

20TH CONGRESS OF THE INTERNATIONAL FEDERATION OF ACTORS
TORONTO, CANADA
SEPTEMBER 27-30, 2012

CONGRESS RESOLUTIONS



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RESOLUTION 1: Amendments to the FIA Constitution

Motion proposed by: the FIA Executive Committee

At its 2009 London meeting, the FIA Executive Committee decided that the FIA Constitution ought to be mildly amended to ensure consistency with the new FIA subscription system, to modernize its language, eliminate ambiguities and introduce essential new provisions, including on non-discrimination.

The changes highlighted in this motion were drafted and unanimously approved by a legal committee set up by the FIA Executive Committee and comprising: Bjørn Høberg-Petersen (DSF, Denmark); Ernst Brem (SBKV, Switzerland); Duncan Crabtree-Ireland (SAG-AFTRA); Tom Carpenter (SAG-AFTRA); Brad Keenan (ACTRA, Canada). The FIA Presidium has agreed to the new language on July 20th 2012.

The FIA Executive Committee, meeting in Toronto on September 26th 2012, will carefully review these amendments and make its recommendations known to the FIA Congress for final approval.

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, including efforts and measures designed to ensure equal employment opportunity and non-discrimination, and the support of all measures which combat unemployment.
- i. 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.
- j. The holding of international congresses and conferences.
- k. 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.
- l. 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 country represented at the Congress shall have a number of votes on the following basis:

Countries whose unions have less than 100 members:	6 votes
Countries whose unions have between 101 and 500 members:	9 votes
Countries whose unions have between 501 and 1,000 members:	12 votes
Countries whose unions have between 1,001 and 2,000 members:	14 votes
Countries whose unions have between 2,001 and 3,000 members:	16 votes
Countries whose unions have between 3,001 and 5,000 members:	18 votes
Countries whose unions have between 5,001 and 10,000 members:	20 votes

Countries whose unions have more than 10,000 members shall be given one additional vote for each additional 10,000 members or part thereof.

The number of votes a union may exercise at Congress shall be calculated based on 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.

Where a country is represented at Congress by more than one union, the total number of votes that country will exercise will be based on the aggregate number of members of each union as per their respective Declaration of Membership and averaged as set out above. The votes shall be divided between the unions from that country on a basis to be determined by agreement between those unions. This agreement must be communicated to and received by the General Secretary of the Federation in writing thirty days prior to the opening of each Congress. In the absence of timely notification of any such agreement the division of votes between those unions concerned shall be decided by the Executive Committee on the recommendation of the Commission on Credentials and Elections. In any event, where one or more unions in the same country is/are not allowed to vote, their aggregate number of members shall not contribute to determine the total number of votes that the country may exercise at Congress.

An affiliated union entitled to vote may authorise a delegation of another affiliated union to exercise its votes, provided that a letter 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.

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. 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. 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 – PRESIDUM

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

ART. 22 - NOMINATIONS FOR THE PRESIDUM 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/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. 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/her function, or if the confidence of his/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 PRESIDUM

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 / 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.

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

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RESOLUTION 2: THE NEW FIA PER CAPITA SUBSCRIPTION RATE IN EUROS

Motion proposed by: The FIA Executive Committee

Since our 2008 Congress, the FIA Secretariat has closed its London office, relocating its Secretariat in Brussels, Belgium. Until presently, annual dues were first computed in Pounds Sterling, factoring in the inflation rate in the UK in the previous 12 months and 1% for growth, and converted into Euros on the basis of the official currency exchange rate each year.

The 2012 Euro per capita rates for each contributor group were as follows:

Group A: 3,20 €
Group B: 1,60 €
Group C: 0,80 €
Group D: 0,40 €
Group E: 0,20 €

As we are now separating ourselves officially from the Pound Sterling, and from unpredictable fluctuations in the exchange rate, this Congress is – in accordance with our Constitution - to determine what should be the new Euro reference fee.

