



23rd FIA CONGRESS
NOVEMBER 12 - 15, 2025
BIRMINGHAM, UK

CONGRESS DOCUMENTS

WITH THE FINANCIAL CONTRIBUTION OF



FIA 23RD CONGRESS
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TIPS FOR DELEGATES

ARRIVING IN THE UK

Birmingham is incredibly easy to reach. Right in the centre of England, it's well-connected by road, rail and air.

If you are arriving in the UK from an international destination please visit the Government's "[Entering the UK](#) page" for the latest restrictions and travel information.

Please be aware that all Europeans, except Irish citizens, will now need an Electronic Travel Authorisation (ETA) to travel to the UK. You must also bring a valid passport, as identity cards are no longer accepted. All non-European travellers who do not require a visa will also need to apply for an ETA and obtain one before their departure. Please visit the UK Government [Immigration page](#) to apply.

TRAVEL TO BIRMINGHAM BY TRAIN

Travelling to Birmingham by train is a quick and easy way to get there. Birmingham has three city centre railway stations (Birmingham New Street Station, Birmingham Snow Hill Station and Birmingham Moor Street Station) and is also served by Birmingham International Airport.

Train Services from London to Birmingham

Avanti West Coast

Route: London Euston to Birmingham New Street

Fastest Journey: Approximately 1 hour 16 minutes

Frequency: Every 15–30 minutes

Ticket Prices: Advance fares start from £6.40; Off-Peak Single Tickets are available from £50.50

Features: Direct services with free Wi-Fi

Website: [Avanti West Coast](#) | [Buy Train Tickets](#) | [No Booking Fee](#)

Chiltern Railways

Route: London Marylebone to Birmingham Moor Street

Fastest Journey: Approximately 1 hour 39 minutes

Frequency: Regular departures throughout the day

Ticket Prices: Advance fares start from £6.40

Features: Direct services offering a comfortable journey

Website: [Chiltern Railways](#) | [Buy Cheap Train Tickets & Save](#) | [Check Timetables](#)

West Midlands Railway / London Northwestern Railway

Route: London Euston to Birmingham New Street

Journey Time: Typically around 1 hour 56 minutes

Frequency: Approximately 6 trains per hour

Features: Direct services

Website: [Trains, tickets & service information | Home](#) // [Trains, tickets & service information](#)

Other useful travel websites are:

Trainline: [Trains London to Birmingham from £6.40 | Compare Times & Cheap Tickets | Trainline](#)

National Rail: [Trains From London to Birmingham | National Rail](#)

HOTEL LOCATION

Most FIA Congress delegates, including all those travelling with financial assistance, will be staying at:

Hotel Leonardo Royal Hotel

245 Broad St, Birmingham B1 2HQ

Website: <https://www.leonardo-hotels.com/birmingham/leonardo-royal-hotel-birmingham>

The Leonardo hotel is within walking distance from all stations (about 10 mn from New Street Station, 15 minutes from Snow Hill Station and 20 minutes from Moor Street Station), as well as the FIA Congress venues.

The hotel and venue are in the centre of Birmingham, with a wide array of cafes, shops, and amenities nearby.

You may access a downloadable map of Birmingham's central area with notable landmarks [here](#).

TRANSPORT FROM BIRMINGHAM AIRPORT (BHX) TO BIRMINGHAM CITY CENTRE (LEONARDO ROYAL HOTEL)

Taxi / Private Car: this is the most direct option. Journey time is around 20–25 minutes depending on traffic. Typical fare is £25–£30.

Train: the Air-Rail Link connects the airport terminal to Birmingham International Station in two minutes. From there, trains run regularly to Birmingham New Street Station (journey 15 minutes). Total travel time 30 minutes. Fares are usually £5–£10 one way.

Bus: several services operate between the airport and the city centre. Journey time is 40–60 minutes depending on traffic. The fare is around £3–£4, with an additional short walk or local connection required to reach the hotel.

LOCAL INFORMATION

Weather

In November, Birmingham is cool and damp. Average daytime highs are around 9 °C, with night-time lows around 4 °C. Rain is frequent, and daylight hours are short (sunset is around 16:00 by the end of the month). Delegates are advised to bring warm layers, a waterproof coat, and suitable footwear for wet conditions.

Safety

Birmingham is a large and busy city. Standard urban safety precautions are recommended: keep valuables secure, use licensed taxis or established ride-share apps, and prefer well-lit areas when walking at night. Stick with others if going out at night, especially in unfamiliar areas. British venues often have trained security staff (door staff or “bouncers”). Don't be offended if they ask for ID or

refuse entry after certain hours. If you feel unsafe or uncomfortable, staff in most venues are trained to help—ask for "Angela" at the bar if you need discreet support.

There are no unusual health or safety risks beyond what would be expected in a European city.

Electric Outlets

The United Kingdom uses Type G plugs (three rectangular prongs). Power supply is 230 V / 50 Hz. Visitors from regions using different plug types will need an adaptor. Most modern electronic devices (laptops, phones, tablets) are compatible with 100–240 V, but delegates should check their chargers before travelling.

Pharmacy

The nearest pharmacy (that's open on the weekend) is Boots at the Bull Ring Shopping Centre, B5 4BE. It is a 20 minute walk from the hotel. Hours are 9am-8pm (Mon-Sat), 11am-5pm (Sun).

Hospital/Accident & Emergency

In case of any emergency, **please call 999** for police, fire, or medical assistance. Birmingham City Hospital is a 12-minute drive from the hotel (half an hour by public transport). The entrance to the A&E department is on Dudley Road, B18 7QH.

Emergency Dentist

The Night & Day Emergency Dentist is open 24 hours at 51-53 Spring HI, B18 7BH. It is a 19-minute walk from the hotel.

FOOD AND DRINKS

Coffee shops

There are a variety of coffee shops and cafes close to the hotel and to the Town Hall.

Faculty Coffee

14, Piccadilly Arcade, Birmingham B2 4HD

Hours are 8am-6pm Mon-Fri, 10am-5pm Sat. and 11am to 4pm Sun.

The [Yorks Café](#) (at the Ikon Gallery)

1 Oozells Square, Birmingham B1 2HS

Hours are 9am-5pm Wed-Sat, 10am-5pm Sun. (closed Mon-Tues)

Costa Coffee and **Café Nero** are located on the Central Square on Brindley Place, nearby.

[Medicine Bakery](#) (near the Town Hall)

69a New Street, Birmingham B2 4DU

Hours are 8.30am-5pm daily.

Second Cup Coffee Cup Company

64 New Street, Birmingham B2 4DU

Hours are 8am-8pm Mon-Sat, 10am-7pm Sunday

Birmingham New Street station also has various coffee chains available.

Local Restaurants

[The Shakespeare Inn](#) - £

Temple Street, Birmingham B2 4JD

On the menu, you'll find plenty of delicious, classic pub food dishes, as well as a unique selection of cask ales and spirits.

[Opheem](#) - ££££

48-65 Summer Row, Birmingham B3 1JJ

Michelin starred. Upscale and one of the city's most stunning dining rooms sitting alongside a beautiful lounge.

[Siamais](#) - £££

7 Oozells St. / 6 Brindley Pl., Birmingham B1 2HS

One of the best Thai restaurants and cocktail bars in Birmingham.

[Gaucho](#) - ££££

55, Colmore Row, Lower Ground Retail, Birmingham B3 2AA

Stylish, upmarket steakhouse, offering mouthwatering Argentinian steaks, bold Latin American flavours and an exceptional selection of premium wines.

[All Bar One](#) - ££

New Street Station, Smallbrook Queensway, Birmingham B2 4QE

Located in the heart of Birmingham, close to the Bullring Shopping Centre, Grand Central Station and the Mailbox, All Bar One New Street Station is a stylish spot for anything from a morning coffee or a working lunch, through to dinner and drinks with friends.

[Botanist Gas Street Basin](#) - £££

12 Bridge Street Gas Street Basin, Birmingham B1 2JR

This vibrant venue is set over two floors and boasts one of the best beer gardens in the city centre, as voted in 2019. It offers a diverse menu featuring their famous Hanging Kebabs™, British classics, and a variety of cocktails. The Botanist Gas Street Basin is also known for its live music, creating a lively atmosphere for guests.

[Yakinori](#) - £

67, New Street, Birmingham B2 4DU

Freshly prepared sushi, flavourful ramen, and a variety of traditional Japanese dishes, this restaurant makes every visit a culinary delight.

UK restaurants are generally good with dietary restrictions—inform them in advance for gluten-free, vegetarian, or halal requests. For larger groups, it's smart to book restaurants in advance.

Bars and Nightlife

[The Nightingale Club](#)

18 Kent Street, Birmingham B5 6RD

One of the most prominent LGBTQIA+ bars in Birmingham, Nightingale Club is renowned for its laid-back attitude and down-to-earth vibes.

[The Night Owl](#)

17–18, Lower Trinity Street, Digbeth B9 4AG

Retro-themed, rambunctious and brimming beats from dozens of decades, The Night Owl has a big love for all things northern soul, ska, reggae and Britpop.

[The Alchemist](#)

Colmore Row The Grand, Birmingham B3 2DA

Known for its theatrical cocktails and stylish ambiance, this bar receives praise for its unique drinks and attentive staff.

[Sidewalk Bar](#)

125-131 Hurst Street, Birmingham B5 6SE

A vibrant LGBTQIA+ bar offering a lively atmosphere with great music and friendly service.

A variety of other bars, restaurants and pubs are also located along Broad Street.

UNDERSTANDING BRITISH NIGHTLIFE

British nightlife is lively, diverse, and a core part of social culture – but for international visitors, some elements may be unfamiliar or overwhelming. Here's what to expect:

Stag & Hen Parties

Pre-wedding celebrations for grooms ("stags") and brides ("hens"), often involving large groups in themed outfits, drinking games, and nightclub visits.

They're usually boisterous but not harmful. It's common to see them on weekends (especially Fridays and Saturdays). If you prefer a quieter venue, consider more relaxed bars or lounges.

Football Fans

Football (soccer) is a national passion, and fans often gather in pubs or bars during matches.

Enthusiastic chanting, loud celebrations, and sometimes heated discussions. Most fans are friendly, but large groups can feel intimidating. Avoid engaging in football debates unless you're comfortable with passionate responses!

Drinking Culture

Pub culture is central to British nightlife. It's common to have a few drinks after work or before heading to a club. Last orders are typically called around 11pm–12am, though many bars stay open later on weekends.

CULTURAL ACTIVITIES

[Henry's Blueshouse](#) at Snobs

200 Broad Street, Birmingham B15 1SU

Catch the very best in Live Blues every Tuesday. Free admission | Doors 7pm Live music from 8pm
Henry's Blueshouse at Snobs, 200 Broad Street, B15 1SU

[Made at MAC: Connected by Thread](#)

Midlands Arts Centre, Cannon Hill Park, Birmingham, B12 9QH

Connected by Thread showcases the talents of students and tutors who work with textiles and other craft materials.

[Moulin Rouge! The Musical](#)

Birmingham Hippodrome, Hurst St, Southside, Birmingham, B5 4TB

A world of splendour, of eye-popping excess, of glitz, grandeur and glory! A world where Bohemians and aristocrats rub elbows and revel in electrifying enchantment. Welcome to Moulin Rouge! The Musical!

[Birmingham's Frankfurt Christmas Market](#)

Victoria Square and New Street, Birmingham, B1 1BB

The largest authentic German Christmas market outside of Germany or Austria Birmingham's Frankfurt Christmas Market offers a large range of traditional good and gifts and a selection of tempting food and drink.

[Macbeth \(at the Crescent Theatre\)](#)

20 Sheepcote Street Brindleyplace Birmingham B16 8AE

Witness Shakespeare's timeless tale of greed, murder, deception, and superstition.

[The Birmingham Film Festival](#)

Millennium Point, Curzon Street, Birmingham, B4 7XG

The Birmingham Film Festival is a 10-day international film celebration showcasing professional and independent films from around the world, comprising of a wide range of genres, styles, budgets and topics, all shown in a spectacular 350-seat auditorium.

OTHER TIPS

Tipping / Gratuity

This is not expected at pubs, but appreciated in restaurants (about 10-15%). There is no need to tip if there is a service charge added to your bill, although you are free to add more if you like.

Accessibility

We know everyone's accessibility needs are different, which is why having detailed, accurate information is so important. Birmingham is working closely with [AccessAble](#) to give you detailed information you need to work out if a place is going to be accessible to you.

Cultural Tips

Queueing and waiting your turn is always expected, so be patient. Stand on the right on escalators and let people pass on the left.

Planning your visit

[Visit Birmingham - Official Website for Tourism, Events and Information](#)

Directions from Symphony Hall to the Library of Birmingham

All our meetings during FIA Congress week will be held at either Symphony Hall or the Library of Birmingham, both just a two-minute walk apart on Centenary Square. A map showing their proximity is available [here](#).

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FIA CONGRESS MEETINGS – SCHEDULING AND TIMETABLE

The FIA Congress and adjacent meetings will take place over the course of week 46. Please pay attention to the instructions below, as not all meetings will take place in the same building and some may be limited to some delegates:

Sunday Nov. 9	FIA PRESIDIUM Equity Midlands Regional Office F3, The Tubeworks, 48-52 Floodgate Street, Birmingham B5 SL <i>English only. No interpretation.</i> Attendance: FIA President, Vice-presidents and Secretariat.	14:00 - 17:30
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Monday Nov. 10	FIA-NA AND ENGLISH-SPEAKING GROUP	9:00 – 11:00	Session #1
	Symphony Hall	11:00 – 11:30	Coffee break
	8 Centenary Square - Birmingham	11:30 – 12:30	Session #2
	<u>Justham Family Room</u>	12:30 – 14:00	Lunch break*
	Grand Tier level	14:00 – 15:30	Session #3
	<i>English only. No interpretation.</i>	15:30 – 16:00	Coffee break
	*Lunch <u>not</u> provided.	16:00 – 17:30	Session #4
	Attendance: FIA affiliates in North-America and English speaking countries. Other delegates welcome, including FFN, if they do not have other meetings.		
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	EuroFIA GROUP	9:00 – 11:00	Session #1
	Symphony Hall	11:00 – 11:30	Coffee break
	8 Centenary Square - Birmingham	11:30 – 12:30	Session #2
<u>Jane How Room</u>	12:30 – 14:00	Lunch break*	
Grand Tier level	14:00 – 15:30	Session #3	
<i>English and French interpretation.</i>	15:30 – 16:00	Coffee break	
*Lunch <u>not</u> provided.	16:00 – 17:30	Session #4	
Attendance: FIA affiliates in EU, EFTA and accession countries. Other delegates welcome, including FFN, if they do not have other meetings.			
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FIA-LA GROUP	9:00 – 11:00	Session #1	
Library	11:00 – 11:30	Coffee break	
Centenary Square, Broad Street - Birmingham	11:30 – 12:30	Session #2	
<u>Room 101</u>	12:30 – 14:00	Lunch break*	
<i>Spanish and Portuguese interpretation.</i>	14:00 – 15:30	Session #3	
*Lunch <u>not</u> provided.	15:30 – 16:00	Coffee break	
Attendance: FIA affiliates in Latin America.	16:00 – 17:30	Session #4	

Monday Nov. 10	FIA-EA GROUP	9:00 – 11:00	Session #1
	Library	11:00 – 11:30	Coffee break
	<i>Centenary Square, Broad Street - Birmingham</i>	11:30 – 12:30	Session #2
	<u>Room 102</u>	12:30 – 14:00	Lunch break*
	<u>Russian only. No interpretation.</u>	14:00 – 15:30	Session #3
	<u>*Lunch <i>not</i> provided.</u>	15:30 – 16:00	Coffee break
	Attendance: <i>FIA affiliates in the Eurasian region.</i>	16:00 – 17:30	Session #4
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	FIA FUTURE NOW (FFN)	11:30 – 12:30	Speed dating
	Library	12:30 – 14:00	Lunch break
<i>Centenary Square, Broad Street - Birmingham</i>	14:00 – 15:30	FFN - Session #1	
<u>Room 103</u>	15:30 – 16:00	Coffee break	
<u>English only. No interpretation.</u>	16:00 – 17:30	FFN - Session #2	
Attendance: <i>Members of FFN, FIA's Youth group. In the morning, <u>short speed dating sessions</u> will take place after the coffee break between selected members of FFN and prospective candidates for the second edition of the "FIA Mentoring Programme".</i>			

Tuesday Nov. 11	FIA EXECUTIVE COMMITTEE MEETING	9:00 – 11:00	Session #1
	Symphony Hall	11:00 – 11:30	Coffee break
	<i>8 Centenary Square - Birmingham</i>	11:30 – 12:30	Session #2
	<u>Jane How and Justham Family Rooms</u>		
	<i>Grand Tier level</i>		
	<u>English, French and Spanish interpretation.</u>		
	<u>Lunch <i>not</i> provided.</u>		
	Attendance: <i>FIA affiliates in all Ex.Co. countries (Argentina, Canada, Croatia, Denmark, France, India, Japan, Morocco, New Zealand, Russia, Sweden, Turkey, the UK, Uruguay and the USA).</i>		
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	TOPICAL EXCHANGE SESSIONS	9:00 – 10:30	Session #1
Library	10:30 – 11:00	Coffee break	
<i>Centenary Square, Broad Street - Birmingham</i>	11:00 – 12:30	Session #2	
<u>Room 101 and Room 103</u>			
<u>English with Russian interpretation in one room and Spanish interpretation in another.</u>			
<u>Lunch <i>not</i> provided.</u>			
Attendance: <i>all FIA affiliates <u>not attending</u> the Ex.Co. meeting. The sessions will address the most popular topics: "Voice work and AI", "Union Organising", "Responding to the climate crisis" and "Communication".</i>			

Tuesday Nov. 11	AFROFIA GROUP - PAST AND FUTURE	9:00 – 11:00	
	Library <i>Centenary Square, Broad Street - Birmingham</i> <u>Room 102</u>		
	<i><u>French and English interpretation facilitated by the FIA Secretariat. This brief “Meet and Greet” offers FIA’s current and prospective African members a chance to connect.</u></i>		
	FIA COMMERCIALS WORKING GROUP	14:00 – 15:30	Session #1
followed by	15:30 – 16:00	Coffee break	
FIA AI WORKING GROUP	16:00 – 17:30	Session #2	
Symphony Hall <i>8 Centenary Square - Birmingham</i> <u>Jane How Room</u> <i>Grand Tier level</i>			
<i><u>English, French and Spanish interpretation.</u></i>			
<i>Attendance: members of the working groups and any other delegate with an interest in these topics.</i>			
FIA GLOBAL DIVERSITY WORKING GROUP	14:00 – 15:30	Session #1	
Symphony Hall <i>8 Centenary Square - Birmingham</i> <u>Justham Family Room</u> <i>Grand Tier level</i>	15:30 – 16:00	Coffee break	
	16:00 – 17:30	Session #2	
<i><u>English only. No interpretation.</u></i>			
<i>Attendance: members of the working group and any other delegate with an interest in these topics.</i>			
FIA FUTURE NOW (FFN)	13:30 – 15:30	Session #3	
Library <i>Centenary Square, Broad Street - Birmingham</i> <u>Room 103</u>	15:30 – 16:00	Coffee break	
	16:00 – 17:30	Session #4	
<i><u>English only. No interpretation.</u></i>			
<i>Attendance: Members of FFN, FIA’s Youth group.</i>			

Wednesday	FIA CONGRESS	9:00 – 11:00	Session #1
Nov. 12	Symphony Hall	11:00 – 11:30	Coffee break
	<i>8 Centenary Square - Birmingham</i>	11:30 – 13:15	Session #2
	<u>Jane How and Justham Family Rooms</u>	13:15 – 14:15	Lunch break*
	<i>Grand Tier level</i>	14:15 – 16:15	Session #3
	<u>English, French, Spanish and Russian interpretation.</u>	16:15 – 16:45	Coffee break
	*Catered lunch.	16:45 – 17:30	Session #4
	Attendance: all FIA affiliates.		

Thursday	FIA CONGRESS	9:00 – 11:15	Session #1
Nov. 13	Symphony Hall	11:15 – 11:45	Coffee break
	<i>8 Centenary Square - Birmingham</i>	11:45 – 13:15	Session #2
	<u>Jane How and Justham Family Rooms</u>	13:15 – 14:30	Picture & Lunch break*
	<i>Grand Tier level</i>	14:30 – 15:45	Session #3
	<u>English, French, Spanish and Russian interpretation.</u>	15:45 – 16:15	Coffee break
	*Catered lunch.	16:15 – 18:00	Session #4
	Attendance: all FIA affiliates.		

Saturday	FIA CONGRESS	9:00 – 11:15	Session #1
Nov. 15	Symphony Hall	11:00 – 11:30	Coffee break
	<i>8 Centenary Square - Birmingham</i>	11:30 – 13:30	Session #2
	<u>Jane How and Justham Family Rooms</u>		
	<i>Grand Tier level</i>		
	<u>English, French, Spanish and Russian interpretation.</u>		
	Attendance: all FIA affiliates.		
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	NEW FIA EXECUTIVE COMMITTEE MEETING	14:30 – 16:00	Session #1
	Symphony Hall	16:00 – 16:30	Coffee break
	<i>8 Centenary Square - Birmingham</i>	16:30 – 17:30	Session #2
	<u>Jane How and Justham Family Rooms</u>		
	<i>Grand Tier level</i>		
	<u>English, French and Spanish interpretation.</u>		
	Attendance: FIA affiliates in all Ex.Co newly elected countries.		

BRIEF GUIDE TO SOCIAL EVENTS

SUNDAY, NOV. 9, 2025 : FIA PRESIDIUM DINNER

Members of the FIA Presidium and spouses. Dress code: casual.	<u>TAMATANGA</u> <i>Orion Building Navigation Street Birmingham B5 4AX</i> 19:00 Dinner 20:00 Close
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MONDAY, NOV. 10, 2025: FIANA/ENGLISH-SPEAKING GROUP DINNER

Delegates attending the FIANA/English-speaking group meeting and spouses. Dress code: casual.	<u>24 STORIES</u> <i>103 Colmore Row Birmingham B3 3AG</i> 19:00 Dinner 21:30 Close
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TUESDAY, NOV. 11, 2025 – FIA CONGRESS RECEPTION

All FIA Congress delegates and spouses. Dress code : business casual.	<u>BIRMINGHAM MUSEUM AND ART GALLERY</u> <i>Chamberlain Square Birmingham B3 3DH</i> 19:00 Arrivals 20:00 Food served 22:30 Close
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THURSDAY, NOV. 13, 2025 – FIA CONGRESS GALA DINNER

All FIA Congress delegates and spouses. Dress code : business casual.	<u>COUNCIL HOUSE, BANQUETING SUITE</u> <i>Victoria Square Birmingham B1 1BB</i> 19:00 Arrivals 20:00 Dinner 22:30 Close
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FRIDAY, NOV. 14, 2025 - DELEGATES' DAY TRIP TO STRATFORD-UPON-AVON

PROGRAMME

Coach pick up from Broad Street, outside the Leonardo hotel, for booked delegates and spouses.	12:30
Arrival at Stratford-Upon-Avon Tourist Information Hub. Delegates may collect maps and obtain other tourist information about this historic Shakespeare town, then take some time to discover the town, have lunch at various cafés, restaurants, etc.	13 :30
<u>ROYAL SHAKESPEARE COMPANY (RSC) TALK</u>	16:00-17:00
The Swan Theatre <i>Waterside, Stratford-upon-Avon CV37 7LS</i>	
Free time for delegates to enjoy Stratford-Upon-Avon	
RSC Production of « Cyrano de Bergerac »	19 :30
The Swan Theatre <i>Waterside, Stratford-upon-Avon CV37 7LS</i>	
Return coach journey to Birmingham, Broad Street <i>Pick-up: Shakespeare's Birthplace Coach Terminal Windsor Street, Stratford-upon-Avon, CV37 6NL</i>	22:30
Arrival in Birmingham.	23:15
—	
TOURIST SITES OF INTEREST	FURTHER INFORMATION
Visit Shakespeare's Family Home	Strongly advised to book online in advance: it's cheaper to do that and it gets really busy.
Shakespeare's School Room & Guildhall	Book online in advance.
Shakespeare's Grave at the Holy Trinity Church	

PUBS (all with food service) : [The Dirty Duck](#) (has been the traditional “drinking hole” for Equity’s members working in Stratford, for decades. By the river just down from the theatre); [The White Swan](#) (Equity Recommended); [Old Thatch Tavern](#) ; [The Windmill](#).

RESTAURANTS: [Prospero Lounge](#) ; [Cox's Yard](#) ; [Giggling Squid](#) ; [Loxley's](#) ; [Lamb's](#) ; [The Town House](#); [The Arden Hotel](#).

FIA CONGRESS DRAFT PROGRAMME

Symphony Hall

8 Centenary Square - Birmingham

Jane How and Justham Family Rooms

Grand Tier level

Wednesday, November 12, 2025

Registrations outside the Jane How and Justham Family Rooms at Symphony Hall | from 9:00 until 17:30

9:00 – 9:20	<p>Welcome and introductions</p> <p>Opening speeches</p> <ul style="list-style-type: none"> • Gabrielle Carteris <i>President, FIA</i> • Lynda Rooke <i>President, EQUITY</i> • Housekeeping points
9:20 – 9:45	<p>Procedural matters</p> <ul style="list-style-type: none"> • <i>Elections of the Chair(s) of the Congress sessions</i> • <i>Approval of Standing Orders</i> • <i>Election of Commissions (Finance and Standing Orders & Resolutions)</i> • <i>Establishment of Quorum</i> • <i>Approval of the draft Agenda and Programme</i> • <i>Adoption of the Report of the 22nd FIA Congress</i>
9:45 – 10:15	<p>Deliberation on Motions</p> <ul style="list-style-type: none"> • <i>M #1 on streamlining the FIA membership application process</i> • <i>M #2 on finetuning the FIA Constitution with the current subs system</i> • <i>M #3 on the promotion of Diversity and Inclusion in FIA's governing bodies</i>
10:15 – 11:00	FIA Secretariat Report
11:00 – 11:30	<i>Coffee break</i>
11:30 – 12:00	<p>Reports from FIA's Regional and Linguistic groups</p> <p>EuroFIA FIA-LA FIA-EA FIA-NA and English-speaking Groups German-speaking Group Nordic Group</p>
12:00 – 13:15	<p>Panel: The Challenges raised by Far-right Movements to Performers and Fundamental Freedoms</p> <p><i>The current tumultuous political period has seen the rise of far-right parties in many countries around the world. This in turn brings fears for freedom of artistic expression, cuts to cultural spending or its weaponisation, as well as threats to trade unions and their defence of workers. How can FIA's members support each other internationally in the face of this threat? What role can unions play in defending their members?</i></p> <ul style="list-style-type: none"> • Lisa Jopt <i>GDBA, Germany</i> • Al Vincent <i>AEA, USA</i>

	<ul style="list-style-type: none"> • Luis Rivera Lopez AAA, Argentina • Aysegul Cayli AUT, Turkey <p>Moderator: Simon Norrthon SCEN & FILM, Sweden</p>
13:15 – 14:15	Lunch
14:15 – 15:00	<p>Deliberation on Motions</p> <ul style="list-style-type: none"> • M #4 on fighting the rise and influence of far-right movements in society and our sector • M #5 on supporting performers in conflict zones • M #6 on Rearmament and Culture
15:00 – 16:15	<p>Panel: Advocating for Greater Protections around Generative AI</p> <p><i>AI did not feature in any of the debates at FIA’s last Congress in 2021, but its astoundingly rapid deployment in the interim, and the changes it has brought in its wake, have radically changed work in the sector. FIA members have mobilised to try and set some fair rules of the game, even as the parameters continue to change. Which strategies are bearing fruit? What further legal protections may be achieved? How can we extend the scope of collective bargaining on this issue?</i></p> <ul style="list-style-type: none"> • Duncan Crabtree-Ireland SAG-AFTRA, USA • Elizabeth Le Hot ADAMI, France • Paul Fleming EQUITY, UK • Diana Angel ACA, Colombia • Abel Martín AISGE, Spain <p>Moderator: Maria Ventegodt DSF, Denmark</p>
16:15 – 16:45	Coffee break
16:45 – 17:30	<p>Deliberation on Motions</p> <ul style="list-style-type: none"> • M #7 on the protection of performers against abusive use of AI • M #8 on AI and Global Advocacy • M #9 on copyright exceptions and AI • M #10 on Self-Taping Auditions
End of 1 st Day of Congress	

Thursday, November 13th - Second FIA Congress day

Registrations outside the Jane How and Justham Family Rooms at Symphony Hall | from 9:00 until 17:30

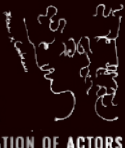
9:00 – 9:15	Standing up, speaking out: perspectives from a trade union activist from the West Midlands Tonia Daley-Campbell, <i>Equity Midlands Councilor, EQUITY, UK</i>
9:15 – 10:30	<p>Panel: Future Proofing Live Performance</p> <p><i>Live Performance is the mainstay of many performers and its importance is likely only to grow, as AI generated content threatens to dominate many online spaces. Nonetheless, asserting quality working conditions and proper income from work for performers is getting harder in the face of budgetary cuts in the public sector and consolidation of powerful employers in the private sector. This takes its toll on worker wellbeing. Greening production and touring is also key priority for a sustainable future. How can unions best equip themselves for these challenges?</i></p> <ul style="list-style-type: none"> • Alex Levine CAEA, Canada • Live Roseninge NODA, Norway • Tsiala Japaridze GICSTEU, Georgia • Susana Acosta SUA, Uruguay • Joti Gore MEAA, Australia <p><u>Moderator:</u> Tania Kontoyanni UDA, Canada</p>
10:30 – 11:15	<p>Deliberation on Motions</p> <ul style="list-style-type: none"> • M #11 on Intimacy Coordination/Direction • M #12 on the recognition of Occupational Diseases • M #13 on organising the 3rd FIA Live Performance Conference
11:15 – 11:45	<i>Coffee break</i>
11:45 – 13:00	<p>Panel: Trade Union Solidarity and Mutual Support in Times of Industrial Action</p> <p><i>Industrial action and strikes are a last resort of unions where negotiations are deadlocked, but they require a united workforce and a commitment to succeeding that is hard to maintain in the face of powerful employers. How can unions in FIA support each other through these times and use each other’s successes to advance? What lessons have unions involved in labour disputes to share with sister unions globally? Is the right to strike future-proof, where powerful industrial and political forces align against it?</i></p> <ul style="list-style-type: none"> • Marie Soubestre SFA, France • Oliver Liang ILO, Switzerland (on Zoom) • Sean Astin SAG-AFTRA, USA • Johannes Studinger UNI MEI, Belgium <p><u>Moderator:</u> Marie Kelly ACTRA, Canada</p>
13:00 – 13:15	<p>Deliberation on Motions</p> <ul style="list-style-type: none"> • M #14 on trade tariffs on film and television production
13:15 – 14:30	<i>Group picture & lunch</i>
14:30 – 15:45	<p>Panel: Working Conditions and Fair Pay</p> <p><i>Better working conditions and pay are at the heart of the trade union agenda across all sectors. They are ever harder to achieve in a time of rapid industrial change: tech interests have changed business models and fragmented income. Piecemeal and task-based models of work are harder to regulate and setting minimum standards is almost</i></p>

	<p><i>impossible in a global space. Workers' careers are increasingly a complex patchwork. AI threatens to subsume some forms of work. Still, collective bargaining remains the most effective tool for adapting terms and conditions to the evolving nature of work. How can it be leveraged in this shifting landscape?</i></p> <ul style="list-style-type: none"> • Isao Matsushima JAU, Japan • Ignacio Martín Pina UAA, Spain • Londiwe Shange SAGA, South Africa • Benoît Machuel FIM, France • Alejandro Cuétara ANDA, Mexico <p><u>Moderator</u>: Jurre Schreuder KUNSTENBOND, the Netherlands</p>
15:45 – 16:15	Coffee break
16:15 – 17:30	<p>Deliberation on Motions</p> <ul style="list-style-type: none"> • M #15 on upholding cultural rights • M #16 on restoring fundamental union and labour rights in Brazil • M #17 on fighting back union busting • M #18 on performer collective rights and collective bargaining • M #19 on strengthening the bargaining position of short-term employees and self-employed workers • M #20 on access to the performing arts and essential goods and services
17:30 – 18:00	<p>Building international solidarity through trade union federations Kate Bell, Deputy Secretary General, TUC, UK</p> <p>Creators' IP rights in a changing technological landscape – Michele Woods Director Copyright Law Division, WIPO, Switzerland (on Zoom)</p>
End of 2 nd Day of Congress	

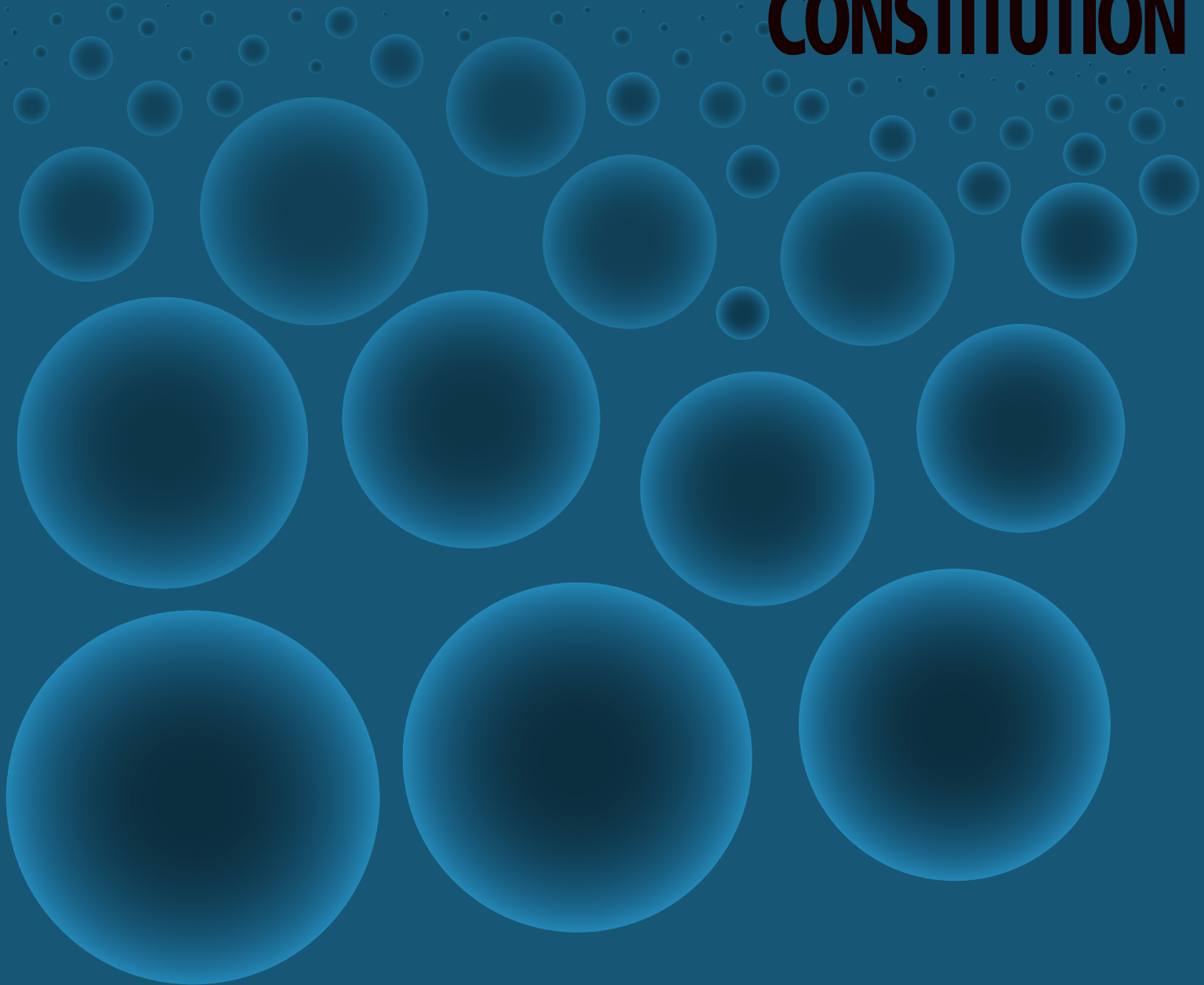
Saturday, November 15th - Third FIA Congress day

9:00 – 10:15	<p>Panel: Diversity and Inclusion</p> <p><i>FIA's work on diversity, equality and inclusion has been greatly expanded since the 2016 Congress, where the Federation set this clear priority. FIA's members have shown great commitment through participation in a range of working groups on gender equality and ending sexual harassment, on diversity on and off stage and screen and equality regardless of race, gender identity, sexual orientation, disability, or age. The REED, Rainbow, Sexual Harassment and Gender Equality, and Disability working groups – along with FIA Future Now, the Federation's youth group - will continue to place these priorities at the heart of the FIA's work: how can we encourage this work and continue to drive positive change for a diverse and inclusive sector?</i></p> <ul style="list-style-type: none"> • Dan Edge EQUITY, UK • Wydetta Carter & Kaden Nelson AEA, USA • Jeffrey Boyd AGMA, USA • Bruno Coronel ANDA, Mexico <p>• <u>Moderator</u>: Jennifer Ward-Lealand ENZ, New Zealand</p>
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10:15 – 11:00	Deliberation on Motions <ul style="list-style-type: none">• <i>M #21 on advancing diversity, equity, inclusion and accessibility</i>• <i>M #22 on enhancing the role of FFN</i>• <i>M #23 on senior artists</i>
11:00 – 11:30	<i>Coffee break</i>
11:30 – 13:30	Report from the Commission on Finances Report from the Commission on Credentials and Elections Voting on Congress motions (emergency and regular) Elections for the FIA Presidium and Executive Committee Announcement of results Acknowledgements FIA President address to Congress
Closure of the FIA 23 rd Congress	



INTERNATIONAL FEDERATION OF ACTORS CONSTITUTION



I - GENERAL PRINCIPLES

Art. 1 - Name and nature of the organisation

The International Federation of Actors (hereafter the Federation) is an international organisation linking together the unions of professional artists in all or any of the categories described in art. 3, § 1.

Art. 2 - Registered office and location of the Secretariat

The registered office of the Federation is 1, rue Janssen, 75019 Paris, France. The location of the Secretariat and any change thereof shall be decided by the Executive Committee.

Art. 3 - Aims, objects and principles

The objects of the Federation are the protection and promotion, on a strictly professional basis, of the artistic, economic, social and legal interests of actors, singers, dancers, variety and circus artists, choreographers, directors, broadcast professionals, etc., organised in the affiliated unions or in other unions which associate themselves with the Federation for particular purposes. When the word "artist" is used in this Constitution, it shall be construed as referring to those categories.

The following objectives, in particular, are accepted as being of paramount importance:

- a. The safeguarding and the development of live theatre, one of the means of expression best suited to increase mutual understanding between the peoples of the world.
- b. The safeguarding of the economic and moral intellectual property rights of artists in their work and the institution of protective measures on a national and international basis to safeguard those rights.
- c. The enhancement of working conditions and safety protections for artists, whether by collective bargaining, or under national or international law.
- d. The promotion of agreements between affiliated unions in respect of:
 - i. The crossing of frontiers by artists;
 - ii. The protection of the interests of artists in a foreign country;
 - iii. The transfer of membership from one national union to another;
 - iv. The surmounting of passport and other difficulties confronting artists travelling abroad.
- e. The compiling of statistics, which may be of value to the affiliated unions.
- f. The exchange of information between the affiliated unions on the position of the profession and its development in the countries concerned, and the publication of periodicals and other literature pertaining to the interests of the members.
- g. The support of all activities that help to raise standards of performance and to make the art of the theatre, radio, films, television and related activities more widely accessible.
- h. The promotion of employment for artists and the support of all measures which combat unemployment.
- i. The promotion of diversity, including advancing efforts and measures designed to ensure equal employment opportunity and non-discrimination on the basis of sex, race, colour, ethnic or social origin, genetic features, religion or belief, political opinion, membership of a national minority, disability, age, sexual orientation, gender identity or expression.
- j. The support of affiliated unions in their efforts to maintain the

principles established by the Federation, where assistance is required beyond the capacity of the affiliated union.

- k. The holding of international congresses and conferences.
- l. Collaboration with the ILO, UNESCO, WIPO, the Council of Europe, all the institutions of the European Union and with other international organisations, on behalf of members of the affiliated unions.
- m. The maintenance of a fund to promote the objects and to meet the costs of administering the Federation.

The Federation shall not discriminate on the basis of sex, race, colour, ethnic or social origin, genetic features, religion or belief, political opinion, membership of a national minority, disability, age, sexual orientation, gender identity or expression.

II - MEMBERSHIP

Art. 4 - Membership categories

Membership of the Federation shall comprise two categories: regular members and associate members, pursuant to art. 12, § 2. Unless otherwise explicitly stated, all membership-related references in this Constitution shall be deemed to apply to regular members only.

Art. 5 - Membership entitlement

Subject to the terms of this Constitution:

- a. All national unions representing the interests of artists and accepting the Constitution and other rules of the Federation may become members.
- b. Local organisations of artists, or those covering part only of a country, may be granted membership at the discretion of the Executive Committee after consultation between the Executive Committee and any affiliated union or unions in the country concerned.

Art. 6 - Application for membership

Application for admission into the Federation should be sent to the Secretariat in writing.

Applications must be accompanied by a copy in English, French, German or Spanish of the Rules of the union applying for membership.

Applications must state the number of paid-up members of the union within FIA's field of jurisdiction, give information on its coverage and sphere of influence and include a recently audited financial statement, unless otherwise directed by the Secretariat.

Art. 7 - Processing of membership application

The Secretariat shall, within a month of receiving an application for affiliation together with all the documents and information referred to in art. 6, §§ 2 and 3, circulate to the affiliated unions the application and give them the information referred to in art. 6, § 3. The Rules of the union applying shall be sent to any affiliated union that so requests the Secretariat.

It shall be an absolute obligation upon affiliated unions to make known to the Secretariat within twelve weeks after the date of circulation their attitude to the application for affiliation.

Art. 8 - Admission of new members

If no objection has been lodged, the Executive Committee shall at its next meeting declare the admission of the union making application. If one or more objections are lodged, the Executive Committee shall decide whether the new member may be admitted. A union refused admission has the right to appeal to the next Congress.

An acceptance may, by discretion of the Executive Committee, be rescinded if it should be found that the acceptance was obtained through misrepresentation by the applying union. It may also be deferred if an affiliated union was unable to raise a bona-fide objection in the specified time through failure to receive, or delay in receiving, information on the application.

Art. 9 - Termination of membership

Membership may be terminated by:

- a. Resignation
- b. Expulsion
- c. Dissolution of the Federation

Art. 10 - Resignation

Resignation shall be announced to the Secretariat in writing.

An affiliated union wishing to resign shall give at least six month's notice. Resignation shall not become formally valid until the resigning union shall have fulfilled its financial obligations to the Federation.

