

LETTER FROM THE PRESIDENT

In 1948, the UN Declaration on Human Rights was adopted. Its article 27 states: "Everyone has the right to the protection of the moral and material interest resulting from any scientific, literary or artistic production of which he is the author." This essential right of performers and other creators is however seriously challenged today, with the roll out of ever more sophisticated peer-to-peer networks and a new "social norm" hailing free use of copyrighted content on grounds of access to knowledge and individual freedom.



a practical way to strengthen the unity of performers and overcome our differences, where they exist. Our recent meeting in Poland, also attended by the International Federation of Musicians (FIM), was very fruitful and I hope that we there will be more opportunities for us to continue to meet in the near future.

The world has been hit by a huge financial crisis. Iceland, a country very dear to me, has gone bankrupt because 33

greedy men in suits thought of no one but themselves. But the theatres in that country are fuller than ever. No matter how difficult the times, people continue to seek good entertainment and appreciate the dedicated work of our members. Nothing will ever replace the thrill and the magic of actually being part of an audience in any good theatrical production.

Still, we need adequate contractual conditions to survive and intellectual property rights that we can trade on a fair basis. Bootlegging, unauthorised downloads and file sharing activities are a threat to our existence. But equally damaging is the reluctance of our employers to treat us with equity. How many audiovisual performers around the world still cannot enjoy the benefit of intellectual property protection due to the producers' staunch opposition to an international treaty that would not serve them those rights on a silver tray? In how many countries performers still cannot licence their rights on a fair basis and simply have to give them all away to their employers for a one-off, all-inclusive and symbolic payment?

We all have a duty to preserve cultural diversity and allow our industry to continue to thrive and enrich our common heritage. We need to seek new partnerships, an open dialogue with our audience and consumers, incentive systems to generate sustainable income for the future, laws and enforcement mechanisms to nail those who make their illegal business off our back. But we equally need to see a radical change in our employers' attitude, with greater fairness in our contracts and respect for our legitimate claims. Before we can sit down and talk together about tackling piracy, we should be given a chance to own and fairly negotiate our intellectual property rights with our employers in the first place.

In solidarity,

Agnete G. Haaland

I always thought that in a true society one's freedom ended where it met the other's. In other words, that we cannot simply do as we please if we are to live together. If someone can use my work for free without my agreement, where does my freedom go?

I was never against accommodating special needs and even letting someone enjoy my performance for free, if I wished to. But I always wanted to have that option. The day I cannot have it anymore, why should I care to make my performance available for millions to enjoy? My work is something I am trying to make a living from, not something there for grabs and everyone to do with it as they please. And intellectual property aims at giving me that chance and for a reasonable while.

The fact that everyone can now pinch our work in the privacy of their living room does not make it any more legal that it was before. It just goes to show how difficult it is to preserve human rights and social values as this world spins faster every day.

I do not hold a magic wand and can offer no simple solutions to these challenges we are facing. But I feel that, while we need to seek a balanced approach to intellectual property, we equally need to preserve it, enforce it and educate the audience around us.

We need to work closer with WIPO to raise awareness on intellectual property matters and their significance for performers. In this respect, I very much welcome the signing of a Memorandum of Understanding between FIA and WIPO that will set the framework for a future more systematic cooperation between us. I also welcome our initiative to resume dialogue with audiovisual collecting societies in Europe,

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Disappearing Women: the problems of stereotyped gender representation and unequal opportunities for actresses have not gone away

The past three decades have seen a debate emerge and develop around the portrayal of women in film, television and live performance and the absence of older women from popular representation. Even a quick browse on the internet confirms that the dearth of opportunities for older actresses is an issue that receives regular attention in news articles, discussion forums and industry publications. The strength and prominence of this discussion in the media is directly related to the emergence of a wider consciousness in society that portrayal of women is not innocuous, but rather can carry a range of loaded messages. Feminist analysis of the representation of women, including such seminal texts as "The Beauty Myth" by Naomi Wolf, has served to highlight the range of commercial and political interests served by presenting an unattainable standard of youth and bodily perfection as the desirable norm for all women. This consciousness that the commonly presented images of women in film and television, as well as in advertising and fashion, are not representative and in fact place pervasive pressure on women, has become more and more mainstream. There is now a stronger call for all ages, shapes and experiences to be part of the representation of women. Furthermore, there is a real awareness in society that representation actually influences our constructions of gender identity and the role of women in society. Regular objections at all levels to stereotyped and demeaning representation of women reflect this.