Considering the need to ensure continuity and to enable the FIA Secretariat to operate efficiently, whilst acknowledging that levels of income from membership fees in Euros in previous years have proven appropriate to meet fix, operational and employment costs, set aside a reserve for Congress and a reasonable surplus, after taxation, against possible and unexpected financial emergencies,

The 20th Congress of the International Federation of Actors resolves:

1. That the 2013 FIA per capita subscription rate in Euros shall take the 2012 rate, after its conversion from the Pound Sterling, as the initial reference;
2. That such rate be revised annually, factoring in a statutory 1% for growth and any adjustments deemed necessary in light of the rate of inflation in Belgium in the previous calendar year, subject to the overall 4% increase cap provided for by the FIA subscription system;
3. To renew its mandate to the FIA Presidium to decide on annual revisions of the Euro per capita subscription rate, in consultation with the FIA Secretariat and FIA Treasurer.

RESOLUTION 3: PUBLIC FUNDING FOR THE ARTS AND ENTERTAINMENT SECTOR

Motion proposed by: SFA (France); Equity (UK); GLOSA (Slovenia);

Given that:

Since 2008, the financial, economic and social crises that have affected many countries are too often used by national, regional and local governments as a pretext to diminish or cut their investment in public funding for culture.

Such attacks on public funding have dramatic effects both on performers' employment and on access to the arts, which are essential to citizenship and enjoyment of culture.

Austerity policies pursued by Governments have led to performers taking to the streets, whether by joining general strikes in Greece and Spain or mass demonstrations in Brussels, London and many other cities, proving the international nature of this threat to creativity.

Meanwhile artists continue to fight for the right to be recognised as workers and to be paid and treated fairly in countries where there are no national frameworks to protect them or where established rights are being eroded by Governments. These efforts are further undermined by funding cuts in the sector and related pressure on social dialogue and collective bargaining.

FIA is instrumental in coordinating efforts at national and international level to resist these attacks.

The 20th Congress of the International Federation of Actors therefore resolves:

- To reaffirm FIA's condemnation of short-sighted and unfair budgetary cuts and the threats to artistic creation and freedom that they entail;
- To reaffirm FIA's support for healthy models of public funding for culture, that enshrine the principle of freedom of expression - independent of political or religious agendas - and involve artists and their representative organisations in the shaping of cultural policies;
- To ask FIA members to share statistics and studies on the impact of budget cuts in the cultural field with the Secretariat in order to strengthen lobbying and advocacy arguments against them;
- To strengthen the use of FIA as a coordinating tool for those campaigns, allowing members to quickly circulate their calls for support;
- To encourage members to consider making more frequent use of FIA's voice when addressing governments, where this might be a valuable additional support at national level. Thus, supporting statements from FIA or where relevant, from its regional and linguistic groups, could be requested to this end with the support and coordination of the FIA secretariat.

RESOLUTION 4: ASSISTANCE IN THE DEVELOPMENT OF EFFECTIVE ADVOCACY STRATEGIES FOR BETTER
REGULATION OF THE FILM AND MUSIC INDUSTRIES IN NAMIBIA

Motion proposed by: ORUJANO (Namibia)

Considering that:

There is a need for better policy-making in Namibia, recognizing the contribution of artists to culture and the economy and enabling them to make a living from their craft;

The Namibian artists' union is seeking a constructive dialogue with policy-makers on this issue and is determined to push for better working conditions for all artists in the country;

Having a comprehensive written policy statement, including suggested draft regulations to enhance the music and film industry in Namibia, would greatly advance the advocacy capability of the union in this regard.

The 20th Congress of the International Federation of Actors resolves:

- To encourage all members of the Federation to share relevant experience and resources with the Namibian union;
- To encourage members with the resources to do so, to offer greater support to ORUJANO and assist the union in drafting a coherent proposal for a National Artists Policy (Bill), intended to regulate the Namibian Film and Music Industries.