Art. 11 - Expulsion

Without prejudice to the provision of art. 12, the Executive Committee may expel an affiliated union for infringing the Constitution or for violating decisions of the Congress. The expelled union shall have the right to appeal to the next Congress.

Art. 12 - Suspension

In the case of any affiliated union having failed to pay its subscription in respect of two or more years and having failed to provide a written explanation satisfactory to the Executive Committee, the Executive Committee may suspend such union from active membership until such union shall have paid its subscription in full or complied with any other decision taken by the Executive Committee, in the timeframe chosen by the latter. Non-compliance with the decision taken and the timeframe imparted by the Executive shall result in the expulsion from the Federation, with the agreement of 2/3 of the votes cast.

Where an affiliated union has been a paid-up member of the Federation for at least five full years, the Executive Committee may offer them associate membership status, as an alternative to expulsion. Associate members shall not be required to contribute financially to the Federation. They may consult with the Federation for basic advice and benefit from its political support in exceptional circumstances. They may attend meetings at their own costs in an observer capacity, provided the meeting is not closed to observers. The Federation shall have the ability to continue to speak on their behalf at international level. Associate members shall have no right to vote or stand for election in any of the Federation's governing bodies. They shall strive to achieve the financial stability necessary to regain regular membership status within the Federation as soon possible.

During a period of suspension, the union concerned shall not be relieved of any of its obligations under this Constitution but shall not be entitled to be a member of the Executive Committee and shall not, without the express approval of the Executive Committee, be entitled to participate in the affairs of the Federation nor to receive any of the assistance or services provided by the Federation.

III - RIGHTS AND DUTIES OF MEMBERS

Art. 13 - Autonomy of affiliated unions

The autonomy of the affiliated unions in regard to their internal organisation, administration and finance is guaranteed.

Art. 14 - Rights and duties of affiliated unions

The affiliated unions undertake to use their best endeavours to assist in the fulfilment of decisions reached by the Congress.

Copies of all documents issued by the affiliated unions likely to be of interest to the other affiliated unions shall be sent to the Secretariat. Affiliated unions shall keep the Secretariat informed of the most important developments affecting the various sections of the profession. Affiliated unions shall answer all enquiries from the Secretariat promptly and in satisfactory detail. The Secretariat shall be kept informed as to any important changes within the governing bodies of affiliated unions, changes of address, and so forth.

It will be the duty of each affiliate to submit, at each Congress or within three months thereafter, a Declaration of Membership representing the average number of paid-up members during the previous four years, on which affiliation fees and votes at Congress will be based. The union's accountant or similar authority shall verify such declaration.

The affiliated unions undertake to pay to the Federation's Secretariat the affiliation fees, as fixed by the Congress, annually in advance. Fees for each year are payable on 1 January and shall be paid no later than 31 March. Fees must be paid in Euros. It is the responsibility of the individual unions to try to overcome possible difficulties in the transference of funds.

Should an affiliated union become involved in a dispute on a question of principle which has been accepted by the Federation it shall be supported as far as practicable by the Federation.

Each affiliated union will grant to any member in good standing of another affiliated union all possible legal advice and protection in respect of disputes arising from such member's professional work, subject always to the union's rules.

IV - GOVERNANCE

Art. 15 - Governing bodies

The governing bodies of the Federation shall be:

- a. The Congress
- b. The Executive Committee
- c. The Presidium

Art. 16 - Congress

The Congress shall be composed of delegates from the affiliated unions, with the exception of suspended unions.

Art. 17 - Voting procedure at Congress

For the purposes of voting, each FIA affiliate represented at Congress shall have a number of votes proportional to its membership and based on the following increments:

- Unions with 1 to 500 declared members: 100% of total declared members;
- Unions with 501 to 1,000 total declared members: maximum possible votes from previous tier (500) and 80% of total declared members in excess of that tier;
- Unions with 1.001 to 2,000 total declared members: maximum possible votes from previous tier (900) and 60% of total declared members in excess of that tier;
- Unions with 2,001 to 4,000 total declared members: maximum possible votes from previous tier (1,500) and 40% of total declared members in excess of that tier;
- Unions with 4,001 to 8,000 total declared members: maximum possible votes from previous tier (2,300) and 20% of total

declared members in excess of that tier;

- Unions with 8,001 to 16,000 total declared members: maximum possible votes from previous tier (3,100) and 15% of total declared members in excess of that tier;
- Unions with 16,001 to 32,000 total declared members: maximum possible votes from previous tier (4,300) and 10% of total declared members in excess of that tier;
- Unions with 32,001 to 64,000 total declared members: maximum possible votes from previous tier (5,900) and 5% of total declared members in excess of that tier;
- Unions with 64,001 to 128,000 total declared members: maximum possible votes from previous tier (7,500) and 2.5% of total declared members in excess of that tier.

The total number of votes a union may exercise at Congress shall be rounded up, where needed, to avoid decimals and shall be calculated on the basis of its Declaration of Membership. The Commission on Credentials and Elections appointed by the Executive Committee shall have the duty to oversee the process of calculation of votes and of making a report to the Executive Committee at the Congress and then to the Congress itself.

No delegate of any affiliated union may vote if his/her union has not paid the affiliation fees that are due to the Federation. The granting of a reduction in the payment of those fees for a period not to exceed 12 months shall not compromise the right to vote at Congress. However, the number of votes a union may exercise at Congress shall take account of any such reduction.

An affiliated union entitled to vote may authorise a delegation of another affiliated union to exercise its votes, provided that a written note confirming such authority is sent to the Secretariat. Notwithstanding the foregoing, the members of the delegation of a single affiliated union may not represent unions of more than three countries in addition to their own.

Voting at a FIA Congress may be carried out electronically.

Art. 18 - Congress organisation

The Congress shall decide its own agenda on the proposal of the Executive Committee.

The quorum of the Congress shall be one delegate from two-thirds of the affiliated unions having a membership of not less than 500. Should a Congress be held remotely, the delegates' online registration, unless such registration is formally withdrawn before the beginning of Congress, may be used to identify them and confirm the presence of the quorum. Once the quorum is established on this basis, it may be presumed unless the chair or a delegate raises a point of order regarding the presence of the quorum. In such case, the presence of the quorum may be confirmed by any means appropriate, including the participant information recorded during the login process or the audio and/or audiovisual recording of the Congress.

All decisions (except alterations of the Constitution) shall be decided by simple majority of the votes cast: equality of voting shall be regarded as a negative decision.

An ordinary Congress shall be held at least every four years. The Executive Committee may convoke extraordinary Congresses. It shall be compulsory upon the Executive Committee to convoke an extraordinary Congress if required to do so by not less than one third of the affiliated unions. A FIA Congress shall be held with in-person attendance but, where meeting in a physical space may be impossible or unwise, it may also be convened remotely to deliberate in a virtual environment. Place and time of the Congress shall be communicated to the affiliated unions by the Secretariat after being decided by the Executive Committee.

The union in whose country the Congress is to take place shall make arrangements for the Congress. All other expenses shall be met by the affiliated unions themselves.

Art. 19 - Motions at Congress

Motions for the Congress may be proposed by the Executive Committee or by the affiliated unions. They shall be sent to the Secretariat at least three months before the Congress and must be circulated by the Secretariat to the affiliated unions at least six weeks before the Congress. Should an affiliated union consider it essential to introduce a motion during the three months prior to the Congress, it shall be dealt with as a motion of urgency. The Congress shall decide whether such a motion shall be admitted.

Art. 20 - Executive Committee

The Executive Committee shall be composed of at least one representative per affiliated union in fifteen different countries, including those of the seven members of the Presidium.

Art. 21 - Presidium

The Presidium shall be composed of the President and the six Vice-Presidents of the Federation.

Art. 22 - Nominations for the Presidium and the Executive Committee

The Executive Committee shall appoint a Commission on Credentials and Elections comprising five members to be drawn both from within and outside the ranks of the Executive Committee. The Commission shall be appointed at the Executive Committee in the year preceding the Congress. No more than two shall be drawn from the ranks of the Executive nor shall any of them be a candidate for the Presidium.

The Commission will call for nominations to the positions on the Executive at least four months prior to the holding of the Congress.

The Commission on Credentials and Elections will draw up a provisional list of candidates following receipt of these nominations, taking into account the various 'balancing factors' referred to in art. 24, § 2 of the Constitution.

That provisional list and all other nominations received shall be sent to all affiliates and a further call for nominations made. Such further nominations shall be made no later than six weeks prior to the opening of the Congress.

Once these further nominations have been received, the Commission on Credentials and Elections may revise the provisional list and the latter, together with any additional nominations received but not on the list, will be sent to all affiliates in advance of Congress.

A nominee may withdraw his or her candidature at any time up to one hour following the opening of Congress.

Additional nominations will be sought at Congress only in the following circumstances:

- a. That the withdrawal of a candidate results in fewer nominees than positions available
- b. That the Commission on Credentials and Elections finds that the withdrawal of one or more candidates prevents the implementation of the balancing factors provided for in the Constitution

Nominations for the Presidium may only be received from affiliated unions – and for individual members of affiliated unions - that have paid up the affiliation fees due by them to the Federation. Nominations for the countries on the remaining seats of the Executive may only be received from affiliated unions that have paid up the affiliation fees due by them

to the Federation. At least one union in each of these nominated countries must be a fully paid-up member of the Federation.

Art. 23 - Elections

Elections will take place at Congress and may be carried out electronically. In each of the three categories - President, Vice-Presidents and Members - an election will take place in turn with delegates being given the opportunity of following the final list or choosing any other candidates nominated for the relevant position.

The President and six Vice-Presidents shall be elected by name by the Congress.

The Congress shall elect a country for each of the remaining seats on the Executive Committee. If there is more than one affiliated union in a country represented on the Executive Committee, they will have equal entitlement to be represented on the Executive Committee. However, such unions may also agree upon a specific method of the country's representation on the Executive Committee.

The unions of the countries so elected shall inform the Secretariat of their representation within two months following the Congress and upon the occasion of any change. The unions concerned may designate deputies for their representatives. However, deputies for the President and Vice-Presidents may not act for them in their capacity as Officers. Seats on the Executive Committee shall be occupied for four years or until the next Congress. In the event of the announcement of retirement, or expulsion by the Executive Committee from the Federation of the only affiliated union or of all the affiliated unions in a country represented on the Executive Committee, or in the event of the suspension of such union(s) under art. 12, the Executive Committee shall designate another country to fill the vacancy.

Art. 24 - Terms and conditions of office

The President and six Vice-Presidents shall hold office unless the unions to which they belong inform the Secretariat within two months after the Congress that they disapprove of such election. In such case, or if any of them becomes unable to exercise his or her function, or if the confidence of his or her union is withdrawn from any of them at any time while holding office, or if any of them should resign from office, the Executive Committee may designate in their place an Acting President or Vice-President, as the case may be. If such Acting President or Vice-President is from a country other than that of the officer being replaced and already represented on the Executive Committee, the Executive Committee shall designate another country to fill the resulting vacancy.

The Executive Committee and its Presidium shall as far as possible reflect the geographical, linguistic and socio-political structure of the Federation. In its composition, proper balance shall be sought between continuity and renewal.

Art. 25 - Executive Committee meetings

The Executive Committee shall meet at least three times between Congresses, not including those meetings of the Executive Committee held immediately before or after a Congress. The time and place of meetings shall be fixed by the Executive Committee or by the General Secretary in consultation with the President and Vice-Presidents. These officers shall have the power to call additional meetings.

The quorum for the Executive Committee shall be one representative from eight of its member unions, each from a different country, including the President or one of the Vice-Presidents. Its decisions shall be reached by a simple majority of the votes cast: equality of voting shall be regarded as a negative decision. Each country represented on the Executive Committee shall have one vote.

The Executive Committee shall decide on its own order of business and

propose an Agenda for the Congress.

The President shall take the Chair at meetings of the Executive Committee and the Congress. In the absence of the President, the Chair will be taken by one of the Vice-Presidents.

Art. 26 - Role and responsibilities of Congress

The Congress shall be the highest authority within the Federation. The Congress shall formulate the general policies of the Federation, approve the Constitution and programme of action, and shall be the final authority in deciding on complaints and appeals of members. The Congress shall approve the financial reports of the Federation.

Art. 27 - Role and responsibilities of the Executive Committee and of the Presidium

The Executive Committee shall represent the Federation between Congresses, and the President and the Vice-Presidents (the Presidium) together with the General Secretary shall represent the Executive Committee between meetings of that body.

The Presidents and the Vice-Presidents together with the General Secretary shall promote the policy of the Federation and may not take any action under this clause that is contrary to the decisions of the Congress and of the Executive Committee.

The Presidium shall deal in particular with administrative and economic matters. Its decisions shall be reported for approval at the next meeting of the Executive Committee. The Presidium shall also deal with urgent matters that require immediate decisions, which shall be reported to the Executive Committee without undue delay.

The Executive Committee may entrust certain special tasks either to one of its members, or to the President, or to one of the Vice-Presidents, or to a national union, and may appoint such legal or special experts or counsel as it may find necessary. Any expert or counsel so appointed shall have the right to attend meetings of the Executive and Congress and the right to speak on matters of his or her competence.

The Executive Committee may seek opinions of the affiliated unions by a referendum on single questions of an urgent nature.

The Executive Committee, on behalf of the Congress, shall appoint a full time General Secretary who shall be the Executive Officer of the Executive Committee to which he is responsible. The Executive Committee shall delegate the appointment process, including the advertising of the post and interviewing of candidates, to the Presidium. In this event, the decision of the Presidium regarding such an appointment shall be communicated in writing to the members of the Executive and be subject to the approval of the majority of the members of the Executive Committee within a four-week period of receipt of the communication. The General Secretary will take part in the meetings of the Executive Committee and of Congress in a consultative capacity. The Executive Committee shall be charged with providing facilities for the Permanent Secretariat. The General Secretary is charged with the administration of the Federation and its finances.

Art. 28 - Official languages

The official languages of the Federation shall be English, French, German and Spanish for the Congress (including the documents of the Congress), and English and French for all other communications and documents.

Art. 29 - Regional and linguistic groups

The Executive Committee may approve the establishment within the Federation of Groups of affiliated unions within geographical and linguistic zones in which problems exist common to those unions. Such Groups may elect their own officers.

The General Secretary of the Federation shall be invited to all meetings of

such Groups, which meetings shall be open to all affiliated unions.

The General Secretary or an elected officer of each Group shall report to the Executive Committee on all resolutions passed and activities undertaken by the Group. No geographic or linguistic group shall take a position that is in conflict with the Constitution or contrary to a position that has been adopted by any of the governing bodies of the Federation. All groups shall strive to exchange information and coordinate positions on issues that are likely to have impact on other groups within the Federation.

Subject to the above, all groups are encouraged to formulate policies that will advance their needs and to coordinate activities with other groups which will further the interests of the regional groups and the aims and objects of the Federation.

V - FINANCE

Art. 30 - Affiliation fees

Annual dues to the Federation shall be determined by the Congress and remain in force until changed by any subsequent Congress.

The Executive Committee shall study any requests by an affiliated union for a reduction of its annual dues. Providing the accompanying documents are considered to justify it, the Executive Committee shall have the authority to grant the request. The period of each reduction may not be longer than one year.

In exceptional circumstances, the Executive Committee may grant a reduction of the annual dues to the Federation without an explicit request from an affiliated union. Affiliates that can afford to do so are invited to contribute a larger sum.

If any further sums are required to promote the objects of the Federation and to cover the costs of its administration, the Executive Committee shall have the authority to make appropriate recommendations to affiliated unions.

Art. 31 - Expenses and funds of the Federation

The funds of the Federation shall be administered by the Secretariat under the instructions of the Executive Committee.

The Federation may pay the expenses of meetings of the Executive Committee or of the representation of the Federation at meetings or conferences.

The expenses of administering the Federation shall be borne from the funds of the Federation.

The Federation shall not be liable for the expenses of delegates attending the Congress.

The Executive Committee shall see that a professionally qualified accountant audits the accounts of the Federation annually.

TITLE VI - DISSOLUTION OF THE FEDERATION

Art. 32 - Dissolution

The affiliated unions may dissolve the Federation by a two-thirds majority vote at Congress and decide on the devolvement of the net assets, in accordance with all applicable laws or other relevant regulations.

Where the Federation is dissolved for any given reason, the affiliated unions may – by a two-thirds majority vote – designate one or more persons to liquidate the Federation.

The Federation shall be financially responsible only to the extent of its own property.

VII - INTERPRETATION OR MODIFICATION OF THE CONSTITUTION

Art. 33 - Authoritative version of the Constitution

Should differences arise concerning the interpretation of the precise wording of the Constitution, the English version shall be regarded as the authoritative one.

Art. 34 - Disputes related to interpretation

In any case of dispute as to the interpretation of the Constitution or in respect of any point upon which the Constitution is silent, the matter shall be decided by the Executive Committee and such decision shall be considered valid and binding until the next Congress.

Art. 35 - Alteration of the Constitution

The Constitution shall be altered only by a two-thirds majority of the votes cast at the Congress.

VIII - FIA CONSTITUTION AND AMENDMENTS

Adopted:	London Congress	June 1952
Amended:	Venice Congress	August 1954
	Brussels Congress	June 1956
	Geneva Congress	October 1958
	Mexico City Congress	October 1964
	Prague Congress	October 1967
	Amsterdam Congress	September 1970
	Stockholm Congress	September 1973
	Vienna Congress	September 1976
	Budapest Congress	September 1979
	Paris Congress	Sept./Oct. 1982
	Athens Congress	September 1985
	Leningrad Congress	September 1988
	Montreal Congress	Sept./Oct. 1992
	Copenhagen Congress	June 1996
	Budapest Congress	September 2004
	Marrakech Congress	October 2008
	Toronto Congress	September 2012
	São Paulo Congress	September 2016
	Virtual Congress	May 2021

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INTERNATIONAL FEDERATION OF ACTORS STANDING ORDERS OF THE CONGRESS

QUORUM

1. The Quorum of the Congress shall be one delegate from two-thirds of the affiliated unions having a membership of not less than five hundred (Constitution, art. 18, § 2). When a Congress is held in virtual mode, the presence of the statutory quorum shall be confirmed on the basis of the online registrations successfully completed and not formally withdrawn before the beginning of Congress. In such case, the Congress quorum shall be met when one delegate from two-thirds of the affiliated unions having a membership of no less than 500 have successfully registered online. Once established, the presence of the quorum will be presumed throughout the Congress, unless the chair or a delegate raises a point of order regarding the presence of the quorum. In such case, the presence of the quorum may be confirmed by any means appropriate, including the participant information recorded during the login process or the audio and/or audiovisual recording of the Congress.

BUSINESS OF THE CONGRESS

2. Unless the Congress decides otherwise, its business will take place in accordance with the programme laid down by the Executive Committee (Constitution, art. 18, §1).

3. The Congress will be presided over by a Presidium composed of the President and the six Vice-Presidents (Constitution, art. 25, §4).

4. The Congress will discuss the work of the Executive Committee and of the Secretariat during the administrative period that has just passed and the general policy that ought to be followed in the future (Constitution, art. 26).

COMMISSIONS

5. The Congress will, at the commencement of proceedings, elect two Commissions, each to consist of three to five members :

- a. A Commission on Standing Orders and Resolutions
- b. A Commission on Finance

6. Commission on Standing Orders and Resolutions

a. It will be the function of the Commission to verify and, where necessary, present recommendations in respect of the Quorum and the powers of the Congress (Constitution, art. 18, §2 and art. 26).

b. The Commission will examine the business placed on the Congress agenda, insofar as such business does not come within the province of one of the other Commissions, and will submit to Congress any recommendation relative to:

- i. the approval or modification of the agenda proposed by the Executive Committee (Constitution, art. 18, §1);
- ii. the approval or modification of the programme of the Congress as it has been proposed by the Executive Committee.

c. The Commission will also have as its function the consideration of all Motions or Amendments to Motions (with the exception of those relating to points of order) and is empowered to present recommendations relating to :

- i. amendments to Motions;
- ii. the amalgamation of Motions having similarity to each other;
- iii. the admittance as a Motion of Urgency of any Motion introduced after the time limits laid down in the Constitution (Constitution, art. 19). No motion may be accepted as a Motion of Urgency if it concerns a subject matter that was already known or in existence within the time limits set by the FIA Constitution

to bring a regular motion to Congress – unless such matter was affected by unexpected and subsequent developments. All Motions of Urgency shall be submitted in writing and electronically before the deadline imparted by the Commission on Standing Orders and Resolutions at the opening of Congress.

d. It will be the Commission's responsibility, having taken into account the deliberations of the Congress, to formulate Resolutions on the major themes which have been discussed - such Resolutions to be in a form which it considers the most likely to be accepted by a general consensus.

7. Commission on Finance

The Commission will examine the accounts of the Federation, as endorsed by the Executive Committee, in respect of the preceding period. It will consider the financial situation of the Federation and will make any recommendations which appear appropriate, in particular with respect to the structure and level of subscription for the forthcoming period.

8. Commission on Credentials and Elections

a. The Commission appointed by the Executive Committee in the year preceding the Congress will report to the Executive Committee and Congress on the process of calculation of the votes to be exercised by each affiliate at Congress (Constitution, art. 17, §3).

b. The Commission will also report to the Executive Committee at Congress and to the Congress itself on the process of nominations already made and received and make a determination as to whether any further nominations should be sought at the Congress (Constitution, art. 22, §7).

c. The Commission will verify to the best of its ability the Membership Declarations submitted by member unions and will verify that all member unions represented at the Congress are in good standing with respect to their subscriptions. The Commission will notify the Commission on Standing Orders and Resolutions accordingly. In this respect, the Commission will also examine and make recommendations in respect of any question relating to the right of any delegate to vote (Constitution, art. 17).

SCRUTINEERS

9. When meeting in a physical environment, the Congress will elect four scrutineers at the commencement of proceedings, whose function will be to ensure an accurate count of votes (see 10, 12 and 13 below). Such rule shall not apply when the Congress is convened in virtual mode and/or elections are carried out and/or votes cast electronically.

VOTES

10. The Congress shall be composed of delegates from the affiliated unions. For the purposes of voting, each FIA affiliate represented at Congress shall have a number of votes proportional to its membership and based on the following increments:

- Unions with 1 to 500 total declared members: 100% of total declared members;
- Unions with 501 to 1,000 total declared members: maximum possible votes from previous tier (500) and 80% of total declared members in excess of that tier;
- Unions with 1,001 to 2,000 total declared members: maximum possible votes from previous tier (900) and 60% of total declared members in excess of that tier;

- Unions with 2,001 to 4,000 total declared members: maximum possible votes from previous tier (1,500) and 40% of total declared members in excess of that tier;
- Unions with 4,001 to 8,000 total declared members: maximum possible votes from previous tier (2,300) and 20% of total declared members in excess of that tier;
- Unions with 8,001 to 16,000 total declared members: maximum possible votes from previous tier (3,100) and 15% of total declared members in excess of that tier;
- Unions with 16,001 to 32,000 total declared members: maximum possible votes from previous tier (4,300) and 10% of total declared members in excess of that tier;
- Unions with 32,001 to 64,000 total declared members: maximum possible votes from previous tier (5,900) and 5% of total declared members in excess of that tier;
- Unions with 64,001 to 128,000 total declared members: maximum possible votes from previous tier (7,500) and 2.5% of total declared members in excess of that tier.

The total number of votes a union may exercise at Congress shall be rounded up, where needed, to avoid decimals and shall be calculated on the basis of its Declaration of Membership (Constitution, art. 17, §§1 and 2).

11. An affiliated union entitled to vote may authorise a delegation of another affiliated union to exercise its votes, provided that a written note confirming such authority is sent to the Secretariat. Notwithstanding the foregoing, the members of the delegation of a single affiliated union may not represent unions of more than three countries in addition to their own (Constitution, art. 17, §4).

12. No delegate of any affiliated union may vote if his/her union has not paid the affiliation fees that are due to the Federation. The granting of a reduction in the payment of those fees for a period not to exceed 12 months shall not compromise the right to vote at Congress. However, the number of votes a union may exercise at Congress shall take account of any such reduction (Constitution, art. 17, §3).

13. Unless otherwise resolved by the Congress, voting shall be conducted by a show of hands. Decisions shall, insofar as practicable, be adopted by unanimous consent. In light of the weighted voting procedure at Congress, when the chair is in doubt about the result of a vote, voting shall take place by secret ballot and may be carried out by electronic means whenever preferable or necessary. In such case, only one designated representative per union with voting rights shall be allowed to vote, via a personal and unique voting link. Each voting session will be opened and closed by the secretariat. No votes may be cast beyond the time limit allocated to each session. Votes may be taken otherwise, as decided by the chair, only in the event of a systemwide failure of the electronic voting system.

RULES OF DISCUSSION AT A FIA CONGRESS WITH IN-PERSON ATTENDANCE

14. Delegates will ask for the floor by raising the hand. The Chair will give the floor in turn to the delegates and, at the Chair's discretion, to the observers who have asked for it.

15. The time given to speakers who are developing one of the themes featured on the agenda or who are presenting a report on a matter covering several questions or dealing with a matter of particular importance, is limited to ten minutes.

16. Proposers of Motions shall have five minutes to propose their Motion and three minutes, at the conclusion of the debate, to reply.

17. All other speakers will have three minutes. Speakers may take the floor only twice on each agenda item.

18. At the suggestion of the Chair or of delegates, these times may be varied by the Congress.

19. The Chair must give the floor to any delegate wishing to raise a point of order or procedure, without regard to the list of speakers.

RULES OF DISCUSSION AT A FIA CONGRESS IN VIRTUAL MODE

20. Remote attendance at a FIA Congress in virtual mode will be exclusively through the use of an online videoconferencing service previously designated by the secretariat with the approval of the FIA Presidium.

21. Delegates and observers entitled to attend and/or participate in a FIA Congress in virtual mode will be provided the credentials necessary to sign on and join the meeting in advance.

22. When registering online for Congress, delegates and observers will submit written confirmation that they will not permit any non-registered other person to listen to the Congress audio or watch the Congress video and acknowledge that unauthorised recording of the video or audio of the Congress, or the unauthorised capture of still images of the Congress or any documents shared in the meeting (including "screen prints" or any other form of capture or photography) is strictly prohibited.

23. Congress delegates shall be able to see and hear each other, or at a minimum hear each other, simultaneously throughout the meeting, subject to the provisions of point 25 below.

24. Each delegate is responsible for muting their own audio whenever they are not recognised to speak or seeking the floor in accordance with point 27 below, and for unmuting their audio when recognized to speak. When necessary to avoid distracting visuals or sounds that may interfere with the delegates' ability to communicate, the secretariat may utilize video and/or audio mute to ensure the quality of the communications.

25. Although virtual backgrounds are permitted to enhance the privacy of participants' homes, Congress delegates may not use software to conceal or alter their identity, nor may they stream recorded content as part of their audio/video feed during Congress, except through authorised screen sharing features.

26. Each delegate or observer is responsible for providing the equipment by which they will connect to the FIA Congress.

27. Delegates will request the floor in writing on the chat box or by using the "raise hand" feature of the videoconferencing platform, unless otherwise permitted by the Chair. The Chair will give the floor in turn to the delegates and, at his/her discretion, to the observers who have asked for it.

28. The time given to speakers who are developing one of the themes featured on the agenda or who are presenting a report on a matter covering several questions or dealing with a matter of particular importance, is limited to five minutes.

29. Proposers of Motions shall have three minutes to propose their Motion and, at the conclusion of the debate, one minute to reply.

30. All other speakers will have two minutes and may take the floor only twice on each agenda item.

31. At the suggestion of the Chair or of delegates, these times may be varied by the Congress.

32. The Chair must give the floor to any delegate wishing to raise a point of order or procedure, without regard to the list of speakers. All points of order shall be notified in writing through the chat box of the videoconferencing platform, unless otherwise permitted by the Chair.

MOTIONS AND AMENDMENTS

33. In the course of the Congress, there may not be discussions nor votes upon Motions or Proposals other than those which are :

- a. introduced in accordance with the Constitution;
- b. accepted by the Congress as Motions of Urgency;
- c. proposed by the Commission on Standing Orders and Resolutions;
- d. points of order.

34. Any Motion or Amendment may be withdrawn at any time by its Proposer if the Congress agrees.

35. The following Motions may be proposed as points of order or procedure :

- a. to interrupt a discussion on a particular subject;
- b. to adjourn a session;
- c. to adjourn or to terminate the discussion on a particular subject and proceed to a vote;
- d. to close the list of would-be speakers;
- e. to suspend specific Standing Orders for the time being.

36. Motions on points of order must be voted upon forthwith without discussion, except that the maker of the motion may briefly state the reason for the motion.

MINUTES OF THE 22ND FIA CONGRESS

Tuesday, May 4th, 2021

1. Welcome, introduction and housekeeping

Ferne Downey, President of FIA, welcomed all delegates to the 22nd FIA Congress, held for the first time in the history of the federation, exclusively in a virtual environment due to the COVID-19 pandemic and measures taken by countries around the world to contain the spread of infections. Despite the challenge of bringing delegates together from 20 different time zones, the three Congress sessions were going to be inspirational and help members grow stronger together. She invited all delegates to familiarise themselves with the interpretation set-up and reminded them to be mindful of interpretation by speaking as slowly and clearly as possible. She also asked them to include their full name and union acronym on their profile for the meeting. Ferne noted that the Congress had a great turnout and warmly thanked all delegates for attending, especially those joining at an uncongenial hour.

2. Election of the Chair

Ferne Downey noted that, as FIA President, she was available to chair the meeting, if that met with the approval of Congress. While this responsibility would usually be shared at Congress with members of the FIA Presidium, the Presidium had invited Ferne to chair the full Congress this time, in light of the condensed timing and virtual setting. Due to the exceptional circumstances of this Congress, she asked delegates to acquiescence by using the “thumbs up” function on the videoconferencing platform and to clearly state any objection in writing in the chat box. She then asked the Congress to elect her as chair. There were no objections and Ferne thus formally took over the task of chairing the FIA Congress.

Ferne then announced that business would open with a short video compilation of greetings from delegates around the world - a brief reflection on what united everyone, in spite of the impossibility to meet in person. The video was warmly received by all delegates.

3. Approval of the Standing Orders of the Congress

Ferne Downey noted that amended Standing Orders (SO) had been adopted at the October 2020 Executive Committee meeting for the good conduct of the virtual Congress. These include condensed speaker times in light of the virtual setting and a timer would be used to help the Congress conduct its business timely. The Standing Orders were approved by the FIA Congress delegates.

4. Election of Congress Commissions on Finance and on Standing Orders and Resolutions

Ferne Downey recalled that the SO required some statutory business to be carried out first, starting with the election of the Commission on Finance and the Commission on Standing Orders and Resolutions. The Executive Committee had prepared a list of candidates, all of whom had confirmed their willingness to serve during Congress in their respective capacity. She explained that gender and geographical criteria had been carefully balanced with the need to keep the Commissions’ members within workable time zones.

She then announced the suggested compositions:

For the Finance Commission: Christine Payne (Equity, UK, and outgoing Treasurer of FIA) as the Chair, followed by Mika Romanus (Scen & Film, Sweden) and Vladimir Kamen (CCCWU, Russia);

For the Commission on Standing Orders and Resolutions: Anna-Katrine Olsen (DSF, Denmark) as the Chair, followed by Jörg Löwer (GDBA, Germany); Sercan Gidisoglu (AUT, Turkey); Carlynn De Waal-Smit (SAGA, South Africa) and Denys Fouqueray, (SFA, France).

There were no objections to these candidates and the FIA Congress elected them to their respective Commissions.

5. Establishment of the Quorum

As the Chair of the newly established Commission on Standing Orders and Resolutions, Anna-Katrine Olsen (DSF, Denmark) reported that the presence of the quorum, when Congress met in virtual mode, was to be assessed on the basis of the online registrations, as signalled in the registration form. A total of 42 FIA affiliate unions had a membership of over 500 and were therefore to be considered for this purpose. 37 of these had registered to attend the FIA Congress and the latter was therefore quorate.

She then announced that the final deadline for the submission of Congress motion amendments and motions of urgency was set by the Commission at one hour after close of business on the second day of Congress. She recalled that emergency motions would only be admissible where addressing a subject matter that was not already known or in existence within the time limits set by the FIA Constitution to bring a regular motion to Congress (exception made for unexpected and subsequent developments). These motions were to be submitted in writing, and electronically, before the set deadline.

Due to the obvious constraints of an online congress, Anna-Katrine also invited delegates to be judicious in considering the submission of amendments and motions of urgency, in order to keep the burden on the Resolutions Commission and the FIA Secretariat viable. Finally, she noted that, in line with the FIA Constitution, the Commission has also reviewed and approved the draft agenda and commended it to the FIA Congress for adoption.

6. Approval of the draft agenda

With the Congress quorum established, Ferne Downey invited delegates to approve the draft Congress agenda. There were no objections or amendments and the agenda was therefore approved.

7. Adoption of the report of the 21st FIA Congress

Ferne Downey invited delegates to approve the FIA 2016 São Paulo Congress report. The report was approved without changes.

8. Report from the FIA Secretariat

Dominick Luquer (General Secretary of FIA) noted how very exceptional it was for FIA to hold a Congress in virtual mode. This was always a vital and uniting moment for the Federation and it was a challenging experience to reproduce without in-person attendance, but the Secretariat had been working very hard to make it meaningful nonetheless. He recalled the terrible impact of the pandemic over the past year, touching every part of our lives and reminding us of the impact we have on each other as well as our shared responsibilities. The trade unions in our sector had risen to the challenge of lockdowns, providing invaluable support to hundreds of thousands of performers that were suddenly deprived of their livelihoods and often all their income – many of them with limited or no social benefits to fall back on due to their freelance status. He recalled the essential role that FIA unions played around the world to pull the industry together and adopt effective back to work protocols, with a view to resuming production safely as quickly as possible. FIA had supported this urgent work by creating opportunities for members to exchange and share

best practices and as well as by providing information and in all ways possible. The federation had developed an online resource bringing together an overview of the various measures taken worldwide to support these efforts.

Dominick recalled the work done on the 2016 Congress motions, with meaningful initiatives addressing workplace welfare and trade union freedoms, training and continuing education, career transition, intellectual property rights and fair remuneration for performers, equality and diversity, taxation and mobility, and many other issues. He also mentioned the strong and flourishing relationship with sister union federations as well as collective management organisations (CMOs) and he extended a particular thanks to those among them supporting FIA financially.

A particular highlight of the past four years had been the entry into force of the WIPO Beijing Treaty on the Protection of Audiovisual Performances in April 2020. While no motion at this Congress focused on this Treaty, it was vital not to lose focus on it, in order to ensure that the many countries who had not yet ratified it – among which some of the largest AV producers - accepted to become contracting parties and adapt their legislative frameworks accordingly.

He also noted the important milestone of the European Copyright Directive being adopted in the EU. He recalled what a ferocious battle it had been to include provisions that could assist performers in achieving better conditions for the use of their performances in the online context, especially through collective bargaining. He stressed a very encouraging development currently underway in Europe and driven by FIA to a large extent, in partnership with sister union federations. This was about rewriting competition rules in such a way as to remove all obstacles to the collective representation of self-employed workers, including in the arts and entertainment sector. A small revolution promised to break the hitherto unchallenged primacy of competition law over the fundamental rights and freedoms of workers, especially those among them lacking employment status.

Finally, he closed with an important reflection on FIA's role in parts of the world where it now has a small and even diminishing membership. FIA must reflect on what it can offer to associations in Africa and Asia, who may gain much from membership but which will of course require investment from the Federation, in a spirit of solidarity towards performers worldwide.

Dearbhal Murphy (Deputy General Secretary of FIA) took over to recall the renewal of the EuroFIA Dance Passport at the end of 2018. This scheme enhanced the cross-border cooperation between EuroFIA unions representing dancers and the mutual protection of their respective members when touring abroad. A dedicated website (www.dancepassport.eu) offered details of the scheme, the participating unions and the services they extended to each other's members.

Dearbhal also mentioned the Online Interactive Risk Assessment tool for Film and Television Production (OIRA), launched just one month prior to Congress. Since 2018, FIA had been partnering with sister unions and employer counterparts to develop this instrument, which was intended as an aid for small and medium film and TV production companies to minimize risks by carefully assessing risks for a production, for a given location or a complicated scene. This tool was directly available online and free to use at <https://oiraproject.eu/>.

Finally, she closed by sharing some recent developments around the issue of European competition rules and collective bargaining. Various iterations of this problem had emerged around the world since the last FIA Congress, with New Zealand and South Africa both working to address obstacles to bargaining on behalf of their self-employed actor. In Europe, FIA's approach had been to join hands with sister unions and with the European Trade Union Confederation to keep pushing for an ad hoc solution to this issue. The federation documented it through project-funded research, building a supportive network of legal experts in the labour and competition fields to develop an effective argumentation. The European Commission had launched a specific

policy initiative to remove the competition law obstacle to collective bargaining on behalf of self-employed workers. It promised to deliver an official guideline clarifying that solo self-employed, providing their own labour, may be represented in collective bargaining by their trade union; and that competition law is not an impediment to this, as long as the fees discussed are rates of pay, as opposed to customer-facing pricing. FIA believed this to be a good and desirable outcome and would continue to strongly urge the Commission to opt for this approach.

Anouk Van Den Bussche (FIA's Head of Communications) concludes the Secretariat report. She recalled FIA's work on diversity. Since Sao Paulo, a global diversity group had been in place and a number of very active sub-groups had come into being to address some of the key challenges. In 2017, a sexual harassment sub-group had been created, meeting regularly to share strategies and good practices which eventually led to the creation of two vital resources. Firstly, an online database of the many union strategies and approaches developed all over the world, and secondly a Manual for FIA unions seeking to address this issue, setting out clear approaches and strategies to inform this work.

Anouk also mentioned that the FIA LGBT survey had continued to roll out in different countries since the last FIA Congress, gathering over 10.000 responses, and the results of which would be analysed and shared by SAG-AFTRA. Anouk then turned her attention to the #BlackLivesMatter movement and the work that FIA had recently undertaken on ethnic diversity.

Ferne Downey extended warm thanks to the Secretariat and noted the appreciation also expressed by members in the chat. She thanked them for digging deep in difficult times and always finding the way for FIA to stay relevant and be a central organising space for unions to share their resources.

9. Reports from Regional and Linguistic Groups

Ferne Downey invited FIA's regional and linguistic groups to enlarge the picture of what had been happening in FIA over these previous four years.

EuroFIA: Jurre Schreuder (Kunstenbond, Netherlands) reported together with Caspar de Kieft and noted that the EuroFIA group has met six times in person and twice online. He highlighted some of the group's project and advocacy work, from the online risk assessment tool for the audiovisual sector, to two European Social Dialogue Committees (one for live performance and the other for the audiovisual sector). He also mentioned to important work to help unions reach out to, and represent, self-employed workers in our sectors as against the backdrop of competition policy.

FIA-LA: Alejandra Rincón (AAA, Argentina) stressed the importance of the FIA Congress for the FIA-LA group, and briefly reported on activities as the president of that group. She recalled how important 2020 had been to raise awareness about the precarious situation of artists who were gravely impacted by the pandemic. Many of them were totally deprived of support and income and, whereas some countries were more helpful, most others failed this professional group completely and the unions had to step in to support them as best they could. She outlines some positive regulatory outcomes in the region, especially a new law in the making in Panama on the status of the artist, that a newly established Ministry of Culture was drafting, drawing from best practices in the region. The group had been supporting the struggle of fellow trade union leaders in Colombia, who had faced threats and aggressions amidst a violence recrudescence in the country. Alejandra mentioned the valuable webinars held in 2020 on return to work safety protocols and also the important study carried out with UNI MEI/PANARTES on the impact of covid on employment in the audiovisual and live performance sector in the Americas. She mentioned that her union had managed to secure a first, promising agreement with Amazon for the production of streaming content and that the union was now seeking to negotiate similar

deals also with other OTT platforms. This was certainly one of the main challenges for the group going forward. Gender equality and diversity were also a high priority too.

FIA-NA: Duncan Crabtree-Ireland (SAG-AFTRA, USA) noted that his report would also cover the FIA English-speaking group (ESG), as these groups had consistently met together in recent years. He began by acknowledging the hard work done by Steve Waddell as the long-time convenor of the FIA-NA/ESG group. He recalled the meetings that had taken place in person and online since the last Congress, with two meetings in the run-up to Congress. Pandemic issues had become foremost and the group had been largely discussing policy and advocacy work to assist entertainment workers, especially independent contractors, who had been strongly affected by this unprecedented crisis. Duncan mentioned in particular the devastating impact of the pandemic on live performance artists and their unions, with revenues sometimes dropping 85%. He commended the work of the FIA-LA group and in particular the study on the impact of the pandemic in the Americas, which was available on the FIA website. He stressed the important work done on return-to-work safety protocols, both in the live performance and recorded media sector.

Other important issues over the 4 years included work to prevent workplace harassment and to protect performers doing intimacy scenes, in particular with the assistance of Intimacy Coordinators. Duncan mentioned discussions on several live theatre issues, including the challenge of negotiating with individual theatres in the absence of a trade association and accommodating non-binary and gender fluid performers. Recorded media issues had included the challenge of making sure that global media companies like Netflix and others – who were moving fast and producing content all over the world – upheld high standards with respect to anti-harassment and safety, working conditions, organising rates and minimum terms of employment. The group had also addressed other topic of common interest, including morality clauses, exclusivity requirements and new technologies like performance capture and deep fakes. Group members were very committed to their shared work and looked forward to working closely too with sister unions around the world.

Nordic Group: Simon Norrthon (Scen & Film, Sweden) stressed that the group, which was about to celebrate its 85th anniversary, was strongly committed to FIA and international union work and had met regularly twice a year. The focus of its work has been shared challenges in relation to collective bargaining and joint actions to promote anti-harassment policies and safety standards, in the wake of the #MeToo movement. Diversity and inclusion had also been a strong area of cooperation, with unions sharing their ambitions and reform strategies, both internally and with respect to the entertainment industry. In recent years, artistic freedom and freedom of speech had been the focus of much attention, as the principle of arms' length between politics and art had been challenged by political agendas affecting cultural funding. The group had been sharing experience and best practices with respect to the fair remuneration of performers in the online environment, especially for use on streaming platforms. Sharing experiences on this had been very enriching and important, even if strategies were not always the same.

Live performance issues had been a regular item at meetings of this group, with regular updates on key collective bargaining provisions. Recently, the streaming of theatrical performances had become paramount and ensuring appropriate terms and conditions for this to happen was likely to remain a key agenda item for years to come. Upholding high levels of funding for the arts was also a key priority for the group as it was to remaining strong and representative, mainly by reaching out to a younger generation of artists who were not very union-minded.

German-speaking group: Jörg Löwer (GDBA, Germany), the convenor of this group including FIA affiliates in Austria, the German-speaking part of Switzerland and Germany, recalled that members of this group shared a very similar live performance landscape, with a strong tradition of state-funded theatres, as well as a common language and common market in the audiovisual

sector. Working together was essential for these unions as their respective members regularly worked across-borders. Just like for other FIA groups, the pandemic had been the focus of much attention and anxiety lately.