So far, so positive: but the key question is whether or not this growing awareness has actually gone hand in hand with a significant shift in the portrayal of women?

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There seems to be one school of thought in the media that would like to claim that an absence of older or not conventionally attractive women from TV, film, theatre and other forms of representation is yesterday's news – a boring complaint, that is passé and no longer relevant. Andie McDowell has been widely cited in a range of articles this year as saying that film has changed and that actresses can age and continue to get regular and interesting work, like their male counterparts. Equally, there is frequent media hype about up and coming female writers, directors or producers who are changing face of gender portrayal with challenging female stories. However, the research carried out by FIA in Europe last year did not suggest the sort of radical change described in such reporting. In fact, the employment patterns and profiles of performers that emerged from that research pointed to a largely unchanged and still unequal playing field for actresses. The problem of dwindling roles and stereotyped casting, particularly for actresses over the age of 40, seems to be as present as it ever was. The FIA report, entitled "Age, Gender and Performer Employment in Europe" also highlighted a persistent pay gap between men and women. The interviews carried out with different industry players (intended to complement the chief research carried out by means of an online questionnaire) pointed to a conservative outlook in the industry and an unwillingness to move away from formulas believed to correspond to what the viewing public wants. So, if the wheels are turning, it seems that they are turning very slowly indeed. And to compound this situation, employment conditions are, if anything, ever less conducive to women being able to balance working as an actress with having a family and caring responsibilities. Though progress has been made in promoting work-life balance in Europe, the possibility of paid maternity leave or adapted childcare is simply an impossible dream for many actors struggling to combine work and family life.

The key question seems to be "why is it so hard to move from bemoaning the situation to taking concrete action to change it?" Naturally, it is not an easy question to answer, but it is one that deserves closer consideration. Just why is it so hard to change the portrayal of women in film, TV and theatre, despite what would seem to be a strong consensus about the desirability of doing so? One important aspect is certainly that seeking to affect portrayal is seen as somehow tampering with artistic freedom. This is an argument that finds a lot of support, but one that, on closer

inspection, fails to convince. Certainly no-one is seeking to trammel writers, directors and producers by prescribing what they can and can't do. Rather it is about trying to ensure that there is space for new approaches and projects and the portrayal of women that they are interested in exploring and that these, sometimes more experimental projects, are not crowded out of an industry resistant to change. Equally, addressing the issue of portrayal also means engaging with the knotty underlying problem of the barriers to employment faced by actors seeking to combine working and raising a family. How to go about this challenging process will be the focus of the new European project for which FIA has received funding. It is called "Engendering Change: Strategies to combat gender stereotypes and promote equal opportunities for performers in theatre, film and television in Europe". It will run for the next year and will aim to identify actions and strategies to directly impact on gender portrayal and employment opportunities. Exchange, mutual learning and the identification and sharing of good practice in this area will be key. The focus will be on coming up with strategies both at the level of performers' unions themselves and at the level of political advocacy at national and regional level. These strategies, examples and good practices will be intended to empower and support performers' unions to undertake action on this issue. Equally they can serve as a blueprint providing examples of possible effective political action that decision-makers can pursue. They will also highlight ways in which the industry can work from within to change gender portrayal and do away with stereotyping. FIA hopes the project will prove a good vehicle to really engage with this issue and move from debate to concrete action. A dedicated project section will shortly be added to the FIA website. For further information, contact the FIA Secretariat.

Creating connections: FIA's cooperation with other International Federations

In recent years, FIA's cooperation with sister international federations has continued to grow and flourish and has become a key part of the Federation's work. This cooperation has taken many forms across a range of issues. By adding weight to each other's positions and increasing our representativeness, such cooperation has delivered good results for all involved. For this reason, it seems

an opportune moment to briefly recall some of the main areas of joint work and to draw the attention of FIA's members to the nature and scope of the cooperation we enjoy with a number of other international federations. It is not possible in the space of a short bulletin article to give an overview of all instances of joint working, so it will be limited to the principle key working relationships and joint initiatives that have been central to FIA's work over the past few years.

