

HAVERING **FABIAN** SOCIETY

HAVERING FABIAN

Volume 2 Edition 58 October 2024

**Havering
Fabian Society**
Covering the
meetings with
David Eldridge,
Havering Fabian
50th anniversary
event, Rob Jones
on life under a
Labour
Government and
meeting details
for November
with Chris Smith
returning on the
Grenfell enquiry.

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HAVERING FABIAN

VOLUME 2 EDITION 58 October 2024

Introduction

Welcome to the new edition of the Havering Fabian Newsletter. We have slipped publication a month to cover our 50th Anniversary Event and the talk by Carole Tongue on the media and related issues. This is an important article with the BBC charter about to be renewed.

Locally, Labour is no longer part of the administration in Havering. The defection of Councillors to and from the Residents Association without a byelection does nothing to increase trust in politics. An increased Labour presence in 2026 is needed to address this. Future editions will discuss the issues and provide a chance for you to write articles on how this can be achieved.

This edition includes a review of the meeting with David Eldridge, which was excellent, the 50th anniversary event and an article from Rob Jones on the first Labour government of his adult life.

Sadly, we have lost Pam Craig since the last edition and an obituary is included below. Three of our former speakers have also died since the last edition.

We now have 1,402 followers on X (previously twitter). Keep up to date at our X site @haveringfabians for the latest news. We have a blog now as well as our website <https://haveringfabians.org/posts/> You will need to follow us to get updates. **We have recently added an Instagram account so follow us on there as well!**

We are affiliated to the four local Labour Parties and will do all we can to support their campaigns. As opinions are the lifeblood of politics, we welcome a reply to any of the articles. The Fabian Society exists to promote political debate, both within and outside the Labour Party. Progressive

politics extends beyond the Labour Party and contributions from the Labour Movement are welcome.

Our website address is <http://haveringfabians.org> As you are no doubt aware GDPR means we need to keep our mailing list up to date. If you are not on our mailing list (we use Mailchimp – please check your spam folders!) contact us via the website or email and we will add you in.

Barking and Dagenham Council by elections

There are two by elections in Barking and Dagenham on 28th November.

In Village Ward, there are two vacancies caused by Margaret Mullane resigning following her election to Parliament in July, and Lee Waker's death.

The Labour Candidates are Ajanta Deb Roy and Julia Williams

In Northbury Ward Barking there is a vacancy caused by the resignation of former Leader Darren Rodwell.

The Labour candidate is Val Mason.

Get in touch if you can help in the campaign

Pam Craig RIP



Pam with son Adrian

Former Ward Councillor Pam Craig has sadly passed away after a lengthy illness. Pam served as a Ward Councillor between 1998 and 2002 for the Mawney Ward, as a member of the Labour party.

During her time with the Council, Pam served on the Neighbourhood Housing Committee and acted as Chair of both the Children and Lifelong Learning Strategy Committee, and the Learning and Enterprise Overview and Scrutiny Committee.

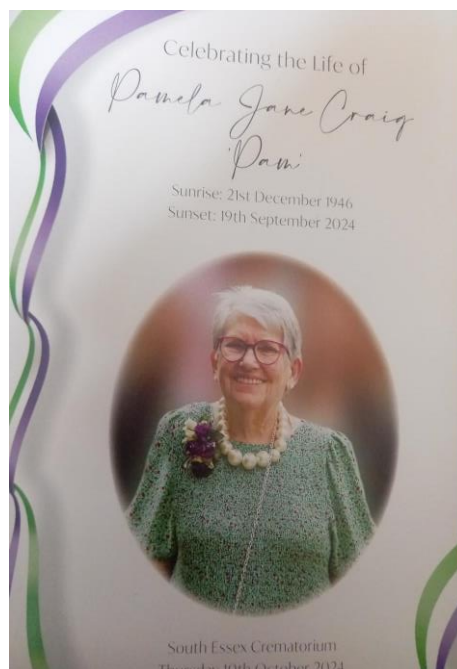


Figure 1 Pam Craig

Pam was born in Zambia in 1946 and moved to England in 1969. A qualified medical technologist, Pam worked as a microbiologist at Harold Wood Hospital, before moving on to pharmaceuticals in Dagenham.

In later life, she worked as an exam coordinator at Barking and Dagenham College in Rush Green, while volunteering with Havering Museum.