Freelance performers were being driven out of the sector, and independent theatres and cinemas were on the verge of collapse. Governments had allocated billions of euros for culture, but much more would be needed to save the public theatres from existential disaster, especially those endangered by the municipalities' sinking tax revenues. More was also needed to retain artistic talent in the industry, especially the many self-employed/freelance artists who were contemplating a career change to escape long-term unemployment.

Despite the strong employment protections in the collective agreements and short-time-work regulations preventing companies from laying off employed members of staff, all unions in this group were looking at the future with great concern. Jörg added that arts and culture were systemically relevant for the functioning of democratic societies but that their vital role was not fully recognised in the current crisis. The unions in the group would of course continue to do their utmost to advocate for the sector and assist each other going forward.

FIA-EA: Vladimir Kamen (CCCWU, Russia), coordinator of the Eurasian group of FIA, reported that the group had held three physical meetings and several zoom meetings during the pandemic. The Tajikistani union joined the group after being admitted into FIA membership in 2019.

Casualization, atypical employment and lack of union representation in the audiovisual sector were among the main challenges facing unions in the region. In the live performance sector, cuts to public funding as well as the loss of employment and revenue security for the artists were an ongoing concern. The group's expectations to boost their organizing efforts in the AV sector suffered a serious setback in 2018, when Union To Union in Sweden decided not to support a project that would have been of great help to FIA unions in the South-Caucasus region. Despite this, FIA-EA continued to derive meaningful advice and inspiration from the many resources made available by FIA.

With respect to the WIPO Beijing Treaty ratification, the main change since the last FIA Congress had been the accession by Armenia, the third country from this region to become a contracting party. Despite this, there was little political will in the region to undertake substantial reforms to grant performers a meaningful protection against the entrenched practice of buy-outs.

The impact of the pandemic had been devastating, especially for the less endowed countries in the group, and while employed performers had fared somewhat better, self-employed performers and independent contractors had been left to minimal national safety nets, which were often inadequate. After the first wave of infections, things were gradually returning to a new normal. In Russia, for instance, audiovisual production had resumed albeit at a smaller scale. Most theatres had reopened in September 2020 and had been working at 25% to 50% capacity throughout the winter. Many uncertainties still remained and the unions were determined to work with other stakeholders and their respective governments to try and ensure the sector got the support it needed.

French-speaking group: Yoann Goujon (SFA, France) reported that the group had met in April 2021. Concerns had been expressed at the meeting about the absence of the Malgache union AATM and a decision made to jointly support a certain number of Congress motions.

Ferne Downey warmly thanked all delegates for their reports.

10. Congress Motions 1 and 2

Ferne Downey reminded all participants to request the floor for a two- minute response using the Raise the Hand Function in Zoom. The first two motions on the agenda came to the Congress from the FIA Executive Committee and as such would be proposed by two of FIA's serving Vice-Presidents. She also made a procedural announcement regarding all Congress motions: in the

absence of a clear request for amendment, the Congress would proceed to their immediate adoption. Any last objections at the moment of adoption should be clearly posted in chat box and time would be provided for each delegate to do so. Objections would preclude the immediate adoption of a motion and the Secretariat would then work with the Commission on Standing Orders and Resolutions to find language adjustments meeting the concerns that were raised. The adoption of amended motions would be deferred to day 3.

Motion 1:

Ferne Downey called on Vice-president Denys Fouqueray (SFA, France) to present Motion n. 1. He noted that this motion had been triggered by the pandemic, forcing Congress into this virtual session. The convening of a virtual Congress was not explicitly mentioned in the FIA Constitution. It was exceptionally authorised by the FIA Executive Committee at its October 2020 meeting, in accordance with art. 34 of the FIA Constitution. The Executive decided that it would be important and timely to amend the Constitution to explicitly authorise the holding of a FIA Congress in virtual mode, should the need present itself again in the future. However, Denys insisted that an in-person Congress should always be the preferred option, where possible, for its immersive nature and the level of connection among delegates around the world.

Christine Payne (Equity, UK) took the floor to reassure all delegates that the present Congress was being held in line with the FIA Constitution, as interpreted by the Executive Committee. It was however still useful to amend this document to explicitly allow for a Congress in virtual mode, rather than rely once again on the interpretation of our Constitution by the Executive. The pandemic had been disastrous, but it had at least served to show that FIA had managed to remain effective and even united in this virtual setting. She recommended the motion to the Congress.

Benjamin Boe Rasmussen (DSF, Denmark) expressed his agreement with Christine Payne and Denys Fouqueray. This was an important change for the future and one worth making. FIA should be able to hold a Congress in either physical or virtual form, depending on the circumstances, and this motion intended to clearly make either option possible.

As there were no objections, the motion was adopted with immediate effect.

Motion 2:

Ferne Downey called on Vice-president Katja Holm to present motion n. 2. Katja explained that this motion was about improving the FIA voting structure and addressing several inconsistencies in the present system, which was based on “countries”. Countries were divided into groups and each country in a same group was given the same number of votes, despite large disparities in size at either end of each group. At each Congress, all FIA unions in a same country had to agree on how to split the country votes among themselves. This was often a delicate negotiation to have. In addition, if one or more union in a same country paid less than the full annual dues, this could move the country onto a lower group, granting it lesser votes and thus penalizing all other FIA affiliates in those countries. Katja added that the thresholds between groups were incoherent and the vote increments from group to group also quite irrational. Lastly, a handful of the smallest countries in our Federation, together representing 1% of our membership, could well outvote the 5 biggest countries, together representing 75% of our membership – which was obviously a problem. The new system was going to change all this: it attributed votes to individual affiliates, rather than countries, in proportion to their membership. Affiliates were divided into groups, each based on the doubling of membership. Each consecutive group had a decreasing membership/vote multiplier ratio, to avoid an excessive concentration of power at the higher end. With the new system, FIA affiliates in a same country did not need to agree on how to split votes anymore. They also were not affected when one of them fell into arrears. And they also got more votes than they would have otherwise, had they had to split their country’s vote among themselves.

Katja added that the new vote structure was more democratic, transparent and predictable. It was the outcome of a very thorough process that looked at many alternatives and that was twice unanimously approved by the FIA Executive Committee.

Ana-Marija Vrdoljak (HDDU, Croatia) reported her experience as a member of the task force that worked on this system, representing a small country. The new system was fair to affiliates of all sizes and it had been presented in detail at all FIA regional group meetings. She commended it to the Congress

Caspar de Kieffe (Kunstenbond, the Netherlands) agreed that the proposal was fair to members of all sizes. As a representative of a mid-size affiliate, he felt that this was a fair and balanced proposal capturing the full range of FIA members. It was a good working system serving all unions and one that Kunstenbond supported wholeheartedly.

Duncan Crabtree Ireland (SAG-AFTRA, USA) also noted that the analysis and proposal had been years in the making and had been subject to consultation across all the regional groups. SAG-AFTRA strongly supported this motion and thought it was a timely renewal of FIA's voting structure.

As there were no objections, the motion was adopted with immediate effect.

11. Congress Motions 3 to 8 and Motion 10

Ferne Downey suggested moving on to the next agenda item and continue discussing the motions brought by affiliates to the FIA Congress.

Motion 3

As the proposer of Motion n. 3, Soma Zámboi (SDS, Hungary), explained that Hungary (like other countries) had both employed and freelance/self-employed actors and that the latter had been badly affected by the drastic measures intended to contain the spread of the pandemic. Public support and funding had been sporadic and whilst more structured and meaningful support was badly needed, it was important to make sure it reached those who required it the most. Soma added that the remuneration from the streaming of content was extremely low and that there was scope in the future for a better business model to maximize income. This was the essence of the measures suggested in the motion that SDS warmly commended to Congress.

Sercan Gidisoglu (AUT, Turkey) proposed a linguistic amendment to the motion: "urges all EU member states and countries outside of Europe" should read "all EU member states, and other countries in Europe and outside of Europe". Ferne Downey noted that this amendment would be submitted to the Commission on Standing Orders and Resolutions.

César Casares (CONARTE, Spain) noted that his union was one of the proposers and was eager to stress how much this reality was shared across Europe. A real commitment to the artists and their role in society was badly needed and political action needed to reflect this. Recovery funds had to take account of cultural professionals, their employment, terms and working conditions, and all FIA members should support this motion.

The motion, as amended by the Commission on Standing Orders and Resolutions, was adopted on May 7, 2021.

Motion 4

As the proposer of Motion n. 4, Denys Fouqueray (SFA, France), noted that this motion was an amalgamation of proposals coming from various unions, sharing the same concerns. The aim was to address what Jörg Löwer described so well in his report: the difficult situation faced by artists in a pandemic context, the loss of income and job opportunities. The Motion also sought to identify and denounce the use that certain governments made of the pandemic, i.e. as a pretext to cut

funding to art of which they disapprove. The motion defended the status of the artist and reminded FIA affiliates of their key shared values, despite the difficult and exceptional context they were all experiencing.

César Casares (CONARTE, Spain) noted that there had been opportunities also in many countries, via the pandemic, to address a gap in national legislation regarding the status of the artists. Positive changes were coming into being in some countries – like Spain and Panama – and this motion was all the more important in light of these encouraging developments.

As there were no objections, the motion was adopted with immediate effect.

Motion 5

As the proposer of Motion n. 5, David Sparrow (ACTRA, Canada) recalled that the pandemic had shown how quickly our workplaces could change and the need for our unions to adapt to these changes and promote safe working environments for their members. There had been great examples of this during the pandemic. The commitment to health and safety would continue to be key going forward and this motion aimed at retaining the value of some of the work done during the pandemic and ensuring that FIA affiliates would continue to build on it. Sharing information on a regular basis would be a key part of that.

Sercan Gidisolglu (AUT, Turkey) took the floor to support the motion and stress how helpful this exercise had been for his union. There had been several FIA webinars during the pandemic on safety return to work protocols and this had been invaluable to Turkey in developing its own set of rules.

As there were no objections, the motion was adopted with immediate effect.

Motion 6

As the proposer of Motion n. 6, Kate Shindle (AEA, US) recalled that this motion was crafted by Equity in the US, with contributions from SUA (Uruguay) and CINTAA (India). She reported that her union only just held her first ever convention, where their constitution was modified: in particular new provisions for accommodating and receiving international artists falling within Equity's jurisdiction, meaning a radical shift away from the previous policy of "protecting US jobs". These amendments were highly popular among the membership and recognised that, whilst none had control over immigration or visa laws, the union's policies had to change. These had invertedly led, for instance, to international artists being asked for their green card status at auditions, or being offered a job and being unsure whether they could take it despite having a valid work visa. AEA felt they were not doing enough to support actors and stage managers in a global economy. As a result, they stroke-off all reference in their constitution to "non-resident aliens". They also removed all references to citizenship and permanent residence from their membership requirements. This motion was an encouragement for all FIA unions to reaffirm their commitment to the global community represented at Congress and to support them as much as possible and to the extent permitted by national laws. Immigration and work visas were complex issues and this motion was not attempting to change those. But fairness, leaving xenophobia behind and committing to the dignity and protection of artists globally was simple and pretty much what the motion was about.

Amit Behl (CINTAA, India) expressed the support of his union for this motion. India had been living through difficult times during the Covid-19 crisis. Bollywood actors were moving around the world and there was a need for higher standards globally. Bigger and more experienced affiliates needed to help the less experienced ones to this end.

Alicia Dogliotti (SUA, Uruguay) voiced her union's support to Motions 6 and 7 and recalled that the principle of collaboration and solidarity upon which FIA was built was key to these motions. Migration and movement of productions could lead to discriminatory situations for the artists

involved. Mutual support from FIA affiliates around the world was an essential tool to fight this situation and there was definitely much strength in solidarity.

Alejandra Rincón (AAA, Argentina) echoed Alicia's comments: her unions also wholeheartedly supported Motions n. 6 and 7 and the important aims that they set out to achieve. They were of ever greater importance in a globalised world. She recalled that labour law in Argentina, as well as collective bargaining agreements and the acting law of 2015 treated all actors the same, regardless of nationality. She expressed her wish for other countries to also take the same approach.

As there were no objections, the motion was adopted with immediate effect.

Motion 7

As the proposer of Motion n. 7, Amit Behl (CINTAA, India) noted how important it was to be connected to FIA affiliates globally, despite the inability to meet in person. International SVOD productions were very successful, with more viewers than ever during the pandemic. Still in most countries, performers were forced into buyouts and there was little or nothing for them in terms of royalties or residual payments. This trend would only get worse with the growth of streaming platforms globally. International productions were keen to take advantage of low levels of union coverage and this motion sought to raise standards globally. Performers should not be deprived of their most basic human and labour rights. A joint approach was needed to ensure that the performer community could support each other worldwide, under the guidance of FIA's most experienced unions. The scope of the International Production and Co-productions (IPCP) working group could also be extended and be made more inclusive.

Duncan Crabtree-Ireland (SAG-AFTRA, USA) – thanked Amit and spoke in support of the motion. He stressed the importance of cooperation and information-sharing in this area and welcomed broadening the scope of FIA's IPCP working group to include other FIA affiliates. More and more FIA affiliates were getting to grips with streaming platforms and were seeking to negotiate terms directly with them. He also noted that SAG-AFTRA's agreements in this area were publicly available on their website and that this information was also partially available in Spanish. SAG-AFTRA would certainly be happy to be involved in this line of work going forward.

Katja Holm (FIA) spoke on behalf of John Barclay (Equity, UK) to express the support of the IPCP working group for this motion and its determination to greatly increase the participation of FIA members globally. The group had already produced an international film production template contract and pro-forma information note, both of which had been approved by the FIA Executive in Vancouver. The group intended to focus on streaming platforms and SVOD production going forward, which could well lead to the development of other helpful tools in the future.

Jurre Schreuder (Kunstenbond, the Netherlands) emphasized how important this motion was for all FIA unions and encouraged all of them to share information and contribute to this process.

Denise Roche (Equity, New Zealand) highlighted that this was becoming much more of an issue in New Zealand as well; She underlined that "offshore" international productions did not always offer a sustainable career path for local performers and that this looked like a new form of colonialization of her country. She supported helping foreign performers working in New Zealand but also acknowledged that it was important to create opportunities for local talent in New Zealand to be cast for valuable and rewarding roles in this industry.

HDDU, Croatia and SAGA, South Africa both expressed their support via the chat.

Amit Behl (CINTAA, India) noted how heartening it was to hear the support and to recognize that this really was a shared need. This issue had really been driven further by the pandemic and it was urgent to act on it collectively now.

As there were no objections, the motion was adopted with immediate effect.

Motion 8

Scott Bellis (CAEA, Canada) spoke to Motion n. 8. While the pandemic has had disastrous impacts, it also offered artists around the world an opportunity to think about how they may pursue their creative and cultural activities in ways that are more sustainable and respectful of the environment. Sustainable or green design and production referred to processes that are mindful of the impact of the materials and resources we use to create artistic works from beginning to end: we should consider where we get our energy, timber, fabric and other materials and how far they travel to reach us, how efficiently they are used in construction and during performance, as well as what happens to them once our shows are over. Also important was to consider the carbon footprint of our own travel for projects such as large-scale musical tours or on location film productions. He mentioned a few sustainable initiatives in both live and recorded media from before the Covid crisis – such as the [Broadway Green Alliance](#), the [Centre for Sustainable Practice in the Arts](#), the [Green Arts Initiative](#) in Edinburgh, [Julie's bicycle](#) in the UK, and the “[Going Green](#)” initiative of the Motion Picture Association in Canada and posted links to each of these best practices on the chat box.

The intent of the motion was to make sure that, in rebuilding our sectors, capitalism was not prioritised over environmental needs and that public cultural funding requirements aligned with net zero requirements and promoted more sustainable actions and practices.

Eloi Archambaudouin (UDA, Canada) posted a link to [another green initiative](#) in Montreal.

Sercan Gidsoglu (AUT, Turkey) questioned whether national “governments” were being referenced in the motion or rather the governing bodies of FIA affiliated unions. Scott Bellis clarified that the intent of the motion was to appeal to the latter.

Ian Barrit (Equity, UK) agreed that the clarification could be usefully captured in an amendment.

Duncan Crabtree-Ireland (SAG-AFTRA) agreed that this was an important clarification to make. He also enquired whether the motion was also calling on FIA’s affiliates to advocate for greener practices within the industry, as was his understanding of the language. He invited the Commission on Standing Orders and Resolutions to clarify the scope of the motion.

Scott Bellis clarified that the aim of the motion was indeed to promote greener industry practices in the first place.

The motion, as amended by the Commission on Standing Orders and Resolutions, was adopted on May 7, 2021.

Ferne Downey announced to all delegates that Motion n. 9 would be taken out of the running order and would be discussed at the end of the second Congress session to accommodate Jennifer Ward-Lealand (Equity, New Zealand) and give her a chance to present the motion at a reasonable time of the day. All other motions would follow the order of the Congress Packs.

Motion 10

Cesar Casares (CONARTE, Spain) spoke to Motion n. 10. He highlighted that it sought to keep on FIA's agenda the need to address the occupational risks that performers face in the course of their career, including psychosocial risks that were still largely unrecognised. Unions constantly needed to be active on these issues and to ensure the protection of performers both in live performance and the recorded media sectors.

Amit Behl (CINTAA, India) recalled that this had been a key concern of CINTAA since it joined FIA. Health and safety standards were of vital importance and ought to be upheld at global level. Conditions in India were very bad and globally, the pandemic had been a wake-up call. The ILO was a strategic partner in this work.

Ira Mont (AEA, USA) noted his union's support for the motion. The time had come to end the idea that the "show must go on" and accept the fact that it should not when people are at risk. AEA supported and applauded the motion.

Carlynn de Waal-Smit (SAGA, South Africa) enquired about the FIA Health and Safety Manual and whether it included various areas of work or would be focused just on the two topics highlighted in the motion?

Dearbhal Murphy (FIA) recalled the content and approach of the FIA Act Safe Health and Safety Manual and what it contained, adding that it was somehow outdated and would be worth revisiting, also to include the missing elements.

As there were no objections, the motion was adopted with immediate effect.

Observer union ACA (Colombia) was given a chance to speak. Julian Povea Diaz and Julio Correal pleaded for the FIA Congress to support the struggle of artist and trade unionists, in light of a dramatic resurgence of violence in Colombia. They reported multiple human rights violations by the military at a time of massive national upheaval and asked FIA delegates to extend their support.

In the chat, delegates exchanged view on how support may be offered, whether via social media, letters of support from individual unions or whether a motion of urgency might be considered.

Wednesday, May 5th, 2021

12. Open mike session

Ferne Downey welcomed delegates back for second day of the FIA Congress, starting with an open mike session. All working groups and delegates were invited to consider sharing a brief (3 min.) report of any current issue that they wished to share with the FIA Congress.

Jurre Schreuder (Kunstenbond, the Netherlands) reported that Kunstenbond had become the biggest arts union in the Netherlands, a huge change since the union started its independent life four years before, breaking away from a larger union federation. It was the vision and support from FIA that showed the pathway for this work and the union was making a big difference in the cultural sector in his country. He recalled that the Netherlands had a highly fragmented arts sector, with many tiny groups and associations. Kunstenbond had taken the initiative to create a coalition, gathering 44 of these, which obviously made it easier to speak with one voice and be heard by decision-makers. He thanked FIA for all the support and solidarity.

Alejandra Rincón (AAA, Argentina) reported as the President of FIA-LA that her group intended to bring an emergency motion to the FIA Congress, in solidarity with the artists and trade unionists in Colombia currently the target of much violence and repression.

Andreas Tselepos (AUC, Cyprus) reported that Cyprus was experiencing a third lockdown and theatres had closed once again. The union had played a major role in the pandemic to support the industry and its workers and was constantly on alert. It had distributed financial aid and had advised on government policy approaches and strategies. The Actors Bill 2021 was upcoming and promised to be an important milestone in the recognition of the professional status of actors. Members in Cyprus had been campaigning actively to fight against endemic harassment in the industry. AUC was small, but a proud member of FIA, and welcomed the support of brothers and sisters from around the world to continue to improve terms and conditions for performers in Cyprus.

Alicia Dogliotti (SUA, Uruguay) briefly reported on the law on the status of the artists, approved in Uruguay two years before. It was a simple law, but one that made a huge difference to the working lives of artists, whether employed or self-employed, by offering a pathway to social protection and health insurance. She posted a link for delegates wishing to get more information about this: http://sua.org.uy/?page_id=2929

Marie Soubestre (SFA, France) reported on the occupation of theatres in France and thanked FIA and the many members that had sent their support. The struggle was to preserve access to maternity and health benefits during lockdown, to promote a massive investment plan to restart the cultural sector and to oppose, with other precarious workers, an unemployment insurance “reform” that promised to further compress salaries. It was a way of reclaiming our workplaces and some 800 theatres had been occupied, with sister movements also in Italy, Switzerland and Belgium.

Danielle Van Lier (SAG-AFTRA, USA) reported on the issue of Deep Fakes (<https://youtu.be/6o03zFukSSw>), i.e. artificial intelligence-generated videos and audio which were increasingly affecting members of the union. The most public face of the problem was the use of this technology to insert female members’ likenesses on nude and explicit content – about 90% of this affecting high profile actors. A bill was recently passed in California and New York to penalize nonconsensual nudity in film and TV, which was expected to make a difference. Legislation was also in the pipeline in other states. SAG-AFTRA offered to deliver a detailed presentation on this topic to a FIA audience if there was an interest in having it.

César Casares (CONARTE, Spain) reported that in two territories where the federation had lost members due to local unions going bankrupt, these had since been re-established and relaunched in Castilla y Leon and Asturias, with Andalusia expected to follow. He mentioned the work undertaken to promote adoption of a status of the artist law, which was badly needed to address the endemic problems in the sector. This law would, among other things, acknowledge the intermittency of the employment relationship, regulate on professional transition and include artists in a national catalogue of professional qualifications. He congratulated Uruguay on the excellent model achieved there.

Amit Behl (CINTAA, India) recalled that his union’s first entry into the FIA family was in 2016 and that much had been achieved since. It was now mandatory for all studios to contract only actors holding a CINTAA/FIA card. There had been a recognition of skills and professional qualifications and the best practices from FIA had been helpful in achieving this. Regarding harassment, CINTAA had been vocal and present since the inspirational exchanges in Tokyo and there was a much greater awareness now and interest in intimacy coordinators, etc. CINTAA would need further guidance from sister unions on these issues. CINTAA had managed to negotiate a Covid cover insurance for the members but was concerned about the third wave of infections and how it would affect production. The union had already had lost many members in the pandemic. Support and solidarity were needed more than ever. Teresa Tova (ACTRA, Canada) shared her union’s [guidelines for scenes involving intimacy](#) on the chat box.

Sercan Gidisoglu (AUT, Turkey) thanked all FIA colleagues for the help and solidarity extended to his union which has been very helpful in relation to the union's recent achievement of its first and most meaningful dubbing collective agreement.

13. Congress Motions 11 to 15

Motion 11

As the proposer of Motion n. 11, César Casares (CONARTE, Spain) recalled that professional transition was a key issue for many performers with short career prospects, such as many dancers and circus artists, offering them a vital opportunity to build a second career, to continue to put their many skills to use and retire with full benefits. About 80% of those transitioning to other jobs find employment within one year. On the contrary, performers with no access to career transition usually end up accepting low-skilled and low-paid jobs to make ends meet. This motion reaffirmed FIA's commitment to promoting such schemes.

Ian Barrit (Equity, UK) noted that the Equity Charitable Trust supported performers in need and stressed that one of its vital functions was to support performers seeking transition. Michael Murray (ACTRA, Canada) also referenced an organisation called "[The Dancer Transition Resources Centre](#)" with similar aims and purposes.

Sandra Karas (AEA, USA) reported on the important NY-based charitable organisation called [Career Transitions for Dancers](#) which provided an absolutely vital support and made a real difference in the lives of many dancers working out of the profession, helping them out with schooling, higher education, vocational training and also medical issues for those with disability/mobility problems. The Actors' Fund was a wonderful organisation in support of performers and this career transition organisation was part of it.

Alexandre Curzi (UDA, Canada) reported about yet another professional transition organisation in Quebec, funded by the government, which supported dancers and other artists. Gerrit Wedel (VDO, Germany) also reported in the text box about a [similar organisation](#) in Germany.

Anne Papilloud (SSRS, Switzerland) posted a link to a [career transition organisation](#) in French-speaking Switzerland, funded by the government and private sponsors. Elisabeth Graf (SBKV, Switzerland) added that in the remaining part of Switzerland, a foundation established by her union was also helping artists transition to other professions. It was mostly privately funded but also received box office contributions from some theatres. This important service was highly valued in Switzerland.

Caspar de Kieft (Kunstenbond, the Netherlands) posted links to a [transition scheme for dancers](#) in his country as well as to another, [more recent one](#), for all workers in the creative and cultural sector, publicly funded for 4 years.

Additional links were posted re: Sweden ([for dancers](#) and [for other professions](#)).

Jimmy Schuman (SFA, France) highlighted the need for a better translation of "community arts practice" in the French version of the motion. Dominick Luquer (FIA) noted that the English version was the reference version and could therefore be adopted. The French translation comments were duly noted and the necessary changes would be made by the Secretariat in consultation with French-speaking affiliates.

As there were no objections, the motion was adopted with immediate effect.

Motion 12

As the proposer of Motion n. 12, Andreas Tselepos (AUC, Cyprus) stressed that the pandemic had brought many endemic issues to the fore and, in particular, the fact that performers in his country were still not recognised as skilled working people. The national response to the pandemic had completely ignored the artistic sector and its workers – there were indeed close to no measures supporting them. The recognition of performers as skilled working people, with a recognised status, would mean a vital step forward for performers in Cyprus and indeed all over the world.

Francisco Lopez (UNEAC, Cuba) noted that despite the difficulties brought about by the pandemic, there had been interesting developments in Cuba, including the streaming of live performances. Globally the arts had been terribly affected, but the ministry of culture had been very helpful in Cuba, where the government continued to pay the artists a monthly salary.

Amit Behl (CINTAA, India) stressed that performers ought to have the same support and recognition as other professionals and that the ILO could help achieve this. Performers needed to be recognised as an integral part of the economy and the sector.

Sandra Karas (AEA, USA) recalled the difficult tax system for artists in her country. She recalled the importance of making economic arguments, as these had more impact than the social and artistic ones, in order to promote the status of the artist. Arts, music, dance, TV, radio, film, etc. were all part of everyone's lives and had a clear economic value. She stressed the need to make those arguments too, especially now emerging from the pandemic.

As there were no objections, the motion was adopted with immediate effect.

Motion 13

Caspar De Kieft (Kunstenbond) introduced Motion n. 13. He noted that many actors worked as independent contractors and that whilst everyone's preferred choice was employment status, this was not always available. Gaining collective bargaining rights for the self-employed was an important goal and progress had been made in that sense that would open new doors. The motion was about how to make such bargaining more effective, namely through accompanying prerogatives, such as collective action. All self-employed workers feared black-listing and loss of work. In the Netherlands, temporary agencies could not provide agency workers with a view to breaking a strike: perhaps something similar could be envisioned in relation to independent contractors. Further reflection and work on this topic were therefore needed.

Amit Behl (CINTAA, India) stressed that this was one of the most important Congress motions. The insecurity among freelance performers was rife and it was vital to try and address it collectively. This was a true challenge deserving consideration at global level and perhaps a FIA working group could take it up.

Ian Barrit (Equity, UK) mentioned in the chat box that performers in the UK were considered independent contractors for national insurance and tax purposes, but workers with respect to labour protection. Steven Sparling (CAEA, Canada) also mentioned in the chat that the same was true for performers in his country. He stressed however, how this had turned against some of them during the pandemic and prevented them to access Covid benefits, as the government took into account their net income, instead of gross, meaning that many of them fell below the threshold.

Sandra Karas (AEA, USA) mentioned in the chat that independent contractor status in her country effectively deprived workers of all bargaining power and labour protections, re: unemployment, workers' compensation (illness or injuries on the job), disability insurance and many other protections in the workplace and that her unions strongly advocated for employee status in the US. Caspar de Kieft replied that his union was also a strong advocate for employee status but that, despite this, almost 90% of performers in the Netherlands were independent contractors.

Simon Norrthon (S&F, Sweden) also mentioned that his union was advocating for employee status but that approximately 50% of their membership was effectively self-employed and equally needed access to social security and unemployment benefits. Sandra Karas added in the chat that the definition of an employee in the US had a number of tests and that it was not the employer's prerogative to determine. Employees therefore had protections in this arena. However, there some new jobs and areas of work were in dispute (e.g., Uber drivers) and those cases and laws were being refined as the work developed.

Arden Ryshpan (CAEA, Canada) mentioned in the chat that insurance issues weren't as big a problem in countries with universal health care. In Canada, the union provided supplemental insurance which covered income replacement if an artist was injured or fell ill on the job, replacing the need for workman's compensation coverage (which however existed in Canada for technicians in the film industry, who are classified as employees). She added that the government was undertaking a systemic review of the unemployment scheme in Canada (called Employment Insurance or EI for short) with an eye to expanding it to include self-employed and independent contractors.

Carlynn de Waal-Smit (SAGA, South Africa) also saluted the importance of the motion and highlighted that SAGA was currently looking at building some collective bargaining entitlements for freelance creative workers across the sector. Some parts of the value chain were reluctant to engage however, although the Ministry wanted to see sectoral self-regulation develop and sectoral agreements emerge. She welcomed the solidarity of FIA affiliates on this key challenge

Denise Roche (Equity, New Zealand) expressed Equity's support for this motion. In 2010 the government of New Zealand enacted legislation to make all workers in the audiovisual industry independent contractors and this had had a knock-on effect in live Performance as well. A Screen Industry Workers Bill was now before Parliament and would allow collective bargaining for independent contractors as well.

Marie Kelly (ACTRA, Canada) mentioned that collective bargaining was a key union business and that the status of artist federal act allows this for independent contractors. However, employers had established themselves provincially to get out of this protective legal framework and this had meant hard work for ACTRA to re-establish collective bargaining.

Duncan Crabtree-Ireland (SAG-AFTRA, USA) noted his union's support for the motion and that this could be quite a technical topic, with variations country by country. The key point though was that all workers should have the right to collectively bargaining and enjoy appropriate workplace protections. It was encouraging to hear of progress in this direction in South Africa from SAGA.

Gabrielle Carteris (SAG-AFTRA, USA) also voiced her support. In SAG-AFTRA, there had also been work to join hands with unions outside the sector too on shared issues and gather greater strength by doing so.

Hans-Werner Meyer (BFFS, Germany) noted that in his country performers could not choose whether to be self-employed or not. If you worked in film/TV or in theatre, you were an employee. If, however, you sold your own project, you were self-employed.

Sercan Gidisoglu (AUT, Turkey) explained that this was a major issue in Turkey where most actors were forced into self-employment and the union's right to represent them was still not fully recognised. Unions should strive to get these workers requalified as employees, wherever possible, and this motion was not to undermine this in any way.

Simon Norrthon (S&F, Sweden) strongly supported the motion and noted that this matter played out differently across different professions: film workers in particular had little choice about their status. Naturally FIA unions should not undermine employee status and, understandably, affiliates in countries where most workers were employees were sceptical about this approach. However,

Simon stressed that FIA affiliates should recognise the reality faced by many freelance workers and seek to offer them something so that they could see the relevance of union membership.

Guillermo Briones (SAIP, Peru) reported on the difficult circumstances in Peru and their government's failure to recognise or support artists in the context of the pandemic. Ferne Downey invited him to report further on this during the open mike session on the last day of Congress.

Oscar Muro (SAIP, Peru) noted that many performers in Peru were self-employed – about 75% in fact – and the union was working hard to represent them and bargain for them. This was a key objective for the union and he also stressed the need to unite beyond our sector and work with all self-employed to achieve better rights but also requalify them wherever possible. In any case, protecting them was essential and FIA ought to take this battle forward.

Caspar de Kieft expressed his appreciation for the support and stressed that the opening part of the motion expressly recognised the value of employee status. The aim of the motion was not to undermine that but rather to more effectively protect self-employed workers.

As there were no objections, the motion was adopted with immediate effect.

Motion 14

Marie Kelly (ACTRA, Canada) spoke on motion n. 14. She noted that this was a sister motion to the one that preceded it and that it was a vital call for social protections, income security and a safety net for all performers. Independent contractors in Canada did not enjoy the same protections of employees, something that ACTRA had tried hard to overcome through collective bargaining. As more and more employers moved towards a gig model and changing work patterns were accelerating, it was absolutely vital to join hands with the wider labour movement to protect freelancer performers and workers generally. She asked all FIA members to collectively unite to tackle this issue.

César Casares (CONARTE, Spain) highlighted a small issue in the Spanish translation and the fact that freelance work (instead of self-employed work) ought to be mentioned in the title.

Denise Roche (Equity, New Zealand) mentioned that her union was proud to be the co-sponsor of this motion, which was of such vital importance.

As there were no objections, the motion was adopted with immediate effect.

As a small interlude before the break, Ferne Downey introduced a video prepared by FIA Vice-President Katja Holm. Ferne regretted that delegates were only able to connect in a virtual setting. Given how much we missed being together, Katja Holm had made a little video compilation that tried to capture the energy of FIA meetings: "This is FIA".

Motion 15

Leila Mimmack (Equity, UK) spoke to Motion n. 15. As a young member of Equity, she acknowledged the vital support that her union offered to young people and reported that this had paid off in terms of massive membership growth. Young people needed to play an active role in steering their union, both nationally and internationally, and this was something that FIA and its affiliates should address.

Ferne Downey recalled the importance of the young and emerging artists section in ACTRA.

Gabrielle Carteris (SAG-AFTRA, USA) expressed her support and recalled how the "next gen" committee in SAG-AFTRA has been such an important voice. Giving young members a voice was vital to the future of FIA and all of its members. She mentioned one small issue in terms of setting a tight age limit in the motion and announced that Duncan Crabtree-Ireland would speak to that.

Duncan Crabtree-Ireland (SAG-AFTRA, USA) first expressed his union's strong support for this motion. He suggested that a small amendment could be useful to clarify that the age limitation

was not exclusionary: drawing strict lines could sometimes mean excluding people who were active but ineligible and could result in the loss of valuable experience. He welcomed addressing this concern in some way.

Amit Behl (CINTAA, India) mentioned the rampant exploitation of young lead actors in television. Support and guidance for them was needed from the union.

David Sparrow (ACTRA, Canada) expressed his support and noted that ACTRA's Young and Emerging Actors Assembly (YEAA!) has been led by those who were active in it. Rather than defining an age threshold, it represented performers who may play the ages of 17 to 30. This in practice excluded much older performers, but not necessarily performers in their 30's or even their early 40's.

David Gale (ACTRA, Canada) noted that YEAA! had grown into a very strong and dynamic committee, resulting in ACTRA's youngest executive on the union's Council coming from that Committee. He recalled how, in their creativity, they established an association with the Real-World Film Festival in Toronto, where they got to do shorts that got much exposure. The first Asian Marvel super-hero came from that Committee. He strongly endorsed the motion, which was bringing much focus to what young people can do, be part of and be a voice in.

Alicia Dogliotti (SUA, Uruguay) also spoke in support. She recalled the work done since 2000 in the region to encourage affiliates to give young members a voice within their union structures. This had led to a Youth Committee that did work for some time across-borders and to one important conference on Youth and Union Organising in Rio de Janeiro. She warned that these structures should be made to outlive the ageing of their members and renew their membership on a regular basis. This could be challenging for some unions, lacking enough young members. Also, these commissions should have their say on all main union policies.

Jurre Schreuder (Kunstenbond, the Netherlands) also endorsed the motion and stressed that much could be learned from properly involving young actors in the union. This helped unions evolve and renew themselves. It was an important challenge.

Kate Shindle (AEA, USA) stressed that the voice of young performers should not be diluted by sceptical older members who may not be open to listening to them. The motion could be approved in its initial language, though she understood the concerns.

Leila Mimmack (Equity, UK) closed a lively debate by expressing her thanks to Kate Shindle. The motion as it stood was not too much to ask. She mentioned the fact that Equity's Young Members Committee was holding elections there and then and that people over 30 were sad to leave but also conscious of the fact that this meant younger people taking over. She closed by expressing her appreciation of Congress and the great exchange it offered.

The motion, as amended by the Commission on Standing Orders and Resolutions, was adopted on May 7, 2021.

14. Congress Motions 16 to 21 and Motion 9

Motion 16

César Casares (CONARTE, Spain) presented Motion n. 16. He noted that many motions had touched on diversity and this concept ought to also extend to cultural diversity. It was important for Congress to pledge continuous support the 2005 UNESCO Convention on Cultural Diversity and to recognise its importance in the context of international trade agreements.

As there were no objections, the motion was adopted with immediate effect.

Motion 17:

Gabrielle Carteris (SAG-AFTRA, USA) presented Motion n. 17, which her union was bringing to Congress in conjunction with ACTRA and with the support of the FIA Global Diversity Group. She acknowledged the important work carried out by this group since its inception at the FIA Congress in 2016. She highlighted the important nuance between race and ethnicity: these words were not interchangeable and FIA's work should also openly address race discrimination. Changing the name of the sub-group from "Ethnic Diversity and Equality" to "Racial Equality and Ethnic Diversity" would take it to a more inclusive space and reaffirmed our shared belief that all people are entitled to equity, fairness and justice. Unions demanded full inclusivity from employers: they also had a duty to be fully inclusive themselves to reflect the very thing they wanted from others.

Katja Holm (on behalf of the Global Diversity WG) noted that diversity and equality were high on FIA's agenda and should remain there. The proposal was also about strengthening the work on diversity and inclusion at every level.

Marie Kelly (ACTRA, Canada) noted that progress in the sector was happening, but slow and sluggish. Employers were making changes for economic reasons and not because it was the right thing to do. She stressed the need to be stronger and more strategic and to do this together.

Tobias Koenemann (VDO, Germany) noted that the motion was absolutely essential but warned that in Germany the word "race" was politically very sensitive. "Rasse" was a word charged with a heavy history. Science told us that there was only one race, the human race, and the divergences of ethnicity were insignificant. From a German perspective, this name change was a step back although things might be more nuanced in other languages. He reassured delegates that his union would not seek an amendment to the motion if the word "race" had no discriminatory meaning in English.

David Sparrow (ACTRA, Canada) noted that the word "race" used as it was in the motion in the English language, was acceptable and indeed this language had been in constant evolution and it was important to keep pace with it. We should use language in its time to the best of our ability. It was being used as an identifier and should be used to better identify this group.

Duncan Crabtree-Ireland (SAG-AFTRA, USA) endorsed the view expressed by David Sparrow; He stressed that this motion has been the subject of deep reflection. The concern was that race was being ignored. History showed that were people assumed that by ignoring issues they would simply go away, this is fact never happened. The word "race" spoke to issues that needed to be proactively addressed and this motion recognised that. Hopefully, one day, we will might in a position where we would not need to use the word "race" explicitly anymore.

Michael Murray (ACTRA PRS, Canada) reacted to Tobias to say that race was often understood now as a social construct rather than a scientific one. It was important to use the language associated with a societal problem and the parts of society that we were trying to discuss. The language was challenging, but it was meant to challenge.

Gabrielle Carteris thanked all those that reacted and highlighted again some of the nuances around these terms. The motion was meaningful in its aim to embrace everyone and ensure they were seen.

As there were no objections, the motion was adopted with immediate effect.

Motion 18

Duncan Crabtree-Ireland (SAG-AFTRA, USA) presented Motion n. 18. His union believed that FIA might be strive to better reflect diversity in its own structures. These structures were complex but for example, diversity was not named as a balancing factor to take into account in recommending a list of candidates for the FIA Executive. The aim here was not to directly make those changes, but rather to convene an advisory group that could deliver recommendations to the next Congress.

Yoann Goujon (SFA, France) expressed his union's commitment to diversity; He mentioned that if FIA affiliates managed to diversify their membership, and if the FIA membership itself further diversified, this would also be reflected in its structures. In the case of FIA, all those in attendance had been mandated by their respective organisations, and introducing additional criteria that may prevent their involvement could be unfair. He asked what type of measures were foreseen – e.g., quotas or some other kind of measure?

Sophie Prégent (UDA, Canada) spoke in favour of the motion. Clearly the aim was not to force the federation's hand or take measures immediately, but rather to take stock of the situation and evaluate possible actions. Clearly and effort was needed to foster diversity: recognising and engaging with this was vital. This was a collective recognition of the work needed and it was very welcome.

Duncan Crabtree-Ireland closed by recognising that indeed this motion was only about starting the conversation and did not mandate anything else. There were no quotas or specific requirements and certainly no indication that this outcome may be expected. This was about reflecting how to best to ensure appropriate diversity and inclusion in the leadership of the federation and discuss any changes that may be deemed necessary to achieve that. It was a conversation worth having.

Yoann Goujon agreed that it was indeed worth having the conversation and address all possible concerns in that process.

As there were no objections, the motion was adopted with immediate effect.

Motion 19

Arden Ryshpan (CAEA, Canada) presented Motion n. 19. She noted that Canadian Actors Equity was deeply committed to the promotion of Diversity, Equity and Inclusion. In its most recent negotiations, producers had taken this seriously for the first time. There was real value in inviting producers to look at their approach differently and engage with these issues. Active change was needed, not simply lip service, and sharing good practice could help this.

Sandra Karas (AEA, USA) noted that this was something that everyone held dear. It was vital to raise our voices and influence producers. Unions could not force them, but collectively our voices could have greater effect every single day. Insisting on authenticity, fairness in representation and recognition of the richness of diversity would inevitably have an effect and we should continue to do it.

David Gale (ACTRA, Canada) noted that change was happening and was quite visible in Canada. The association of Casting Directors in Toronto has reached out to have BIPOC people working as casting directors and was running an intern programme to develop this.

Jimmy Schuman (SFA, France) asked what "casting by consent" actually meant.

Arden Ryshpan noted that in their largest theatre agreement there was an option, particularly in a repertory company, for not all roles to be assigned at the time of engagement. It was possible not to make those decisions the moment the contract was offered. However, sometimes this led to inappropriate decisions being made (e.g. assigning actors of colour to small roles as maids and butlers in the play). Since those roles were not assigned at the time the offer was made, the artists had no ability to object to those roles. CAEA was happy to share the bargaining language it had achieved.

Kate Shindle (AEA, USA) noted that this is a valuable motion and an important step forward. She highlighted an AEA National Council member who had a project called "Am I right?", which asked actors who were going to audition for a role to reflect whether they were appropriate to play that role and asking them to do a gut check on whether they believed they authentically reflected the community they would be putting themselves forward to play.

César Casares (CONARTE, Spain) said he was reading the motion in a broad sense and that having an ethical approach to auditions was also vital for dancers and circus artists, who are often very young when they enter the industry.

Arden closed by highlighting that change in Canada was the result of years of work and advocacy for change. The work would of course continue.