As many of you will no doubt be aware, FIA enjoys a close and strong cooperation with both the International Federation of Musicians (FIM) and the Global Union for Media, Entertainment, Arts and Sports (Uni-Mei). This was reflected in the presence of the General Secretaries of both FIM and Uni-MEI at FIA's recent Congress in Morocco, where they shared their views on the current challenges facing performers and the opportunities for joint action. This cooperation is rooted in a very long dialogue between the federations, stretching back over more than 30 years. At the end of the 80's, the federations engaged with one another in order to clarify issues of jurisdiction and geographical scope and in doing so paved the way for greatly improved cooperation. This eventually resulted in the formation of the International Arts and Entertainment Alliance (IAEA) in 1995. This was a very important step that served both to formalize the cooperation between the three federations, but also to ensure their recognition at the level of the International Trade Union Confederation (ITUC), as constituting a Global Union Federation, with the representativeness to negotiate International Framework Agreements. The IAEA generally meets twice a year in order to coordinate its joint projects and to share the responsibility of ensuring IAEA representation in the Council of Global Unions. Secretarial responsibility and statutory positions rotate between the three federations.

The consolidation of the relationship between the three federations was also mirrored at European level, with the setting up of the European Arts and Entertainment Alliance (EAEA), recognized as an Industry Federation member by the European Trade Union Confederation (ETUC). The EAEA has an important role as the workers' delegation in the European sectoral social dialogue committee on Live Performance and, together with the European Federation of Journalists (EFJ), in the sectoral social dialogue committee on Audiovisual. The social dialogue committees are an important forum of work at European level, offering the potential

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for future sectoral agreements with the employers. They have also given rise to a number of projects, joint positions etc. Thus the cooperation between the federations is established on a very solid footing. Perhaps most important is the fact that, without surrendering their identities as individual organisations, the three federations have successfully developed a common voice for workers in the Arts and Entertainment sector as a whole.

The International Federation of Journalists (IFJ) is also an important partner for FIA and indeed for all three members of the IAEA. FIA and the IFJ have a number of issues of common concern, on which they coordinate on a regular basis. These include gender representation, as well as issues related to intellectual property, particularly in the online and new media arena.

As mentioned above, the journalists are also a social partner in the European sectoral social dialogue committee on Audiovisual. The EAEA and the EFJ also regularly liaise with a number of other international federations at European level who represent "creators" – such as authors, directors, screenwriters etc. This allows us to stay in touch with each other's concerns, provide support and solidarity where appropriate and occasionally formulate joint strategies or positions.

Finally, it is worth noting that FIA has an important relationship with both SCAPR at the International level and Aepeo-Artis at the European level.

Representing the best interests of performers is at the heart of the mandate of these organisations of performers' collecting societies as it is of FIA's. Whether at national or at international level, the relationship between collecting societies and unions may sometimes be challenging. However it is vital to ensure good cooperation and communication for the benefit of both.

Thus FIA seeks to ensure a good dialogue with them, as reflected at a recent meeting with audiovisual collecting societies and our European group in Warsaw, which was a valuable opportunity for an exchange of views. There is no doubt at all that the cooperation with the organisations mentioned above has served to strengthen FIA's work.

These positive working relationships have enriched the organization and reflect the spirit of solidarity that is so important to the trade union sector.

FIA will continue to cherish such cooperation and seek to ensure that it will flourish in the future.

NEWS IN BRIEF

Towards a FIA-WIPO Memorandum of Understanding

FIA and WIPO have agreed on a Memorandum of Understanding (MOU), setting the framework for a more intense and systematic cooperation between our two organisations. President Agnete Haaland and WIPO's DG Francis Gurry will officially sign the MOU at the forthcoming WIPO General Assemblies in September 2009. This document further consolidates our relationship and heightens our shared commitment towards common goals, such as awareness raising, normative developments and technical assistance in the field of intellectual property.

"Over the last few years our cooperation has increased enormously", acknowledged Mr. Gurry in a letter addressed to FIA. Our national workshops as well as the regional meetings organised by WIPO have largely focused on the protection of audiovisual performances, furthering an understanding of these complex issues among artists and union delegates as well as public officials. FIA always believed that intellectual property should be put in a wider context, also involving issues such as contractual relations, social dialogue and the improvement of the working conditions of performers. In this larger context, WIPO recognises, *"intellectual property is revealed as one important means in the emancipation of cultural workers from developing and least developed countries"*.