Our thoughts are with Pam's family at this time. Tributes will be paid at Full Council in November.

Rosina Purnell added the following.

“Pam was a committed Socialist and campaigned against Thatcher in the days of the Miners' Strike and joined myself and Eileen Gordon on the anti-Trump demo when he came to London. She left South Africa in 1968 because she could no longer accept apartheid. She continued to work behind the scenes for Romford Labour party during the 2022 election and up until her final illness.”

In addition, three former speakers have died since our last newsletter.

Nicky Gavron, who was Labour Candidate for Mayor of London until replaced by Ken Livingstone, and a long-standing member of the GLA.

Gillian Balfe former Romford Town centre manager.

Serge Lourie, the Labour GLC Member for Hornchurch 1973-77, died on 12 September. He was 78. He left the Labour Party in 1981, joining the SDP and was Leader of Richmond Council for 14 years.

Condolences to friends and family.

Rob Jones – A Labour Government for the first time as an adult

For the first time in my adult life, we've got a Labour government. That's to be applauded, even if circumstances mean we're not going to get the sudden change the country so desperately wants. After a decade and a half of Tory incompetence and failure, tough decisions have to be made. The Labour movement needs to embrace that fact because we're going to be the ones defending it on the doorstep at the next local, Mayoral and General elections. But no matter what, we need to protect the working-class ideal of the next generation having it better than the last. At the moment, our country is failing to do that. The Tories betrayed young people, and if this government lasts one term or four, we're going to have to reverse the tide and see them as our priority.

This generation of kids haven't had it easy. They've reaped the benefits of being technology natives, but they're also grappling with rising levels of online hate. For the poorest kids, a permanent home is now a luxury item. Kids from ethnic minority backgrounds have had to deal with fascist protests in the last few months, just a few years after our black comrades were forced to point out to the world that their lives matter. No child grows up in a silo, and many have had to deal with all three of those things as well as the vicious mix of a pandemic, slashed public services and a culture war.

There is hope. Despite the obstacles facing them, this generation of young people know no bounds to their aspiration. They're not willing to let themselves be defined by where they come from or what their parents do. They're happy to look adults in the eye and demand they do more to keep

them, and the world they'll inherit, safe. They're compassionate and articulate, perhaps because of the obstacles they've faced in such a short period. They're able to talk about things like mental health in ways previous generations, including Millennials like me, could only have dreamed of. They're achieving great things, with kids in Barking and Dagenham setting records with their A-level results in recent years. The world has thrown a lot at them, and they keep rising to the challenge: but they shouldn't have to.

We've got the potential to raise a great generation, but we need to invest in them before it's too late. The Prime Minister said recently that the "broadest shoulders should bear the heaviest burdens", and by extension that means those with the least should get the most support. The place to start is with young people, and it's time to stop pretending we can do that without investing in them.

That means building genuinely affordable homes, including social housing, to make sure kids can worry about their homework and not mould-induced lung conditions. It means properly funding mental health services in schools so kids in crisis get the help they deserve in the place they spend most of their time. It means the poorest families getting the support needed from the state to make sure their kids are not disadvantaged from birth.

The benefit of all this is that while it may cost us more in the short term, we'll reap the benefits in a very short period. The budget this month is our chance to appeal to young people, their parents and their grandparents. The last Labour government fundamentally improved the prospects of every child and young person in the country by knowing

where and when to invest. The current one, despite facing impossible decisions every day, must do the same before it's too late.

Rob Jones is a Member of Dagenham and Rainham Labour Party

David Eldridge

This was our first meeting since the General Election. The mood was upbeat and positive.



Figure 2 David Eldridge and Chair Keith Darvill

David arrived early for the session, wearing a “Sex and Drugs and Carlton Cole “ t-shirt, a reference to the former West Ham striker and the Ian Dury song. We had a short discussion about “that night in Prague” before the start, as he is another West Ham season ticket holder.

David explained it is unusual for him to do a political meeting. His parents were East Enders, his father from Bow and Mother from Hackney Wick. They had moved to Romford with the help of a GLC mortgage in 1970. This had been a substantial change, and one that set off a chain of events leading to why he now writes.

His uncle had been an aspirational Thatcherite, the type set out in Mike Leigh’s “High hopes,” with a contrast between members of the family doing well and others less so.