As there were no objections, the motion was adopted with immediate effect.

Motion 20

José María Novo (SUA, Uruguay) spoke to Motion n. 20. He highlighted that this motion was of vital importance in Uruguay. He explained how the law on independent theatre was adopted and how it was supported by the unions, the theatres and all political parties. However, this law had not yet been implemented.

As there were no objections, the motion was adopted with immediate effect.

Motion 21

Alejandra Rincón (AAA, Argentina) introduced Motion n. 21. Alejandra noted that this motion too relates to the impact of the pandemic and the loss of job opportunities that resulted. Whereas the legal framework in Argentina clearly protected the rights of actors when at work in the private sector, in the public sector, there was no such protection and performers had been engaged as independent contractors, without full protections and benefits of being employed. This urgently needed to be addressed and AAA asked for support in promoting new reforms to do so.

As there were no objections, the motion was adopted with immediate effect.

Motion 9

Ferne Downey recalled that Congress should now return to Motion 9 and called on Jennifer Ward-Lealand (Equity, New Zealand) to speak to it. Jennifer explained that her union's consultation of members in 2015 about how intimacy scenes were handled showed real concerns – on set, in rehearsals or on stage. Intimacy was not a sub-category of sexual harassment: intimate work was an integral part of the performer experience but, when handled poorly, they could create a high-risk situation for performers leading potentially to sexual harassment. Everyone needed to be safe at work, cast and crew. This sparked much interest in intimacy coordination and in 2018 a few members of ENZ, including Jennifer, started training to become one. In 2020 the union produced new detailed guidelines on intimacy scenes on set and screen, in consultation with and endorsed by the industry (including agents, producers, and casting directors). This had had a real impact on students as well. The guidelines offered huge benefits to performers and tied in also to the union's call to New Zealand to ratify the ILO's Convention on Prevention of Violence at Work.

Alexandre Curzi (UDA, Canada) noted that his union considered this motion of primary importance and this issue was a priority for UDA. This motion and support from FIA would help establish a much needed international standard.

Simon Norrthon (S&F, Sweden) highlighted the support of his union. Guidelines such as these were a vital tool for the protection of performers. It was amazing in fact that so many could have worked without them until now. His union would work with theatrical employers to develop and implement guidelines through a future agreement. Guidelines from other countries would be an important inspiration and S&F welcomed sharing good practices through FIA.

Carlynn De Waal-Smit (SAGA, South Africa) highlighted that a lot of work had been done in South Africa on this topic, resulting in new protocols being launched recently. This motion was very timely. One common concern was the shortage of Intimacy Coordinators and the fact that hiring them could be quite costly (this was an issue especially for the small producers). She welcomed hearing from other delegates about these challenges as well.

Amit Behl (CINTAA, India) mentioned that there were platform producers in India that had violated all kinds of rules in their productions and ended up exploiting the performers involved. International support was badly needed on this and CINTAA strongly supported this motion.

Gabrielle Carteris (SAG-AFTRA) noted how thrilled she was to see this motion. It was important to also recognise that many things were still unregulated, that there were no adequate structures in place yet in terms of registry systems and accreditation. SAG-AFTRA was working with Intimacy Coordinators to create guidelines and advise the union on minimum qualifying prerequisites. There was a strong need for this kind of ground work to happen too as this work expanded.

Alejandra Rincón (AAA, Argentina) recalled that her union had submitted a proposal to the labour ministry re: a draft protocol for the prevention of abuse and harassment. This was an important part of this work and AAA strongly supported this motion.

Kate Shindle (AEA, USA) also echoed the concerns expressed by Gabrielle and the need for proper accreditation and structures – a strict oversight was indeed vital. The materials from SAG-AFTRA would be most welcome. There was no need for an amendment to the motion but there was also a reflection to be held on support and guidance beyond such scenes, e.g. when dealing with violence or racially charged scenes.

Jennifer Ward-Lealand thanked all affiliates for their support and Gabrielle Carteris for putting her finger on a significant challenge also. Accreditation is indeed a vital part of this work.

As there were no objections, the motion was adopted with immediate effect.

Ferne Downey thanked all delegates for their commitment throughout the day and the interpreters for their hard work. She reminded everyone that the final session of the Congress would be held on May 7 to address a few last statutory business, adopt the amended motions and elect the new FIA leadership. She reminded all delegates with voting rights to have their voting credentials with them that day. She also invited delegates to join the FIA Congress Social Event on May 6, 2021. She welcomed guest Memet Ali Alabora, former President of AUT, Turkey, to inform delegates about the event.

Friday, May 7th, 2021

15. Open mike session

Ferne Downey welcomed delegates back. She reminded all delegates that elections would be carried out later in the session and invited all voters to keep their credentials close at hand. All nominees were listed on page 135 of the Congress packs (English version) and anyone nominated, but not in fact wishing to stand for election, should make that known to the Secretariat so that the online voting lists could be adjusted accordingly.

She highlighted that the business of the day would begin with another open mic session and noted that there were four scheduled contributions already: one from Kunstenbond, followed by two from the two unions who had tabled emergency motions (i.e. AAA and SAG-AFTRA) and finally from the Performance Capture Working group that had prepared a video report.

The emergency motions had been reviewed and admitted by the Congress Commission on Standing Orders and Resolutions and had been circulated to all delegates the previous day. Urgent requests for amendments to these emergency motions should be put in the chat, so that they could be discussed if necessary; The Commission on Resolutions and Standing Orders might convene an ad hoc meeting to consider them prior to moving to adoption by Congress.

Jurre Schreuder (Kunstenbond, the Netherlands) apologised for the ad hoc nature of the EuroFIA report on the first Congress session, due to crossed wires. He named some of the highlights from the EuroFIA work, stemming from the FIA 2016 Congress motions, including work on gender

equality in the live performance sector, the OIRA project on risk prevention in film and television production, the renewed EuroFIA Dance passport, the work on atypical workers and the union organising trainings. He referred delegates to the Secretariat's report for further information. He then announced that the Netherlands would withdraw its candidacy from the FIA elections: there had been some concerns about the neutrality of the nomination process and, whilst Kunstenbond did not recognise this, they also wanted everyone to have confidence on the elections and future Executive Committee to be supported by the entire FIA membership. Kunstenbond suggested having a closer look at the nomination process going forward, with a view to avoiding similar situations in the future.

Alicia Dogliotti (SUA, Uruguay) presented Emergency Motion n. 1 addressing the intimidations and violence against artists and trade union leaders in Colombia, as part of the current wave of violence by the government in response to public protest, and expressing the solidarity of the FIA community.

Duncan Crabtree-Ireland (SAG-AFTRA) began by expressing his appreciation for the work of the Commission on Standing Orders and Resolutions. Soon after the second Congress session on May 5th, the press reported that discussions would soon be held at the World Trade Organisation regarding a possible TRIPS waiver for Covid-19 vaccines. He noted the devastating impact of Covid-19 on the livelihoods of performers, which was driving support for this action. The motion however clearly mentioned the limitations that should be placed on this waiver and the fact that it should not in any way relate to copyright and related rights.

The session proceeded with a brief video report from the Performance Capture working group

Ana-Marija Vrdoljak (HDDU, Croatia) reported on the work of the Central and Eastern European Group (CEE) within EuroFIA. This group was now five years old and had been quite busy since the last FIA Congress. She described the work done in particular in the framework of a capacity-building project, funded by the EU, which had been very enriching and extended warmest thanks to all FIA unions hosting national study visits. She also described the outlook for the future and the hope of undertaking a second project. She closed by expressing her hope that CEE unions would be more actively involved in future FIA events.

Messaoud Bouhcine (SMPAD, Morocco) shared the good news arising from a long-standing twinning work with FIA and its French affiliate SFA, resulting in progress regarding the social protection of performers in Morocco: a new regime would soon be established, with a special coverage for artists. He extended his warmest thanks to the SFA, the FIA Secretariat, Scen & Film and Union To Union in Sweden for all of their support. This would make a great difference to the working lives of performers.

Dearbhal Murphy delivered a written report from Michihiro Ikemizu (JAU, Japan), highlighting the ongoing struggle to promote health insurance and social protection for artists working as independent contractors in the country.

David White (SAG-AFTRA, USA) spoke briefly to express everyone's thanks and appreciation to John McGuire, who had been with SAG and SAG-AFTRA for 52 years and had recently retired. He described how John had been a support and inspiration over those years and his generosity as a leader and a teacher. Many messages of support and gratitude were shared by FIA delegates from all over the world in the chat box.

Ferne Downey closed the open mike session, announcing the report from the Finance Commission, followed by the report from the Commission on Credentials and Elections.

16. Reports from the FIA Congress Commissions

Christine Payne (FIA outgoing Vice-president and Honorary Treasurer) reported as the Chair of the Finance Commission. She recalled the role of the Commission – to review the accounts and consider the financial situation of the Federation. The Commission had met once during the FIA Congress and had reviewed all audited annual accounts from 2017 to 2020 included. She made some observations on income and expenditure, where nothing was out of order or excessive. There had been an increase of subscriptions in the past Congress period, due to a 1% statutory raise in 2017, 2018, 2019 and a 2% raise in 2020. There had been no increase in 2021. She mentioned that 11 affiliates had fallen into arrears and 6 of them had ultimately left the federation. She noted the negligible income from bank interests and the loss due to the conservative investment package and its terrible performance at the outbreak of the Covid-19 crisis - leading FIA to withdraw from it in January 2021. She said that the new FIA Presidium might have to review the FIA investment policy, as it had proven too conservative to enable a more flexible form of investment that could have sprung back as the market recovered from the crisis. She noted the substantive and consistent annual contribution to the FIA budget from a few CMOs and warmly thanked all those who had continued to provide support for the aims of FIA. She recalled the expenditure of the previous surplus on a fourth member of staff, who was then confirmed as a permanent staffer, with huge benefit for the federation.

The federation has again garnered a surplus due to monies that could not be spent on suspended activities in 2020. The surplus would be spent to allow FIA to maintain a fourth member of staff, to reimburse the loss to the investment fund and to maintain affiliation fees at their current levels in 2022. She also reviewed Congress contributions and extended her warmest thanks to AISGE and ADAMI for their support to this Congress. She urged members to express their appreciation of FIA by paying dues and by encouraging other unions to join.

Duncan Crabtree-Ireland (SAG-AFTRA, USA) reported as the Chair of the Commission on Credentials and Elections. He noted that the Commission had been appointed in Vancouver in 2019 and that its term had been extended by the FIA Executive when Congress was postponed. He reminded delegates of the two main tasks entrusted with the Commission, namely overseeing the nomination process and preparing a list of recommended delegates for the Executive Committee elections and attributing voting rights to each FIA affiliate.

On this last point, the Commission had met and reviewed records provided by the Secretariat. There were 621 expendable votes at Congress, if all affiliates were in attendance and intending to cast their vote. As part of its duties, the Commission was to oversee any possible dispute arising with respect to a vote split. However, there had been no such dispute. The Commission had solicited nominations and had met after the first round to review all submissions and prepare a draft list of recommended candidates, taking account of the balancing factors in the FIA Constitution, i.e., geographic, linguistic, socio-economic factors as well the need to ensure continuity and renewal. The Commission carried out this task and prepared a full list of recommendations, with the exception of one seat on the Executive, for which no recommendation was made.

After the second round, there was a significant change in the number of nominations received and a final recommended list of candidates was issued on that basis and which the Commission felt represented the balancing factors. There had been concerns about whether this list provided actual fairness and the perception of fairness. Not all decisions had been taken by full consensus, but they represented many hours of deliberations and discussions. Duncan expressed the view that there may be steps to be considered to prevent similar concerns from arising in the future. He warmly thanked Kunstenbond for their decision to withdraw in the interest of the perception of the integrity of the nomination and election process. He thanked all members of the Commission for their hard work and input over this extended time.

Ferne Downey noted that it was time to proceed with the FIA elections, conducted via an electronic voting platform for the first time. As it was vital for the elections to run smoothly, she announced that the election would be preceded by a detailed live tutorial and urged all delegates with voting rights to pay special attention. Dominick Luquer (FIA) led delegates through the voting tutorial.

17. Adoption of all amended motions and Motions of Emergency

Ferne Downey recalled that only motions where amendments had been requested would now be brought to the table for adoption, all others having been adopted without changes at the time of discussion. The Commission on Standing Orders and Resolutions had convened on May 6th, proposing new language to capture all concerns raised in Congress debates. Ferne further stressed that there was a strong tradition within FIA of adopting motions by consensus and the Commission's good work usually made it possible to reach a strong and unified basis for FIA's mandate going forward. However, voting was possible, should a last-minute objection to a motion be brought forward that could not be otherwise resolved. She asked any delegate having such an objection to state it in writing in the chat box when the motion was tabled. They may further raise their hand to provide additional explanation if needed.

Anna-Katrine Olsen (DSF, Denmark) presented all the amendments made by the Commission that she had been chairing. These had been circulated by e-mail to all Congress delegates in various languages the previous day.

No objections were raised and all outstanding motions were adopted by the 22nd FIA Congress, as amended.

Ferne Downey further noted that there were two Emergency Motions requiring adoption. These had been tabled at the open mike session. Anna-Katrine Olsen (DSF, Denmark) reported that the Commission had deemed them admissible and recalled the background to both motions.

No objections were raised and both emergency motions were adopted by the 22nd FIA Congress.

18. Election of the FIA President

Ferne Downey invited all delegates with voting rights to log into the FIA online voting platform using the personal credentials that were mailed to them by the Secretariat. The first round of elections would open with the election of FIA's new President. She reminded everyone that the total number of votes expendable at Congress was 621.

Gabrielle Carteris (SAG-AFTRA, USA) was elected FIA President with 553 votes in favour. Ferne Downey congratulated her and invited her to make her inaugural address to the FIA Congress.

FIA New President address:

Gabrielle Carteris expresses how happy and humbled she felt to be elected as FIA's new President, the first ever from the USA. She started by recognising Ferne Downey and her amazing leadership and the difference it had made to performers in Canada and globally. She would continue to call on Ferne for advice. She also thanked the outgoing Presidium and all those who had served on the FIA Executive. She saluted her fellow colleagues and the amazing team at SAG-AFTRA. The commitment of FIA leaders globally was inspiring and uplifting, sharing the same goals and a commitment to respect and dignity. Unity, solidarity and workers' rights should thrive across borders. Coming out of the pandemic, careful consideration ought to be given to mental health, considering the damage done and the devastation caused to the live performance sector in particular, where a strong industry was to be rebuilt as a priority. She urged everyone to stand united and be strong together. Technological change too was a major challenge and FIA ought to understand and keep pace with it, to ensure that artists could continue to thrive.

FIA Outgoing President Acknowledgements:

Dominick Luquer (FIA) invited Congress to take a moment for an important acknowledgement of its outgoing President, Ferne Downey. He invited some of Ferne's closest colleagues and peers in FIA to say a few words.

David White (SAG-AFTRA, USA) extended FIA's warmest thanks and appreciation to Ferne, acknowledging her dynamism as a leader. He recalled her artistic career as well as her work as a playwright and producer next to her husband Paul Ledoux. As a leader, she had had an extraordinary career, in ACTRA's leadership since 1991, first as national treasurer and then President for an unprecedented 8 years. Her leadership was also firmly recognised in the Canadian Labour Congress, where she had served for 7 years. Her outstanding speech in Beijing in 2012 had been an important moment for the Federation. Having presided over FIA for two consecutive mandates, she had brought strategic planning and to FIA and her commitment to inclusivity had been a guiding light.

Christine Payne (Equity, UK) recalled how seamlessly Ferne had taken over as the FIA new President, bringing her vital personality to that role. As FIA treasurer, Christine saluted Ferne's commitment to introducing proper budgeting to FIA with foresight and planning, with a strategic framework that meant that nothing was neglected. She noted how Ferne brought out the very best in people because she genuinely wanted them to succeed. Christine saluted her as true sister, in the trade union sense, to every single union member in this wonderful federation.

Dominick Luquer (FIA) announced a special goodbye from the FIA Secretariat and a mystery guest via video. After the video, with guest participant Simon Burke from Australia, Dominick invited Ferne to make a final address as FIA outgoing president to the FIA 22nd Congress.

Address of FIA's outgoing President

Ferne Downey mentioned how proud she was to be passing the torch to Gabrielle Carteris. Under her leadership, FIA would continue to stay healthy and be an inspiring force for performer unions around the world. She thanked the outgoing Presidium and FIA Executive for their outstanding contribution and congratulated the Secretariat for their commitment and hard work. Ferne recalled the highlights of her two consecutive mandates and how honoured she had been to lead performer unions from around the world. She was happy to leave FIA in excellent shape and with a reputation firmer than ever. She also mentioned the important work done with UNI MEI and other sister federations, with whom ongoing cooperation would be of paramount importance going forward. She recalled Agnete Haaland, who had led FIA prior to her election at the FIA 2012 Congress in Toronto and also thanked former ACTRA National Executive Director Steve Waddell for his many years of service. She stressed that FIA would soon turn 70 and emphasised how energetic the federation was after all this time.

19. Election of the FIA Vice-presidents

Ferne Downey opened the second round of elections and invited delegates to cast their votes.

The following officers were elected to serve as FIA Vice-presidents for the following congressional period:

Denys Fouqueray (SFA, France) – 493 votes
Simon Norrthon (S&F, Sweden) – 490 votes
Marie Kelly (ACTRA, Canada) – 480 votes
Alicia Dogliotti (SUA, Uruguay) – 475 votes
Paul Fleming (Equity, UK) – 475 votes
Vladimir Kamen (CCCWU, Russia) – 440 votes

Ferne Downey congratulated the newly elected FIA Vice-Presidents. Before proceeding with the last vote and the full renewal of the FIA democratic structure, he invited all delegates to take a moment to acknowledge the contribution of outgoing Presidium members Christine Payne & Katja Holm. Ferne also took this opportunity to thank David White for his invaluable contribution to the work of the FIA Presidium – which was to continue indirectly, via his support to FIA’s new President Gabrielle Carteris.

Denys Fouqueray (SFA, France) saluted Christine’s enormous contribution to the work of FIA over 20 years. He underlined her analytical and political skills and her determination to unite – over and above diverging opinions – without compromising on her convictions. Listening to everyone, old and new, she always was fought near the weakest in our Federation. He mentioned Brexit and how difficult the outcome off the UK vote had been for her: surely, had Europe been more social and closer to workers rather than driven by capitalist interests, the result of the vote would have been different. In the end, the UK would still part of continental Europe and Equity a member of EuroFIA. Denys saluted Christine’s keenness to advance trade union work internationally. The FIA Congress should have been held in Manchester, home of the UK trade union movement, and Denys thanked everyone at Equity for their hard work.

Duncan Crabtree-Ireland (SAG-AFTRA) presented a short video homage to Katja Holm. Despite stepping down from the FIA Presidium she would still continue to be involved with FIA and everyone was very thankful about that. Duncan recalled meeting Katja 10 year earlier for the first time at an Executive Committee meeting in Sydney, Australia. He saluted her work for the LGBT working group since 2011, putting time on the table and becoming the co-convenor of this group and later on of the Global Diversity Working group.

Ferne Downey also invited delegates to enjoy a small goodbye message from outgoing Vice-presidents David White, Katja Holm and Christine Payne.

20. Executive Committee: election of country members

Ferne Downey invited delegates to proceed to the third and last round of elections to fill all outstanding country seats at the FIA Executive Committee.

The following countries were elected at the FIA Executive Committee for the following congressional period:

Japan: 473 votes
New Zealand: 468 votes
India: 465 votes
Croatia: 439 votes
Morocco: 434 votes
Denmark: 418 votes
Argentina: 388 votes

Turkey: 364 votes

Ferne Downey congratulated the newly elected Executive countries.

21. Final words and closing of the Congress

On behalf of the federation, Dominick Luquer (FIA) thanked all participants for attending and contributing to a very successful online congress. He specially thanked all those who had taken up a vital role as Commission members, as well as those who contributed as speakers. He praised the work of the interpreters and thanked Congress sponsors ADAMI and AISGE for their generous contributions. Finally, he thanked Ferne Downey for her tireless chairing and stewardship of the Congress. He added that the new Presidium would meet before the summer to establish some first priorities following Congress and also to prepare for the first meeting of the new Executive Committee.

Ferne Downey also thanked all delegates, wishing every success to those beginning a new or renewed FIA mandate and closed the 22nd FIA Congress.

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23rd FIA CONGRESS
NOVEMBER 12-15, 2025
BIRMINGHAM, UK

FIA SECRETARIAT ACTIVITY REPORT

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FOREWORD

Dear Colleagues,

We are pleased to see you again, to meet some of you for the first time, and to place our federation back in your hands so that you can guide it toward new challenges. The Congress is your opportunity to contribute—whether you are highly experienced or just starting out—to strengthening our collective union work in support of the performers we represent. As trade unionists, we continue the work of those who came before us, taking up the responsibilities they entrusted to us, aware that the path is never easy, but that progress is always possible.

The challenges we face are significant: environmental threats affecting the future of the planet, attacks on fundamental democratic freedoms, ongoing conflicts, weakening social solidarity, rising populism, technologies that threaten privacy and autonomy, widening inequalities, precarious working conditions, and economic uncertainty. These are not easy issues to confront. And yet we must take heart from the importance of the work done by FIA and its members. Our work is not only for artists; it benefits society as a whole. Artists and culture do not exist in isolation—rather they capture and reflect who we are as humans, represent our diversity, and help sustain our creativity and aspirations. Defending their rights and protecting their working conditions is not only about defending the cause of workers' rights, but also about defending our collective ability to think critically, cherish artistry, challenge injustice, and build a fairer future together.

The FIA Secretariat is pleased to present its activity report covering the past four years. This period has been one of recovery, renewal, and cautious growth for our federation. Despite the challenges posed by the pandemic, financial pressures, and shifting political and industrial landscapes, FIA has maintained stability and consolidated its global reach. We have aimed to keep this report concise while providing a comprehensive view of the many topics covered by the Secretariat. For those seeking more detail, our annual reports to the FIA Executive Committee are available in the member-only section of our website.

Among the many highlights are our sustained advocacy for the protection of performers' rights in the digital environment, including the rapidly evolving world of streaming and SVOD platforms; coordinated actions in solidarity with affiliates facing political, social, and economic challenges worldwide; engagement with European and international institutions to promote fair working conditions and ensure access to fundamental labour rights; and the creation of new spaces for collaboration, such as the FIA Advisory Group on Live Performance and FIA Future Now, giving a voice to young members.

We have addressed issues ranging from diversity and inclusion, intimacy coordination, and the status of circus artists, to the prevention of sexual harassment, digital transition and performers' neighbouring rights. These efforts have produced valuable resources, studies, guides, and other tools, which we have made available to our members to support their policies and advocacy work. We believe that some of this work has also contributed to positive change in other parts of the world. In all of this, the Secretariat has been guided by the mandate given by our Congress in 2021.

One issue that has emerged more prominently than anticipated is artificial intelligence. What not even on the radar at the last Congress has now become a defining challenge for our profession, our rights, and our union strategies. Significant effort has already gone into policy development, bargaining strategies, and international advocacy on AI, but it is clear that much more work remains, and this will be a central focus in the years ahead.

With a very small secretariat of four, none of this would have been possible without your involvement and commitment. All the achievements reported here represent thousands of hours of preparation, consultation, assessments, and surveys, supported by working groups, coordinators, advisors, and the FIA Presidium, who have generously given their time to guide our work. Thanks to your solidarity and financial contributions, we have been able to sustain our initiatives, advocacy, and outreach to the entire community, including our colleagues in Ukraine, who have faced extraordinary challenges since 2022.

This report serves both as a record of what we have achieved together and as a reminder of the work still ahead to meet the evolving needs of our members worldwide. We hope it will be a useful reference and a starting point for discussion as we plan the next stage of our collective journey.

We thank you for your trust, your solidarity, and your continued commitment to building a federation that protects, empowers, and unites performers across borders.

In solidarity,

The FIA Secretariat

1. FIA INCOME AND OPERATIONS

The period from 2021 to 2025 marked a gradual but determined return to stability and renewal for the FIA Secretariat, following the disruption caused by the pandemic and the financial pressures that had begun to build up due to rising costs and a shifting context. Over these four years, the federation has stabilised and regained full operational capacity, with a series of key financial decisions and developments placing FIA on a more sustainable footing for the years ahead.

Staff-wise, we continue to operate from Brussels, Belgium, with a team of four: Dominick Luquer (General Secretary), Dearbhail Murphy (Deputy General Secretary), Anouk Van den Bussche (Head of Communications), and Camille Richard (Policy Officer). This structure was temporarily adjusted in 2021–2022 due to Camille’s extended sick leave. During that period, the remaining staff ensured continuity across her policy areas, operating on a collegial and flexible basis and sharing responsibilities. To manage the increased workload, a junior staff member was hired on a short-term contract. Camille’s progressive return in 2022—initially at reduced capacity, later increasing to 80%—was a welcome development for the entire team, which has now returned to its original composition.

The distribution of responsibilities across the team has largely remained stable. Dominick continues to lead on international and legal representation, personnel, finance, institutional matters, intellectual property, and technology (including AI). Dearbhail continues to lead on social issues, competition, and the status of the artist, while also coordinating the EuroFIA group. Anouk leads on communications and coordinates FIA-LA. Camille is responsible for live performance and the FFN group, while she and Anouk jointly handle diversity-related matters. Other tasks are distributed among staff members based on capacity and expertise.

Financially, the organisation ended 2022 with growing concern, as expenses very significantly outpaced income from membership fees. This was due to exceptional inflation, partially driven by the war in Ukraine, legally mandated salary indexation in Belgium, and general cost increases. Recognising the seriousness of the situation, the Executive Committee agreed in 2023 to a four-year plan to gradually raise membership contributions, aiming for a 20% increase by 2026. This followed eight years of below-inflation 1% increases and two consecutive years of zero increases during the pandemic.

At the same time, the Secretariat has exercised consistent financial discipline, keeping expenses under tight control while actively seeking new income opportunities. Investment of our strategic reserve has begun to yield modest but meaningful returns—almost €16,000 in 2023, approximately the same in 2025, and double that amount in 2024 - all through short-term deposits with guaranteed returns. This, combined with improved dues collection, has placed FIA on a more secure financial path. For the first time in several years, both 2023 and 2024 closed with a small surplus, with no need to draw from the legacy reserve created from surpluses generated in 2012–2013.

Although financial indicators are improving, it is still too early to say we are fully in the clear. Our Congress Fund has increased from €140,000 to €160,000, and starting in 2026, €40,000 will be allocated to maintain this fund each year and ensure broad, inclusive participation at future Congresses. Meanwhile, our traditional funding stream for capacity building and cooperation projects outside Europe—Union to Union, the Swedish trade union agency for development cooperation—is drying up. This is due to severe restrictions imposed by a right-wing government on public spending of this kind. As a result, FIA will likely need to allocate an additional €25,000 annually to maintain the cohesion and activity of its Latin American group. Like many other affected Global Union Federations (GUFs), we have been actively seeking alternative sponsors to cover some of these costs, though such opportunities are increasingly scarce. Nonetheless, we

have secured some funding from the Friedrich Ebert Stiftung to support FIA Future Now, our Youth Group, whose members' participation is still insufficiently supported by their respective unions.

Our income from membership fees currently now covers about 88% of our total expenditure. Additional income comes from EU-funded projects, which we manage to implement regularly. They help subsidise one EuroFIA meeting per year (the second has been held remotely since the pandemic to reduce costs), along with a portion of our operational expenses alongside specific activities. We also continue to receive voluntary annual contributions from several collective management organisations (CMOs) administering performers' royalties - namely GEIDANKYO (Japan), FILMEX and PERFORMEX (Denmark), and SWISSPERFORM (Switzerland). While these income sources are very important to us, they are not guaranteed and depend both on the goodwill of the CMOs and on our continued ability to secure project funding at EU level.

Since 2022, FIA's solidarity work has taken on new urgency as we mobilised to support our comrades in Ukraine. Between 2022 and 2025, we raised over €155,000 in donations from affiliates worldwide, as well as from FIA's own funds. These resources were transferred directly to our affiliate in Ukraine to support vulnerable members during this extremely difficult time. Detailed and transparent reporting has been maintained throughout.

Our membership has remained broadly stable. As of 2025, FIA counts 87 members (those in bold are new affiliates since our last Congress and those in italics are in the process of affiliation at the time of writing this report) :

Argentina	AAA	Germany	BFFS	Peru	SAIP
Australia	MEAA	Germany	VDO	Poland	ZASP
Austria	YOUNION	Germany	GDBA	Poland	ZZAP
Azerbaijan	ICWUA	Germany	VERDI	Portugal	CENA-STE
Belarus	BSAG	Ghana	GAG	Romania	FAIR-MEDIASIND
Belgium	ACOD-CULTUUR	Greece	HAU	Russia	CCCWU
Belgium	IRW-CGSP	Greece	ETE	Russia	IFTAU
Belgium	ACV-CSC	Hungary	SDS	Slovenia	ZDUS
Brazil	SATED/MG	Iceland	FIL	Slovenia	SAGS
Brazil	SATED/CE	India	CINTAA	Slovenia	SVIZ
Brazil	SATED/SP	Ireland	IE-SIPTU	Slovenia	GLOSA
Bulgaria	UBA	Israel	SHAHAM	South Africa	SAGA
Canada	CAEA	Italy	SLC-CGIL	Spain	CONARTE
Canada	ACTRA	Japan	JAU	Spain	CC.OO.
Canada	UDA	Kazakhstan	CSTMWU	<i>Spain</i>	<i>UAAE</i>
Chile	SIDARTE	Kyrgyzstan	CWU	Sweden	S&F
Colombia	ACA	Latvia	LKDAF	Switzerland	SSSS
Colombia	CICA	Lithuania	LAG	Switzerland	SSRS
Croatia	HDDU	Luxembourg	ACTORS.LU	Tajikistan	CMSTWU
Cuba	UNEAC	Madagascar	AATM	Turkey	CASOD
Cyprus	AUC	Mexico	ANDA	Turkey	AUT
Czech Republic	HA	Moldova	FSLC	UK	Equity
Denmark	DAF	Morocco	SMPAD	Ukraine	CWU
Denmark	DSF	Nepal	FAAN	Uruguay	SUA
Estonia	ENL	Netherlands	KUNSTENBOND	USA	AEA

Finland	SNL	New Zealand	ENZ	USA	AGMA
Finland	FSSF	Nigeria	AGN	USA	SAG-AFTRA
Finland	TEME	Norway	NODA		
France	SFA	Norway	NSF		
Georgia	GICSTEU	Panama	UNAP		

Conversely, since the last Congress, we have had to part ways with one affiliate, USIS (Romania), and grant temporary associate membership status to BSAG (Belarus) as an alternative to expulsion. This decision was prompted by regulatory changes in Belarus that led to the union's dissolution and merger with a larger body of industry stakeholders, whose stance toward FIA remains to be determined.

Overall, the period from 2022 to 2025 has been one of recovery and cautious renewal. FIA is now in a more sustainable position, with a full team, stable income, and new energy across projects and global engagement. The years ahead will no doubt bring new challenges, but the foundation laid over this term offers solid ground on which to build.

2. INSTITUTIONAL MEETINGS, NETWORKING AND ALLIANCES

FIA's governing bodies have been meeting regularly since our last Congress, providing strategic direction for our federation and overseeing the work of the Secretariat. As a Global Trade Union Federation, FIA is well-positioned among a range of sister union federations and institutional bodies with which it regularly engages to voice the legitimate concerns of the workers we represent, advocating for their consideration in international decision-making processes.

2.1. FIA EXECUTIVE COMMITTEE

The Executive Committee elected at the 22nd FIA Congress comprises affiliates in the following 15 countries: Argentina, Canada, Croatia, Denmark, France, India, Japan, Morocco, New Zealand, Russia, Sweden, Turkey, UK, Uruguay and the USA.

Four meetings of the Executive Committee have been held during the 22nd term:

- London, UK, from September 30 to October 1, 2022
- Istanbul, Turkey, on September 29 and 30, 2023
- Auckland, New Zealand, on October 3 and 4, 2024
- Birmingham, UK, on November 11, 2025

This body was also exceptionally consulted online on April 5, 2022, to endorse the setting up of a new solidarity fund, intended to help performers and their families struck by the war in Ukraine. Whereas decisions such as these would normally be taken at formal meetings of our governing body, the urgency of the humanitarian crisis unfolding after the Russian invasion made an early-stage approval essential. The terms underlying the creation of this new fund were also unanimously approved by our Executive.

The meeting in Istanbul also provided a valuable opportunity to join a demonstration organized by the Actors' Union of Turkey against the deplorable working conditions of dubbing artists in the country, and to hold a side event about organising, with the union's membership at a local theatre in Istanbul.

Meetings of the FIA Executive are generously hosted by our affiliates in the countries where they take place. Each host contributes according to their means and capacity, helping to ensure that these gatherings are both productive and memorable for all delegates. We are deeply grateful to

Equity, the Actors' Union of Turkey, and Equity New Zealand for going the extra mile to make these meetings possible.

Since the 22nd FIA Congress, the FIA Executive has adopted several resolutions on behalf of the entire federation. These aim to clarify FIA policy on specific issues, support affiliates in times of difficulty, and reinforce their national positions by reflecting the collective stance of our international community:

- Resolution on the Principle of “No Collection Without Distribution”
(London, October 1, 2022)
- Resolution on Union Solidarity
(London, October 1, 2022)
- Resolution in Solidarity with Striking Royal Mail and Railway Workers in the UK
(London, October 1, 2022)
- Resolution on Artificial Intelligence
(Istanbul, September 30, 2023)
- Resolution in Support of the SAG-AFTRA Television, Theatrical and Streaming Strike
(Istanbul, September 30, 2023)
- Resolution in Support of ACTRA’s Stance against the Ongoing Commercials Lockout
(Istanbul, September 30, 2023)
- Resolution in Support of the Challenging Negotiation of Union des Artistes in the Advertising Sector and a Potential Recourse to Pressure Tactics
(Istanbul, September 30, 2023)
- Resolution in Solidarity with Dubbing Artists in Turkey
(Istanbul, September 30, 2023)
- Resolution in Support of the SAG-AFTRA Interactive Media (Video Game) Strike
(Auckland, October 4, 2024)
- Resolution in Support of the Danish Actors’ Association against YOUSEE’s Attack on Rights’ Payments
(Auckland, October 4, 2024)
- Resolution in Support of the Estonian Actors’ Union and the Estonian Theatre Union against the Proposed Cultural Budget Cuts in Estonia
(Auckland, October 4, 2024)
- Resolution about FIA’s Commitment to International Labour Law in Israel and Palestine
(Auckland, October 4, 2024)
- Resolution calling for the Release of Several Artists Detained for Political Reasons in an Unprecedented Escalation of Violence in the Middle East
(Auckland, October 4, 2024)

All minutes of the FIA Executive Committee meetings, along with the resolutions passed by this body and the FIA Secretariat’s detailed annual activity reports, are made available in two languages in the members-only section of the FIA website and may be consulted by all FIA members.

2.2. THE FIA PRESIDIUM

The FIA Presidium is composed of seven elected officers who serve in their individual capacity, acting in the best interests of FIA – guiding and supporting the FIA Secretariat. Their mandate is to foster unity, strengthen solidarity, and provide clear direction in between meetings of the Executive Committee. In this role, they do not represent the interests of their own unions but are guided solely by the goal of preserving the cohesion, integrity, and reputation of the federation.

The elected members of the FIA Presidium during our 22nd term were:

President: Gabrielle CARTERIS (USA)

Vice-president: Alicia DOGLIOTTI (Uruguay)

Vice-president: Paul FLEMING (UK)

Vice-president: Denys FOUQUERAY (France)

Vice-president: Vladimir KAMEN (Russia)

Vice-president: Marie KELLY (Canada)

Vice-president: Simon NORRTHON (Sweden)

At its first meeting following our last Congress, the Presidium appointed Vladimir Kamen as FIA's new Honorary Treasurer, succeeding former Vice President Christine Payne. Vladimir has been extremely helpful throughout this 22nd term, closely monitoring our income and expenditure and advising on a prudent investment strategy.

Meetings of this FIA governing body are routinely held remotely on Zoom. They are convened by the Secretariat whenever important matters require their attention. Meetings of the FIA Presidium were held on:

September 21, 2021 – remote meeting

November 24, 2021 – remote meeting

December 21, 2021 – remote meeting

March 28, 2022 – remote meeting

June 16, 2022 – remote meeting

September 28, 2022 – physical meeting in London, UK

February 1, 2023 – remote meeting

July 7, 2023 – remote meeting

September 27, 2023 – physical meeting in Istanbul, Turkey

December 21, 2023 – remote meeting

April 10, 2024 – remote meeting

July 2, 2024 – remote meeting

October 1, 2024 – physical meeting in Auckland, New Zealand

April 14, 2025 – remote meeting

July 15, 2025 – remote meeting

November 9, 2025 – physical meeting in Birmingham, UK

Several other consultations with the FIA Presidium were held via e-mail in between meetings of this body.

Among the many topics discussed were the new annual subscription rates; the audited financial statements and budget projections; the dates and agendas for upcoming FIA Executive Committee meetings; efforts to consolidate the FIA Future Now group and better integrate its work with that of the FIA; the establishment of the Ukrainian Solidarity Fund and guidelines for its future use and upkeep; and the FIA 2025 Congress preparation.

The Secretariat has also maintained open and frequent communication with the FIA President, who has been extremely supportive and inspirational—generously offering much of her limited free time to stay in touch, provide updates on developments, oversee progress across many areas, and offer guidance and advice. The Secretariat wishes to express its heartfelt thanks for her leadership and extend similar appreciation to all other members of the FIA Presidium, who have truly embraced the responsibilities entrusted to them and made themselves available—even at short notice—to engage in a constructive spirit with the Secretariat.

2.3. FIA REGIONAL AND LINGUISTIC GROUPS

FIA has a number of regional and linguistic groups, established in accordance with our Constitution to create opportunities for affiliates to meet and discuss matters of particular relevance to them - stemming from their geographical proximity, shared language, and often, similarities in their legal systems or common heritage.

2.3.1. EuroFIA

Our European group meets twice yearly: since Covid the format has shifted to once online and once in-person. The in-person meeting is combined with an annual one-day meeting with the Collective Management Organisations (CMOs) active in the Audiovisual sector in Europe and organised together with their European network AEPO-ARTIS. An affiliate union is elected to the EuroFIA coordinator role for a two-year mandate, once renewable, and works with the Secretariat to prepare the meetings. In 2022 and 2023 this role was held jointly by two unions – the SFA, France, and AUT, Turkey. Since 2024, Equity UK has taken up the role of EuroFIA coordinator.

Eight EuroFIA meetings have taken place since the last Congress (reports for the in-person meetings may be consulted on the FIA website):

- Online on December 14, 2021
- In [Madrid, hosted by our Spanish affiliate CONARTE](#), on June 27-30, 2022
- Online on December 15, 2022
- In [Tallinn, hosted by our Estonian affiliate ENL](#), from May 29 to 1 June, 2023.
- Online on November 16, 2023
- In [Ljubljana, hosted by Slovenian affiliates SAGS, ZDUS and GLOSA](#), from June 4 to 6, 2024
- Online on December 6, 2024
- In [Leiden, hosted by our Dutch member KUNSTENBOND](#), on April 29-31, 2025.

The EuroFIA meetings are a forum for exchange of experience and networking of the group, as well as policy discussions on relevant shared topics and European developments. In the wake of the pandemic, the working conditions and the social situation of Artists were high on the agenda (as expressed in Motions 3 and 4 of the FIA 2021 Congress) and making the most of this opportunity has been an important focus for the group, with FIA frequently liaising with the European Commission, Parliament and Council on this topic through 2023-25. The deployment of AI has also been a major focus for the group since 2022 and there have been discussions on union strategies, bargaining, campaigning and legal protections, which are ongoing. Minutes are taken at meetings and are available from the Secretariat. Issues pertaining to intellectual property rights have been the main focus of the annual meeting with the CMOs, including topics such as the WIPO Beijing Treaty state of ratification, private copying regimes, the European Digital Single Market Directive (DSM) and its provisions on appropriate and proportionate remuneration; AI opt-outs and licensing, etc. The next meeting of the group will be in Birmingham on November 10, 2025.

2.3.2. FIA-EA

This group was formally established in 2016 at the Executive committee meeting prior to the FIA Congress in São Paulo. FIA-EA brings together most trade unions representing cultural workers in the countries that emerged from the dissolution of the former Soviet Union, along with several independent professional unions. Some of these also belong to a separate regional federation – the Consultative Council of Cultural Workers’ Unions (CCCWU) – which also includes unions from Belarus and Armenia. As such, the two groupings do not fully overlap.

FIA-EA meetings are generally held alongside CCCWU gatherings or during the FIA Congress, mainly for cost-saving reasons. However, since the Covid-19 pandemic and the outbreak of the

war in Ukraine, most meetings have taken place online, typically twice a year. Despite this, internal communication within the group remains strong. These meetings provide our affiliates in the region with an opportunity to stay connected, exchange views on political and regional developments, coordinate joint initiatives, and offer mutual support when national situations arise that affect workers' rights, trade union freedoms, or other issues requiring collective action. The majority of the group's members will have the opportunity to meet in person for the first time in a long while during our upcoming Congress in Birmingham.

2.3.3. FIANA/ESG

The FIANA/ESG group remains one of the most influential within our federation, bringing together leading affiliates from North America, Mexico, and other English-speaking regions. Formed through a *de facto* merger of the FIA's North American and English-speaking groups, it has long adopted the practice of meeting in this configuration to streamline costs and travel and is coordinated by Duncan Crabtree-Ireland, National Executive Director of SAG-AFTRA.

During this 22nd term, the FIANA/ESG group held annual meetings alongside sessions of our Executive Committee, reflecting the fact that many members are entitled to attend meetings of both bodies. These meetings took place in London, United Kingdom (September 29, 2022), Istanbul, Turkey (September 28, 2023), and Auckland, New Zealand (October 2, 2024).

Held in conjunction with FIA Executive Committee gatherings, these meetings are highly technical and often intense. They regularly welcome observers from the FIA Executive Committee, who benefit from the exchange of experience on issues affecting both live performance and recorded media. Group discussions typically address sector-specific concerns as well as broader cross-cutting issues. Since the last FIA Congress, these have included pandemic return-to-work protocols, streaming industry practices, diversity and inclusion, emerging standards in intimacy coordination and direction, public arts funding cuts, and evolving trends in commercial theatre. Industrial disputes, notably the SAG-AFTRA 2023 film, TV, and streaming strike and the 2024/2025 video game strike, and the ongoing ACTRA commercials lockout, were also addressed.

The next meeting of the group is scheduled to take place in Birmingham on November 10, 2025.