Performers in Africa

Despite Africa's vibrant and diverse cultural landscape, many actors and dancers there are in dire straits. As they cannot make a living of their work, they take up other employment opportunities to that end. Often that means accepting informal and unqualified jobs, ill remunerated and unrewarding, with no health coverage or pension insurance.

Performing remains a marginal activity, except that this is what they would live for if they otherwise could. When they do act or dance on stage, it is often without a written contract and for a symbolic payment, possibly only once all costs are recouped. They have no official status and have to learn their craft by doing, in the absence of any professional training. Amateurs are plenty and severely undercut an already weak market force.

It is not unusual for performers in Africa to set up small cooperatives and apply for project funding, mainly offered by NGOs involved with health and social-related awareness raising campaigns. This can

bring them to remote parts of the country, with basic equipment, poor health and safety and expose them to tribal and religious tensions that can make their existence very difficult. Most theatres are small-scale and even national theatres, where they exist, are often little more than empty shells. National dance groups provide some income security but they are inevitably limited to a few performers and are not a serious option for most artists in Africa.

In the audiovisual sector, things are barely different. With the exception of South Africa, Kenya, Nigeria, Cameroon and some countries in Northern Africa – namely Morocco, Tunisia and Egypt – there is very little local quality production and foreign films shot on location employ few local performers, usually for second roles or as walk-ons. When they do, their contractual conditions are strikingly lower than the rest of the cast. Local productions are often low-budget, self-produced dramas, distributed by DVDs and plagued by a ubiquitous piracy. With no social dialogue, no organised employers and weak unions, standards are terribly hard to improve.

Audiovisual performers in those countries enjoy no intellectual property protection and, even when they do – e.g. in Burkina Faso – they are unable to reap any benefits from them due to poor enforcement or lack of experience.

Despite the magnitude of the challenge facing it, FIA is committed to empower African performers and offer them tools to get better organised. Truly representative unions are an essential tool to make that happen. To this aim, we have fundraised for a three-year programme that will allow us to organise two seminars each year, each time training leaders from a different African country among those within our membership on various issues like organising, membership recruitment and retention, communication, intellectual property, social dialogue, model contracts or collective bargaining. Training will be delivered by voluntary trade union staff made available by our most experienced members. It is a very ambitious project that will ultimately rely on the commitment of our African colleagues to make the best of the information they receive.

FIA does not have enough resources to provide permanent training facilities, either than by fostering bilateral agreements among its members, some of which have already delivered substantial assistance. In October 2009, one regional meeting in Ghana, gathering delegates from all FIA affiliates in the region and co-financed by Norcode and the Commonwealth Foundation, will enable us to clearly

identify needs and priorities, increase our ground-knowledge and customize our training to meet real needs and potentials, thus maximising our chances of success at national level.

The WIPO audiovisual treaty

FIA continues to press governments to conclude an international treaty at WIPO on the basis of the consensus gathered around 19 articles at the 2000 Diplomatic Conference. These articles would be a landmark achievement for audiovisual performers around the world that could genuinely improve their livelihoods. We have attended various regional meetings organised by WIPO, the last of which took place in Kiev, Ukraine, gathering governments from all the Commonwealth of Independent States. Despite the fact that audio performances have enjoyed international protection since 1961 - later updated in 1996 - audiovisual performances are heavily discriminated against as no rights are granted after a performer agrees to a fixation of his or her performance.

There is no other reason for this unfair treatment at international level other than the hostility of producers who insist on being the ultimate beneficiaries of any protection granted to performers by way of presumption. We remain strongly opposed to such a mechanism, which would simply take away with one hand what is offered to performers with the other.

As WIPO struggles to cover new ground in the field of copyright, various powerful interest groups now show an increased hostility towards additional norm-setting activities in this field, making progress more difficult. Despite all of this, an overwhelming number of countries recently reiterated their commitment to finding an acceptable solution to protect audiovisual performers, calling on WIPO to resume informal consultations to find a way out of this long and excruciating deadlock. FIA and FIM, campaigning together for a WIPO audiovisual performances treaty, will attend a summit early September and push for progress. Meanwhile, informal discussions with collecting societies and audiovisual producers continue, in an attempt to consolidate our views and seek consensus from within the industry.