RESOLUTION 5: SUPPORT FOR A DISTINCT CULTURAL SECTOR AND DEDICATED MINISTRY OF CULTURE IN SLOVENIA AND AN END TO THE UNFAIR BAN ON CERTAIN CONTRACTS IN THE FIELD

Motion proposed by: GLOSA (Slovenia)

Considering that:

In Slovenia, the new right-centre government has brought together the ministries of education, science, culture and sports in a single ministry – claiming a need for savings in public sector and better efficiency in governmental decisions.

After only three months it has become clear that the new Ministry has consistently adopted measures that are proving very detrimental in the field of culture and the arts.

Cultural and civil public loudly rejected the Minister's public statement, i.e. that this sector is marginal for Slovenian society, as culture has historically preserved national identity in the country.

The new government has placed a ban on all contracts in the public sector involving copyright-based or other professional services paid from public funds. This ban effectively prevents theatres, opera and ballet companies, film, libraries, museums and other public institutions in the field of culture from directly hiring directors, playwrights, choreographers, stenographers, costume designers, actors, singers, musicians etc. Exceptions are only possible with permission by the Minister. This will entail severe job losses for self-employed artists, forcing many of them into poverty.

In Slovenia, there are about 4.500 registered authors and professionals in the field of culture who do not have full-time, permanent contracts. We consider that these drastic measures place unfair and discriminatory political pressure on the workers and programmes of the public institutions in the arts and cultural sector.

The 20th Congress of the International Federation of Actors hereby resolves :

- To support GLOSA's call towards Slovenian authorities to re-establish an autonomous Ministry of culture, on the grounds that this political and public state of affairs better served the cultural sector of Slovenia, both in terms of the vital role of the sector within society and in terms of the employment of its workers:
- To invite and facilitate all members who wish to do so, to add their voice to that of GLOSA in calling for this change to happen in Slovenia.
- To support GLOSA's call towards Slovenian authorities to at least exclude the field of culture from the ban on contracts involving copyright-based or other professional services. This is vital in order for a small nation such as Slovenia to stimulate quality, protection and progress of culture in the national interest.
- To invite and facilitate all members who wish to do so, to add their voice to that of GLOSA in calling for an end to this unfair ban.

RESOLUTION 6: PROMOTING THE INTRINSIC VALUE OF THE ARTS, ACCESS TO CULTURE AND CULTURAL DIVERSITY

Motion proposed by: FAAN (Nepal); SATED/MG (Brazil), UDA (Canada); FAEE (Spain)

Considering that:

A diverse and flourishing cultural sector with a high demand from the public is a vital basis for a worthwhile and attractive employment offer for performers;

Access to culture is a basic social right and vector for social inclusion that should be encouraged, with respect for the underlying rights of creators and performers;

Cultural diversity plays a vital role in promoting tolerance and understanding between cultures, as well as creative interchanges between them, and can be a force for peace;

Policy-making in the cultural sector should take account of these key considerations and recognize that that artistic works, across all disciplines, cannot simply be considered as goods like any other as they have an intrinsic value beyond simple market considerations;

The 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage¹ recognizes such heritage as the bearer of identity, values and meaning, part of the melting pot of cultural diversity and guarantor of the sustainable development of communities and that this Convention recognizes in the performing arts one of the main manifestations of this intangible heritage.

Public investment in high quality production, including production that is rooted in the national culture, heritage, traditions and/or language is a vital commitment to promoting cultural tradition and ensuring a diverse and flourishing cultural sector, with high standards of excellence;

The 20th Congress of the International Federation of Actors resolves:

- To continue to advocate in all aspects of its work for full recognition of the vital contribution of artists to a flourishing cultural sector, to the benefit of society as a whole and the individual, and for better support to allow them to earn a decent living from their craft;
- To support its members in their campaigning for public investment in quality production, including in their national heritage and/or language;
- To continue its advocacy work in relation to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions², including through supporting its membership in their lobbying of national governments to ratify the Convention, where they have not already done so, and their endeavor to create national coalitions for cultural diversity, where these do not already exist;
- To continue its advocacy work in relation to the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage including through supporting its membership in their lobbying of national governments to ratify the Convention, where they have not already done so. FIA will advocate for measures to be applied to