2.3.4. NG (the Nordic Group)

The NG is likely one of the oldest regional groups within FIA. In fact, it predates FIA itself, having united Scandinavian affiliates even before the federation's official founding in 1952. The group brings together performer unions from Denmark, Finland, Iceland, Norway, and Sweden, and has recently been also interacting with FIA's affiliate in Estonia, a neighbouring Baltic country. It usually meets twice a year, each time in a different country and is chaired by one of them on a rotational basis. Exceptionally, no meetings were held in 2024 due to the general workload, the Icelandic union's focus on organizing a EuroFIA meeting (which, unfortunately, did not materialize in the end), and a rather challenging leadership change in one of the two Danish unions that year. The recurring topics have generally included the industry's recovery from the pandemic, the financial struggles of Viaplay (formerly the largest producer of streaming content in Scandinavia, with 22–25 yearly productions), and government funding cutbacks. There has also been regular knowledge sharing, both regarding the union's respective negotiations with streaming platforms and organisational structures.

2.3.5. FIA-LA

Since the end of the pandemic, our Latin American group FIA-LA has returned to meeting in person once a year in conjunction with the yearly joint seminars organised by FIA and UNI MEI in the framework of their projects financed by Union to Union in the region (see section on international projects in this report), plus once online. Eight FIA-LA meetings have thus taken place since the last Congress (reports for the in-person meetings are available on the FIA website):

- Online on August 24, 2022
- In Buenos-Aires, [Argentina, from November 15 to 17, 2022](#)
- Online on November 14, 2023
- In Bogota, [Colombia, on December 1 and 2, 2023](#)
- Online on 24/04/2024
- In Sao Paolo, [Brazil, from October 30 to November 1, 2024](#)
- Online on April 1, 2025
- In [Mexico City from July 21 to 23, 2025](#)

As for other FIA groups, the FIA-LA meetings are a forum for exchange of experience and networking, as well as policy discussions on relevant shared topics at national and regional level. In the wake of the pandemic, the working conditions and the social situation of Artists have been high on the agenda (as expressed in Motions 3 and 4 of the FIA 2021 Congress), prompting FIA and UNI MEI to set-up joint activities and responses at regional level. The deployment of AI has also been a major focus for the group since 2022 and there have been discussions on union strategies, bargaining, campaigning and legal protections, in which our North American affiliate SAG-AFTRA has regularly participated, sharing experience and expertise. Every four years, two affiliate unions from the group are elected to help coordinate the meetings. The actual president of FIA-LA is Alejandro Cuétara from ANDA Mexico, supported by FIA Vice-President Alicia Dogliotti from SUA, Uruguay. The next meeting of the group and elections of new representatives for FIA-LA will be in Birmingham on November 10, 2025.

2.3.6. AfroFIA

The African group of FIA was established in the early years of the new century. Its members, mostly small-sized professional associations but also including a few unions and guilds, were established in Burkina Faso, Cameroon, the Democratic Republic of the Congo, Ghana, Kenya, Madagascar, Morocco, Namibia, Nigeria, the Republic of the Congo, South Africa, Zambia and Zimbabwe.

These organizations, lacking resources and often led voluntarily by a small circle of activist artists, have, for the most part, not survived over time and have ceased their activities. FIA has been unable to stop this trend, due to insufficient resources and the absence of mechanisms to support them in a highly informal professional environment, with no organized or recognized interlocutors, except for the State – which itself has often been unable (as in Madagascar, Zambia, or Namibia) to build a sustainable and solid native industry. Added to this were the deaths of key leaders (as in Cameroon and Zimbabwe) and internal conflicts (as in Ghana), which drained what little energy these organizations had left.

Today, FIA has only five affiliates left on the continent: in South Africa, Ghana, Madagascar, Morocco, and Nigeria. Although some one-off initiatives were carried out in these countries in the past, thanks in particular to third-party funding we managed to secure (primarily from Union To Union in Sweden), these resources did not allow us to organize regional meetings for a long time. As a result, the group, now reduced to just a handful of affiliates, has not met in several years. As an international trade union federation, FIA remains committed to re-establishing contacts with professional organizations in countries across the continent, to help them better protect the socio-economic interests of the artists they represent. However, this goal faces very concrete obstacles:

lack of funding, lack of reliable contacts, and the sheer scale of the task in countries that are often very poor and lack structured cultural and artistic infrastructures and ecosystems.

2.3.7. GSG (German-speaking group)

The GSG group brings together FIA affiliates from Germany, Austria, and the German-speaking part of Switzerland. It was established in 2012 and has recently expanded to include FIA's new affiliate in Luxembourg, another German-speaking country.

GSG members typically meet physically alongside EuroFIA meetings, and virtually whenever needed. Performers in this region of Europe often travel across borders for work - whether to seek opportunities, take on assignments, or tour with companies - without facing significant language or administrative barriers. They frequently work as freelancers or self-employed individuals. All these countries are EU members, with the exception of Switzerland, which participates through bilateral agreements, allowing for the free movement of people and services.

However, despite the similarities, their legal frameworks differ, and performers often encounter challenges. These are often best addressed through mutual support among affiliates and by sharing information about their respective legal systems and companies operating across borders. During this 22nd term, the GSG has met three times in conjunction with EuroFIA meetings in Tallinn, Estonia (2023) in Ljubljana, Slovenia (2024), and in Leiden, the Netherlands (2015). The group is chaired by Jörg Löwer, former President of GDBA and currently serving as Public Relations Officer and Dance Representative at VdO.

2.4. FIM, UNI MEI AND THE INTERNATIONAL ARTS AND ENTERTAINMENT ALLIANCE

The [International Federation of Musicians](#) (FIM) and [UNI MEI](#) – representing technicians, as well as directors and screenwriters – are the trade union federations with which FIA maintains its closest cooperation. The FIM Secretariat comprises Benoît Machuel, General Secretary, Thomas Dayan, Deputy General Secretary, and Adeline Brun, Coordinator. It is based in Paris, although the General Secretary often also works remotely from his domicile in Nice. FIM has been chaired since 2004 by John Smith, former General Secretary of the Musicians' Union (BMU) in the United Kingdom, who was recently re-elected for another term.

UNI MEI is the branch of the UNI Global Union representing workers in the arts, entertainment and media sectors. Its Secretariat, located in Brussels close to the FIA offices (which we rent from UNI Europa, UNI's European regional organisation), comprises Johannes Studinger, Director, Valentine Gelys, Coordinator, Daphné Tepper, Project Manager, and Hanna Harvima, Policy Officer, who is based at UNI's headquarters in Nyon, Switzerland. UNI MEI is currently chaired by Matthew Loeb, who is also President of IATSE in the United States.

Cooperation with FIM and UNI MEI is both continuous and highly constructive. Given the categories of workers we represent, we are often faced with similar - and sometimes identical - challenges. It is therefore essential to exchange views, share expertise and coordinate policy initiatives in order to defend our common interests more effectively. Joint work frequently addresses the rights of self-employed and freelance workers, diversity and inclusion, intellectual property, and revenue from digital exploitation, especially streaming.

Since 2021, this collaboration has also extended to in-depth consultations on generative artificial intelligence, particularly at European level during negotiations on the AI Act – the European Union regulation governing the development and use of AI. This pioneering piece of legislation, the first comprehensive legal framework on AI worldwide, aims to ensure that AI systems are safe, transparent and respectful of fundamental rights. Together, we have also advocated for stronger protections for creators in the Code of Practice intended to help developers of general-purpose AI models – including generative AI – comply with European copyright and related rights legislation.

FIA also works closely with these sister federations through two European Sectoral Social Dialogue Committees: one for the live performance sector and the other for audiovisual production, which also includes the European Federation of Journalists (EFJ). These committees have given rise to numerous joint projects and initiatives - detailed later in this report - carried out in partnership with employers' organisations: PEARLE*¹ for live performance, and EBU, FIAPF, ACT, AER and CEPI² for audiovisual production. Regular meetings in Brussels provide a valuable forum for exchanging views on EU-related matters within their remit and for identifying areas of consensus that may contribute to shaping EU sectoral policies.

Finally, the three federations form the International Arts and Entertainment Alliance (IAEA), recognised by the International Trade Union Confederation (ITUC) as a global sectoral federation. This recognition enables us to contribute, together with other global sectoral federations within the Council of Global Unions (CGU), to the international trade union movement. The IAEA presidency rotates annually among the presidents of the three federations. The secretariat of the Alliance, currently managed by the FIM General Secretary, represents the IAEA at CGU meetings and within the advisory bodies of the International Labour Organization (ILO) preparing sectoral activities.

The IAEA Board, composed of the Presidents and General Secretaries of FIA, FIM and UNI MEI, meets annually to review shared priorities. Additional meetings between the secretariats are convened as required, particularly in response to initiatives of the ILO's SECTOR department relevant to our activities.

The European branch of the Alliance (EAEA) is also recognized by the European Trade Union Confederation (ETUC) and thus holds a seat within its Executive Committee.

2.5. COLLECTIVE MANAGEMENT ORGANISATIONS (CMOs)

Collective Management Organizations (CMOs) are non-profit entities responsible for collecting and distributing statutory remuneration owed to performers according to the law. Through reciprocal representation agreements, these distributions extend beyond national borders, in line with national, regional, and international obligations.

Remuneration mainly derives from compensation for exceptions to exclusive rights, such as private copying levies, or from statutory payments for mass uses that do not require prior authorization from rights holders, such as equitable remuneration for broadcasting and public communication of sound or audiovisual recordings.

CMOs are present in many countries and were often founded by performer unions before gradually gaining autonomy and being managed directly by their members, whether unionized or not. In the sound sector, many also administer the rights of phonogram producers, which can lead to internal conflicts when legal provisions for revenue sharing are unclear.

At the European level, CMOs in the sound and audiovisual sectors are represented by AEPO-ARTIS, based in Brussels and led by Secretary General Ioan Kaes, assisted by Legal Director Nick Yule. At the international level, until recently, there was no federated advocacy structure comparable to FIA, apart from LATIN ARTIS and FILAIE, which represent audiovisual and audio CMOs, in Latin America and Spain respectively. Recent legislative progress on neighbouring rights,

¹ *Performing Arts Employers Associations League Europe (PEARLE*)*.

² *European Broadcasting Union (EBU), International Federation of Film Producers' Associations (FIAPF), Association of Commercial Television and Video on Demand Services in Europe (ACT), Association of European Radios (AER), European Coordination of Independent Producers (CEPI)*.

particularly in Africa, has led to the creation of new CMOs, resulting in the establishment of the Global Audiovisual Alliance (GAVA) in 2024 and IMARA, its counterpart in the audio sector, in 2025.

FIA works closely with CMOs, particularly in the audiovisual field, to harmonize intellectual property approaches and strengthen the recognition and enforcement of performers' rights, especially in the digital environment. Since our last Congress, joint initiatives have included:

- assessing the transposition of the [EU Directive on Copyright and Related Rights in the Digital Single Market](#) (DSM Directive) in EU Member States, and particularly its Chapter III on fair remuneration in exploitation contracts of authors and performers;
- contributing to the [European Commission's report on contractual practices in the creative sector](#), emphasizing the persistence of lump-sum buyouts contrary to the DSM Directive;
- working on a unified approach to the EU's ratification of WIPO's Beijing Treaty (BTAP) following the RAAP ruling by the Court of Justice of the European Union, ensuring non-discriminatory treatment for foreign performers;
- encouraging further ratifications of the BTAP at WIPO and promoting research on best practices—whether contractual or legislative—for the optimal implementation of audiovisual performers' rights, which may serve as a model for future contracting parties to the treaty;
- coordinating actions to place artificial intelligence on WIPO's norm-setting agenda;
- coordinating advocacy efforts throughout the negotiation of the AI Act and the ensuing stakeholder consultation on a [Code of Practice](#) aimed at ensuring compliance by AI general purpose model providers with the EU copyright legal framework;
- organizing annual meetings between FIA European affiliates and AEPO-ARTIS members (Madrid, June 29, 2022; Tallinn, May 29, 2023; Ljubljana, June 4, 2024; Leiden, April 29, 2025) to review legislative developments and define common strategies;
- participating in AEPO-ARTIS's annual European conference (Brussels, May 27, 2025);
- contributing to GAVA's founding assembly (May 23, 2024) and its first general assembly (December 16, 2024), as well as to its position paper on artificial intelligence.

As mentioned above, FIA receives annual voluntary financial support from CMOs such as FILMEX and PERFORMEX (Denmark), GEIDANKIO (Japan), and SWISSPERFORM (Switzerland). These contributions are crucial to our operational budget. ADAMI (France) and AISGE (Spain) also provide project-based funding, e.g. for the FIA World Congress.

Lastly, it is worth also mentioning SCAPR (the Societies' Council for the Collective Management of Performers' Rights), an organisation bringing together 65 CMOs managing performers' rights in the sound and audiovisual sectors across 45 countries. Its mission is to promote technical cooperation, develop common standards for data collection and management, and facilitate cross-border remuneration exchanges. FIA and FIM hold observer status and participate in its general assemblies and working groups, particularly those focusing on cooperation and development, whenever possible.

2.6. UNESCO

UNESCO is the United Nations agency responsible for promoting international collaboration in education, science and culture in order to foster peace and security in the world. FIA has a long-standing partnership and enjoys permanent observer status within this organisation, where it monitors progress in the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Alongside FIM and UNI MEI, our federation

contributes to the Civil Society Forum (CSF) - a platform that facilitates dialogue and cooperation between UNESCO and various civil society organisations (CSOs). This forum is responsible for making recommendations to the Member States, monitoring compliance with the aims and objectives of the Convention and drawing attention to any shortcomings. In addition, it serves as a platform for showcasing the efforts of non-governmental organisations in promoting the diversity of cultural expressions from different perspectives.

Since our last Congress, UNESCO has organised the following statutory meetings of the Convention:

- June 1-3, 2021: 8th session of the Conference of the Parties
- February 8-11, 2022: 15th session of the Intergovernmental Committee
- February 6-10, 2023: 16th session of the Intergovernmental Committee
- June 6-8, 2023: 9th session of the Conference of the Parties
- February 27-29, 2024: 17th session of the Intergovernmental Committee
- February 11-14, 2025: 18th session of the Intergovernmental Committee
- June 18-20, 2025: 10th session of the Conference of the Parties

All these meetings are held in Paris, France, making attendance expensive for a small organisation like ours – hence we did not attend them all. We are however in touch with the CSO forum and help elaborate their contributions on a regular basis, including the quadrennial report about the state of implementation of the 2005 Convention. This report, which contributes to the monitoring cycles of the convention is usually submitted by CSOs in coordination with the International Federation of Coalitions for Cultural Diversity (IFCCD).

[The latest CSF report drafted for the 17th session of the Intergovernmental Committee](#) reaffirmed the recognition of culture as a global public good and called for strengthened mechanisms to ensure meaningful civil society participation in the Convention’s decision-making processes. It also emphasized the urgent need for a legally binding protocol to address the challenges posed by the digital environment, including artificial intelligence, in order to safeguard cultural diversity in the digital age.

Prompted by the German Delegation to UNESCO, a new initiative was launched in 2024. Its aim is to promote a more respectful approach to culture - one that values artists as the true drivers of creation - and to encourage fair practices in terms of pay, fundamental rights (including the right to collective bargaining), inclusive and non-discriminatory employment conditions, and equitable access to the profession.

The initiative first took shape through the development of a Charter inspired by the core principles of the Fair Trade movement, which encourages consumers to choose ethical products that guarantee small producers a decent income and better living conditions.

FIA, along with FIM, actively contributed to this Charter, working alongside a wide range of NGOs brought together in an advisory committee, in support of a small drafting committee of experts appointed by the German Delegation. The Charter draws on several principles from UNESCO’s 1980 Recommendation on the Status of the Artist. The input from both federations helped ensure the text remained aligned with the values we uphold. We also participated in an international online event on September 10, 2024, marking the official launch of the Charter. The event was streamed live on social media and attended by numerous representatives from civil society, UNESCO, and its Member States.

The [Fair Culture Charter](#) is now open for signature by governments, public and private organizations in the cultural sector, artists, and their representative bodies. Signing the Charter signifies a voluntary commitment to its principles and to putting them into practice. FIA continues to serve on the Advisory Board, which it currently chairs. However, the German Delegation is now considering evolving the Charter into a certification or labelling system. This prospect raises

concerns for us: it is crucial to avoid awarding labels based on criteria that fall short of the minimum standards secured through collective bargaining. Moreover, establishing such a system would require resources - particularly financial - that, at this stage, appear unrealistic for issuing labels and ensuring strict compliance with the Charter by certified entities.

2.7. THE EUROPEAN AUDIOVISUAL OBSERVATORY

The European Audiovisual Observatory (EAO) provides statistical and analytical information on the audiovisual industry to the members of the Council of Europe (CoE), an intergovernmental organisation based in Strasbourg, France. Its primary objective is to safeguard democracy and human rights while promoting European unity by facilitating cooperation in the legal, cultural and social fields.

FIA is a member of the EAO's Advisory Committee, alongside its sister federation UNI MEI. This Committee provides valuable feedback on the specific needs of media professionals in Europe. It is made up of representatives of the main European professional organisations, representing various sectors of the audiovisual industry. The AdCo generally meets twice a year.

Since the last FIA Congress, we have attended the following meetings:

38th meeting - March 10, 2022, online

39th meeting - September 15, 2022, Strasbourg

40th meeting - March 16, 2023, Strasbourg

42nd meeting - March 14, 2024, Strasbourg

43rd meeting - September 20, 2024, online

44th meeting - March 13, 2025, Strasbourg

During these sessions, we spent a great deal of time urging the EAO to consider gathering systematic, objective data on employment in our sector - an area that has so far been overlooked and is particularly challenging given the variety of employment patterns and the growing number of artists hired on very short contracts, often as service providers rather than under standard employment agreements. Despite our persistent efforts alongside UNI MEI and FERA to push this forward, the initiative was ultimately blocked by the Council of Europe member states - that fund the EAO.

However, we did succeed in getting the EAO to look into the following issues, to which we also contributed significantly:

- Artist remuneration – In December 2023, the EAO published an [in-depth legal analysis of fair remuneration for authors and performers in licensing agreements](#). The study examines how some EU member states have effectively implemented the EU's 2019 Copyright Directive and the provisions therein to improve the bargaining clout of authors and performers; it also explores a range of successful collective management and bargaining models, both within and beyond Europe, and serves as a key reference for improving the transposition of the directive in the future.
- Artificial intelligence – An October 2024 [legal review explored the use of AI in the audiovisual sector and its legal implications](#), covering data protection, copyright, attribution, liability, personality rights, employment impacts, and disinformation risks. It concluded that current laws are unclear when it comes to AI-generated content and called for sector-specific rules and ethical safeguards.

(This study was prompted by a roundtable discussion on AI, held during the 40th meeting of the AdCo also at the request of FIA and to which we contributed substantially).

- [Status of the artist](#) – This analysis examines the main challenges preventing artists from accessing a protective legal framework—similar to that available to other workers—necessary for building sustainable careers. It also explores best practices to ensure adequate access to social benefits, pensions, unemployment benefits, sick leave, and other entitlements, despite the increasingly gig-based and freelance nature of artistic work. Ultimately, this study will contribute to ongoing European coordination efforts, fostering a concerted approach that promotes the exchange of best practices and the development of legal and social frameworks tailored to artists’ realities.

(This study was also inspired by our contribution to an EAO conference held in Tallinn, Estonia, on June 7, 2022, on “Creators in Europe’s Screen Sectors”, particularly a panel focusing on recognition, working conditions, and remuneration).

After nearly 25 years at the helm of the EAO, Director Susanne Nikoltchev recently retired. Her role has been taken over by Pauline Durand-Vialle, whom many of us know well from her long tenure as Director General of FERA, the European Federation of Screen Directors.

2.8. THE EUROPEAN TRADE UNION CONFEDERATION (ETUC)

FIA’s Deputy General Secretary is currently the named representative of the European Arts and Entertainment Alliance (EAEA) in the ETUC Executive Committee and FIA coordinates the input from the three federations in ETUC policy discussions and statutory business, as relevant to our sector. We maintain close coordination with the ETUC on issues related to atypical work, social conditionality and quality jobs, collective bargaining for self-employed workers, AI in the workplace and questions of market power and competition law. We also participated in the ETUC’s outreach to Ukrainian unions in 2024, meeting with FIA’s Ukrainian affiliate in Lublin, Poland. Some recent highlights include:

- December 1, 2022 - Participation of ETUC Deputy Secretary General Isabelle Schoenmann in the “Digital Models – Decent Work” event in Rotterdam organised by FIA as part of the European Atypical Work project.
- 2022-2023 - Participation in the steering group of the ETUC project on Competition law and the role of trade unions resulting in the excellent study: [Competition and Labour: A trade union reading of EU Competition Policies](#).
- March 2024 - Presentation on social dialogue in the Audiovisual and Live Performance sectors at the Youth Social Dialogue Academy (also including FIA Youth members from FFN, arising from Motion 15 of the 2021 FIA Congress).
- April 22-23, 2024 - Participation in the ETUC Ukraine Summit and bi-lateral meeting with FIA affiliate CWU.
- September 2024 - Coordination of EAEA written submission to the ETUC for its strategy paper on AI in the workplace.
- April 4, 2025 - Meeting between FIA President Gabrielle Carteris and ETUC General Secretary Esther Lynch and Deputy General Secretary Isabelle Schoemann.
- April 24, 2025 - Presentation on Digital Work in the Media, Arts & Entertainment sector at the ETUC event on Platformisation of the Economy in Europe.
- May 5, 2025 - Participation in the cross sectoral social partner hearing on Commission’s Quality Jobs package.

2.9. THE WORLD INTELLECTUAL PROPERTY ORGANISATION (WIPO)

FIA enjoys permanent observer status with the World Intellectual property Organisation (WIPO), the Geneva-based UN agency promoting multilateral standards in the field of intellectual property

and administering the international patent system. We have held a constructive dialogue with WIPO since the early '60s, when performers were first granted "neighbouring rights" holder status by the Rome Convention, and we have been advocating ever since for their IP protection to be strengthened and modernized. This has led to the adoption in 1996 of the WIPO Phonograms and Performances Treaty (protecting live performances and audio recordings) and, much later in 2012, of the Beijing Treaty on the Protection of Audiovisual Performances (BTAP), finally granting minimum economic and moral rights also to audiovisual performances. The BTAP has entered into force in 2019 but is still to become a global standard as many key countries are yet to ratify. This includes the EU but also the US, Canada, India, Mexico, Egypt, Brazil or Australia.

Since our last Congress, FIA has reengaged with WIPO, particularly its **Standing Committee on Copyright and Related Rights (SCCR)**, which meets twice a year in Geneva to further international norm setting initiatives in this area. However, progress has remained slow due to deep-rooted disagreements among its member states, with most meetings ending in stalemate. Much of the agenda is stalled, with some items unresolved for years - even decades - hindering the SCCR from addressing emerging issues such as artificial intelligence. This has led to growing frustration among FIA and other creators' organizations advocating for stronger digital protections.

The committee's main focus areas remain the modernization of broadcasting rights and the issue of copyright limitations and exceptions for libraries, archives, and educational and research institutions. FIA supports limiting broadcasting rights strictly to the signal, without extending protection to the underlying content. Regarding limitations and exceptions, FIA aligns with member states who oppose global harmonization. Instead, it supports tailored national solutions for developing countries, while cautioning against a shift in focus toward text and data mining or fair use exceptions - particularly where AI intersects with research.

During this 22nd term, we have attended the following SCCR meetings:

SCCR/43 – March 13 to 17, 2023

SCCR/44 – November 6 to 8, 2023

SCCR/45 – April 15 to 19, 2024

SCCR/46 – April 7 to 11, 2025

The 45th session of the SCCR featured an information session on generative AI, live-streamed on social media and attended by creators, legal experts, and industry representatives. FIA played a prominent role, with key contributions from Jack Devnarain (President of the South African Actors Guild, SAGA) and Duncan Crabtree-Ireland (National Executive Director of SAG-AFTRA, USA). The roundtable highlighted both the opportunities and challenges of AI-generated content. FIA stressed the need for collective bargaining and a balanced regulatory framework to protect artists' work, image, voice, and biometric data—emphasising the need for prior informed consent for data use in AI training and synthetic performances, alongside fair remuneration and full transparency in both training and AI-generated outputs.

At the 46th SCCR session this year, a follow-up discussion took place which was more industry-driven and offered a less nuanced perspective. In such a fast-evolving technological landscape, FIA believes that WIPO must take a stronger leadership role. However, as noted above, the SCCR agenda remains overloaded, and many member states are still reluctant to engage with this complex and rapidly changing issue.

Meanwhile, FIA, GAVA, and AEPO-ARTIS have been advocating for a **proposed scoping study on the rights of audiovisual authors to be expanded to include performers as well**. The aim is to provide a more comprehensive overview of the legal and economic protection of all contributors to audiovisual works. This extension, currently opposed by the US delegation, would help showcase best legal and contractual practices for a meaningful implementation of the BTAP,

particularly Article 12 on the transfer of rights. We believe this could offer valuable guidance to other member states as they consider ratifying the treaty in the future.

The **ratification of the WIPO Beijing Treaty** is progressing at a very slow pace. Currently, 48 countries have become contracting parties and are therefore bound by the terms of the agreement, extending minimum economic and moral rights protection to each other's national performers.

However, the current geopolitical climate is far from conducive to multilateralism. The rise of right-wing governments, a general decline in interest in international cooperation, violent conflicts in various regions (notably Ukraine and the Middle East) and their global repercussions, the renewed focus on rearmament, and the escalation of global trade tensions have all shifted attention elsewhere.

At the same time, the emergence of artificial intelligence as a key policy concern has become a major preoccupation for many leading countries. Governments are grappling with how to regulate AI, uphold societal values, and ensure public safety, all while encouraging its development and deployment. These regulatory efforts are highly time-consuming and are engaging civil society and the tech industry at unprecedented levels.

Additionally, under the leadership of WIPO's new Director General, Daren Tang, the Copyright Unit has undergone restructuring. Now headed by Deputy Director General Sylvie Forbin—who previously held a senior executive role at Warner Music Group—and Michele Woods, Director of the Copyright Law Division, the unit has seen the departure of two highly competent and proactive senior officers: Paolo Lanteri, now with Netflix, and Carole Croella, who tragically died in a car accident in mid-2020. As a result, the unit appears less focused than it once was on promoting the ratification of the Beijing Treaty: previously, regional meetings regularly organised by WIPO played a vital role in this regard. They allowed for effective outreach to a broad range of potential new contracting parties and provided a strong platform for encouraging ratification. However, there have been far less of these lately.

2.10. THE INTERNATIONAL LABOUR ORGANISATION (ILO)

The International Labour Organisation (ILO), based in Geneva, is another UN agency dedicated to labour-related matters and the setting of international standards in this field. As a tripartite organization, it brings together representatives from member States' governments, employers, and workers. Its overarching mission is to advance social justice and enhance working conditions and living standards globally, addressing both broad-ranging issues across sectors and targeted concerns within specific industrial sectors.

FIA's engagement with the work of the ILO is through the International Arts and Entertainment Alliance (IAEA). The IAEA collaborates with the ILO to gather data and conduct research on labour conditions, employment trends, and other relevant aspects affecting workers in the arts and entertainment industry. This information helps in identifying challenges and formulating evidence-based policies. We also engage with governments and employers at the ILO to address labour-related issues specific to the arts and entertainment industry and shape policies, regulations, and standards protecting the rights and interests of workers in the sector.

Since our last Congress, the IAEA has contributed in particular to several studies and other guidance documents prepared by the ILO's Sectoral Policies Department (SECTOR), including:

- [Policy Brief on Sexual Harassment in the Entertainment Industry](#)
- [Working Paper on Social Protection in the Cultural and Creative Sector](#)
- [Report on the Future of Work in the Arts and Entertainment Sector](#)
- Study on Remuneration in the Culture and Media Sector (ongoing)
- [Guidance Note on Collective Bargaining in the Arts and Entertainment Sector](#)

Another relevant research document is the [Research Brief on Generative AI and the Media and Culture Industry](#). Although this was not drafted with the direct involvement of the IAEA, some FIA affiliates were directly consulted. The brief examines the transformative impact of Generative AI (GenAI) on the sector, analysing job exposure, changing skill requirements, and working conditions, while stressing the need for policy frameworks and ethical AI governance based on consent, control, and compensation. It also emphasizes the role of social dialogue in mitigating risks such as job displacement and ensuring fair remuneration and creative control for workers.

A [technical meeting on the future of work in the media and entertainment sector](#) was held in Geneva from February 13 to 17, 2023. The meeting aimed to examine opportunities and challenges for achieving decent work in the sector in light of digital technologies, globalization, environmental sustainability, demographic changes, and a human-centred Covid-19 recovery. Its objective was to adopt points of consensus, including recommendations for future action.

FIA brought the largest worker representation to the meeting, with a total of 22 delegates. Duncan Crabtree-Ireland, National Executive Director of SAG-AFTRA, was unanimously chosen to lead and serve as the spokesperson for the workers' delegation. Discussions were guided by an issues paper prepared by the ILO secretariat in collaboration with the IAEA, the IOE (acting as the secretariat for the employers' group), and government coordinators. The agenda was carefully structured around specific discussion points that had been jointly agreed upon by the three constituencies.

The consensual [conclusions adopted at the meeting](#) are intended to guide social partners at the national level and assist governments in regulating and improving the social and economic conditions of all workers in the sector, including self-employed workers. The conclusions also aim to promote inclusive and safe working environments and include meaningful commitments from the ILO to support future work in the sector.

The IAEA also collaborated with SECTOR on the [G20 Culture Ministers' Declaration](#), adopted on November 8, 2024, in Salvador de Bahia under Brazil's G20 Presidency. The declaration urges the ethical, responsible, and transparent use of AI, recognizing the need for further research into its potential impact on cultural and creative sectors. It also calls on countries to uphold the social and economic rights of artists and protect their artistic freedom in line with international labour standards, regardless of employment status. Additionally, it encourages measures to ensure decent working conditions and fair pay for artists, including within the digital environment. The meeting was notably marked by a powerful intervention from Jack Devnarain, President of SAGA in South Africa, who was able to directly convey our concerns, particularly regarding Generative AI.

Finally, FIA and UNI MEI also contributed to a regional event, organized by the ILO regional office based in Lima, Peru, on November 25 and 26, 2024. The focus of the meeting was "Violence and Harassment in the Audiovisual and Entertainment Sector," and FIA was able to share its significant work on this topic through the representation of Anouk Van den Bussche, Head of Communications, and Alicia Dogliotti, Vice President of FIA. Another recent event, held in Johannesburg, South Africa, from March 31 to April 3, 2025, in cooperation with the African Union, brought together government, labour, and employer representatives from seven African countries to exchange on capacity building and decent work in the cultural and creative economy. Together with FIM and UNI MEI, FIA was represented at that meeting by SAGA (South Africa) and AGN (Nigeria) and emphasised the importance and role of structured social dialogue and collective bargaining for a sustainable industry and fair and inclusive labour standards.

2.11. THE COUNCIL OF EUROPE

Much like its status in relation to other inter-governmental organisations, such as the UN agencies of WIPO, UNESCO and the ILO, FIA also is a recognised International Non-Governmental Organisation (INGO) with observer status at the 46-country Human Rights body, the Council of Europe. This body is the guardian of the European Declaration of Human Rights and includes certain oversight mechanisms and standard setting procedures that are important in the social and labour field. It also works on media freedom and cultural diversity. Having the status of a recognised NGO can sometimes be relevant where we wish to input into such work. However, the INGO forum itself (which meets twice-yearly) is an unwieldy group of very disparate organisations and does not deliver much work from its own agenda that is relevant to FIA's day-to-day business, nor does it provide any very structured insight into work underway in the Council itself - however, in practice, there is an expectation that observer NGOs participate in this forum or forfeit their status. Due to the shift to an online format for certain activities, FIA participated in meetings in 2021 and 2022, however, going forward we will need to assess whether to renew these efforts or forgo our observer status.

3. PROJECT WORK

3.1. INTERNATIONAL PROJECTS

For nearly three decades, FIA's international activities, focused on helping members organise, advocate effectively, and secure fair working conditions, have relied heavily on funding from Union to Union, the Swedish Trade Union Confederation's agency for cooperation and development. This support, drawn from SIDA's aid budget and supplemented by contributions from Swedish affiliates Scen & Film for FIA and UNI MEI, has enabled regular in-person meetings across continents. However, a shift in Sweden's political direction in 2024 brought abrupt changes to its development aid policy, cancelling all ongoing project schemes and introducing restrictive new rules. These include a sharply reduced list of eligible countries, revised project objectives, stricter administrative requirements, and a demand that funding be managed solely by end beneficiaries, effectively excluding many FIA affiliates from support.

Such drastic changes threaten FIA's ability to sustain its international solidarity efforts, potentially weakening the federation's global representation in countries where its presence depends on this funding. The challenge is not unique to FIA; sister federations like UNI MEI and FIM face similar constraints and even larger federations such as PSI, IndustriAll, and ITF are equally hit hard. Following the new Union to Union guidelines, partners are forced to fragment and downsize their projects drastically to fold them into initiatives led by larger federations and administered by local organisations. This complex and resource-intensive approach leaves many countries in Africa, Asia, and Latin America without any projects at all. FIA and UNI have nevertheless resolved to jointly apply for funding in Colombia (see next section about Latin America for further information).

3.1.1. Latin America

FIA and UNI MEI have been working hand in hand to carry out joint projects funded with the help of Union to Union in Latin America for many years. Although this funding is stopping at regional level, the federations are willing to maintain their collaboration and do anything in their power to pursue their common goals and activities for their members in the region.

During the previous Union to Union project cycle (2020-2022), due to the Covid-19 pandemic, there have been no in person project meetings in 2020 and 2021. We have however resorted to carrying out some of the work initially intended by teleconference and adapt the content of the project to the sanitary context by organising webinars addressing safe return to work protocols

and trade union strategies to sustain the livelihood of members. In addition, a **study on the impact of the Covid-19 crisis on the media & entertainment sector in the Americas** was carried out for us (the geographic scope of the study includes Argentina, Brazil, Canada, Chile, Colombia, Mexico, the USA and Uruguay) and is [available on the FIA website in Spanish, Portuguese and English](#).

Another priority has been to promote gender equality and prevent violence and sexual harassment at work. Together with a very active and all-female working group of FIA-LA and UNI MEI member unions, the secretariats have drawn out an action plan and carried out a **survey on the state of play regarding sexual harassment and gender violence in workplace** across the region in 2021. Over 1 400 workers answered the online survey and contributed to collecting detailed information in seven Latin American countries. The main purpose of the survey was to shed some light on and identify the existence of unacceptable and toxic behaviours in the sector workplaces. The final report details the alarming data collected and has led to a joint action plan including a wide regional campaign (carried out in July 2022); all these contents are available on the [FIA website in Spanish, Portuguese and English](#).

For the current project cycle (2023 -2025), the main areas of work are 1/ Organising in the digital environment: targeting digital work areas and employers such as streamers collectively and using digital organising tools to increase access to workers' participation in democratic unions; and 2/ Enhancing the role of women in organising and collective bargaining: draft, promote, implement, and monitor equality plans and gender equality specific language in collective agreements. A small Project Steering Committee of FIA-LA - PANARTES delegates as well as two thematic working groups help the Federations in setting priorities and carrying out activities regarding Streamers and Gender Equality in the region. These activities include numerous online Webinars and a yearly in person seminar offering training and capacity building sessions.

In 2023, the Gender Equality working group decided to develop a **Charter for a safe work environment in the arts, audiovisual production, broadcasting, live performance and entertainment**, presented and finalised at the joint seminar held in Bogota in December that year. This document is set to provide tools and good practices for unions in the prevention of and attention to behaviours that constitute discrimination, harassment and violence in this sector. To promote the endorsement and implementation of the Charter, FIA's and UNI MEI's affiliates contributed to a three-week campaign to change the unacceptable working environment in the sector in Latin America. Over the course of the campaign, unions called on employers to unite with workers to build violence-free workplaces and encouraged national governments to ratify and implement the International Labour Organization (ILO) Convention No. 190 on Violence and Harassment in the workplace. The Charter and Campaign materials are [available in Spanish, Portuguese and English on the FIA Website](#).

That year, FIA and UNI also decided to conduct an **internal survey about the presence and impact of streaming productions in Latin America**. The survey found that major streaming platforms like Netflix, Amazon Prime, Paramount Plus, and Star Plus operate widely in the region but have no direct collective agreements, relying instead on third-party production companies. Most workers are independent or on short-term contracts, with long, irregular hours often exceeding national regulations, and performers receive no share of platform revenues. Key union concerns mentioned by respondents include remuneration, working conditions, and health and safety, but efforts to negotiate are hindered by platforms' lack of local presence and willingness to engage, as well as unions' limited staffing and financial resources.

In the following years, our members started working on a **Charter on fundamental rights and dignity at work in Latin America's audiovisual, entertainment, and arts sectors**, aiming to strengthen joint action against growing challenges such as digital platform expansion, precarious contracts, AI use, and persistent gender and social protection gaps. The Charter, unanimously

adopted in Mexico City in July 2025, outlines commitments in seven areas: regional union cooperation, demands for multinational and streaming platform accountability, gender equality and diversity, health and safety, ethical AI use, legal recognition of artists, and fair pay with decent working hours. Developed collectively with input from 2020–2025 union experiences and aligned with UNESCO, ILO, and CECC/SICA frameworks, the charter commits to ongoing monitoring and advocacy, reaffirming FIA-LA and UNI Americas MEI's leadership in securing dignified, safe, and fair work for cultural and creative workers across the region.

As of 2026, FIA will unfortunately no longer receive funding from Union to Union for regional projects in Latin America. The only accessible project schemes are at national level, and FIA has started a joint application process with UNI (for a very modest amount and currently still subject to approval) to carry out activities in **Colombia**. The main FIA beneficiary would be ACA, a young and dynamic performer union we have been closely collaborating with and supporting for the past 10 years. This project could still include a regional element, which would help both federations maintain cohesion between their respective members on the continent. However, this would need to be funded through third party or internal resources as of then.

3.2. EUROPEAN PROJECTS

As a recognised European Social Partner, FIA is entitled to apply for project funding under the dedicated social dialogue funding lines of the European Commission in the Employment field, where there are annual calls for projects. FIA has an excellent track record in being granted such funding and generally undertakes a project every two years. Project coordination requires significant staff time however, so we lead only on projects undertaken directly to benefit FIA affiliates or very closely aligned with the Federation's key priorities. We actively participate in a wider range of projects, many in ongoing series, which are coordinated by various social partners in the Audiovisual and Live Performance sector and relate directly to the work of the social dialogue committees. In light of the supportive structures available to UNI MEI as part of UNI Europa, they have taken up the coordinating role in many of the joint projects. In the overview of projects below, we list first the projects undertaken by FIA and then the projects where FIA is a partner. In each case, we have limited the outline to a brief description of the project and a link to further resources.

3.2.1. Atypical Work III

This project ran from March 2021 to June 2023. FIA is the coordinator of this project, which we run together with our sister European trade union federations in the Media, Arts and Entertainment sector - FIM, UNI MEI and EFJ. It is a trade union only project. This project is part of an ongoing series whose focus is **trade union representation of atypical workers (self-employed freelancers) including organising and collective bargaining**. More broadly, the project takes in a legal reflection on competition law (anti-trust) in this area, as well as exploration of the impact of digitisation of work and new work arrangements in the online sphere. It built on the priorities developed in the 2021 Congress Motion 13 on Labour Rights for Atypical Workers and Freelancers and Motion 14 on Social Security for Freelancers.

Some highlights include:

- Union Training on Organising: the project engaged two union trainers to visit participating unions and offer training on how to expand their organising efforts or develop a strategy for the first time. FIA members who benefitted from this opportunity were ZDUS Slovenia, ZZAP Poland, FAIR Media-Sind Romania, KUNSTENBOND Netherlands and the Actors' Union of Turkey.
- Digital Working: this project also included an in-depth focus on examining the opportunities and the challenging issues posed by digital business models, new forms of

rights exploitations and sustainable digital work in the sector. We engaged Belgian Arts Consultancy TWIID to undertake some research on this issue. A project Event '[Digital Models – Decent work](#)' took place on December 2, 2022, in Rotterdam within the wider framework of the European VR Days – Immersive Tech Week Trade Fair. The report "[Digital Working in the Media Arts and Entertainment Sector](#)" that resulted was published in August 2023 and is available on FIA's website in English, French and Spanish.

- **Legal Group:** the project also gathered a group of high-profile legal experts who met four times over the life of the project. The group proved an incredible mine of expert information and a great sounding board on all the labour and competition law issues at the heart of the project. Many of them also contributed articles to the blog that was launched at: <https://collective-bargaining-atypical-work.eu/> with an interesting selection of case studies; academic discussions and union reflections on the challenges of collective bargaining for atypical workers. This work also proved central to the achievement of the European Commission's 2022 Competition Law Guidelines on Collective Bargaining for Self-employed, detailed in section 4.10.3.

3.2.2. Atypical Work IV

This project began in April 2024 and is ongoing. It continues the work of this series of projects with the same configuration of partners and FIA as coordinator. It will run until the summer of 2026. The project is structured around three strands of work, again relating closely to the priorities of Motions 13 and 14 of the 2021 FIA World Congress. You can read [a more detailed description](#) on FIA's website.

- **Collective Bargaining for self-employed workers:** this strand aims to deliver experience and know-how to unions developing collective bargaining for their self-employed members through peer-learning. Four sessions of peer-learning (online and in-person) explore such agreements, as well as policy measures and union initiatives aiming to achieve decent minimums for freelance and self-employed workers. We aim also to revive and add to the legal blog to explore interesting experiences.
- **Organising training:** 8 participating unions have received an in-person tailored training on organising from one of the project's two union trainers. FIA participating unions are ZZAP, Poland and ENL, Estonia. These will be further complemented by some online sessions and if possible, also a study visit to a hosting union with relevant experience to share.
- **The impact of AI on working lives in the Live Performance and Audiovisual sector:** this part of the project will produce a survey on the deployment of AI across the different professions covered by the participating federations and union strategies in this context. A survey will be conducted from September 2025 to gather data. We aim to publish in the first quarter of 2026. The outcomes of all strands will be shared at a final project event in May/June 2026.

3.2.3. Gender Equality On and Off Stage

This two-year project drew to a close in January 2022. It was a joint project of the EAEA and employer counterpart Pearle* in the Live Performance sector. FIA was the project coordinator. The main aim of the project was to map the situation with regard to **gender equality in the Live Performance sector across the EU** and to identify and highlight good practice examples. This relates closely to the priorities of Motion 17 of the 2021 Congress on Inclusion and Diversity. All of the resources from the project have been made available on the dedicated project page: <https://gender-equality-onandoffstage.eu/en/> (available in English, French, Spanish and Polish).

Some key resources are:

- An [interactive database of the good practice examples](#) (agreements, campaigns, research, etc.) from the social partners across the EU;
- Recordings of four webinars, the “[Gender Equality Thursdays](#)”, exploring different facets of gender equality in the sector (addressing bias; combatting harassment; access to leadership roles; impact of the pandemic).
- A bibliography of [relevant publications and resources](#) gathered in the course of the project.