The aspiration extended to getting in to a good school. This meant doing exams for which he was tutored and resulted in a scholarship to Brentwood via an assisted place. This transferred him from an environment where he was happy to a different world of privilege, and a range of cutlery choices he had not previously encountered. There was still corporal punishment. He was initially at sea, and while he received a good education, he felt on the outside.

This changed in the Sixth form, with a drama teacher who encouraged improvisation; this worked for David, who had no acting talent but could improvise. The skills to do this came from his weekend job on a shoe stall in Romford Market, where he needed to innovate to be able to sell women stilettos.

He grew in confidence and created stories on his feet. This led to his first attempts at writing and making up his first stories.

Brentwood was a sports-based school, and drama was not a priority. He had a common adolescent attitude to Shakespeare; it was long and boring.

This changed when David saw King Lear at 17 and he became transfixed. This was the John Wood \ Alex Kingston version, and he saw the Cordelia death scene (sorry if you did not know!) which he found to be really powerful.

David drew on other writers to develop his approach. David noted that John Osborne's writing provided audiences with lessons in feelings, and David also tries to achieve this.

The emotional experience is transformative; the theatre provides ideas, philosophy, but these are secondary to the emotional impact.

Change can be achieved by emotional impact as well.

This is why David continues to write, it is a way of being heard, creating an emotional effect, and encouraging people to think about the world differently.

David is aware he had a privileged start via his education, and the vast majority do not get this. So, he tries to tell stories of people of a similar working-class background.

His play *Basildon* at the Royal Court put different voices on to a stage in a theatre situated among the wealthiest areas of the Country. The point was to show the East End is not as portrayed in *East Enders*; like the *Cherry Orchard*, it is a four act play but with three sisters from *Basildon*. He had used interactions from his own background to inject humour – characters do not argue direct but through a third party “you tell her that...” which resonated with the audience familiar with this from their own family disputes.

His trilogy *Beginning/ Middle / End*¹ was set in London and continued this approach. He adapted some scenes for performances in Manchester to reflect local rivalries.

Making the theatre accessible had got harder for three reasons.

1. Ticket prices – tickets were now expensive pricing many people out
2. There are fewer and fewer people from a working-class background in the theatre and arts. They instead take a regular job with less risk involved. This is a non-virtuous circle of not taking risks and not gaining confidence but a vicious circle of exclusion. As a result,

¹ End will be performed at the National Theatre in Autumn 2025
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stories do not reflect working class experiences and are not as relatable

3. Disparity between regional and London theatre. Theatres are metro centric, and it is hard to work outside of London. With house prices and rent levels so high, there is little room for young artists to survive. So those without independent wealth find entry difficult.



Figure 3 David takes questions

There is a need to make theatre more affordable to a greater part of the population and attract new and young artists and to support the regions. David then took questions.

Why has television no series like *Play for Today*, which provided some insight in to working class life?

International sales are now important to drive revenue, which is more important than ever for the BBC. TV plays are expensive, between one and two million pounds an hour. *The Crown*, made by Netflix, costs about five million pounds.

At this cost, one off plays are less attractive.

An answer could be studio-based plays.

Channel four did try a series of half hour plays but plays are no longer on screen.

BBC writer's academy is used for potential writers to cut their teeth on series like East Enders and then pitch original ideas.

This must start in schools, and art viewed as having merit beyond economic impact. Fourteen years of austerity have not helped. Art should be an end in itself not a means to an end . Arts should be taught in schools, education is not just about exams but a learning and enriching experience. David is currently working on a TV project where all those involved have an Oxford\ Cambridge background. While they may be decent liberal minded people, this does not reflect society, and working-class people are not represented. Perspectives are skewed as a result. David is also a part time academic at Birkbeck, with diverse classes with ages between nineteen and seventy. As above, teaching is to encourage more understanding rather than better grades- have you improved yourself?

His sister was not academic but had read Pride and Prejudice and had developed a love of literature. There is intrinsic value in education and the artistic experience.

Is behaviour in theatres deteriorating?

Theatres need to take responsibility. Income from ice cream, crisps etc is needed but the resulting noise can ruin the experience for others . This has got worse post covid, particularly at musicals where people now join in

Arts education has been downgraded, The Queens Theatre used to be a producing theatre and English Literature GCSE has been downgraded. How can working class people be attracted into the theatre and Arts ?

Children do not get experience of going to the theatre.

Public schools have good arts facilities. Brentwood have more now than when David attended.