The extension of the term of protection of the IP rights of performers

Recent attempts to extend the term of protection of the intellectual property rights of performers in the European Union from 50 to 70 years regrettably failed to deliver what would have improved the livelihoods

of many ageing performers who do not benefit from the commercial exploitation of their work at a time in their lives when they most need it. Despite the fact that such measure was – to our great dismay – only targeting audio performances, and despite the determination of the Parliament to grant this extension, a blocking minority within the Council prevented adoption of this directive before the summer European elections, thus putting everything on hold.

As the rotating 6-month presidency of the EU was passed on to Sweden, a country that fiercely opposed the extension, the chances for progress this year remain very limited and all hopes now focus on Spain, who will take over the EU leadership early next year. If this directive were finally approved in its current draft, one of its provisions would request the Commission to deliver an impact assessment study also for audiovisual performances, with a view to a possible similar extension of their term of protection. Although FIA initially objected to any discrimination among performers, we ultimately supported this option as it became clear that it was the only one with enough political clout.

At this stage, several options remain possible:

(1) the draft directive is approved, possibly with only minor changes not greatly affecting its substance, thus triggering a similar exercise with respect to audiovisual performances. Provided an impact assessment study ultimately concludes in favour of an extension of the term for audiovisual performers as well, this would leave them the task of fighting alone to achieve it, with a likely resistance of producers and broadcasters.

The need to avoid any discrimination between the sound and the audiovisual field would strengthen their case but would in itself not be a sufficient argument;

(2) the draft directive is dropped, as the Council and the Parliament cannot reach agreement. This is the worse possible outcome and one that could seriously compromise the extension of the term of protection of performers in any foreseeable future;

(3) the Commission may withdraw its proposal and prepare a more comprehensive text, equally encompassing audio and audiovisual performances. This option would still need to rest on an impact assessment study proving the need to extend the term of protection of audiovisual performances as well.

It would clearly bring everyone back at square one and with - at best - no grater chances of success.

MEMBERS' CORNER

Relations between Trade Unions and Collecting Societies - by Andy Prodger, Assistant General Secretary of Equity and CEO of BECS

I was personally very pleased to be invited by FIA to the workshop with European Collecting Societies held on Friday 8th May. I believe that this meeting was long overdue and whilst not achieving everything that was hoped of it, I do believe that it was a good start and hopefully something that will become a regular event in the FIA calendar.



I hold a somewhat unique position particularly within Europe of being both the Chief Executive of a Collecting Society whilst remaining a senior official in Equity. I believe this benefits both organisations and, more importantly, the members they both seek to represent. Here in the UK, despite having no national statutory monies to collect and distribute for audiovisual performers, we have managed, by working closely together, to achieve millions of pounds of extra pay for such performers. The skill of our Union negotiators together with the distribution mechanisms of the collecting society have delivered in real terms in a way that individually neither would have been able to manage. On-demand rights have been successfully monetised and "micro payments" managed on a collective basis. This has been possible because all performers' representatives, including agents, have worked together and spoken with one voice.

It saddens me therefore to witness the public differences of opinion expressed by performers' organisations during recent debates on WIPO and on the extension of the term, particularly within Europe. These differences do not help and only enable those who would seek to remove, not extend, rights of performers. We should all remember that half a loaf is better than no loaf and recognising what might be achievable is better than simply chasing a dream.

There is no doubt that a united voice will serve us all better and I hope that the meeting held on the 8th May 2009 will be a springboard to better understanding and more co-operation to the betterment of performers everywhere.

MEMBERS' CORNER

Collective bargaining and the self-employed: FNV KIEM seeks legal clarity on the application of competition rules in the Netherlands*– by Caspar de Kieffe, Branch Secretary of FNV-KIEM*

Our union, FNV KIEM, is currently involved in a legal case whose findings may create an interesting precedent for sister unions around the world that are seeking to include in collective bargaining agreements (CBA) minimum conditions for self-employed artists.

In 2006, FNV claimed in a national newspaper that self-employed workers (both Dutch and migrant) were seriously undercutting minimum rates in the Netherlands and putting a strain on salaries. The union indicated that they would seek to include minimum rates for self-employed workers in future CBAs in order to reduce the pressure on employees and to *"protect self-employed persons against themselves"*. The CBA for substitute musicians in orchestras, concluded by FNV-KIEM, was the first to include any such provisions, providing that self-employed musicians should receive *"at least the rehearsal and concert rate, plus a 16% pension contribution"*.