3.2.4. Equality and Diversity in the European Audiovisual Sector

The social partners of the EU Social Dialogue Committee in the Audiovisual sector (commercial and public broadcasters, producers, and trade unions representing journalists, cast and crew) have undertaken substantial project work, coordinated by UNI MEI, to **promote gender equality, diversity and inclusion in broadcasting and audiovisual productions**, building on their adopted Frameworks of Actions on Gender Equality and on Diversity (described in Section 4.4).

- In 2018, a joint mapping exercise collected information on the state-of-play and the actions still needed to keep pushing for equality. The result of this work was published in May 2020 in the form of a [Good Practice Handbook](#).
- In 2022, a two-year project was launched to improve the capacity of the industry to implement diversity policies. This led to the creation of [an integrated website](#) bringing together the frameworks of action and the resources developed.
- In 2023-2024, four roundtables were organised to clarify concepts, highlight practices and experiences, and inspire future actions. [Recordings are available on the project website](#), along with a detailed list of resources and references.

3.2.5. Social Dialogue in the Commercial Live Performance sector in Central and Eastern Europe

This project ran from 2019 to summer of 2021. It was coordinated by UNI MEI and involved all of the social partners of the Live Performance sector. The aim of the project was to research **the state of social dialogue in the commercial live performance sector in Czech Republic, Bulgaria, Romania, Serbia, and Poland**, to understand the possible obstacles to social dialogue, and to look at ways to improve the situation. It included research, focus groups and events ([read more on FIA’s website](#)).

Two main resources arose from the project:

- “Mapping social dialogue in the commercial live performance sector in Bulgaria, Czechia, Poland, Romania and Serbia” the final project report in: [English](#), [Bulgarian](#), [Czech](#), [Polish](#), [Romanian](#) and [Serbian](#).
- The European social partners also drew up some [joint conclusions and recommendations](#) on the basis of the project.

3.2.6. Online Interactive Risk Assessment (OIRA) tools in the Live Performance and Audiovisual Sectors

Since 2013, FIA has been involved as a partner in ongoing project work to develop **Online Interactive Risk Assessment Tools for use in the Live Performance and Audiovisual sectors**.

This possibility arose from the creation of an Open-Source software and network by the European Agency on Occupational Health and Safety (EU-OSHA) which was aiming to involve social partners and national OSH agencies in developing tailored and free to access Online Interactive Risk

Assessment tools (OIRA). The European social partners in both the Live Performance and Audiovisual sector have engaged in substantial joint project work to develop European OIRA tools for both sectors.

OIRA is a health and safety planning tool, designed to reflect the practical and multiple needs of the productions and to be used in daily work by SMEs in the sector to undertake high quality risk assessment. The tools are developed on the basis of European Directives and best practices in the sector, but may also serve as reference outside European borders, as well as in education and training settings. EU-level tools are also intended to be a springboard for countries to produce their own national adaptations and many have done so.

Some explanatory background resources on OIRA include:

- This [short video introducing the OIRA tools](#) in the Live Performance Sector.
- [Article and links](#) on the launch of the Live Performance OIRA tools in 2015.
- A [May 2025 EU OSHA update](#) linking to the 16 national and European Live Performance tools.
- [Article and links](#) on the launch of the Audiovisual OIRA tool in 2021.

The most recent round of project work aims to update the tools (adding issues not adequately addressed in the first iteration of the tools, including **psychosocial risks and bullying and harassment prevention**; as well as reviewing all existing content and updating where necessary). A newly updated tool for the Audiovisual sector will be launched by the end of 2025 and the project will also aim to promote the development of national tools. The Autumn of 2025 will also see the beginning of a new project in the Live Performance sector, aiming to review and update the Live Performance tools. Both projects will also aim to promote and disseminate the tools more widely.

3.2.7. Capacity Building and the Role of Social Partners in the Live Performance Sector

This project was launched in 2023 and will come to a close in Autumn 2025. It is coordinated by UNI MEI and involves the European social partners in the Live Performance sector. It aims to **raise awareness on the many types of social partner bargaining, initiatives and structures in the Live Performance sector in Europe and to build social partner capacity through tailored training and exchange of experience.**

Some highlights include:

- The June 2025 Launch of a [Database of Live Performance Social Partner initiatives](#) across Europe including Collective Agreements, social dialogue initiatives and success stories from national social partners, gathered through a survey and made available online.
- A series of training events for social partners focused on negotiation and bargaining techniques; AI in Live Performance and mental health and Live Performance.

3.2.8. Green and Sustainable Production in the European Audiovisual sector

From 2021 to 2023, FIA was a partner in the European social dialogue project "Strengthening capacities of social partners to meet the challenges of environmental sustainability in film and TV productions" coordinated by UNI MEI and involving employer federations EBU, CEPI and FIAPF. The project resulted in the launch of a website, entitled "[Green Toolkit Film and TV](#)" which is a free access platform that gathers practical guidance and sustainability practices and tools implemented across Europe for film and audiovisual production.

This project also generated a lot of support and input from experts in this area and also had a strong and positive networking effect across the EU. To maintain this positive momentum a new project has been developed and will launch on the 1st of September 2026. It is entitled 'Social

dialogue enhancing the green transition in the European audiovisual sector' and it will aim to collect additional resources and tools from across Europe to update and enhance the online database on green production.

There will also be work to develop a series of communication tools to illustrate the changes at play across the value chain and within the different occupations that compose film & tv production.

3.2.9. Creative Skills Europe

Stretching back to 2013, FIA has been involved in an ongoing series of projects on skills development and anticipation as well as access to life-long learning. The projects span the live performance and audiovisual sector, involving the employers and the unions and the series is coordinated by UNI MEI. The commitment of the European Social Partners to this work was consolidated through the signature of a Framework of Action in 2023 (see report section 4.4). All of the outcomes of this work are gathered on the dedicated online resource page: <http://www.creativeskillseurope.eu>.

The most recent joint project of the Creative Skills European series started in 2023 and drew to a close in June 2025. Some highlights included:

- Further strengthening the network of national skills bodies that has been established through the course of these projects through targeted exchanges – resources and experience were shared on [Skills for Greener and more Inclusive Production](#); on [Access to Life-long Learning](#) and on [Data Collection on Skills and Learning](#)
- A campaign to address skills shortages, which have been signalled as an urgent problem by all of the national level skills councils entitled '[Creative Pathways to Creative Careers](#)'.
- Finally, a series of three regional meetings in Southern, Central and Northern Europe were organised with a view to developing work on skills needs and policies with national affiliates of the European social partners, national skills bodies and public authorities. FIA members were involved in the resulting meetings in [Madrid](#), [Prague](#) and Tallinn.

The next project in the series is planned to begin in Spring of 2026. It will continue the focus on developing regional activities and promoting the Framework of Action on Skills.

4. POLICY WORK

4.1. INTELLECTUAL PROPERTY

Intellectual property and the promotion and strengthening of meaningful economic and moral rights for performers continue to be at the heart of our remit. During this 22nd term, much of our focus has been at European level, where a major copyright reform was adopted in 2019 in which FIA played a prominent role. The Copyright in the Digital Single Market Directive includes a number of key provisions for performers and authors, for the first time aiming to redress the fundamental contractual unbalance between them and their engagers. These affirm that performers (and authors) must be granted appropriate and proportionate remuneration for the exploitation of their work, including in the online environment. They also mandate transparency requirements with respect to the revenues generated and entitle performers (and their representative organisations) to claim additional compensation under certain conditions when revenues outperform the initial expectations. The directive further clarifies that lump sums must remain the exception, rather than the rule, thereby encouraging more equitable income sharing through the value chain.

The **transposition of the CDSM directive** in the legal orders of the 27 member States incurred considerable delays caused by the pandemic. Our main focus until mid-2024 has been to monitor the state of implementation, advising affiliates and pressuring governments at their request, with a view to helping them maximise its potential.

We contributed to a European Commission study on contractual practices affecting the transfer of copyright and related rights. Our aim was to show that lump-sum rights buyouts remain standard in the audiovisual sector and that performers in many EU countries are still denied a fair share of revenues, in breach of Article 18 of the CDSM directive. Based on the wealth of anonymised contracts we provided, [the 2025 report](#) confirms these practices and could lead to infringement proceedings, as well as a clarification or even a possible revision of the directive in 2026, introducing stricter measures to protect performers and authors.

Private copying levies are well established in Europe and other parts of the world. They compensate performers, among other right holders, for the harm caused by the unauthorized reproduction of their recordings for non-commercial, strictly personal use. They are collected by collective management organizations and then distributed to them based on specific allocation rules. With the shift to digital, the move toward cloud-based storage, and the transition to an access-based rather than ownership-based model for creative works, this levy is regularly challenged by manufacturers of storage media and copying devices, represented in Europe by Digital Europe. Their latest initiative, addressed to the European Commission, dates from February 14, 2025.

We responded firmly, together with 22 other organizations, in a letter sent to Commission Vice-President Virkkunen on February 25, 2025 — a response that appears, at least for now, to have defused this latest attack.

On the same topic, we also contributed to drafting a letter, co-signed by 17 other organizations, in support of the reform of the private copying regime in Poland.

As the European Commission's mandate neared its end in 2024, the Commission (DG CNECT) launched a broad stakeholder consultation on IP retention and exploitation, financial sustainability, and emergent technologies in the audiovisual sector. FIA's key contribution was to secure explicit recognition of fair, non-discriminatory contractual practices and performers' right to receive ongoing payments, and to insist that AI policy respect creators' IP—pushing for a review of the current text-and-data-mining exception and opt-out mechanism in art. 4 of the CDSM directive.

At international level, we continue to seek opportunities to promote the **ratification of the WIPO Beijing Treaty (BTAP)**. These have been stalling for a while, due to the reasons detailed above in the WIPO section of this report. During this 22nd term, we continued to back the reform of South Africa's copyright framework, which should enable the country to ratify the treaty. Hindered by numerous obstacles since 2009, this process is now before the Constitutional Court, which is expected to issue a final ruling soon, paving the way for the reform's adoption.

In November 2023, we also contributed our analysis to ACTRA's submission on the modernisation of Canada's copyright and neighbouring rights legal framework, which we hope will pave the way for the country's ratification of the treaty.

Within the European Union, the ratification process has been significantly delayed by the 2019 copyright reform, the pandemic, negotiations over the Digital Services Act and the Digital Markets Act, and, more recently, the AI Act and its implementation mechanisms. This was further disrupted in 2024 by legislative elections that reshaped the political balance in Europe: the far right now holds 27% of the seats, and the ultraconservative "Patriots for Europe" group has become the third largest in the European Parliament.

This delay was also caused by the European Commission's hesitation after the 2020 RAAP ruling by the Court of Justice. In that case, the Court decided that EU Member States cannot deny performers from non-EEA countries their right to fair remuneration for public use of their performances solely on the basis of the reciprocity principle in the WIPO Performances and Phonograms Treaty (WPPT). It also ruled that the EU alone is responsible for this decision, given that the right has been fully harmonized at European level.

The FIA Executive Committee examined the issue and formally adopted a position, on behalf of the federation, in favour of non-discriminatory treatment. This resolution informed FIA's submission to the European Commission's wide-ranging consultation of rights-holders in October 2022.

4.2. ARTIFICIAL INTELLIGENCE

AI wasn't really on the agenda at our last Congress. However, everything changed with the launch of ChatGPT in November 2022, kicking off a frantic race among tech companies and among governments, suddenly eager to back their homegrown models, while raising concerns among creators about their work and personal data being used against their will to train AI, or to create digital replicas and synthetic performances.

Like many FIA members, we've worked tirelessly to promote a human-centred approach to these technologies - ensuring everyone has the right to consent to, and be transparently informed about, the use of their work, voice, image, and likeness for training purposes, and to be fairly compensated.

Our Executive Committee first turned to these technologies in late 2022, holding a special session focused entirely on generative AI, with insights from Mathilde Pavis, a leading expert in the field. We then set up a dedicated **FIA AI working group**, meeting regularly since then to share updates, assess their impact of all new AI developments, and discuss the best ways to tackle them—both contractually and through public policy advocacy.

We created a [guidance document in several languages](#) to raise awareness among affiliates about the main challenges of generative AI and encourage action. It outlines key principles—consent, transparency, control, and compensation—and offers practical advice on advocacy. Our Executive Committee unanimously approved this document and passed a [unanimous resolution in 2023](#) setting a clear strategic direction for the federation.

We coordinated an unprecedented show of solidarity around the SAG-AFTRA strike, making it the first performers' union to secure—after enormous effort—historic concessions and protections for television, film and streaming artists rooted in these principles. Later in 2024, we equally supported ACTRA's strive to include similar provisions in their IPA negotiation, namely by having several affiliates attend their bargaining sessions and channelling the solidarity of our members to them through social media.

We also hosted numerous **webinars in 2024 and 2025**, intended to keep our affiliates up to date with the latest bargaining achievements. As new models emerged, we updated our guidance document to help members understand their unique features.

At WIPO, FIA contributed to a **special 2024 session focused on the challenges of generative AI in the creative sector** (see the WIPO section of this report) and spoke again at the 46th SCCR session in April 2025 (this event was heavily skewed in favour of the tech industry). Going forward, we will continue pushing WIPO member states to address generative AI, even if that means easing some long-standing debates that have yet to find consensus.

A **dedicated AI resource page on our website**, will soon include a wealth of materials – including links to agreements and other resources developed by our affiliates but also updates on public

policy, articles (such as the legal analysis by the European Audiovisual Observatory mentioned earlier, which we strongly pushed for), in-depth studies, and key court decisions.

On the legislative front, we played a very active role during the **negotiation of the EU's AI Act**. To make our voices heard, we helped form a coalition of 13 creators' organizations (including directors, composers, musicians, translators, comic artists, and more). Together, we managed to secure a last-minute clause ([art. 53.1 \(c\) and \(d\)](#)) requiring every general-purpose AI model provider to adopt a copyright compliance policy, including respect for the rights reservation mechanism (opt-out) set out in Article 4(3) of the DSM Directive (the TDM exception). The AI Act also requires providers to publish a detailed summary of the data used for training, based on a template from the EU's AI Office. While these provisions weren't exactly what we hoped for (we were especially cautious about the direct reference to Article 4 of the DSM Directive), they nonetheless filled a major legal gap.

Subsequently, we contributed to the process leading up to the **EU Code of Practice** - intended to help general purpose AI model providers comply with the EU copyright rules and identify/respect any reservation validly expressed by right holders against the use of their protected content for AI training. It was drafted by a panel of 13 independent experts, working through three versions in 2024 and early 2025. The process included several online meetings with rights holders and AI providers, followed by calls for written feedback on each draft—which we provided on behalf of our European members.

We remained sceptical for much of the process. Early drafts were weak, heavily favouring tech companies, and relied almost entirely on voluntary “best-effort” commitments. We were particularly worried about limited safeguards against using illegal content, an overreliance on the Robots.txt opt-out protocol (which isn't suitable for many types of protected content), the lack of strong measures to stop AI models from generating infringing material, and the absence of an effective complaint mechanism.

[The final version of the Code](#), released at the end of July this year, appears to include significant improvements to its copyright section, which now clearly states that the Code neither creates any presumption of compliance nor lowers the standards set by the European legal framework on copyright. Signatories must take steps to reduce the risk of illegal content being generated by downstream models, respect technological protection measures, and maintain transparency about their web crawlers. They must also commit to the development of asset-based rights reservation standards, alongside respecting the existing Robots.txt protocol.

However, as always, the devil is in the details—and often in what is left unsaid. Overall, the Code remains skewed in favour of the tech industry, which is mostly non-EU and resistant to strong copyright compliance obligations. Of particular concern are the minimal commitments to exclude illegal websites from web crawling, no obligations with respect to third party datasets and the removal of language that explicitly affirmed the application of EU copyright rules to companies training their models outside the EU.

On July 24, the Commission's AI Office also released a set of [Guidelines](#) interpreting key terms in the AI Act, as well as a [training data summary template](#), which is crucial for rights holders seeking to enforce their rights and prevent unauthorised use of their content for AI training. However, both documents appear to be short of a balanced compromise and a missed opportunity to provide meaningful safeguards for the protection of intellectual property rights in the context of generative AI. FIA has therefore joined a statement by the whole European creative sector, calling on the European Parliament and the Member States, as co-legislators, to take affirmative action and strengthen these implementing measures.

Around the same time, the European Parliament released a [draft own-initiative report by German MEP Axel Voss](#), with whom we engaged during the 2019 copyright reform. The report sharply

criticizes current AI regulations, calling for fair compensation for creators whose work is used in AI training, stricter rules on data mining exceptions, and full traceability of works with a presumption of use if transparency obligations are not met. Amendments are expected after the summer break, and we will support measures that best protect creators while improving others.

On September 18, 2025, FIA has been invited to speak at a Copenhagen conference organized by the Danish EU Presidency. Our panel will address voice, image, and likeness protection — a pressing issue as Denmark considers a framework similar to the U.S. No Fakes Act. This is a key opportunity for us to support such initiatives, given the current limitations of EU copyright law and the GDPR in effectively regulating generative AI and protecting personal data.

4.3. COMMERCIALS

We have repeatedly addressed the growing challenges that the advertising sector (agencies and advertisers) poses to our members, with a growing resistance to collective bargaining. With the exception of ACTRA - severely affected by a prolonged lockout imposed by agencies since April 2022—and UDA in Canada, as well as SAG-AFTRA in the United States, no other performers' union currently has a collective agreement setting minimum terms and conditions in this field, despite the fact that performers work regularly in advertising production and are, for the most part, subjected to unacceptable conditions. This sector is also very profitable and often benefits from important tax breaks and other incentives.

In some countries, such as in the United Kingdom, performer unions have this jurisdiction, sometimes following unsuccessful industrial action.

FIA has voiced its **support for ACTRA** on several occasions, notably during its Executive Committee meetings in 2022 and 2023. On September 28, 2022, a **dedicated session on advertising production** was held in London, UK, bringing together primarily members of the FIA-NA/ESG group to conduct an initial assessment of the situation. The lockout in English-speaking Canada was again discussed during FIA's Executive Committee meeting in New Zealand, prompting affiliates in countries where performers were most likely to be approached to work on Canadian advertising productions (while ACTRA members were barred due to the agency-imposed lockout) to renew their commitment to **better inform their own members and encourage them to refuse such offers in solidarity with Canadian performers**.

Interest expressed by other FIA member unions on this issue—particularly during the EuroFIA group meeting in Ljubljana in 2024— suggested widening these discussions to include unions from other parts of the world. **Two online meetings** have since been held on September 16, 2024, and March 21, 2025, to continue exchanging updates, including on Equity's strategy in the UK to negotiate a new collective agreement while leveraging the threat of action before the national competition regulator.

A **webinar providing a detailed review of the recently concluded SAG-AFTRA collective agreement**—which includes groundbreaking provisions on generative AI—was also held on 6 June 2025.

Another online meeting of the group is expected to take place before the FIA Congress, to continue monitoring the situation in both the UK and Canada.

4.4. THE EUROPEAN SOCIAL DIALOGUE

FIA is part of the workers' delegation in two European sectoral social dialogue committees. These committees were set up at the initiative of the trade union federations and employer associations in the Live Performance and Audiovisual sectors and have been in operation some 25 years. Meetings are convened by the European Commission but are an autonomous social partner forum at European level for engagement between trade union and employer representatives. The European legislative framework gives co-legislative powers to the European social partners in the employment and social policy fields. FIA is a recognised, representative European social partner and as such is regularly consulted by the Commission on policy initiatives. The sectoral committees are accorded certain powers, including the power to negotiate European agreements within the EU legislative framework; in practice, work tends to focus on joint lobbying, research initiatives and projects on questions of common concern together with our employer counterparts. In terms of outcomes, of particular note are the **three Frameworks of Action** negotiated with our employer counterparts. Although such frameworks of action are a standard setting tool without binding effect, they represent nonetheless a much stronger commitment than a simple recommendation and put in motion a commitment to communicating the agreed framework. The project work arising from the European Social Dialogue is explored in the Project Work section of this report. A pool of some fifteen EuroFIA affiliates participates regularly in these meetings, and we are grateful for their input and engagement. Following a sometimes difficult transitional period, the meeting formats have now stabilised at one in-person and two hybrid or online meetings per year in both committees.

The Sectoral Social Dialogue Committee on Live Performance has met twelve times (three times yearly) since 2021. In the Live Performance committee the workers' delegation is the European Arts and Entertainment Alliance (EAEA – made up of FIM, FIA and UNI-MEI) and our employer counterpart is [Pearle* - Live Performance Europe](#). Discussions and actions in the committee have included a focus on performer mobility and on joint negotiations across Live Performance and Audiovisual on setting standards on skills development. FIA has also tabled the issues of AI and of Intimacy Direction in the Live Performance sector. **European policy work on working conditions in the sector** are also high on the agenda, due to the ongoing political processes put in train in 2023 (and detailed in the policy work Section 4.10.1 of the report relating to the Status of the Artist). There are ongoing tripartite exchanges in the committee with regular attendance by the representatives of DG Education and Culture and DG Employment over the past year in the Committee and the social partners will attend an upcoming high level Round Table in September 2025 on this issue with the Commission Vice-President.

Some highlights include:

- March 2025: Joint letter of the Social Partners to the European Commission on persisting issues of double taxation of performers
- December 2024 – FIA Presentation on Intimacy Direction
- March 2024 – SAG-AFTRA guest presentation on AI and applications in Live Performance
- December 2023: negotiating and signing joint European Frameworks of Actions. The [European Framework of Action on Skills in the Live Performance and Audiovisual sectors](#)
- 2022 Joint Social Partner statement on the [Energy Crisis and the impact on the Live Performance sector](#).

The Sectoral Social Dialogue Committee on Audiovisual has also met twelve times (three times yearly) since 2021. In the Audiovisual committee the workers' delegation of the EAEA – made up of FIM, FIA and UNI-MEI – is also joined by sister union Federation the European Federation of Journalists (EFJ). Our employer counterparts are the European Broadcasting Union (EBU), the European Audiovisual Production association (CEPI), the International Federation of Film

Producers Associations ([FIAPF](#)); the Association of European Radios ([AER](#)); the Association of Commercial Television and Video on Demand Services in Europe ([ACT](#)). Discussions in the committee have encompassed European policy developments around AI, as well as ongoing good practice exchange on diversity and inclusion, as well as green production, complemented by project work.

Some highlights include:

- June 12, 2025: exchange with DG Connect on the process around the development of the code of practice around text and data mining in the framework of the AI Act and the recent launch of the EU's Apply AI strategy.
- February 26, 2025: signing and launching a [European Framework of Action on Diversity and Inclusion](#)
- March 8, 2024: negotiating and signing the [European Framework of Action on Skills in the Live Performance and Audiovisual sectors](#)
- May 2023: Negotiating and signing the updated [European Framework of Action on Gender Equality in the Audiovisual sector](#).

4.5. DIVERSITY

The FIA Global Diversity Working group (GDWG) is a thematic working group created during FIA's 2016 Congress held in Sao Paolo, Brazil, with the aim of discussing diversity and inclusion at large. Areas of work can include gender equality, sexual harassment, race and ethnicity, issues faced by LGBTQ+ performers, disabled performers etc. Due to international context and events, some subgroups emerged from the global group and have been particularly active over the past couple years. The Diversity subgroups remain open to all FIA members, and the federation regularly sends out invitations to join them, insisting on the importance of involving the communities they advocate for at every level.

4.5.1. Rainbow

Established at the 2011 FIA Executive Committee in Sydney, the **Rainbow Working Group** – formerly the LGBTQ+ Working Group – was FIA's first diversity-focused sub-group. Its mission is to combat discrimination against LGBTQ+ performers and promote a fairer, more inclusive working environment, regardless of sexual orientation or gender identity.

Since the FIA last Congress, the group has met regularly – once or twice a year – to address LGBTQ+ discrimination and explore union-led solutions. A key milestone was the publication of the findings from the **FIA Global Survey on Discrimination and Harassment Against LGBTQ+ Performers**, conducted in 2016 and 2019. With other 10,000 responses from individual performers worldwide, this survey revealed persistent challenges, ranging from limited professional opportunities to direct prejudice. It also included recommendations for improving working conditions for LGBTQ+ performers. [The results were published on the FIA website in April 2024, and are available in English, French, and Spanish.](#)

As a follow up, the group is preparing **two global webinars**: one planned for the autumn of 2025 focusing on **Equal Employment Opportunity and Representation**, and another in 2026 addressing **Violence and Harassment against LGBTQ+ performers**. These events will combine insights from the survey, personal testimonials, and examples of good practices from FIA member unions.

In [2024](#) and [2025](#), to mark the **International Day Against Homophobia, Biphobia and Transphobia** (IDAHOBIT), FIA and its Rainbow Working Group joined a group of European Trade Union Federations in issuing public statements condemning anti-LGBTQ+ attacks and calling for stronger political support for LGBTQ+ rights – both within the workplace and beyond.

4.5.2. Racial Equality and Ethnic Diversity

Created in 2019, the **Racial Equality and Ethnic Diversity (REED)** working group is examining the staggering under-representation of people of colour in the live performance and audio-visual sectors, which despite their reputation for openness and inclusion, still fail to represent society as it is.

The members of the REED working group meet about twice a year to share updates, good practices and challenges encountered at national level in relation to racial equality and ethnic diversity. Members recently also took part in a quick survey to help the FIA secretariat choose appropriate language for international publications, which has proven challenging given the variety of denominations and their potential negative connotations at national level. The rich exchanges during these meetings also enabled participants to identify common goals and choose themes for the REED webinars. So far, 3 webinars have been held, the 2 latest are as follows:

- [2nd REED Webinar](#), May 30, 2022
- [3rd REED Webinar](#), March 14, 2024

The FIA Racial Equality and Ethnic Diversity webinar held in March 2024 specifically addressed the lack of **hair and makeup services** suited for performers with darker skin and textured hair, featuring union representatives sharing initiatives to promote equity. Opening with a performer's testimony on inadequate care, the event highlighted actions such as ACTRA's best practices guide, AEA's negotiated protections following the CROWN Act, Equity UK's member survey and planned industry negotiations, and SAG-AFTRA's inclusion of equity language in agreements. Speakers stressed that hair and makeup equity is a matter of dignity and respect, as well as health and safety, requiring industry-wide commitment and professional competence. The webinar remains available for viewing on [FIA's YouTube channel](#).

4.5.3. Sexual Harassment and Gender Equality Working Group

Since its creation in 2017, the continued effort of the Sexual Harassment working group (SHWG) to share good practices has allowed FIA to create concrete tools to help unions to combat SH and violence at work. A specific **FIA Manual** has been published in January 2020, and an extensive [online resource page on the FIA Website](#) is administered and regularly updated by the Secretariat.

To optimize participation and efficiency, the SHWG coordinators proposed to merge this group with the FIA Working Group on Gender Equality and Portrayal after the London 2022 EC meeting. Given the overlap of both participants and areas of work, the proposal was received positively and validated immediately. Since then, the group has identified the need to work more specifically on **Intimacy Coordination** and the meetings have mainly been dedicated at discussing work on this priority topic and carry out surveys, gather good practices, prepare publications etc. (see the specific section 4.6. in this report).

In 2023, FIA partnered up with UNI MEI (UNI Europa's Media, Entertainment & Arts sector) to organise an event at the **Cannes Film Festival** in France titled [Two Conversations about Equality and Safety for Women in Film](#), to **highlight solutions for a more inclusive and secure industry**. The event gave the floor to some high-profile political figures and expert professionals that members of the working group helped identify. The first panel stressed the need for better gender representation data, binding measures for safe working conditions, proactive inclusion of women in all roles, and urgent action on closing the gender pay gap. The second focused on intimacy coordination as a vital safeguard against sexual harassment, fostering consent and safe workspaces. Both discussions underscored the industry's shared responsibility to advance gender equality and prevent workplace violence, with Cannes serving as a key step in keeping these issues on the global agenda. A video recording of the event is also [available on the FIA YouTube channel in English and in French](#).

4.5.4. Disability

In 2024, FIA established a **new diversity subgroup: the Disability Working Group**. This group held its inaugural meeting on August 6, 2024, bringing together over 10 active participants from Estonia, France, Ireland, South Africa, the UK and the US. They explored key challenges faced by performers with disabilities around the world, including accessibility barriers, underrepresentation on stage and screen, and the casting of disabled roles by non-disabled actors. Members also exchanged best practices from performers' unions, such as forming disability committees and developing casting guidelines for working with artists with disabilities. This [first meeting](#) marked a strong start, with the group set to reconvene in 2025 to continue promoting inclusion in the performing arts.

4.5.5. Diversity in the FIA leadership

The FIA 2021 Congress Motion 18 called for diversity and inclusion in FIA leadership to be strengthened. It directed the FIA Presidium, in consultation with the Global Diversity Working Group, to review current rules and practices with the aim of enhancing inclusivity and to make recommendations to the FIA Executive on how best to ensure these values are embedded across all levels of leadership.

In exploring how other trade union federations approached this issue, we found that most had made little progress, with the International Federation of Journalists being a notable exception, implementing gender and regional thresholds. However, because FIA's affiliates vary in size, resources, geographical distribution, and legal frameworks, prescriptive or mandatory measures were deemed impractical.

Instead, the recommendation was to introduce diversity and inclusion as aspirational principles in the Constitution, supported by reminders and encouragement for affiliates to consider diversity when forming delegations, participating in commissions and working groups, or attending Executive Committee meetings and FIA Congresses.

Regarding the FIA Presidium, the proposal emphasized that its composition—seven elected individuals—should be more clearly guided by a commitment to diversity and inclusion while recognizing practical limitations. After consultation with the Global Diversity Working Group, consensus was reached on a two-strand strategy: **amending the Constitution to formally acknowledge diversity and inclusion as guiding principles**, ensuring these values inspire the FIA Presidium's composition, and **improving the Presidium's nomination process to broaden candidate pools**. This approach was unanimously approved at the Executive Committee meeting in London in 2022, and a motion to formalize these changes will be brought by this body to the 2025 FIA Congress for approval.

4.6. INTIMACY COORDINATION AND DIRECTION

Following the adoption of Motion 9 at the 22nd FIA Congress, the FIA Sexual Harassment and Gender Equality Working Group began exploring the global emergence of intimacy professionals, aiming to develop a best practice guide for FIA members.

To inform the guide, the Working Group conducted two surveys:

- A 2023 survey of FIA member unions on the use and integration of intimacy professionals
- A 2024 survey of intimacy professionals

The **first survey**, distributed to all FIA member unions, received 30 responses from unions across North America, Latin America, Europe, Australia, and New Zealand. It assessed the presence of intimacy professionals internationally, their inclusion in collective agreements and best practice

guidelines, and union membership status. [Results were published on the FIA website in January 2024.](#)

To complement this, a **second survey** was conducted, targeting intimacy professionals endorsed by FIA members. Of the 32 contacted, 20 responded. These professionals provided insights into their roles, daily responsibilities, training, and relationships with trade unions. Respondents represented regions including North America, Latin America, Europe, Asia, and New Zealand. [Findings were published on the FIA website in December 2024.](#)

These surveys, along with collected language from collective agreements and best practice documents, form the basis of the **FIA Guide to Intimacy Professionals**. This guide is a valuable resource for FIA members, supporting their efforts to advocate for the widespread adoption of intimacy coordination. It provides:

- An overview of intimacy coordination practices,
- Recommendations for training and qualification of intimacy professionals, and
- Examples of how performers' unions can promote intimacy coordination as a global standard.

The guide was reviewed by the Working Group at the end of August 2025 and will be published in English, French, and Spanish, on the FIA website prior to Congress.

Additionally, FIA will launch an **Intimacy Coordination and Direction Resources page** on its website, featuring the project collected documents. The page will be regularly updated and available before Congress.

4.7. CIRCUS ARTISTS

In response to Motion 11 from the 21st FIA Congress, FIA launched an in-depth global survey to assess the working conditions of circus professionals. Conducted in 2019, the survey gathered input from 27 unions and professionals' associations across all regions where FIA has members. This data formed the basis of a detailed report, finalised at the end of 2023.

Titled the **FIA Report on the Working Conditions of Circus Artists**, the document explores critical aspects of the circus sector, including employment rights, contracts, health and safety, education and training, as well as the high mobility characteristic of circus performers. Structured into six chapters, the report also includes a set of recommendations aimed at improving the working conditions of circus artists worldwide and supporting FIA members in defending their interests.

Initially released in early 2024 in English and French, a Russian translation followed in July 2024, with a Spanish version released in March 2025. [The report is publicly available on the FIA Website.](#)

4.8. STREAMING VIDEO ON-DEMAND (SVOD)

Since our last Congress, we have taken a close look at how streaming platforms remunerate performers. These services have fundamentally reshaped the way content is created, distributed and consumed, upending the economic models that unions traditionally negotiated for classic distribution channels.

With support from SAG-AFTRA and the active involvement of our international productions and co-productions working group, we've produced a **practical guide about the remuneration of performers in SVOD productions**. It shows how several FIA member unions have successfully secured agreements that include streaming-specific payment structures, offers tips on how to trigger negotiations, and highlights a range of proven economic models negotiated by our affiliates in the United States, Canada, the United Kingdom, Sweden and Australia. Each model is laid out in clear, accessible terms, complete with concrete examples that illustrate how they work and what they mean in financial terms.

These case studies aren't meant to establish a one-size-fits-all solution—such a uniform approach would be unrealistic—but rather to inspire other FIA affiliates. Wherever necessary, they've been updated to reflect the latest contract renewals, notably the significantly revamped SAG-AFTRA model from the most recent bargaining cycle.

[Available in three languages in the member-only section of the FIA website](#), this guide will continue to grow with fresh examples, offering an ever-broader spectrum of models and ensuring it stays aligned with industry developments.

4.9. LIVE PERFORMANCE – WEBINARS AND WORKING GROUP

The FIA Live Performance Webinars are a series of online events designed to explore key issues affecting the live performance sector. First launched in 2021 during the Covid-19 pandemic, these webinars reflect FIA's strong commitment to supporting live performance professionals and addressing the unique challenges they face. They also serve as a vital platform for unions representing live performance workers to connect, share insights, and exchange best practices.

Since the last Congress, FIA has hosted **four Live Performance Webinars**:

- May 22, 2025 – [Health, Safety and Mental Health](#)
- November 30, 2023 – [Green Production](#)
- April 21, 2022 – *The Uneven Impact of Support Mechanisms on Subsidized and Commercial Theatres, and Emerging Post-Pandemic Challenges*
- October 8, 2021 – *The Impact of the Pandemic and Trade Unions' Efforts to Support Members*

Recordings of the two most recent webinars are available on the [FIA YouTube channel](#).

In 2024, the FIA secretariat established the **FIA Advisory Group on Live Performance**, comprising members from Canada, Cyprus, Finland, France, Germany, Poland, Sweden, the UK, the USA and Russia. This working group, which has met twice since its formation, plays a key role in identifying sector-specific challenges and shaping future webinar themes.

Looking ahead, the group will also assist the FIA secretariat in preparing the next **World Live Performance Conference**, scheduled for 2027 in Zagreb. Following the success of the 2015 edition in Dublin, this major event will bring together all FIA members to explore all aspects of work in the performing arts.

4.10. FUNDAMENTAL RIGHTS

FIA has worked on a number of important policy files in Europe since the last Congress that relate to the fundamental labour and social rights of performers and seek to directly improve their living and working conditions. This work has sought to promote the priorities identified in Motions 3, 4, 13 and 14 of our last Congress and while the focus has been European, these are also important standards and references globally.

4.10.1. Public Policy Initiatives on the Status of the Artist

The social and professional situation of artists and cultural workers during the pandemic was a major focus for FIA and its affiliates, but also many national governments around the world, due to the weaknesses it exposed, the hardship suffered by the sector's workers and the need for recovery from the significant damage done. These concerns were reflected in Motions 3, 4 and 5 of the FIA 2021 Congress.

In the **European Parliament**, Spanish MEP Domenech Ruiz Devesa was a particular champion of the need for action at EU level and initiated work on an **own-initiative legislative report** in 2022. FIA had already a good channel of communication with Mr Devesa's office, due to previous advocacy work on closely related topics. We were therefore involved from the outset in the process. We met online or in-person with Mr Devesa's parliamentary assistant in March, April, May, June and July of 2023. We coordinated work with our sister federations to analyse all amendments to the EP report and were given the opportunity to comment on compromise amendments also. In addition to this, FIA also oversaw additional advocacy work in support of the report including:

- June 2023 Letter sent to all MEPs in support of the report and highlighting its key elements.
- June 2023 Letter sent to Commission Vice-President and Commissioner for Employment in support of the draft report and asking for strong follow-up.
- Oct 2023 Letter to the EMPL and CULT committees asking them to support the report's provisions on social conditionality.
- November 2023 Letter to the Member States Permanent Representations to the EU Cultural Attachés in support of social conditionality in view of their upcoming debate.
- November 2023 Intervention from Devesa's assistant at the Online EuroFIA.
- December 2023 Participation of MEP Devesa at the plenary session of the Sectoral Social Dialogue Committee on Live Performance.

The legislative report (INL) on an "[EU framework for the social and professional situation of artists and workers in the cultural and creative sectors](#)" was adopted at the end of 2023 with a significant cross-party majority. It included all of the key issues raised by FIA – broadly calling for a Union framework, involving the social partners, to address the working conditions of the sectors workers, using legal and non-legal tools. It specifically referenced social conditionality in funding, extending collective bargaining coverage, addressing abusive contractual clauses including buyouts, and a full range of other relevant issues addressing work in the sector.

The report invited a reaction from the European Commission within three months as to how it would take forward the actions set out by the Parliament in the report. In the wake of its adoption, FIA worked to ensure a meaningful follow-up and met with:

- January 2024 - the Cabinet of then Employment Commissioner Schmit.
- February 2024 - the Cultural Attachés of the Belgian Presidency.
- March 2024 - the Austrian Cultural Attaché and coordinator of the OMC group.
- March 2024 - the Director of the EC Directorate General for Education and Culture.

The Commission's letter of March 2024 was a comprehensive document setting out how it would follow up on the European Parliament's report. Certain elements may be regarded as simply collating and reinforcing initiatives that were already underway: nonetheless, bringing them together explicitly as processes that should improve living and working conditions of cultural and creative sector workers is a positive signal. In the wake of that, FIA has been closely involved in the activities that were put in train:

- May 2024: we presented our views at a European Labour Authority (ELA, bringing together labour inspectorates from across the EU) event on [Undeclared work in the CCS](#)
- We contributed to the ELA study on [Employment characteristics and undeclared work in the cultural and creative sectors](#) that resulted from it
- May 2024: we attended the [Belgian Presidency Conference on Artists' Living and Working Conditions](#)

- June 2024: we contributed to the EU Commission-funded MoveS network (Free Movement and Social Security Coordination) webinar on '[Labour mobility and social security challenges for artists](#)'
- October 2024: we coordinated the EAEA input into the joint ad hoc hearing of the Social Partners in the Live Performance and Audiovisual sectors with the Directors of DG Employment and DG Education and Culture and prepared the written follow-up statement
- March 2025: we attended the EC's Culture Compass Consultation meeting between the Commissioner Glen Micallef and civil society to call for ongoing efforts on working conditions and submitted written feedback with the EAEA
- April 2025: we met in a [FIA delegation with President Gabrielle Carteris](#) with Head of Cabinet of the EC Vice President Roxana Minzatu to advocate for continued efforts on working conditions for performers
- May 2025: we actively participated in the [Mutual learning workshop on 'Access to social protection for artists'](#) which brought together member state ministry officials to exchange experience on improving social protection coverage in the sector.
- As mentioned in section 4.4. of this report, we have also had an ongoing exchange with representatives of DG EMPL and DG EAC at each meeting of our sectoral social dialogue committees.

There is still one significant follow-up action from the Commission in the wake of its report that is still outstanding and which we hope will have a positive impact: this is the **High Level Round table meeting with social partners, stakeholders and the Commissioner for Education and Culture and the Vice-President of the European Commission, with responsibility for social affairs, scheduled on September 4, 2025**. FIA will be present, together with FIM and UNI Mei and our employer counterparts to advocate for further European level action on this issue.

4.10.2. Regulating Platform Workers

Platform work has rapidly become a priority issue for the labour movement globally and became a topic of major political importance in the EU in 2022 when a directive on this topic was proposed. The ensuing political process proved a major battleground pitting the interests of Big Tech companies against the resistance of the labour movement to the erosion of rights and protection of workers. FIA represents the EAEA in the European Trade Union Confederation's (ETUC) **ad hoc group on non-standard work and platform work** and we channelled our efforts into participating in the ETUC's intensive and effective work to influence and shape the planned European legislation. At the same time, some of FIA's project work (see section 3.2.1) also explored the impact of digitalisation of work on performers, such as the impact of algorithms used by social media platforms and the impact of labour platforms such as voice-over providers on quality and conditions of work.

The Directive on [Improving Conditions for Platform work](#) was adopted in October 2024. Key elements achieved included a **(rebuttable) presumption of employment** based on national definitions of workers and "facts indicating control and direction" (irrespective of contractual provisions). Additionally, the directive sets some important initial safeguards on algorithmic management, with unique breakthrough transparency provisions on "automated monitoring systems" and "automated decision-making systems". The Directive also prohibits platforms from using automated systems to process data on emotional and mental states of workers, data concerning their rights to bargain collectively and strike or conversations with representatives and any data generated when they are not logged on. [This article](#), co-written by one of the Legal Experts involved in FIA's Atypical Work project series, gives a good overview of what this directive achieves.

4.10.3. Competition Law and Collective Bargaining for Self-Employed Workers

Beginning with a decision in Ireland in 2004, Collective bargaining on behalf of self-employed, freelance performer members by trade unions in Europe was targeted by national competition authorities, as being in breach of European Competition rules as illegal price-fixing (these rules are the foundation of Europe's anti-trust legislation). Furthermore, the threat of action from national Competition Authorities has had significant chilling effect on such collective bargaining. This issue has also arisen (and indeed continues to arise) in countries around the world in various iterations, sometimes weaponised by employers. It has been raised many times by FIA members, including in Motion 13 of the 2021 Congress and challenging it has been an important priority for FIA.

Recalling the fundamental right of self-employed workers to collective bargaining and freedom of association, FIA, together with our sister federations, has worked hard to raise awareness about this problem and develop robust legal arguments, in particular within the framework of our atypical work projects, with the invaluable input of labour and competition law experts. These efforts were rewarded when the European Commission's then Head of the Enforcement Unit in DG Competition participated at the [final event of our Atypical Work Conference](#) in Dublin in 2020 on a panel on Collective Bargaining for Self-employed. Indeed, this proved to be the beginning of significant policy change. In June of 2020 FIA met again with DG Competition and provided written feedback on how the problem is affecting performers' unions. A series of official consultation activities on these issues were launched by the Commission shortly afterwards, leading FIA to begin a concentrated advocacy effort to achieve lasting progress in this area. This included:

- February 2021 - FIA coordinated the EAEA input to the Initial Impact Assessment Consultation.
- April 12, 2021 - FIA participated in the Cross-sectoral Social Partner Hearing on Collective Bargaining for Self-employed with DG Competition.
- April 20, 2021 - FIA coordinated an EAEA webinar to assist members in responding to the European Commission's public consultation on Collective Bargaining for self-employed and policy solutions.
- April 2021 - FIA coordinated the EAEA response to the public consultation.
- July 2021 – FIA was made aware of a threat to exclude SMEs from the scope of expected guidelines and undertook a rapid *ad hoc* information gathering to send extra arguments to the Commission against this approach together with EAEA.
- Sept-Oct 2021 - FIA coordinated EAEA letters to Commissioner Margrethe Vestager, as well as the Director generals of DG Employment and DG Competition, urging against such an exclusion.
- December 2022 - Draft Guidelines were published by DG Competition with SMEs included.
- February 2022 - FIA coordinated detailed feedback from EAEA on the Guidelines and a written submission.