Making theatre relevant has an impact. David had seen Red Pitch² at the Bush Theatre, which had been well received by audiences and was transferring to the West End. The audience included several 11–15-year-olds who were new to the theatre and loved the play, as it spoke to them and was not patronising. The audience were well behaved and enjoyed the play.

The school curriculum was narrowing, and this is not a good thing. The “CUSP” approach to teaching³ is an attempt to foster a different approach.

The Queens Theatre has an ageing audience, so is going to struggle, an issue for regional theatres. They rely on their traditional audience base

² A play where football is the main theme

³ [More Information | CUSP \(unity-curriculum.co.uk\)](https://www.unity-curriculum.co.uk/)

that has been going for years. Attempting something new risks alienation of the regulars.

There is an elitist approach to some aspect of the arts. John Osborne had sought to bring working class stories to the theatre and in films such as Alan Sillitoe's "the Loneliness of the Long-distance Runner," which can inspire working class actors. James Graham continues this tradition, which comes in waves. There are younger writers in their twenties making an impact, as happened during the Brit Pop era.

Children can enjoy older work – an audience member had been to a production of the 39 steps and the younger element had enjoyed it – we need more of this. Encouragingly, youth theatre is vibrant and hard to get into.

Approach to writing

David then talked about his approach to writing. He adapted John le Carre's "The spy who came in from the cold." This was being performed at The Chichester Festival Theatre, although ended at the weekend following the meeting. He started by being true to the original, being worried he would miss something. As he did this, he established what the author is trying to say.

There are two major differences from the novel (if the play transfers to the West End, plot spoiler ahead).

Women are a major element in the play but have two scenes and then appear at the end. This mirrors a long-standing literary device like a Greek God appearing at the end from nowhere and resolving the issues, which he was not keen on. He also felt it was unacceptable to write plays

without significant female roles in the modern era; adaptations meant a different approach could be taken.

In the adaptation, the lead female appears in flashbacks and has a more prominent role than in the novel.

David writes every day, typically in half hour bursts, types print off and uses a red pen to amend and update. This is how he pays the mortgage and so a disciplined approach is necessary. There are days when he hits the wall and does have bad days.

He does plan ahead, not in minute detail. This is important for drama, where he is writing for actors who are living the moment.

Screen plays have to be written “at the speed of the actor’s breath.”

Writing for Television can be awkward, as the number of breaks require cliffhangers at regular intervals. He has been working on a TV production which should be released soon.

David enjoyed the meeting as did the audience. It was a change to have a speaker who was not primarily political, although the politics came through strongly.

Having seen “Beginning” and “Middle”, I look forward to “End”, which is scheduled for the National Theatre in Autumn 2025.

Also returning to the National is “Nye” which is well worth seeing.

Havering Fabians 50th Anniversary

As far as we can tell, Havering Fabian Society was formed in 1974. To mark the event, we held a social on 21st October at Stay restaurant in Emerson Park. The event was well attended, and we invited former MEP⁴ Carole Tongue to give a brief speech on media issues, her area of expertise and aligned to our recent series on Culture policy.



Figure 4 Speaker Carole Tongue and Chair Keith Darvill at the social event.

We reproduce below her speech below.

Introduction

Thank you so much for inviting me. I am honoured to be with you all to celebrate the 50th anniversary of Havering Fabians. I look around and see many friends. Thank you for all your kind support over so many years.

⁴ Member of the European Parliament

Like you I miss and wish to thank Alan Thake and Eirlys who I knew nearly my entire life.

I see my dear friend and colleague Anita Pollack, former MEP. We owe her a debt of thanks for all her work in the European Parliament on the environment.



Figure 5 Carole takes questions, with Anita Pollack to her right

I've been asked to speak about the media.

A few truths to recall....

- 80% of young people watch only YouTube and Tik Tok for their entertainment/news.
- An AI app took a 20-page memo by a pal of mine and turned it into an almost word-perfect podcast with 2 American voices discussing it...within a few minutes.
- Russia put out over 70 false narratives over the Skripal affair.

You all know why it is important. But here are some useful items to remember.....

