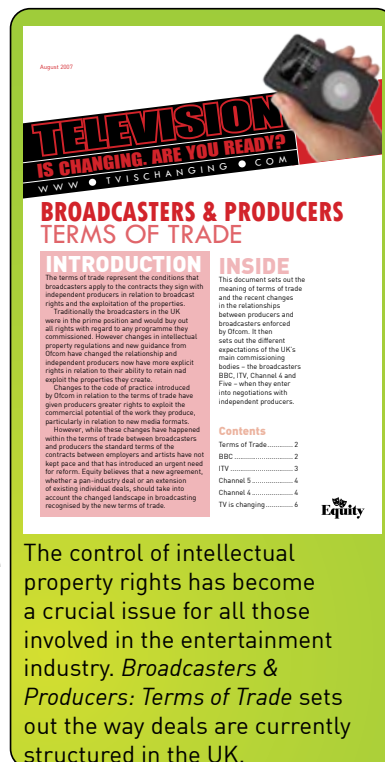


### 3. Working Arrangements

- In addition to the discussions that Equity had with broadcasters and producers on the fee structure, there has been a particular focus on ensuring decent working conditions which cannot be misinterpreted or abused.
- Equity has been examining the full range of working conditions covered in the existing television agreements and the current best practice in the industry, while also seeking to apply the underlying key principles (outlined above) to any future agreements.
- The discussions that have taken place have focused mainly on working hours; travel and subsistence; second call payments; script delivery and rehearsals; credits; health and safety; pensions; trade union facilities as well as a proposed code of practice – to include sickness procedure, disputes procedure, equal opportunities, paternity and maternity leave.

## 4. Enforcement and monitoring

- Equity relies heavily upon the information that it receives from broadcasters and producers in order to ensure that appropriate payments are being made to artists for the use and exploitation of their work.
- The nature of Equity's television agreements – in providing complex on-going payments – means that the information provided by programme makers and broadcasters is essential in ensuring that contractual obligations and secondary payments to artists are being honoured. Yet there is evidence that some programmes have been sold or exploited without the appropriate payments being made.
- This is a particular problem for artists working on independent productions under the PACT agreement, where overseas uses were licensed for a period of time and the licence expired.
- Independent producers are increasingly responsible for administering their own rights since the introduction of new "terms of trade" with the broadcasters, which enables them to retain the rights in programmes they produce. This trend – along with the growth in new technology – means that it is becoming more difficult to track the use of individual programmes.
- Equity's goal is therefore to reach an agreement that can be used to enforce the rights of artists and ensure that detailed production information is provided. This information will be invaluable as more television productions are exploited in increasingly diverse ways across new formats and platforms. Equity seeks to make sure that our members are receiving a fair reward for their work's secondary use.
- More detailed information will also be required to ensure that the payments that *are* being made are at the correct level. Such information will help union members be reassured that issues such as deductions before royalty payments are being dealt with fairly and openly.



# WHAT NEXT?

## Spreading the message

- The way you work and the way you are paid will change as a result of the revolution in television production. Equity will do all it can to provide you with the information that you need to understand the implications of these changes.
- This document has been sent to all Equity branches and is available to all Equity members (see details on the back cover for more information on how to get more copies). More detailed briefing papers on the most important aspects of these changes are also available.
- Equity staff will be making visits to cast meetings and providing more detailed information on the process of making agreements that protect you in future.

## Getting the best deal

- Changes are happening now – and at a staggering rate – but it is not too late to have your say. Your feedback is essential if we are to get the best deal possible for all our members.
- Equity will be continuing its negotiations with broadcasters and producers in the coming months. We want you to tell us about the issues raised in this consultation and to let us know what other issues you think the union might address as we seek to agree benchmark agreements on pay and rights in the digital era.

## Getting your feedback

- There are a number of ways you can contact the union. You can write, telephone or fax or go to the TV is Changing website or email us (details on the back page).
- We will also be carrying out a *membership survey* to provide our members working in television with the opportunity to take part in the debate. The survey is online, at [www.tvischanging.com](http://www.tvischanging.com), or contact us for a printed copy.
- We will be carrying out meetings and set visits across the country where members will have the opportunity to contribute their views.

## Getting Involved

There are lots of ways you can get in touch, get involved and get more from Equity.

- ▷ **TV is changing website:** Get online at [www.tvischanging.com](http://www.tvischanging.com) for more details about our work and our negotiations with employers.
- ▷ **Email updates:** Sign up to receive regular bulletins providing you with information on latest developments.
- ▷ **More details:** The website contains factsheets and detailed briefings for those who want to explore the issues raised in this booklet in more detail.
- ▷ **Tell us what you think:** Complete the online questionnaire or email us at [tvischanging@equity.org.uk](mailto:tvischanging@equity.org.uk) and let us know what you think about our the work.
- ▷ **Stay in touch:** [www.tvischanging.com](http://www.tvischanging.com) will be the first place with the news from Equity about the future of television.



# TELEVISION IS CHANGING

This booklet is an updated and revised summary of *The Future of Television* published by Equity in 2006. Copies of that publication remain available to Equity members interested in a more detailed analysis of the issues discussed in this booklet.

In addition to this booklet, Equity has produced a range of briefing papers that deal in more detail with many of the issues raised here and update the information contained in the original *The Future of Television* document. They illustrate the work Equity has done over the past year on the key issue of the digitisation of broadcast media and highlight the important issues still to be resolved.

These briefing papers are available to download from the Television is Changing website ([www.tvischanging.com](http://www.tvischanging.com)) or you can request a printed a version from the address below.

Briefing papers in this range include:

Paying for the Future: Collective Licences

Deductions in a Digital Age: Do they add up?

Broadcasters & Producers: Terms of Trade

Simultaneous Transmissions: TV on Mobile Devices

Working Conditions: Fees and payments

Terms and Definitions: What it all means

In addition to these briefing papers, we also have factsheets on all these areas that provide a basic introduction into the issues raised.

This material is available free of charge to any member. If you would like to receive a copy or would like to take part in the debate within Equity regarding the future of television, please do not hesitate to contact us - details are below.



**For any of these publications or more information contact:**

Equity  
Guild House  
Upper St Martin's Lane  
London  
WC2H 9EG  
020 7379 6000  
[www.equity.org.uk](http://www.equity.org.uk)  
[www.tvischanging.com](http://www.tvischanging.com)  
[tvischanging@equity.org.uk](mailto:tvischanging@equity.org.uk)