These concerted efforts were rewarded: on September 29, 2022, the [European Commission adopted guidelines](#) which make it clear that **EU competition law does not stand in the way of solo self-employed workers engaging in collective bargaining**. In doing so, the Commission has recognised the weak bargaining position of solo-self-employed workers and the need for collective bargaining in order to be able to meaningfully influence conditions for work. Thus, trade unions acting in their collective interest may no longer be treated as cartels. Collective bargaining for the solo-self-employed, primarily providing their own labour, may not be considered as price-fixing. The Commission Guidelines on the application of Union competition law to collective agreements regarding the working conditions of solo self-employed persons 2022/C 374/02 in [all EU languages is available to download here](#).

We have built on this achievement to try and regain ground on collective bargaining for self-employed workers in Europe (as described in section 3.2.2. of this report on our current Atypical Work project). In December 2023, the European Council also expressly referred to the Guidelines in its Recommendation to member States on [Strengthening Social Dialogue](#) in the European Union and specifically asked them to act by “removing institutional or legal barriers to social dialogue and collective bargaining covering new forms of work or non-standard forms of work.” This is an important step towards ensuring such bargaining is possible. We have also referred to these guidelines in our advocacy supporting SAGA to achieve an exemption from competition rules to collectively bargain for its members in South Africa (see Section 7). We will continue to build on this important foundation to strengthen collective bargaining for performers globally.

4.11. FIA FUTURE NOW

Following the adoption of Motion 15 at the last FIA Congress, the federation established its Young Members’ Group – later renamed **FIA Future Now** (FFN) by its members. FFN was created with a dual purpose: to provide the federation with insights into issues facing young performers globally and to share best practices from across its membership; and to serve as an incubator for young activists, providing a safe space for them to develop the skills and tools needed to continue their union journey.

Launched in March 2022, FFN brings together trade unionists under the age of 35. The group currently includes 33 members from 18 FIA-affiliated unions across 16 countries. Since its inception, FFN has met approximately four times a year. Two of these meetings were held in person – first in London in 2022 alongside the FIA Executive Committee meeting, and then in Birmingham in 2024, where Equity, UK, hosted FFN during its annual conference. These gatherings have allowed members to engage in meaningful discussions on a wide range of topics, including union governance, low-paid and unpaid work, artificial intelligence, sexual harassment, and youth organising.

In addition to its regular meetings, FFN has launched a number of key initiatives. In July 2023, after a year of collaboration, the group [adopted a Mission Statement](#) setting out its priorities for the coming years. These include organising young workers in the industry, increasing young members’ engagement within their unions and the federation, prioritising young workers’ issues, and creating an international network of young union activists to learn from one another.

To mark **International Youth Day 2023**, FFN released a video introducing the group and its mission, [available on the FIA YouTube Channel](#).

In January 2024, FFN launched a one-year pilot **mentoring programme**, pairing members with experienced mentors from the FIA Executive Committee. The programme featured five online sessions on topics such as union governance, collective bargaining, and strategies for organising young workers. Mentors Scott Bellis (CAEA), Tania Kontoyanni (UDA), and Louise McMullan (Equity UK) each worked with two mentees from AEA (USA), GDBA (Germany), HAU (Greece), HDDU (Croatia), and SAGA (South Africa). **A second edition of the mentoring programme is scheduled to launch during the 2025 Congress.**

FFN has also hosted several targeted **events for young performers**:

- April 24, 2023: [Online Workshop on Unions Visits to Schools](#)
- May 19, 2024: FFN Panel [‘Being a Young Performer and a Young Trade Unionist: A Global Conversation’](#), held in person at the Equity UK 2024 Conference Fringe
- September 25, 2025: Webinar on Engaging Young People in Trade Unions

FFN further addressed the issue of sexual harassment in late 2024 by co-hosting a joint meeting with the FIA Sexual Harassment and Gender Equality Working Group. This led to a follow-up

meeting in early 2025 with Jennifer-Ward Lealand, President of Equity NZ and an experienced Intimacy Coordinator, to explore how intimacy coordination can help safeguard young performers.

To support FFN's activities and expand its reach, the FIA secretariat recently began seeking external funding. In 2024, it submitted a successful project proposal to the **Friedrich Ebert Foundation** (FES), a German-based organisation promoting social democracy. In June 2025, FIA secured funding to support the participation of young members in the upcoming FIA Congress and also host its own meeting, on November 10 and 11, 2025.

Alongside their work within FFN, several members have also joined other FIA working groups, particularly those focused on diversity, and have participated in broader meetings including the Executive Committee, EuroFIA, and FIA-LA. Inspired by the work of sister unions, several FFN-affiliated unions have now begun establishing their own youth committees or launching outreach initiatives targeting schools.

4.12. FIA HEALTH AND SAFETY MANUALS

The **FIA Act Safe Guidelines** are two sets of recommended health and safety protocols first published by the Federation in 2007 – one tailored for film and TV, and the other for live performance. Each set provides practical advice for managing key hazards specific to those environments, such as working with animals, pyrotechnics, stunts, and staged combat.

At its 22nd Congress in 2021, Motion 10 called for an **update of the guidelines** to address emerging risks, particularly those related to stress and harassment. In response, the FIA secretariat revised both manuals to include new sections on **harassment, intimate scenes, and mental health and psychosocial risks**. These additions draw on best practices from trade unions around the world and were reviewed by affiliates with expertise in these areas.

The section on **hair and makeup** was also expanded to address access to professional hair and makeup services for performers with textured hair and darker skin tones. Furthermore, the entire manual was rewritten using **gender-inclusive language**.

The two [Act-Safe Guidelines](#) are available in the FIA website in both English and French.

5. COMMUNICATION

The FIA Communication strategy mainly focusses on sharing key information and interacting with members, as well as making FIA's messages and positions as visible as possible through online tools such as the [FIA Website](#) and E-newsletters and the **FIA social media accounts and platforms**, namely [Facebook](#), [Flickr](#), [Instagram](#), [YouTube](#), [X](#) and [Bluesky](#).

The **FIA Website** is our main platform to share key resources, information and content. Since its launch in 2014, it has been in constant evolution to respond to our members needs and priorities. Nevertheless, the Content Management System (CMS) used to support it had become obsolete, resulting in numerous bugs and irreparable damage. The FIA Secretariat has therefore resolved to upgrade its website to a more sustainable CMS (WordPress), and has proceeded to a meticulous transfer, refresh and finally relaunch of the platform in April 2024. Some new sections have also been added such as subpages about [Artificial intelligence](#), [Diversity working groups](#) and [young workers](#). Some contents remain hidden to the public but can be accessed by any FIA member who [creates an online profile](#).

The **FIA E-newsletter** aims at enhancing communication with our membership and keeping them informed about recent developments and upcoming events. New issues are sent out to all subscribers about every 4 months in both [English](#) and [French](#) and always include a short editorial

by the FIA President. Since her election in 2021, Gabrielle Carteris has been closely collaborating with the Secretariat to provide inspirational and informative editorials to open our E-newsletter.

Every year, FIA publishes tailor made contents for recurring events such as International Women's Day or International Day Against Homophobia, Biphobia and Transphobia. On occasions, FIA communications also include support to specific projects, unions and campaigns.

6. NATIONAL ISSUES AND SOLIDARITY

FIA strives to provide support to its affiliates whenever possible, in order to strengthen their struggles and amplify their voices. In doing so, it conveys the backing of the entire community it represents and helps to situate these actions within a unity of purpose and determination that transcends national borders.

Although it is impossible to provide an exhaustive list of all the initiatives undertaken in response to the many requests from our members — whether through official letters sent in the Federation's name to national authorities, advice on national legal reforms, the coordination of solidarity among affiliates supporting colleagues on strike, or concrete assistance aimed at supporting affiliates in difficulty — we have sought to highlight certain actions that exemplify this type of intervention.

6.1. FIA's action in support of the South African Guild of Actors' request for an exemption from the Competition Act of South Africa

SAGA sought an **exemption from Competition rules in South Africa** to allow it to collectively bargain on behalf of its members. In October 2022, FIA addressed a detailed letter to the South African competition authority in support of SAGA's exemption request. SAGA's request successfully put in motion a process to develop such an exemption and led the authority to publish a public notice and call for submissions "NO. 3820: Notice in terms of Section 10(6) of the Competition Act 89 of 1998 (as amended): The South African Guild of Actors and the Personal Managers Association".

In response to this notice, FIA again took action, preparing a detailed submission in support of SAGA's request. We formulated the argument that an exemption would make a material difference in reaching the stated aim of aiding the industry with the promotion of employment and expansion of Performers in the entertainment industry in South Africa. We commended the experience and good practice from countries with thriving and expanding entertainment industries to illustrate this case. We drew parallels with the aligned aims of the 2022 Competition Law Guidelines on Collective Bargaining for Self-employed (see section 4.10.3. of this report), as well as policy efforts in New Zealand to remove the competition law obstacle to collective bargaining on behalf of self-employed workers in the industry. We also cited the adopted outcome of the meeting at the International Labour Organisation (ILO) in February of 2023 (see section 2.10. of this report).

The pace of follow-up by the South African competition authority was slow, but eventually positive, with the exemption being granted in December 2024, initially for five years. FIA immediately liaised with SAGA to see how best to capitalise on this great opportunity and has been able to facilitate some hands-on input from union trainer and former General Secretary of FIA Michael Crosby in the Spring of 2025 to assist SAGA in its efforts to organise and build a platform to collectively bargain for its members.

6.2. FIA's action in support of our colleagues of the Ukrainian Cultural Worker's Union

As outlined earlier in this report, immediately following the invasion of Ukraine by Russian troops and the outbreak of a protracted war marked by devastating destruction and loss of life, FIA undertook to provide financial support to the members of its affiliate in the country, the Cultural Workers' Union of **Ukraine**. This support was primarily financed through allocations from our annual budget, regularly approved by the FIA governing bodies, as well as through the creation of an **emergency fund** sustained by voluntary contributions from FIA affiliates worldwide.

The use of this fund was consistently reported by the Ukrainian union and closely monitored by the FIA Executive Committee. While the scale of devastation inflicted upon the country far exceeded the modest size of these contributions, every donation — large or small — made a genuine difference in the lives of hundreds of Ukrainian union members and their families, making the international solidarity of the community we represent both concrete and deeply meaningful to them.

6.3. FIA's action in support of the Argentinian Actors Association (AAA) campaign to save the National Theatre Institute

The far-right Milei government in Argentina represents a hostile turn towards cultural policy that is unparalleled in its dimension and depth in other countries. In addition to publicly calling out the constant attacks on workers' rights and threats to journalists and artists, FIA has offered support to AAA in their campaign to defend cultural institutions and artists' fundamental rights in Argentina.

In July 2025, the federation issued a statement expressing serious concern about Argentine Presidential decrees 345 and 346/2025, which illegally dismantle essential cultural institutions, particularly the National Theatre Institute. These measures threaten Argentina's cultural heritage, the livelihoods of thousands of cultural workers, and the continuation of independent theatre nationwide. Emphasizing that culture is a human right rather than an expense, the federation and its members joined calls for Argentina's National Congress to reject these decrees to protect democracy, legality, and the people's right to diverse cultural expression. In early August, the Chamber of Deputies rejected Decree 345 with massive votes against, but the campaign remains active.

6.4. FIA's action in support of the 2023 SAG-AFTRA strike

During the 2023 SAG-AFTRA strike against the AMPTP, in the context of the renewal of their TV, film, and streaming production contract, FIA coordinated the international response of its members and their solidarity efforts to prevent struck companies from relocating productions abroad and hiring performers to circumvent the strike. All FIA affiliates overwhelmingly supported the action, staging rallies in their respective countries, posting on social media, maintaining a visible presence on the picket lines, and coordinating closely with SAG-AFTRA throughout this highly publicized industrial action. In addition to securing major improvements to terms and conditions, the strike also introduced the first comprehensive, union-approved provisions on the use of AI in the industry to create digital and synthetic replicas—firmly grounded in transparency, control, consent, and compensation. This agreement, and its AI provisions, has become an important milestone for our community, inspiring similar achievements in other countries and helping establish a new international standard with robust safeguards against the abusive use of AI in our sector.

6.5. FIA's action supporting ACTRA during the Commercials lockout

FIA received early warning from ACTRA about the Institute of Canadian Agencies' (ICA) attempt to significantly undermine the National Commercial Agreement by demanding drastic cuts to rates and benefits. When ACTRA resisted, the ICA launched a lockout in 2022, forcing agencies to

produce non-union commercials instead. This effectively shut ACTRA performers out of work. ACTRA has responded forcefully, organizing a boycott of brands and agencies involved in the lockout, filing a complaint with the Ontario Labour Relations Board for bad-faith bargaining, and staging high-profile rallies and political actions calling on government agencies to stop using advertisers engaged in the lockout.

After discussing the situation, the FIA Executive Committee pledged full support to ACTRA and its members. This commitment was reiterated at subsequent FIA Executive meetings, where the ongoing lockout was regularly reviewed, solidarity declarations were issued, and support was amplified on social media.

In a few regrettable cases, foreign performers accepted commercial work in Canada under their own unions' coverage, despite ACTRA members still enduring the lockout. This prompted the FIA Executive Committee to renew efforts to raise awareness among affiliates about the hardship faced by ACTRA members and to recommend declining any such work in solidarity with Canadian colleagues.

At the time of this report, the lockout remains in effect, although ACTRA has succeeded in bringing a considerable number of agencies back under the agreement. Supporting ACTRA therefore remains high on FIA's agenda, with further actions to be coordinated in solidarity.

6.6. FIA's action in support of the Polish Actors' Union in a critical phase of the copyright reform

In 2024, the FIA Secretariat was alerted by its Polish affiliate, ZZAP, to last-minute changes to a copyright reform, which was also intended to transpose the EU Directive on Copyright in the Digital Single Market into national law. These amendments would have significantly undermined the protections afforded under the directive and risked a missed opportunity for the performer community in Poland to enhance the terms and conditions for the exploitation of their performances, particularly in the digital environment. We responded promptly by submitting reasoned letters to key policymakers, and this intervention contributed to the adoption of a more balanced and progressive reform.

6.7. FIA's action to advise affiliates in Ireland and Canada

FIA engaged in extensive consultations and provided expertise and support in developing proposals with two affiliates, Irish Equity in Ireland and ACTRA in Canada, in the context of ongoing reforms to copyright and neighbouring rights regulations in these countries.

In Ireland, FIA's involvement focused on the transposition of the EU CDSM directive into national law, ensuring that the principle of fair and proportionate remuneration would be effectively implemented, while countering pressure from producer lobbies advocating for the status quo and widespread buyout practices.

In Canada, FIA assisted ACTRA in preparing a proposal aimed at ending the historic discrimination between performing artists in the music sector and those in the audiovisual sector, introducing new rights for the latter. This effort also sought to strengthen the union's position in future collective bargaining and to secure improved remuneration for online exploitation of performances.

6.8. Other examples of FIA's support to affiliates

The list below is not exhaustive, as providing a complete one would be too lengthy for this report. Nevertheless, the examples presented offer further insight into how FIA has responded to the requests and concerns of its members:

2022 – Letter expressing the solidarity of FIA and its affiliates in response to the sudden decision by the ACCOR group to transform the Lido—a true icon of cabaret and variety entertainment in France for over 75 years—into a performance venue while, in doing so, dismissing almost all of its permanent staff.

2022 – Letter expressing our solidarity with Irish Equity in its call for fair and non-discriminatory working conditions for Irish actors compared to their counterparts in the United Kingdom, when engaged together in the same co-productions

2023 – Statement of support for strike actions and other demonstrations by the artistic community in Greece, in protest against government measures undermining arts education, the status of diplomas awarded by music and drama schools, and the working conditions of Greek artists.

2023 – Letter expressing our solidarity with AEA in the United States in its pursuit of fairer and improved working conditions for actors and stage managers on touring shows, urging the Broadway League to accept the union’s reasonable demands for wage increases, adequate per diems for housing and food, and broader protections for touring workers.

2023 and 2024 – Statements in support of the provisions introduced as part of a copyright reform in Korea, aimed at strengthening the IP protection of audiovisual authors and performers and ensuring effective and sustainable remuneration mechanisms, particularly for digital exploitation.

2023 – Letter expressing FIA’s solidarity with our colleagues in Turkey following the devastating earthquake that caused thousands of victims that year.

2024 – Letter addressed, together with our colleagues from the Japanese Actors’ Union, to the AMPTP in the United States, protesting against the practices of certain affiliated production companies seeking to recruit dubbing and voice-over artists directly in Japan, without respecting the minimum terms and conditions established by the collective agreement between JAU and the Audio Producers Association.

2024 – Letter expressing our solidarity with our affiliates in Germany (BFFS, GDBA, VdO and VER.DI) in the face of significant cultural budget cuts announced at both federal and municipal level (in this case, the city of Berlin), threatening thousands of jobs, and voicing our strong opposition to these drastic measures.

2024 – Snap survey of FIA members intended to challenge claims made by a major network—part of the Warner media group—that a TV drama series released on Max was available exclusively to subscribers in Norway, in line with the applicable collective bargaining agreement. The survey revealed that the series was in fact accessible in numerous other territories, providing the Norwegian Actors’ Union with the evidence needed to secure a more inclusive licensing arrangement for the cast.

2024 – Joint letter, together with FIM and UNI MEI, addressed to the Romanian government in support of our mutual affiliate FAIR-MEDIASIND, in the face of highly problematic policy in the arts and entertainment field. It urged against the application of Law no. 346/2023 regarding the Status of the Cultural Worker, which excludes unions from the social dialogue; as well as the proposed dissolution of the Bucharest Opera House.

2025 – Joint letter with AEPO-ARTIS supporting the efforts of AVIP, the collective management organization for audiovisual performers in Croatia, to secure fair remuneration from cable distributors for retransmission and direct injection.

Annex: Activities undertaken to follow up on FIA Motions adopted at the 2021 Congress

To assist FIA affiliates in identifying activities undertaken by the secretariat following the **Motions adopted at the 2021 World Congress** held online, we have cross-referenced the relevant report sections below with the full list of Motions from our Congress.

MOTION # 3 - ON THE DEPLOYMENT OF NATIONAL RESILIENCE AND RECOVERY PLANS ALSO TO THE BENEFIT OF THE ARTS AND CULTURE SECTOR

Activities related to the aims and principles of this Congress motion are described in:

- Section 4.10.1 - Public Policy Initiatives on the Status of the Artist

MOTION # 4 - ON CULTURAL DIVERSITY AND THE STATUS OF THE ARTIST IN A PANDEMIC CONTEXT

Activities related to the aims and principles of this Congress motion are described in:

- Section 4.10.1 - Public Policy Initiatives on the Status of the Artist

MOTION # 5 - ON SUPPORTING HEALTH & SAFETY STRATEGIES IN AND BEYOND A PANDEMIC CONTEXT

Activities related to the aims and principles of this Congress motion are described in:

- Section 4.10.1 - Public Policy Initiatives on the Status of the Artist
- Section 3.2.6 - Online Interactive Risk Assessment (OIRA) tools in the Live Performance and Audiovisual Sectors

MOTION # 7- ON INTERNATIONAL PRODUCTIONS AND COPRODUCTIONS

Activities related to the aims and principles of this Congress motion are described in:

- Section 4.8 – Streaming Video On-Demand (SVOD)

MOTION # 8 - ON THE TRANSITION TO A GREENER ENTERTAINMENT INDUSTRY

Activities related to the aims and principles of this Congress motion are described in:

- Section 3.2.8 - Green and Sustainable Production in the European Audiovisual sector
- Section 4.9 - Live Performance - Webinars and Working Group

MOTION #9 – ON GUIDELINES AND BEST PRACTICE APPROACHES TO INTIMACY SCENES

Activities related to the aims and principles of this Congress motion are described in:

- Section 4.6 – Intimacy Coordination and Direction

MOTION # 10 - ON THE PREVENTION OF OCCUPATIONAL RISKS AND DISEASES

Activities related to the aims and principles of this Congress motion are described in:

- Section 3.2.6 - Online Interactive Risk Assessment (OIRA) tools in the Live Performance and Audiovisual Sectors
- Section 4.9 - Live Performance - Webinars and Working Group
- Section 4. 12 - FIA Health and Safety Manuals

MOTION # 11 - ON PROFESSIONAL TRANSITION AND CAREER OPPORTUNITIES

Activities related to the aims and principles of this Congress motion are described in:

- Section 3.2.9 - Creative Skills Europe

MOTION # 12 - ON THE RECOGNITION OF PERFORMERS AS QUALIFIED AND PROFESSIONAL CULTURAL WORKERS

Activities related to the aims and principles of this Congress motion are described in:

- Section 3.2.9 - Creative Skills Europe

MOTION # 13 - ON FUNDAMENTAL LABOUR RIGHTS FOR SELF-EMPLOYED PERFORMERS / INDEPENDENT CONTRACTORS

Activities related to the aims and principles of this Congress motion are described in:

- Section 3.2.1. - Atypical Work III
- Section 3.2.2. - Atypical Work IV
- Section 4.10.1. - Public Policy Initiatives on the Status of the Artist
- Section 4.10.3. - Competition Law and Collective Bargaining for Self-Employed Workers
- Section 6.1. - FIA action in support of the South African Guild of Actors (SAGA)

MOTION # 14 - ON SOCIAL SECURITY PROTECTION FOR FREELANCE PERFORMERS

Activities related to the aims and principles of this Congress motion are described in:

- Section 3.2.1. - Atypical Work III
- Section 3.2.2 - Atypical Work IV
- Section 4.10.1 - Public Policy Initiatives on the Status of the Artist

MOTION #15 – ON ORGANISING YOUNG CREATIVE WORKERS

Activities related to the aims and principles of this Congress motion are described in:

- Section 4. 11 - FIA Future Now

MOTION #16 – ON CULTURAL DIVERSITY

Activities related to the aims and principles of this Congress motion are described in:

- Section 2.6. - UNESCO

MOTION # 17 - ON ADVANCING ACCESS AND OPPORTUNITIES OF DIVERSE COMMUNITIES GLOBALLY

Activities related to the aims and principles of this Congress motion are described in:

- Section 3.2.3 - Gender Equality On and Off stage
- Section 3.2.4 - Equality and Diversity in the European Audiovisual Sector
- Section 4.5 - Diversity

MOTION # 18 - ON ENCOURAGING DIVERSITY AND INCLUSION IN THE FIA LEADERSHIP

Activities related to the aims and principles of this Congress motion are described in:

- Section 4.5.5. – Diversity in the FIA leadership

Activities undertaken to follow up on **FIA Motions adopted at the 2018 World Congress**:

MOTION #11 – ON CIRCUS ARTISTS

Activities related to the aims and principles of this Congress motion are described in:

- Section 4.7 – Circus Artists

**23rd FIA CONGRESS
NOVEMBER 12 - 15, 2025
BIRMINGHAM, UK**



CONGRESS MOTIONS



MOTION 1 - ON THE MODERNISATION OF THE FIA AFFILIATION PROCEDURE

Submitted by the FIA Executive Committee

WHEREAS the procedures for admitting new members to our federation are slow and formal, reflecting the era of postal registered mail;

WHEREAS digital communications enable new applications to be processed with greater flexibility and speed, while respecting the Executive Committee's prerogatives in these matters;

—

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Approves the following amendments to the FIA Constitution:

Art. 7 - Processing of membership application

The Secretariat shall, within ~~a month~~ two weeks of receiving an application for affiliation together with all the documents and information referred to in art. 6, §§ 2 and 3, or one month during the summer period, circulate to the affiliated unions the application and give them the information referred to in art. 6, § 3. The Rules of the union applying shall be sent to any affiliated union that so requests the Secretariat.

It shall be an absolute obligation upon affiliated unions wishing to express their position regarding the affiliation to do so ~~make known to the Secretariat~~ within ~~twelve~~ six weeks after the circulation ~~their attitude to the application for affiliation~~.

Art. 8 - Admission of new members

If no objection has been lodged, the Executive Committee shall declare the admission of the union making application at its next meeting or following an electronic or virtual consultation if no in-person meeting of this body is scheduled within two months after the end of the consultation. If one or more objections are lodged, the Executive Committee shall decide whether the new member may be admitted. A union refused admission has the right to appeal to the next Congress.

An acceptance may, by discretion of the Executive Committee, be rescinded if it should be found that the acceptance was obtained through misrepresentation by the applying union. It may also be deferred if an affiliated union was unable to raise a bona-fide objection in the specified time through failure to receive, or delay in receiving, information on the application.

—

MOTION 2 - ON THE ALIGNMENT OF THE FIA CONSTITUTION WITH THE CURRENT MEMBERSHIP DUES SYSTEM

Submitted by the FIA Executive Committee

WHEREAS the FIA Congress adopted a new membership dues system in 2008, which has been in use ever since and has removed many exceptions and case-by-case arbitrary treatments;

WHEREAS it is not necessary to include a detailed description of the federation's dues system in the Constitution, but it is important to eliminate a few lingering inconsistencies in its Article 30;

WHEREAS this is particularly the case with respect to the authority granted to the FIA Presidium, under the current system, to adjust annual dues in line with inflation and budgeted costs on the basis of a permanent mandate by Congress (whereas the FIA Constitution still only states that annual dues shall be determined by Congress);

WHEREAS this is also the case with respect to the authority granted to the FIA Presidium, under the current system, to consider occasional requests for a reduction of dues each year, with affiliates having the right to appeal to the FIA Executive Committee if they deem the decision unfair (whereas the Constitution still grants this authority to the Executive Committee);

WHEREAS the FIA Executive Committee, meeting in Auckland in 2024, has noted that the current system only requires any increases beyond the 4% annual cap to be reported to the Executive at the earliest opportunity — a prerogative it deems excessive, despite this being an integral part of the dues system approved by Congress in 2008;

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Approves the following amendments to the FIA Constitution, addressing these inconsistencies, while limiting the seemingly unrestricted prerogatives of the FIA Presidium with respect to the determination of annual dues:

Art. 30 - Affiliation fees

*Annual dues to the Federation shall be determined by the Congress and remain in force until changed by any subsequent Congress. The FIA Presidium may adjust these dues annually to account for inflation and projected costs. (REBALANCING) **Annual adjustments in excess of 4% shall however be subject to the Executive Committee' prior approval.** (END OF REBALANCING)*

The ~~Executive Committee~~ FIA Presidium shall study any requests by an affiliated union for a reduction of its annual dues. Providing the accompanying documents are considered to justify it, the ~~Presidium~~ Executive Committee shall have the authority to grant the request. The period of each reduction may not be longer than one year. All financial decisions taken by the Presidium may be appealed by affiliates to the Executive Committee.

In exceptional circumstances, the ~~FIA Presidium~~ Executive Committee may grant a reduction of the annual dues to the Federation without an explicit request from an affiliated union. Affiliates that can afford to do so are invited to contribute a larger sum.

If any further sums are required to promote the objects of the Federation and to cover the costs of its administration, the Executive Committee shall have the authority to make appropriate recommendations to affiliated unions.

MOTION 3 - ON THE PROMOTION OF DIVERSITY AND INCLUSION IN FIA'S GOVERNING BODIES

Submitted by the FIA Executive Committee

WHEREAS the 2021 FIA Congress Resolution 18 called on the Presidium, with input from the Global Diversity Working Group, to review FIA's rules and practices to enhance inclusion in leadership and consider possible constitutional amendments;

WHEREAS the resolution also urged the FIA Executive Committee to take steps to promote diversity, equality, and inclusion across all FIA leadership structures;

WHEREAS this review highlighted the challenges of adopting prescriptive measures due to differing legal frameworks, limited resources among affiliates, and varying societal contexts across regions;

WHEREAS membership in the Executive Committee is determined by country representation, limiting the impact of constitutional balancing factors at that level;

WHEREAS promoting diversity and inclusion through aspirational principles in the Constitution, combined with ongoing encouragement to affiliates, offers a more practical and effective approach;

WHEREAS the composition of the Presidium makes it a suitable body to be informed, as far as possible, by the Federation's commitment to diversity and inclusion, while recognizing that not all nuances may be represented simultaneously and satisfactorily in such a small body at all times;

—
THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Agrees, with the unanimous support of the FIA Presidium, Executive Committee, and Global Diversity Working Group, that an aspirational rather than prescriptive approach to diversity and inclusion best suits the Federation;

Approves the following amendments to the FIA Constitution:

Art. 3 – Aims, objects and principles

*§3: The Federation shall not discriminate on the basis of sex, race, colour, ethnic or social origin, genetic features, religion or belief, political opinion, membership of a national minority, disability, age, sexual orientation, gender identity or expression. (NEW) **It shall promote diversity and inclusion in the composition of its governing bodies, commissions and working groups.***

Art. 22 - Nominations for the Presidium and the Executive Committee

*§ 3 (NEW) **When tendering nominations for the FIA Presidium, all affiliates shall be mindful of diversity and inclusion. When also intending to nominate candidates drawn from their own organisation, they will consider, if possible, nominating several candidates, equally commended to serve in this body, if such additional nominations may serve to advance inclusion and diversity in the federation.***

*§ 4 (NEW) **The Commission on Credentials and Elections will draw up a provisional list of candidates following receipt of these nominations, taking into account the various "balancing factors" referred to in art. 24, § 2 of the Constitution.***

Art. 24 – Terms and conditions of office

§ 2 *The Executive Committee and Presidium shall as far as possible reflect the geographical, linguistic and socio-political structure of the Federation. In their composition, proper balance shall be sought between continuity and renewal. (NEW) **The composition of the Presidium shall strive to reflect the federation's commitment to diversity and inclusion.***

MOTION 4 - ON UPHOLDING CULTURE, DIVERSITY, AND DEMOCRATIC FREEDOMS AGAINST THE THREATS OF THE FAR RIGHT

Submitted by Ver.Di (Germany), Equity (UK), SFA (France), with CONARTE (Spain), UDA (Canada) and VdO (Germany)

WHEREAS culture—and the artists at its core—plays a vital role in fostering democracy, diversity, equality, and inclusion, including by enabling a critical reflection on society;

WHEREAS the rise of far-right political forces in many countries around the world, including at national, regional, and local levels of government, is a matter of deep concern, as it contributes to societal polarization and poses a direct risk to an open, diverse and humanistic society;

WHEREAS far-right movements are initiating a fundamental shift in cultural policy, marked by public declarations and legislative actions, undermining freedom of expression, attacking diversity in the arts, and drastically reducing resources for those who sustain cultural diversity and pluralism;

WHEREAS this disturbing trend is likely to intensify in the coming years, with serious implications for artists, performers, and all cultural workers - also threatening to the wider communities from which many artists and creatives come, or with which many are identified;

WHEREAS history teaches us the vital importance of confronting far-right ideologies wherever they emerge, and the consequences of failing to do so must not be forgotten;

WHEREAS union members and representatives must be equipped with the tools, authority, and solidarity necessary to resist these threats effectively and to uphold artistic freedom, diversity, and democratic principles;

—
THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Affirms that the fight against far-right, fascist, and authoritarian ideologies is a trade union issue, not only a political one;

Recalls the important work the Federation has historically undertaken in this regard and underlines the continued need for action today;

Acknowledges the serious threat that far-right forces pose to the Federation's work and that of its affiliates in promoting and extending diversity in our industries.

BE IT FURTHER RESOLVED that FIA shall:

Facilitate, through a dedicated working group, the sharing of information and experiences relating to attacks on artistic freedom by the far-right, as well as threats to diversity and inclusion in the arts and among cultural workers, and strategies for countering them;

Support and encourage its affiliates, and the artists they represent, in mobilizing against far-right and adjacent ideologies, by any means possible;

Collaborate actively with sister federations UNI MEI and FIM, as well as with the broader trade union movement, in addressing these shared challenges;

Develop joint training sessions and workshops tailored to equip affiliates and their members with the knowledge, tools, and resilience necessary to protect artistic freedom, cultural diversity, and democratic values in their respective countries.

MOTION 5 - ON EXPANDING FIA'S WORK TO SUPPORT PERFORMERS AND CREATIVE WORKERS FACING CONFLICT OR OPPRESSION

Submitted by Equity (UK)

WHEREAS international solidarity work is fundamental to the aims, objects and principles of the International Federation of Actors. It is necessary to guarantee the rights of artistic and creative workers wherever they are engaged, including decent working conditions, safety protections, economic and moral intellectual property, free expression and the right not to face discrimination. It underpins the safeguarding and development of the arts everywhere.

RECOGNISING that FIA has undertaken exceptional long-term solidarity work in setting up a vital emergency fund to contribute to post-war reconstruction and provide financial assistance for material needs via the Ukrainian Cultural Workers' Union.

WHEREAS, since this work was begun, we have seen the tragic emergence of further conflicts in the Democratic Republic of Congo, Palestine, Syria and Sudan, which have had devastating impacts on the lives of artistic and cultural workers and their communities;

—

THEREFORE, BE IT RESOLVED that the FIA 23rd Congress of the International federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Will build on FIA's Ukraine Emergency Fund, by establishing a General Fund to support post-war reconstruction, material wellbeing, and trade union development in other areas of conflict.

BE IT FURTHER RESOLVED that:

FIA will support affiliates to establish new union committees with a remit to address issues of international solidarity, and to campaign together with other affiliates internationally on solidarity issues, and

FIA will work with organisations across Africa and the Global South to ensure that artists and creative workers are better represented in the federation, including through new affiliations with artistic and cultural unions.

—

MOTION 6 - ON REARMAMENT AND CULTURE

Submitted by CONARTE (Spain)

WHEREAS escalating militarism poses serious challenges to modern societies, directly affecting the world of culture and the freedom of artistic expression;

WHEREAS armed conflicts result in death and destruction, leaving no room for the flourishing of the arts and the free expression of creativity;

WHEREAS dominant narratives of imminent threats, used to justify rearmament, often marginalize or suppress the critical perspectives that the performing and audiovisual arts have historically provided in interpreting and questioning reality;

WHEREAS such contexts tend to foster conformity and discourage dissenting artistic voices, undermining freedom of expression;

WHEREAS rearmament entails massive public expenditure on "defence" and "deterrence", frequently at the expense of investment in culture and the arts;

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Firmly opposes the rhetoric and policies that prioritise militarisation and destruction over cultural investment; and reaffirms the essential role of culture in fostering peace, dialogue, and critical thought;

BE IT FURTHER RESOLVED that:

FIA and its affiliates commit to defending freedom of artistic expression and to advocating for sustained and increased public support for the cultural sector as a pillar of democratic and peaceful societies.

MOTION 7 - ON THE PROTECTION OF PERFORMERS AGAINST ABUSIVE USE OF ARTIFICIAL INTELLIGENCE

Submitted by EQUITY (UK), JAU (Japan) and SAG-AFTRA (USA), with ACTRA (Canada), AEA (USA), CONARTE (Spain), DSF (Denmark), ENZ (New Zealand), KUNSTENBOND (Netherlands) and SFA (France)

WHEREAS the training and development of artificial intelligence foundational and fine-tuned AI models has involved the industrial-scale theft of rights-protected performances and personal data, including our member's voices and/or appearances.

WHEREAS these models make it increasingly possible to generate digital replicas of our performers without their knowledge and consent and that in many countries copyright and data protection laws are not being adequately adapted, upheld or enforced in this fast-changing technological landscape, challenging the ability of performers to protect their interests.

WHEREAS these developments raise urgent concerns regarding transparency, informed consent and fair remuneration, both with respect to what is ingested by AI (input) and what is generated by it (output).

WHEREAS performers across the globe, regardless of the recognisability of their voice or appearance, deserve protection from unauthorised or exploitative use of their likenesses, voices, performance characteristics or artistic contributions.

WHEREAS the global nature of both AI technologies and the entertainment industry requires a coordinated, international response to these challenges, and

WHEREAS several FIA affiliates have made significant progress in establishing and promoting principles for AI use that respect performers' rights while acknowledging the role of AI in the creative industries.

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA) meeting in Birmingham, UK, on November 12 to 15, 2025:

Affirms that the right to informed consent regarding the use of a performer's likeness, voice or performance characteristics for all AI applications, from the early stages of ingestion to the generation of content, is a fundamental principle that should be respected in all jurisdictions and that all performers, regardless of the recognisability of their appearance or voice, should have the same level of protection against AI exploitation.

Further affirms that all AI-generated content, including when purposed to localise content, should be clearly labelled to ensure transparency and maintain trust with audiences.

BE IT FURTHER RESOLVED that:

FIA and its affiliates commit to a coordinated, international response to these technologies, drawing on industrial, legal and legislative tools to promote an international architecture built on transparent disclosure, as well as the principles of consent and fair remuneration for when performers' contributions and personal data are used for AI training or generation;

FIA and its affiliates uphold the central role of collective bargaining, where it is sufficiently established, as the ideal model by which AI governance, regulation and licensing frameworks might be developed to protect performers and other workers in the entertainment sector;

FIA upholds the role of international treaties in providing an appropriate legal foundation, upon which such an AI regulatory architecture must be established;

FIA continues to collect, document and share best practices related to AI governance in order to promote learning and solidarity across the performer community worldwide.

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MOTION 8 - ON THE PROMOTION OF A UNITED AND STRONG REPRESENTATION OF THE CREATIVE SECTOR IN AI-RELATED POLICYMAKING

Submitted by KUNSTENBOND (The Netherlands)

WHEREAS creative workers across the broader cultural sector - including actors, dancers, choreographers, designers, writers, visual artists and many others - are directly affected by the rise of generative AI technologies that can replicate and replace their work;

WHEREAS, in the face of unprecedented lobbying by the tech industry, a unified and coordinated approach by the creative sector is essential for effectively influencing AI policy, whether at national, regional or global level;

WHEREAS at present, creative workers and their respective representative organisations are investing significant time in similar activities, but often with a narrow focus on their own constituencies;

WHEREAS, despite occasional divergent views these organisations share many fundamental principles rooted in respect for human artistry and often also similar goals;

—

THEREFORE, BE IT RESOLVED by 23rd Congress of the International Federation of Actors (FIA) meeting in Birmingham, UK, on November 12 to 15, 2025:

That FIA commits to promoting the broadest and most substantive unity within the creative sector on AI policy at all possible levels, including by initiating and facilitating consultations and cooperation with other representative bodies defending aligned interests within the creative sector, with a view to formulating joint positions, policy documents or recommendations conveying the sector's common concerns and interests;

That FIA strengthens its AI advocacy by coordinating and/or contributing to joint lobbying activities with other representative organizations within the creative sector, engaging with policymakers at all levels wherever possible;

That FIA encourages affiliates to do the same at national level, where appropriate and in accordance with their capacities.

—

MOTION 9 - ON THE EXTENSION OF TEXT AND DATA MINING EXCEPTIONS TO GENERATIVE AI

Submitted by KUNSTENBOND (The Netherlands)

WHEREAS legal exceptions to copyright and neighbouring rights—when applied to generative artificial intelligence (AI)—fundamentally undermine performers’ ability to withhold authorization for the use of their performances in AI training or generation;

WHEREAS such exceptions erode the rights and income of creators, and expose the creative sector to unfair competition from AI systems that exploit protected works without adequate authorisation or compensation;

WHEREAS these exceptions take different legal forms across jurisdictions, but are most commonly framed as Text and Data Mining (TDM) exceptions. Increasingly, these are either explicitly or implicitly extended to enable the training of generative AI models—often under lobbying pressure from technology companies seeking to access vast amounts of protected content without consent or payment;

WHEREAS even where TDM exceptions allow rightsholders to opt out by reserving their rights, such mechanisms are often unclear, inconsistently applied, and ultimately ineffective—especially in the absence of robust legal obligations requiring AI developers and deployers to disclose and ensure full transparency about the training data used;

WHEREAS serious legal concerns exist as to whether opt-out mechanisms comply with the Berne Convention, particularly the prohibition on formalities and the requirements of the three-step test, which mandates that any exception be limited to certain special cases; not conflict with the normal exploitation of the work, and not unreasonably prejudice the legitimate interests of the rightsholder;

WHEREAS these concerns are gaining traction in the European Union, where the 2019 EU Copyright Directive (Directive EU/2019/790) introduced a commercial TDM exception with a flawed rights reservation mechanism, which has since been extended under the EU AI Act to cover general-purpose AI systems, including generative AI;

—

THEREFORE, BE IT RESOLVED by the 23rd Congress of the International Federation of Actors (FIA) meeting in Birmingham, UK, on November 12 to 15, 2025:

That FIA and its affiliates shall strongly oppose, by all available means, the unauthorized and uncompensated use of performers’ content for AI training under any exception—including TDM—which is not strictly limited to non-commercial, scientific research purposes;

That FIA shall advocate for stronger data protection enforcement in the field of AI, and campaign for regulation tackling deepfakes by granting individuals exclusive rights and enforceable protections over their own personal features;

That FIA shall explore the feasibility of initiating or supporting legal action within the European Union to challenge the extension of the Article 4 TDM exception under Directive EU/2019/790, on the grounds that it fails to conform to international copyright treaties, including the Berne Convention;

That FIA shall seek to coordinate this effort in collaboration with a broad coalition of other rights-holder organisations from across the European creative sector, with the aim of jointly financing, coordinating, and strategically managing any such legal proceedings in order to maximise impact and reduce financial risk.

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MOTION 10 - ON FAIR PRACTICES FOR SELF-TAPING AUDITIONS

Submitted by SAG-AFTRA (USA) with ACTRA (Canada), ENZ (New Zealand) and DSF (Denmark)

WHEREAS, self-taping has become a primary method for casting performers in many countries, creating both opportunities and challenges;

WHEREAS, past FIA Executive Committee meetings in Istanbul and Auckland identified concerns regarding self-taping practices including safety considerations, mental health implications, unreasonable turnaround times, data protection issues and potential discrimination;

WHEREAS, equitable access to professional opportunities is a core value of FIA and its affiliates;

WHEREAS, several FIA affiliates have successfully bargained, established, or begun developing guidelines for fair self-taping practices that balance the needs of productions with the well-being of performers;

THEREFORE BE IT RESOLVED, that the FIA 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, on November 12 to 15, 2025:

Encourages all FIA affiliates to establish binding or precatory rules, guidelines, or statements of principle that ensure safe, equitable, and fair treatment of performers in connection with self-taped auditions;

BE IT FURTHER RESOLVED, that such guidance should:

Encourage reasonable timeframes for self-tape preparation that respect performers' need for adequate preparation and personal boundaries;

Encourage reasonable timeframes for acknowledgement of receipt of self-tapes and feedback to the performer, whether positive or negative;

Promote the principle that technical quality of self-tapes should not supersede the quality of performance, and that performers should not be disadvantaged by lack of access to professional-grade equipment;

Support the development of inclusive self-taping practices that do not discriminate based on age, technical ability, economic resources, or other factors;

Require, when feasible, that performers have alternative options to self-taping auditions, including in person auditions or live virtual auditions, among others, in light of the creative value of interactive exchange.