- It's not just economic, its cultural...its societal....it's even civilisational & existential.
- Independent information in the age of fake news is crucial to democracy & society. BBC and especially its world service is key in this respect given the huge resources Russia and China spend on disinformation. When BBC World Service leaves, Russia and China fill the gap.
- Making and sharing stories about our different communities is key to mutual understanding and social cohesion.
- As Secretary of State Lisa Nandy said in her recent RTS⁵ lecture; all communities must be able to tell their stories, to appear on screens large and small.” I would add that if your story isn't told, then you don't exist as far as public policy is concerned. We all remember the impact of the documentary Cathy Come Home.
- 80% of kids/young people get their news from YouTube and Tik tok...no more common national conversation among our young people threatens cohesion in society....also they don't understand what the BBC is unless we explain to them.

⁵ Royal Television Society

- Only the BBC, with some support from the other PSBs, is making culturally relevant programming for our kids and young people and it has to be shown where they are watching.
- Social media is insufficiently regulated as they often spread misinformation that is scarcely corrected aiding the polarisation of society.
- Global players, especially the streaming platforms, are in competition for viewers, resources, crew and advertising that threaten the future of our PSB⁶s. They also recommend what you watch.
- AI companies are taking creative work from our authors, artists, performers without payment with all that means for our society. This must stop. If it sweeps aside our creators our society is in peril. They help us understand what is going on. They contribute to the development of our society as well as being a source of joy.
- AI is also used to recommend what we watch and hear. This is detrimental for cultural diversity of expression as so many creative works don't get a look in and fall to the bottom of the catalogue.

⁶ Public Service Broadcasters



Figure 6 The discussions are always a key part of Fabian meetings

Media and cultural policies ...how we support our public service broadcasters, our theatres, our cultural life is critical. Expressing our cultural diversity goes to the heart of what it is to be human...to be creative, to express ourselves and particularly to tell our stories so that we have mutual understanding in our society. So important as we have seen in the fight against ghastly racist bullies and populists who seek to divide us.

I just want to focus on a couple of things....

Why is the BBC so important ? How should it be governed ?

It is at the centre of cultural life in our country. It is a crucial driver of the whole UK cultural sector through its investment in training, development, creative education and making diverse programmes for every citizen.

The government has a chance to end the former government's war on the BBC and bring in a new settlement. I Chair the UKCCD⁷ which is part of a PSM⁸ coalition of 10 organisations all dedicated to strengthening public service information, news, culture and particularly the BBC. We support a new form of governance that is independent of government. We also want to constitutionalise the BBC in some way. Embed the BBC in our democracy. Secretary of State Lisa Nandy is talking about mutualising the BBC...we are all on the same track. Damien Tambini at the LSE⁹ has developed a helpful model.

The licence fee should be progressive, and no one should go to prison for not paying so it may have to become a household levy.

Never again must a government be able to undermine one of the great institutions of our society. If the Tories get in again, they will turn it into a subscription service which will destroy it.

May the Labour government understand that this could be one of their most important legacies.

AVMS directive¹⁰

We are still part of this EU directive which I helped to defend in the 1990s which mandates that 51% of our screen time comes from the UK/EU and that streaming platforms should have 30% UK/European programmes in their catalogues. It also mandates due prominence to be given to those local programmes. One problem, under the Tories OFCOM has largely ignored it and never sought to implement those provisions.

⁷ United Kingdom Coalition for Cultural Diversity

⁸ Public Service media

⁹ London School of Economics

¹⁰ Audio Visual and Media Services



Figure 7 Discussions continue

So, in conclusion, I would propose, inter alia....

CONCLUSION

- Reform BBC governance and licence fee to make it more independent and part of the democratic constitution of UK.
- Legislate for due prominence/accessibility for public service media across all relevant platforms.
- 1% levy on streamers 'revenues to go to a national fund for kids/young people film/TV programmes.
- Regulation for social media platforms...we need to demand that we see their algorithms to see whether they are creating bubbles or not

? But also, can we continue with anonymity and no liability or accountability of platforms?

- AI must be transparent so we know what their models are trained on, and they must be made to licence works and pay our creators, through enforced arbitration with all the relevant creative organisations in music, film, TV, authors, journalists etc....
- Media literacy for our young people from the age of 7 is imperative.

We have to have news and information we can trust, be able to tell our stories and watch them together where possible and make sure we protect our authors, artists, poets and journalists who support us to do that.