In light of the increasing importance of the self-employed in the Dutch economy, the Dutch Competition Authority (DCA) then issued a "vision document" claiming these provisions to be uncompetitive and against national and EU law.

This vision document laid out a number of key positions: to the extent that they do not perform work in exchange of wages on behalf of another party that has authority over them – the DCA claimed – natural persons carrying out economic activities as independent agents and bearing all associated risks are to be considered "undertakings". This also extends to persons providing a service under a commission-based contract or a contracting of work. Unions representing self-employed persons are also to be considered "business associations". As a result, a CBA setting (minimum) rates for self-employed persons constitutes an agreement between business associations (one or more employers' associations and a union) or between one or more undertakings and a business association (one or more employers and a union) and, as such, is subject to competition rules.

Thus, such set rates or minimum rates can have negative consequences on competition and intra-EU trade, which is especially noticeable where the number of employers that are signatories to a CBA

as well as their individual and collective market positions are of "particular significance". A significant degree of market impact of anti-competitive practices can also be assumed should such rates be declared legally binding and generally applicable to the whole industry by the Minister for Social Affairs and Employment.

Therefore, any request for extension of CBAs including "anti-competitive" rates for self-employed persons should be denied or such decision be deemed inapplicable by national courts and other public bodies. The DCA concluded that, CBA provisions establishing rates for self-employed persons do not meet the conditions to be exempted from competition rules, as their nature goes beyond what is strictly necessary to achieve social goals, e.g. improving the terms and conditions of employed workers.

Reacting to these claims, FNV KIEM decided to summon the Dutch State to court and seek a decision that competition rules (both Dutch and European) do not prohibit setting rates for certain categories of self-employed workers in CBAs and that the DCA "vision document" is unlawful. The union is determined to include minimum rates for the self-employed in our CBAs to prevent employers from circumventing contractually agreed provisions, e.g. by concluding commission-based contracts rather than contracts of employment.

The Dutch Collective Labour Agreements Act states that a CBA is an agreement entered into by one or more employers or employers' associations and one or more unions, setting binding terms and conditions for employment contracts. Since the Act came into force, it has also been acknowledged that a CBA may also concern contracting of work and commission-based contracts, the idea being to prevent any possible circumvention of the CBA by casting the legal relationship other than as an employment contract.

The Collective Labour Agreements Act, therefore, does not prevent the setting of minimum rates for self-employed persons by CBA.

In 1999 and 2000, the European Court of Justice (ECJ) addressed the issue of whether a CBA could be deemed anti-competitive under EU legislation and concluded it could not: in its nature and goal, a CBA is the result of collective negotiation between employers' associations and unions. It contributes to the improvement of the employees' conditions of employment – in the broader

sense, including compulsory pension fund contributions and health insurance schemes – and does not come under the scope of the ban on cartels.

The Court further declared that the exclusion from the scope of the ban on cartels cannot be extended to an agreement by members of a free profession that is not reached within the framework of collective negotiations between social partners. The reason was not that it concerned free professionals, but rather that it did not concern an agreement between employers' associations and unions. The ECJ acknowledged the contractual freedom of social partners, in view of their aim to improve terms of employment.

FNV KIEM holds the view that the DCA has not adequately addressed the question of whether the ban on cartels is actually relevant to CBA provisions; they simply assume that it is. Judging by the ECJ rulings, an agreement must meet two conditions to be exempted from the ban on cartels: it must be the result of negotiations between employers' associations and unions and its provisions must contribute to the social goal of improving the employees' conditions of employment.

If employers have the freedom to have the same work carried out for (substantially) lower rates, this threatens to undermine employment conditions and terms of employment.

This issue has also been discussed recently in the European Parliament. MEP De Rossa asked the European Commission for its standpoint, which confirmed the above once again, with the addition that *"it would appear that a similar line of argument could also be applicable to certain categories of self-employed workers"*.

The DCA's standpoint, as well as the fines it could impose on employers, is hindering the conclusion of further agreements in the Netherlands with provisions for the self-employed. Freedom to bargain collectively is being tampered with and FNV KIEM runs the risk of losing its clout in the industry, as employers may opt to sign agreements with rival and less representative unions instead, more accommodating and eager to let them undercut rates by commissioning cheaper, "self-employed" work as they please...

The legal proceedings now underway are therefore of crucial importance for the future work of the union and will have clear ramifications across the EU. FNV-KIEM will keep FIA informed of all new developments... To be continued!