Clearly address the issue of nudity requirements, establishing the basic principle that nudity or intimacy should not be required in self-tapes, except in exceptional circumstances, with clear justifications, explanations and guidelines to be set out.

Set out a clear, agreed practice regarding storage and usage of self-tapes within a data-protection framework, ensuring that these will not be retained and stored beyond a reasonable deadline where the audition does not lead to engagement and that they should in no circumstances be used as data for training of AI models.

FINALLY, BE IT ALSO RESOLVED that:

FIA will facilitate the sharing of best practices regarding self-taping guidelines among its affiliates to encourage their wider adoption and promote greater consistency in approach while respecting local contexts.

—

MOTION 11 - ON SUPPORTING INTIMACY COORDINATION GLOBALLY

Submitted by SAG-AFTRA (USA) with ACTRA (Canada), AEA (USA), DSF (Denmark), ENZ (New Zealand) and SFA (France)

WHEREAS, scenes involving intimacy, nudity, simulated sex, sexual violence, and hyperexposed work present unique challenges and vulnerabilities for performers;

WHEREAS, the FIA Survey on Intimacy Professionals reveals that intimacy coordination is still an emerging practice, with only 32% of respondents indicating it is common practice in their country;

WHEREAS, performers worldwide deserve consistent protections and professional support when performing intimate content;

WHEREAS, various approaches to intimacy coordination have been developed in different regions, including the widely recognized "five pillars" framework of Context, Consent, Communication, Choreography, and Closure;

WHEREAS, intimacy coordination has proven effective in creating safer working environments while enhancing the artistic quality of intimate scenes;

—

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Recognizes the value of intimacy coordination as an important resource for protecting performers in scenes involving intimacy, nudity, and simulated sexual content.

BE IT FURTHER RESOLVED:

That FIA encourages the adoption of core principles for intimacy work across all jurisdictions, while respecting cultural variations in implementation;

That FIA supports efforts to develop appropriate training and certification pathways for intimacy professionals that prioritize performer safety and welfare;

That FIA will continue to gather and share resources regarding best practices in intimacy coordination among its affiliates, building on the survey work already completed.

BE IT FINALLY RESOLVED:

That FIA recognizes the particular importance of intimacy coordination for protecting young performers and other vulnerable groups, and supports additional safeguards in these contexts.

—

MOTION 12 - ON THE RECOGNITION OF OCCUPATIONAL DISEASES AFFECTING ARTISTS

Submitted by CONARTE (Spain)

WHEREAS the intermittent nature of artistic professions leads many artists to conceal their injuries to avoid being considered unreliable, thereby hindering the recognition of these ailments and access to necessary medical treatment;

WHEREAS the inclusion of ailments affecting artists in the official list of occupational diseases recognized at the state level remains a significant challenge for trade unions;

WHEREAS international standards on occupational diseases provide an important model for improving recognition and protection for artists at the state level and enable their unions to advocate effectively for the recognition and treatment of occupational diseases;

WHEREAS FIA has been actively working on issues related to prevention and occupational health to support its affiliated unions;

—

THEREFORE, BE IT RESOLVED by the FIA 23rd Congress of the International federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025, that:

FIA will continue to prioritise and strengthen its work on occupational health and the prevention of occupational diseases affecting artists;

FIA will facilitate the exchange of information about challenges and solutions across countries, with a view to providing affiliated unions with tools to enhance their advocacy efforts at the state level.

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MOTION 13 - ON THE CONVENING OF A 3RD FIA WORLD CONFERENCE ON LIVE PERFORMANCE

Submitted by HDDU (Croatia) with AEA (USA), ANDA (Mexico), ARCWU (Russia), CAEA (Canada), CWUU (Ukraine), ENL (Estonia), ENZ (New Zealand), Equity (UK), FAIR-MEDIASIND (Romania), LAG (Lithuania), SAGS (Slovenia), Scen & Film (Sweden), SFA (France), SUA (Uruguay), VaO (Germany), VER.DI (Germany), ZASP (Poland) and ZDUS (Slovenia)

WHEREAS the live performance sector remains a vital pillar of the cultural and creative industries, encompassing a wide spectrum of artistic disciplines—including theatre, dance, opera, circus, and puppetry, among others—that play a central role in shaping cultural identity, promoting artistic freedom, and fostering diversity of expression.

WHEREAS this sector is not only culturally indispensable but also economically significant, providing sustainable employment for a substantial number of professional performers around the world, and representing a primary field of jurisdiction for the majority of FIA affiliates, thereby serving as a powerful point of connection and shared purpose within the Federation.

WHEREAS the live performance sector and its artists are facing mounting challenges, including but not limited to threats to freedom of artistic expression; underrepresentation and systemic barriers to diversity, equity, and inclusion; shrinking public funding and investment in the performing arts; increasing restrictions on international mobility for artists; the erosion of permanent employment and downward pressures on wages and paid rehearsals; limited access to social security and fundamental labour protections; the disruptive impact of digital technologies and artificial intelligence on the nature of live artistic work and performers' rights; limited access to training, lifelong learning, skills development, and career transition opportunities essential to the sustainability of a professional life in the arts.

RECALLING that FIA has previously convened two highly successful international conferences dedicated to live performance—in Lisbon (1999) and Dublin (2015)—which provided affiliates with invaluable opportunities to exchange experiences, analyse global trends, share organising and bargaining strategies, and strengthen their resolve to improve working conditions and social protections for live performers, including in a cross-border work environment.

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors, meeting in Birmingham, United Kingdom, from November 12 to 15, 2025:

Mandates the FIA Secretariat to convene a 3rd FIA World Conference on Live Performance, to be held in Zagreb, Croatia, in 2027, in collaboration with HDDU.

BE IT FURTHER RESOLVED that the Congress authorises the FIA Secretariat to:

Develop a preliminary budget for the event, allocate financial resources to it in consultation with the FIA Presidium and in collaboration with HDDU, the proponents of this motion and the FIA Live Performance working group.

Actively pursue external sponsorship opportunities in Croatia with the support of HDDU, while encouraging contributions from interested affiliates to support broad, inclusive, and representative participation from all regions.

MOTION 14 - ON TARIFFS PLACED ON THE TRADE OF FILM AND TV PRODUCTIONS OVER NATIONAL BORDERS

Submitted by Equity (UK), with CONARTE (Spain)

REGRETTING with serious concern the recent announcements made by the President of the United States relating to trade tariffs to be imposed on the import of overseas film and TV productions.

RECOGNISING that these proposals are not reflective of the international, collaborative nature of contemporary Film and TV production, which often relies on labour from many different countries, and operates production and supply chains across multiple borders.

RECOGNISING the dangers inherent with conflating tariffs with public subsidies, the latter of which are essential to building thriving film and television industries in countries across the world.

WHEREAS Congress notes that tariffs applied to creative productions by any country damage our industries globally, reduce opportunities for arts and entertainment workforces everywhere, and impoverish cultural life in every country to which they are applied.

—

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Stands in total opposition to the imposition of tariffs upon imported creative works by any country, while steadfastly supporting the right of all nations to provide public subsidy to domestic productions.

BE IT FURTHER RESOLVED that:

FIA will do further research to demonstrate the international nature of contemporary Film and TV production, including through the gathering of case studies, as well collating evidence on the fundamental importance of public subsidy to a thriving industry worldwide.

FIA will lobby against the introduction of trade tariffs on creative works by any country and act to ensure the exclusion of the performing arts and entertainment industries from ongoing trade talks more generally.

—

MOTION 15 - ON CULTURAL AND LABOUR RIGHTS IN THE AUDIOVISUAL AND PERFORMING ARTS SECTORS

Submitted by SUA (Uruguay) with AAA (Argentina), ANDA (Mexico) and SIDARTE (Chile)

WHEREAS cultural and labour rights are fundamental to the sustainability and dignity of work in the audiovisual and performing arts sectors and that public funding and policies that enable artists to create and citizens to access cultural spaces are crucial to our democracies;

WHEREAS such achievements have largely been the result of sustained and collective trade union struggles;

WHEREAS these rights are vulnerable to shifts in government and policy, which can create uncertainty and jeopardise hard-fought gains;

WHEREAS that the situation across Latin America is uneven, with some countries making progress in consolidating cultural and labour rights, while others are experiencing stagnation, setbacks, or even deliberate attacks on these hard-won protections for performers ;

—

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Reaffirms its mission to support and defend all struggles aimed at protecting both acquired rights and those yet to be achieved in the audiovisual and performing arts sectors;

Maintains and promotes opportunities for training, knowledge-sharing, and in-person meetings across Latin America, enabling affiliates to develop and implement campaigns and tools to advance new rights at regional and global level.

—

MOTION 16 - ON THE WORSENING CHALLENGES FACED BY PERFORMERS AND THEIR UNIONS IN BRAZIL

Submitted by SATED-CE (Brazil), SATED-MG (Brazil) and SATED-SP (Brazil)

WHEREAS most artists and technicians in Brazil can no longer sustain themselves solely through their profession and are compelled to seek other forms of income for survival - a precarious situation often worsened by gender, racial inequalities especially outside of urban centres;

WHEREAS FIA's affiliates in the country frequently detect irresponsible and illegal practices regarding the engagement of children and adolescent in our industry;

WHEREAS artists and technicians in Brazil are increasingly required or "encouraged" to register as individual micro-enterprises, a practice that strips them of labour protections and transforms them into self-employed 'atypical' workers under exploitative conditions;

WHEREAS Brazilian artist unions face a relentless campaigns of media discreditation and SATED-SP was fined R\$1.78 million by the Administrative Council for Economic Defence (CADE) for publishing minimum wage guidelines for voice actors;

WHEREAS a 2018 labour reform ended compulsory union contributions and effectively suspended the entitlement of unions to collect from promoters a **10% levy on the gross value of contracts with foreign artists, as provided in Article 25 of Law 6.533/78**, further weakening the financial sustainability of these unions;

WHEREAS the Ministry of Labour and Employment has long forfeited its supervisory role, effectively normalising poor practices in employment and labour relations in the sector, while the Ministry of Culture supports a growing number of associations and organisations that are anti-union and that claim to speak on behalf of the artists and technicians, making a lot of noise without real substance.

—

THEREFORE, BE IT RESOLVED that 23rd Congress of the International Federation of Actors, meeting in Birmingham on November 12 to 15, 2025:

Urges the Brazilian Government, including its Ministries of Culture and Labor, to take immediate and concrete measures to restore and protect the labour rights of performers and technicians, ensuring decent working conditions and fair treatment across the country;

Denounces the inappropriate use of competition law enforcement by CADE against union wage guidelines, and to call for recognition of unions' legitimate role in defending labour conditions;

Demands a halt to illegal practices involving child and adolescent labour in the cultural sector and to call for a rigorous and uniform enforcement of existing protections;

Reaffirms the right of artists and technicians to unionise and negotiate collectively, in accordance with ILO Conventions 87 and 98, and Article 23 of the Universal Declaration of Human Rights;

BE IT FURTHER RESOLVED:

That FIA shall contribute to bring an international experience and best practice to a seminar/webinar, to be held in Brazil under the responsibility and initiative of its affiliates in the country, to promote best practices and help raise awareness on these critical issues.

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MOTION 17 - ON INTERNATIONAL SOLIDARITY

Submitted by SFA (France) with UDA (Canada) and VdO (Germany)

WHEREAS in every country the rights of workers in general, and artists in particular, to take collective action are under attack from conservative, neoliberal policies on an unprecedented scale;

WHEREAS competition between countries is being strengthened by the homogenization of the cultural market driven by the development of generative artificial intelligence and by global distribution platforms;

WHEREAS the combination of these two factors will accelerate a phenomenon of social dumping that already exists;

—

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Urges its members to raise the awareness of their activists and members on international issues as much as possible;

Urges each union to inform its members of strikes and other industrial actions initiated by sister unions in other countries, where they are made aware of them, in particular through FIA, or by means of direct exchanges, especially as regards neighbouring countries or countries speaking the same language. The aim is to encourage their members to refuse commitments that would, or could, weaken such strikes or industrial actions;

Seeks to develop and strengthen joint actions on an international scale (common dates for strikes, demonstrations, campaigns on social networks...).

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MOTION 18 – ON PROTECTING PERFORMERS AGAINST CONTRACTUAL PROVISIONS THAT VIOLATE THEIR FUNDAMENTAL HUMAN RIGHTS AND INTERNATIONAL LABOUR ORGANISATION (ILO) RESOLUTIONS

Submitted by SAGA (South Africa) with AAA (Argentina), ANDA (Mexico), SIDARTE (Chile), SUA Uruguay)

WHEREAS Article 23(4) of the Universal Declaration of Human Rights guarantees the rights of workers to belong to trade unions to protect their livelihoods;

WHEREAS the International Labour Organisation (ILO) resolution on Freedom of Association, articulated by Conventions 87 and 98, ensures the rights of workers to freely form and join organizations to protect their interests;

RECALLING the situation of performers in South Africa, whereby Section 23(2) of the Bill of Rights, as enshrined in the South African Constitution, guarantees workers' rights to form and join a trade union; Whereas, the South African creative sector remains unregulated, with domestic Labour Laws offering performers no protection, collective bargaining rights, or social security; Whereas, producer bodies and streaming platforms active in South Africa have seen fit to include such contractual provisions as to expressly deny performers these fundamental rights on signing of contracts;

WHEREAS such contractual provisions arise not only in South Africa, but remain a major problem in many countries where no strong minimum provisions have been achieved in collective bargaining;

—

THEREFORE BE IT RESOLVED, that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Affirms the right of performers to be protected under international declarations, treaties, and resolutions;

Condemns predatory practices that deny performers' rights to protections under international declarations and resolutions;

Encourages government support for amendments to domestic labour laws that bring necessary protections to performers consistent with global best practices;

Resolves that FIA will continue to support and facilitate the technical advancement of affiliates to develop the skills necessary to engage in collective bargaining processes;

Resolves that FIA will continue to promote solidarity with affiliates that are engaged in efforts to introduce labour protection and collective bargaining rights in the interests of sustainable, fair, and equitable industry practices.

—

MOTION 19 – ON STRENGTHENING THE BARGAINING POSITION OF SHORT-TERM EMPLOYEES AND SELF-EMPLOYED WORKERS TO SECURE FAIR COMPENSATION FOR SHORT-TERM AND FLEXIBLE WORK ARRANGEMENTS

Submitted by KUNSTENBOND (The Netherlands)

WHEREAS both employees and self-employed workers across a wide range of sectors worldwide, particularly in the cultural and creative industries, increasingly face flexible contract formats consisting of short-term or intermittent assignments or engagements;

WHEREAS this is certainly the case for many performers in both live performance and audiovisual;

WHEREAS working and being available for work in such intermittent and flexible arrangements shifts risks and hidden costs from the engager to the worker, including an increase in unpaid work /non-billable hours (such as promotion, preparation, meetings, logistics and follow-up work) with the overall proportion of such invisible and unpaid work increasing as contracts become smaller;

WHEREAS these hidden costs are often not reflected in rates of pay earned by such short-term and flexible workers and that this in turn results in reduced effective earnings and greater income insecurity;

WHEREAS the development and application of a ‘flexible working surcharge’ – i.e.: a rate adjustment or percentage-based surcharge, correlated to the length and frequency of work engagements – can be a fair mechanism to structurally compensate for these costs and correct market imbalances; as can other mechanisms which recognize and address the issue in a systemic way;

WHEREAS, while some countries have collective agreements or regulatory arrangements addressing these issues, many member unions and their freelancer and self-employed members lack access to such agreements or to the data and tools needed to raise awareness and negotiate them;

—

THEREFORE, BE IT RESOLVED by the 23rd Congress of the International Federation of Actors, meeting in Birmingham on November 12 to 15, 2025:

To include in the Federation’s priorities for the coming Congress period an activity aimed at supporting member organisations to promote fair pay arrangements that allow for additional compensation for short-term or small-scale contracts;

To implement this by:

- a. Conducting an international survey among members of existing collective agreements or statutory provisions that implement fairness mechanisms in relation to flexible work arrangements;*
- b. Developing and sharing research, guidance, and calculation models that can help member unions substantiate a claim or develop advocacy for the implementation of such mechanisms in their national context;*

- c. *Promoting knowledge exchange and capacity-building between member organisations with experience in such arrangements and those seeking to implement them;*

To report on the progress of these actions to the FIA Executive Committee.

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MOTION 20 - ON ACCESS TO THE PERFORMING ARTS AND ENTERTAINMENT INDUSTRIES

Submitted by Equity (UK)

RECOGNISING that the exploitative terms and conditions promulgated by many engagers across the performing arts and entertainment industries internationally ensure that most artistic and creative workers remain highly precarious.

RECOGNISING that seeking and engaging in work in our industries can often come at significant cost to the worker, including paying for inclusion in casting directories, agent fees or audition fees at drama schools, for example. These costs increase barriers to accessing industry work.

REGRETTING that alongside industry terms and the high costs imposed on workers, repeated cuts to social security protections and the rising costs of housing, as well of basic goods in many countries, add to the severe material pressures on those seeking to make a living from work in the performing arts and entertainment.

RECOGNISING that these conditions operate as barriers to accessing work in the industry, especially for those who come from working-class backgrounds, do not have material privileges, or who suffer societal discrimination and oppression. This, in turn, diminishes the scope of stories reflected in our cultural lives, gradually ensuring that only those from privileged backgrounds are on our stages and screens.

THEREFORE, BE IT RESOLVED that the FIA 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Recognises that there continue to be significant barriers to accessing work in our industry, and that these mirror broader inequalities in our society, including class, race and gender oppression.

BE IT FURTHER RESOLVED that:

FIA seeks to support and coordinate campaigning where unnecessary costs of entry into our industries exist.

FIA seeks to defend and extend the public provision of essential goods and services, as well as address the issue of inadequate pay and precarious working conditions, as the foundational structure of support for the performing arts and entertainment workforce, and a means of widening access to industry work.

MOTION 21 - ON ADVANCING DIVERSITY, EQUITY, INCLUSION AND ACCESSIBILITY ACROSS THE GLOBAL ENTERTAINMENT INDUSTRY

Submitted by SAG-AFTRA (USA) with AEA (USA), DSF (Denmark), ENZ (New Zealand), SFA (France) and SUA (Uruguay)

WHEREAS, diversity, equity, inclusion, and accessibility (DEIA) are fundamental to upholding the rights and dignity of all performers regardless of race, ethnicity, gender, sexual orientation, disability, age, socioeconomic status, or other characteristics;

WHEREAS, despite progress made in recent years, performers from underrepresented and marginalized communities continue to face systemic barriers to equal opportunity, fair representation, and equitable compensation across the global entertainment industry;

WHEREAS, recent political developments, particularly in the United States, have led to targeted efforts to undermine DEIA programs and initiatives, threatening the progress achieved and potentially reversing important gains;

WHEREAS, FIA has consistently recognized that artistic expression and cultural representation benefit from the full participation of diverse voices and perspectives;

WHEREAS, numerous research studies confirm that productions with diverse participation both in front of and behind the camera achieve greater artistic resonance and economic success;

—

THEREFORE BE IT RESOLVED, that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Affirms its unwavering commitment to advancing diversity, equity, inclusion, and accessibility throughout the global entertainment industry as core principles that strengthen both artistic expression and labor protections.

BE IT FURTHER RESOLVED:

That FIA condemns any governmental or institutional attacks on DEIA initiatives and encourages its affiliates to actively resist rollbacks of policies designed to create more equitable and inclusive working environments;

That FIA encourages all affiliates to advocate for and implement concrete DEIA measures within their own organizations, including but not limited to:

- *Developing targeted outreach programs to identify and support performers from underrepresented communities;*
- *Creating mentorship opportunities that address historical disparities in access to professional networks;*
- *Establishing governance structures that ensure diverse representation in leadership positions;*
- *Collecting and analyzing demographic data to track progress and identify areas requiring additional attention;*

That FIA supports the adoption of transparent hiring practices, equitable casting processes, and production environments free from discrimination and harassment;

That FIA acknowledges the intersectionality of identities and encourages approaches that address the unique challenges faced by performers with multiple marginalized identities.

BE IT FINALLY RESOLVED:

That FIA will continue to provide resources, facilitate knowledge sharing, and promote solidarity among its affiliates in their efforts to create a more diverse, equitable, inclusive, and accessible entertainment industry that truly reflects the global community it serves and entertains.

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MOTION 22 - ON UPHOLDING THE WORK OF FIA FUTURE NOW

Submitted by SAGA (South Africa) with AEA (USA), ENL (Estonia), ENZ (New Zealand), GDBA (Germany), SFA (France) and ZZAP (Poland)

WHEREAS the vital and interdependent relationship between young workers and trade unions, and acknowledging that young performers – often among the most vulnerable workers – require robust trade union protection, just as unions depend on young members to counteract the global trend of de-unionisation;

WHEREAS the 22nd FIA Congress adopted a resolution establishing a Young Members' Group to advise the Executive Committee on issues affecting young performers across the Federation;

WHEREAS this group, now known as FIA Future Now, has since convened regularly to address the specific challenges faced by young performers, share best practices from their unions, and provide valuable resources – such as webinars – on young members' engagement and their working conditions.

WHEREAS FIA Future Now has adopted a mission statement with clear objectives: to organise young workers in the industry, encourage active participation of young members in trade unions, prioritize the diverse range of issues face by young workers – including those specific to child performers – at both national and international levels, and build an effective international network of young union activists for mutual support;

WHEREAS that FIA Future Now has also served as an incubator for young trade union activists, offering a safe space and essential tools to develop the skills necessary for advancing their national and international union journey, including through training and mentoring opportunities;

—
THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025, that:

FIA will continue to support the efforts of its Young Members' Group and ensure that the Federation and its members take every opportunity to promote its work to help renew its membership and make it as geographically representative as possible;

FIA will promote better representation of young members in the Federation's activities and decision-making bodies by encouraging FIA affiliates to include young members in delegations to meetings and as contributors to FIA's working groups; and to support – where possible - the participation of young members who would otherwise be unable to attend;

FIA will centre the issues faced by young members within the Federation's policies and strategic priorities, including by creating regular opportunities for exchanges between FIA Future Now members and the Executive Committee and enabling this body to carry motions to the FIA Congress on their behalf.

BE IT FURTHER RESOLVED that:

FIA will expand training opportunities for young members, including structured initiatives such as the FIA Future Now mentoring programme, to enable them to acquire the skills and knowledge necessary to become effective trade union leaders;

FIA will conduct, with the full support of FIA Future Now, an international survey to collect data on union activism, as well as, the working conditions and industry entry experiences of young performers, and to develop recommendations based on the survey's findings.

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MOTION 23 - ON RESTORING THE DIGNITY, VISIBILITY AND PROMINENCE OF SENIOR ARTISTS

Submitted by CICA (Colombia)

WHEREAS senior artists — with their experience, memory, and creative force — deserve to be valued, respected, and granted a dignified and visible place in contemporary cultural creation;

WHEREAS the performing arts represent life in all its facets, including the realities of ageing, and many artists, past a certain stage in their careers, are too often denied work opportunities, depriving millions of older people of the chance to see themselves reflected on screens and stages;

THEREFORE, BE IT RESOLVED that the 23rd Congress of the International Federation of Actors (FIA), meeting in Birmingham, UK, from November 12 to 15, 2025:

Declares that the exclusion of senior performers is not only unfair, but a loss for art, culture, and society as a whole;

Advocates for the full recognition of senior artists as active creators — not merely as custodians of the past — and for their right to interpret narratives that dignify later life, beyond stereotypes of illness, dependence, or caricature.

BE IT FURTHER RESOLVED that:

FIA and its affiliates, as part of their commitment to diversity and inclusion, shall encourage industry practices that also promote creative opportunities for senior performers and ensure their participation in leadership roles. This includes fostering inclusive calls, productions, and spaces that value their contributions across all aspects of the artistic process, and supporting intergenerational dialogue where collaboration between younger and older artists is creative, fair, and equitable;

FIA and its affiliates shall also promote cultural policies that provide funding and structural support for groups led by, or working with and around, senior performers.

ELECTRONIC VOTING INSTRUCTIONS

Where to find the FIA online voting platform

At FIA Elections, only one delegate from each attending union in good standing will be allowed to vote. You may vote from **any interactive device**, e.g. a computer, a smartphone or tablet. Make sure you have a stable internet connection and type <https://vote.associationvoting.com/fia> on your internet browser to access the home page:



Alternatively, you may also reach the home page using this QR code:



We will be voting on November 15, 2025, at approximately 11:30am.

How to log in?

Logging in is quite straightforward: all you need is to type in your credentials - specifically, your email address and your unique ID number. **The FIA Secretariat will confirm both these credentials to you by email prior to the Congress.** Make sure to keep them handy at all times on the last Congress day! The credentials are not case sensitive.

Online Voting Login / Ouverture de Session de Vote en Ligne / Iniciar Sesión para Votar en Línea

The votes/elections will take place on **Saturday, November 15th, from 11:30 AM (UTC+1).**
Les votes/élections auront lieu le **samedi 15 novembre à partir de 11h30 (UTC+1).**
Las votaciones/elecciones tendrán lugar el **sábado 15 de noviembre a partir de las 11:30 (UTC+1).**

Personal code/Code personnel/Código personal	<input type="text"/>
Email/Courriel/Correo electrónico	<input type="text"/>

[Login / Accès / Acceso](#)

If you misplace your login credentials, you can request them again from the voting platform by filling out the popup form in the “help” section at the top-right corner of the login interface:



If you do not see the platform’s e-mail confirming your credentials in your inbox, please check your spam folder as well.

Once you have successfully logged in, **you will not need to enter your credentials again unless you log out, intentionally or unintentionally.** Restarting your browser should not require you to re-enter your credentials.

How to cast your vote?

After logging in, and before each voting round, you will be reminded of the number of votes you may cast in Congress.

When electing the FIA Executive Committee, **you may not vote for more candidates than the total number of seats available** in each election round. You may, of course, vote for fewer candidates than the number of seats available. **Abstentions are possible in all voting rounds.**

If you accidentally vote for more candidates than the number of seats available, the system will display an **error message**. You will then need to reduce your votes so that they do not exceed the total number of available seats.

Before casting your ballot, you may review it one last time. Should you change your mind or notice a mistake, you may still go back and change your vote then:



Please note that your vote will not be counted **until you confirm your choice by clicking on the “cast my ballot” button**. You will need to confirm your choice **even when abstaining**:



Online Ballot: Confirm Your Selections/Vote en ligne: confirmez vos sélections/Boleta en línea: confirme sus selecciones

Your ballot has not been recorded yet. Please verify that all of your selections are listed correctly below. If these are correct, and you are finished making selections, click "Cast My Ballot". If these are not correct, or if you would like to make additional selections or changes, click "Change My Ballot".

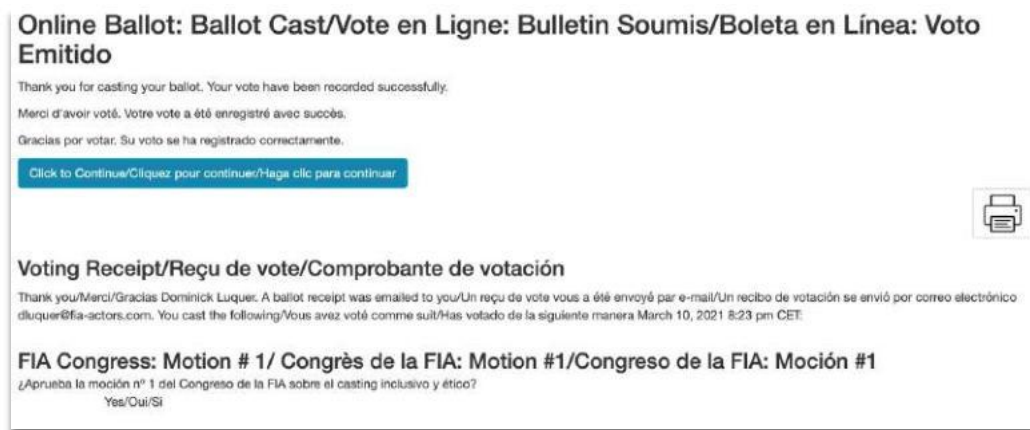
Votre vote n'a pas encore été enregistré. Veuillez vérifier que toutes vos sélections sont répertoriées correctement ci-dessous. Si ceux-ci sont corrects et que vous avez terminé vos sélections, cliquez sur «Valider le Vote». Si ceux-ci ne sont pas corrects, ou si vous souhaitez effectuer des sélections ou des modifications supplémentaires, cliquez sur «Modifier mon bulletin de vote».

Su boleta aún no ha sido registrada. Verifique que todas sus selecciones se enumeran correctamente a continuación. Si son correctos y ha terminado de hacer selecciones, haga clic en "Emitir mi boleta". Si no son correctos, o si desea realizar selecciones o cambios adicionales, haga clic en "Cambiar mi boleta".

FIA EC (President)
VEIL Simone

Change My Ballot/Corriger mon bulletin de vote/Cambiar mi boleta **Cast my Ballot/Valider le Vote/Emitir mi boleta**

Once your vote is cast, the platform will confirm it and also email you a copy of your ballot. **You may then move on to the next screen**, where you will be asked to wait for the subsequent round of elections.



Online Ballot: Ballot Cast/Vote en Ligne: Bulletin Soumis/Boleta en Línea: Voto Emitido

Thank you for casting your ballot. Your vote have been recorded successfully.
Merci d'avoir voté. Votre vote a été enregistré avec succès.
Gracias por votar. Su voto se ha registrado correctamente.

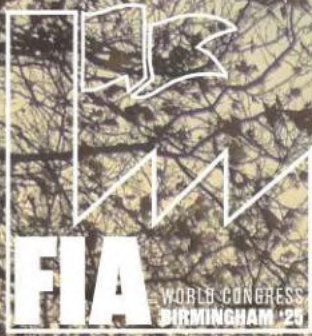
Click to Continue/Cliquez pour continuer/Haga clic para continuar

Voting Receipt/Reçu de vote/Comprobante de votación

Thank you/Merci/Gracias Dominick Luquet. A ballot receipt was emailed to you/Un reçu de vote vous a été envoyé par e-mail/Un recibo de votación se envió por correo electrónico dluquet@fia-actors.com. You cast the following/Vous avez voté comme suit/Mas votado de la siguiente manera March 10, 2021 8:23 pm CET:

FIA Congress: Motion # 1/ Congrès de la FIA: Motion #1/Congreso de la FIA: Moción #1
¿Aprueba la moción n° 1 del Congreso de la FIA sobre el casting inclusivo y ético?
Yes/Oui/Sí

At this point, simply **keep your browser's page open and stand ready to refresh it** as soon as the next ballot is uploaded.



**23rd FIA CONGRESS
NOVEMBER 12 - 15, 2025
BIRMINGHAM, UK**

ELECTIONS



ELECTIONS: FINAL LIST OF CANDIDATES³

PRESIDENT	CARTERIS Gabrielle – USA, SAG-AFTRA
VICE PRESIDENT	BOE RASMUSSEN Benjamin – Denmark, DSF BRIONES NORIEGA Guillermo – Peru, SAIP CHEŁMIŃSKA Ada – Poland, ZZAP DE KIEFTE Caspar – The Netherlands, KUNSTENBOND DOGLIOTTI Alicia – Uruguay, SUA FLEMING Paul – UK, Equity KAMEN Vladimir – Russia, CCCWU KELLY Marie – Canada, ACTRA NORRTHON Simon – Sweden, S&F PADURET Leonard – Romania, FAIR-MEDIASIND SHANGE Londiwe – South Africa, SAGA SOUBESTRE Marie – France, SFA VRDOLJAK Ana-Marija – Croatia, HDDU WARD-LEALAND Jennifer – New Zealand, ENZ YETIM Emre – Turkey, ÇASOD
COUNTRY	ARGENTINA AUSTRALIA BELGIUM BRAZIL CANADA CROATIA DENMARK ESTONIA FINLAND FRANCE HUNGARY IRELAND ISRAEL JAPAN LITHUANIA MEXICO MOROCCO NEW ZEALAND PERU POLAND SLOVENIA SOUTH AFRICA SPAIN THE NETHERLANDS TURKEY UK URUGUAY USA

³ The green highlighting indicates the candidates recommended by the Credentials and Elections Commission.

FIA 23rd CONGRESS – LIST OF PARTICIPANTS

DELEGATES

Argentina	RIVERA LÓPEZ	Luis Alberto	AAA
Australia	BALK	Michael	MEAA
Australia	KLARWEIN	Jason	MEAA
Australia	ROSE	Ashley	MEAA
Australia	VAN CARLOS GORE	Joti	MEAA
Austria	HEROLD	Sabine	YOUNION
Austria	KUSDAS	Barbara	YOUNION
Belgium	SCIUS	Marc	ACV-CSC Transcom
Belgium	HERRY	Maximilien	IRW-CGSP
Brazil	ARRUDA RAMOS	Oscar Roney	SATED/CE
Brazil	RODRIGUES DA SILVA	Maria Magdalena	SATED/MG
Brazil	TELES	Rita	SATED/SP
Canada	BASDEO	Christine	ACTRA
Canada	BRADY	Lesley	UBCP/ACTRA
Canada	DOE CHUA	Brian	UBCP/ACTRA
Canada	GORDEY	Keith Martin	ACTRA
Canada	HEPBURN	Alistair	ACTRA Toronto
Canada	KELLY	Marie	ACTRA
Canada	NOBLE	Eleanor	ACTRA
Canada	PEACOCK	Simon	ACTRA Montreal
Canada	SIKORSKI	Anna	ACTRA Montreal
Canada	TOVA	Theresa	ACTRA Toronto
Canada	ZIEGLER	Kate	ACTRA Toronto
Canada	BELLIS	Scott	CAEA
Canada	LEVINE	Alex	CAEA
Canada	ARCHAMBAUDOIN	Eloi	UDA
Canada	CURZI	Alexandre	UDA
Canada	KONTOYANNI	Tania	UDA
Canada	MOISAN	Yannick	UDA
Chile	SAAVEDRA	Marcelo	SIDARTE
Colombia	PENAGOS	Maria Eugenia	CICA
Colombia	ANGEL	Diana	ACA
Colombia	CORREAL	Julio	ACA
Croatia	VRDOLJAK	Ana-Marija	HDDU
Croatia	VULIĆ VRANCOVIĆ	Frana Marija	HDDU
Czech Republic	RASILOVOVA	Antonie	HA
Denmark	INDRIO	Sara	DAF
Denmark	SØREN BANG	Jensen	DSF
Denmark	VENTEGODT LIISBERG	Maria	DSF
Denmark	HOLM	Katja	SAG-AFTRA
Estonia	NAUDRE	Karmel	ENL
Estonia	SAGOR	Reimo	ENL
Finland	ASPELIN	Johan	FSSF
Finland	KUUSIKKO	Elina	SNL
Finland	HUOVILA	Karoliina	TEME
Finland	NAAKKA	Haidi	TEME
France	BOD	Maxence	SFA

France	FALK	Angela	SFA
France	FOUQUERAY-SIMON	Denys	SFA
France	GOMAR	Marion	SFA
France	SALINGER	Joachim	SFA
France	SHUMAN	Jimmy	SFA
France	SOUBESTRE	Marie	SFA
Georgia	JAPARIDZE	Tsiala	GICSTEU
Georgia	KOBAKHIDZE	Nino	GICSTEU
Germany	BEDIANA	Beka	BFFS
Germany	VÖLGER	Till	BFFS
Germany	JOPT	Lisa	GDBA
Germany	RODENWALDT	Jannick	GDBA
Germany	WESTERMEIER	Raphael	GDBA
Germany	LÖWER	Jörg	VdO
Germany	WEDEL	Gerrit-Michael	VdO
Germany	HEMPLEMAN	Warwick	VER.DI
Germany	STAUT	Markus	VER.DI
Hungary	KÁLÓCZI	Orsolya	SDS
Hungary	RIHAY-KOVÁCS	Zita	SDS
Ireland	O'BRIEN	Jerry	IE-SIPTU
Israel	BENALAL AVNON	Avi	SHAHAM
Israel	CHODOROV	Tom	SHAHAM
Italy	DI MARCO	Sabina	SLC
Italy	GUGLIANDOLO	Celeste	SLC
Japan	MATSUSHIMA	Isao	JAU
Japan	OKADA	Nao	JAU
Kazakhstan	IMANKULOVA	Svetlana	CSTMWU-K
Lithuania	JARAMINAITE	Gabija	LAG
Lithuania	WEBB	Monika	LAG
Mexico	CORONEL	Bruno	ANDA
Mexico	CUÉTARA	Alejandro	ANDA
Moldova	CONDUR	Mihail	FSLC
Morocco	BOUHCINE	Messaoud	SMPAD
Nepal	KATUWAL	Sunil	FAAN
Netherlands	DE KIEFTE	Caspar	KUNSTENBOND
Netherlands	SCHREUDER	Jurre	KUNSTENBOND
New Zealand	GOLDSMAN	Megan	ENZ
New Zealand	ROCHE	Denise	ENZ
New Zealand	WARD-LEALAND	Jennifer	ENZ
Nigeria	EJEZIE ROLLAS	Emeka	AGN
Nigeria	ONYEDIKACHI	Samuel	AGN
Norway	ROSENVINGE	Live	NODA
Norway	GRIMSTAD	Per Emil	NSF
Panama	OSORIO	Janeth	UNAP
Peru	BRIONES NORIEGA	Guillermo	SAIP
Poland	ZAWADA	Barbara	ZASP
Poland	CHELMINSKA	Ada	ZZAP
Poland	MICHALAK	Konrad	ZZAP
Romania	PADURET	Leonard	FAIR-MEDIASIND
Russia	KAMEN	Vladimir	ARCWU
Russia	KIRIS	Denis	IFTAU

Slovenia	SEVER	Maja	SAGS
Slovenia	SKULJ	Neja	SVIZ
South Africa	DE WAAL-SMIT	Carlynn	SAGA
South Africa	DEVNARAIN	Jack	SAGA
South Africa	SHANGE	Londiwe	SAGA
Spain	CASARES	César	CONARTE
Spain	EZPELETA	Rakel	CONARTE
Spain	MARTÍN PINA	Ignacio	UAA
Sweden	BROWN	Camilla	SCEN & FILM
Sweden	NORRTHON	Simon	SCEN & FILM
Turkey	ÇAYLI	Ayşegül	AUT
Turkey	BERI	Dafne	AUT
Turkey	ÖZNACAR	Natali	AUT
Turkey	YETIM	Emre	ÇASOD
UK	DALEY-CAMPBELL	Tonia	EQUITY
UK	EDGE	Dan	EQUITY
UK	FLEMING	Paul	EQUITY
UK	FLETCHER	Nick	EQUITY
UK	JOHN	David	EQUITY
UK	ROOKE	Lynda	EQUITY
UK	SHEA	Anna	EQUITY
UK	SUTTON	Eleanor	EQUITY
UK	SWANN	Sam	EQUITY
Uruguay	ACOSTA	Susana	SUA
Uruguay	DOGLIOTTI	Alicia	SUA
USA	CARTER	Wydetta	AEA
USA	HACKNEY	Calandra	AEA
USA	NELSON	Kaden	AEA
USA	VINCENT	Al	AEA
USA	WILLIAMS	Chris	AEA
USA	BOYD	Jeffrey	AGMA
USA	AGUIRRE	Jorge	SAG-AFTRA
USA	ASTIN	Sean	SAG-AFTRA
USA	CARTERIS	Gabrielle	SAG-AFTRA / FIA
USA	CRABTREE-IRELAND	Duncan	SAG-AFTRA
USA	DAMON	Rebecca	SAG-AFTRA
USA	GREENWALT	Pamela	SAG-AFTRA
USA	HURD	Michelle	SAG-AFTRA
USA	POWELL	Linda	SAG-AFTRA
USA	RODRIGUEZ	Ray	SAG-AFTRA

OBSERVERS

Belgium	STUDINGER	Johannes	UNI MEI
Canada	DOWNEY	Ferne	ACTRA
France	LE HOT	Elizabeth	ADAMI
France	MACHUEL	Benoît	FIM
Kenya	MUGO	William	KAG
Norway	HAALAND	Agnete	NSF
Senegal	MBOUP	Joséphine	CAASAC
Spain	LOPEZ	Sara	AISGE / GAVA
Spain	MARTÍN	Abel	AISGE / GAVA

Spain	MONTES	José Mária	AISGE / GAVA
Sweden	BOLME	Tomas	SCEN & FILM
Switzerland	LIANG	Oliver	ILO
Switzerland	FORBIN	Sylvie	WIPO
Syria	ABDO	Jay	SAU
Syria	AFASHE	Fadia	SAU
UK	PAYNE	Christine	EQUITY
UK	SMITH	John	FIM

SPOUSES / ACCOMPANYING PERSONS

Croatia	VULIĆ VRANCOVIĆ ŠESNIĆ	Vlasta	HDDU
Denmark	HOLM	Storm	SAG-AFTRA
France	FOUQUERAY-SIMON	Françoise	SFA
Hungary	RIHAY	Szabolcs	SDS
Japan	INAGAKI	Waka	JAU
Nigeria	EJEZIE NGOZI	Chinasakwu	AGN
Russia	KAMEN	Marina	ARCWU
Sweden	BOLME	Lisa	SCEN & FILM
UK	STAPLES	Karen	EQUITY
USA	HARBOUR	John	SAG-AFTRA

SUPPORTING STAFF

Belgium	LUQUER	Dominick	FIA
Belgium	MURPHY	Dearbhal	FIA
Belgium	RICHARD	Camille	FIA
Belgium	VAN DEN BUSSCHE	Anouk	FIA
UK	CROSTA	Alejandra	FIA
UK	ADNYANA	Adam	EQUITY
UK	BAKER	Nick	EQUITY
UK	BUDD	Liam	EQUITY
UK	ELLSMORE	Zoe	EQUITY
UK	FOSTER	Sam	EQUITY
UK	JOHNSON	Dugald	EQUITY
UK	JONES	Sian	EQUITY
UK	MANBORDE	Ian	EQUITY
UK	McANENA	Gail	EQUITY
UK	McMULLAN	Louise	EQUITY
UK	PRATT	Amelia	EQUITY
UK	REESE	Beccy	EQUITY
UK	SAILING	Shannon	EQUITY
UK	SHAH	Vijay	EQUITY
UK	SMITH	Yvonne	EQUITY
UK	SWEET	Cathy	EQUITY
UK	WINTER	Sam	EQUITY