Let us not forget the words of Noam Chomsky:

The human mind is not, like CHatGPT and its ilk, a lumbering statistical engine for pattern matching, gorging on hundreds of terabytes of data and extrapolating the most likely conversation or response or most probable answer to a scientific question. On the contrary, the human mind is a surprisingly efficient and even elegant system that operates with small amounts of information; it seeks not to infer brute correlations among data points but to create explanations...” “Let’s stop calling it “artificial Intelligence” then and call it for what it is and makes ”plagiarism software” because “it doesn’t create anything, but copies existing works, of existing artists, modifying them enough to escape copyright laws....”

Dr Noam Chomsky, Dr Ian Roberts, Dr Jeffrey Watumull, New York Time, 8 March 2023

Thank you.

Carole Tongue was MEP for London East from 1984 to 1999

Future Meetings

November meeting - Chris Smith

returns to discuss the Grenfell Enquiry Report - 14th November at 7.30pm
Fairkytes Billet Lane Hornchurch RM11 1AX

Chris spoke to us about the Grenfell issue in 2020. He had been a regular attendee at the enquiry and gave a detailed insight in to the proceedings to that point. Now the report has been published he will provide an update. With the recent fire in Dagenham, there is local interest in the finding and what can be learned.

The subject was covered in newsletter 42 - link below

https://www.linkedin.com/in/havering-fabians-9bb828123/details/featured/1588140120058/single-media-viewer/?profileId=ACoAAB6ObZ8BGYf_VUkvTJv7psUsKVGbv62evHY

(you may need to paste in your browser)

AGM – Friday 7th February 2025 7.30pm

Details to follow – guest speaker to be confirmed

Links

Blog	http://haveringfabians.wordpress.com/
Website	https://haveringfabians.org/
Twitter	https://twitter.com/HaveringFabians
Facebook	https://www.facebook.com/havering.fabians
LinkedIn	https://uk.linkedin.com/in/havering-fabians

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Online payment

Details are included in the regular Havering Fabians email. Contact us for further details if you are not on the current mailing list. Membership is £5 waged, £10 unwaged.

National membership is also available via the link below.

[Join | Fabian Society](#)

National membership includes a regular quarterly magazine, regular email updates and invites to conferences. There are theme-based groups that develop policy in areas such as Housing, the economy and environmental issues.

Politics in Havering

You may already be aware of the excellent Politics in Havering Blog, which we repost via our twitter feed. This gives a regular update on politics within the borough – a link is below, please follow them (and our blog!) for regular updates!

<https://havering.blog/>

We value your input!

The Society invites speakers on a range of subjects; if you would like us to invite speakers on a particular subject let us know and we will try to oblige. The Society has a policy of rotating meetings around the borough; **if you need or can offer a lift or if you know of any suitable venues** we could use, contact David Marshall.

Local Fabian Society Contacts

Chair Councillor Keith Darvill	Secretary David Marshall	Contact David Marshall
Membership Secretary Councillor Harriet Spoor		31 Vicarage Road Hornchurch RM12 4AS 01708 441189 david.c.marshall@talk21.com
Vice Chair Sanchia Alasia		
Treasurer Dave Baldock		
Committee Members Councillor Jane Keane Cecile Duerinckx		



Chair Keith Darvill reports ...

Future Editions

The Fabian Society exists to promote progressive ideas from within and outside of the Labour movement. As such we are happy to publish articles in keeping with this broad ethos but reserve the right not to include all or part of any material which falls outside of this parameter. Our next edition will be in **December 2024**. – contributions welcome.

Havering Fabian Society is affiliated to.

- National Fabian Society
- Dagenham and Rainham Labour Party
- Romford Labour Party
- Upminster and Hornchurch Labour Party
- Barking Labour Party

Havering Fabian Membership

To join Havering Fabian Society, please complete the following and send to David Marshall. You can also join the Society nationally; David has more details. You do not have to be a member of the Labour Party to join Havering Fabians, but you will need to be a Labour Party member to take part in Labour Party selections and elections.



Havering Fabian Society

Founded in 1974, the Society promotes progressive political thought in Havering and beyond. Membership of the Society is not necessary to attend meetings, and neither is membership of the Labour Party.

However, to participate in nominations to the Local Labour Parties or in selection conferences, membership of both is required. The Society meets regularly throughout the year, apart from the summer and during election campaigns. Local Membership is currently £10 waged, £5 unwaged.

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I\ we wish to join Havering Fabians

Name

Address

.....

.....

postcode.....

E-mail.....

Phone number

Waged (£10) unwaged £5