¹ <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00022>

² <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/the-convention/convention-text/>

the heritage embodied by certain professionals in the performing arts, in line with the recommendations of the UNESCO on 'living human treasures'³

³ <http://www.unesco.org/culture/ich/index.php?pg=00061>

RESOLUTION 7: CORE LABOR RIGHTS FOR ALL PERFORMERS: PROMOTING ACCESS TO SOCIAL SECURITY,
SOCIAL PROTECTION, FAIR TAXATION AND DECENT WORKING CONDITIONS

Motion proposed by: CICA (Colombia); SAIP (Peru); SUA (Uruguay); AAA (Argentina); SIDARTE (Chile); TF (Sweden); FAEE (Spain)

Considering that:

The image of artists in society is sometimes associated with high-profile performers, with an aura of glamour, luxury and privilege, very far removed from the reality of many artists whose intermittent work, low-income and short-term contracts puts them at risk of social exclusion. The Manifesto on the Status of the Artist that FIA and FIM jointly adopted in 2009⁴ gives a good overview of the problems for performing artists related to the changing labor-market.

The vital contribution of artists to a flourishing cultural sector to the benefit of both society and the individual is not always recognized and better support is needed to allow them to earn a decent living from their trade. Ensuring decent working conditions for cultural workers is an important part of public policy promoting access to culture.

Too often, the intermittent and atypical working conditions deprive artists of social protection, including healthcare and pensions. This discontinuity does not depend exclusively on the ups and downs of the economy, which would affect any worker, but rather on activity and income flows linked to many factors, including how audiovisual and other cultural products are exploited, as well as the needs of producers in terms of rotation and permanent renewal of actors in the different casts. However, it often has penalizing effect in terms of social security.

Equally, intermittent and atypical working conditions impact directly on salary and income structure and therefore on income tax calculation. Some national systems are ill-adapted to take fair account of artists' irregular income.

The UNESCO Recommendation on the Status of the Artist calls for new legal and institutional frameworks geared toward the atypical situation for performing artists and a core of employment rights for performing artist regardless of their employment status. Despite the thirty years that have passed since this Declaration, significant progress has not been made in many countries.

There is a serious lack of data on employment patterns in the audiovisual and performing art sectors and there is scope for the ILO to undertake substantial work in this area in order to feed into better policy-making.

The 20th Congress of the International Federation of Actors resolves:

- To develop and reinforce FIA's advocacy efforts on these vital issues;
- That FIA together with FIM should make a new approach to UNESCO, calling for better follow-up of the Recommendation on the Status of the Artist;
- That FIA together with FIM and UNI-MEI should call on the ILO to make a study on the atypical labor-market in the audiovisual and performing art sectors, including circus, and continue to advocate for robust data collection on employment at all levels as a basis for better policy-making;
- To facilitate exchange of information between members on taxation systems and support the development of arguments and documentation on the subject at the international level, in order to support members in their efforts to achieve fairer taxation policies for performers at national level;

⁴ http://www.fia-actors.com/en/policy_The%20Status%20of%20the%20Artist.html

- To facilitate exchange of information between members on the subject of employment rights and raise awareness about the international legal tools available to each organization for the defence of labour rights (whether through collective agreements or improvement of the legal framework on pensions, health, social security, occupational safety and insurance; etc.) in order to support members in their efforts to ensure full recognition of performers as workers;
- To facilitate exchange of information among FIA members on how the performing arts are used by trade unions and partner organisations in order to carry out social work – not only actions to the direct benefit of artists but also ones intended for disadvantaged groups. To promote public awareness on these types of initiatives in order to highlight the social commitment of the artists who make them possible.

RESOLUTION 8: PROTECTING ALL PERFORMERS AND UPHOLDING THEIR RIGHT TO COLLECTIVE REPRESENTATION

Motion proposed by: CICA (Colombia); SAIP (Peru); SUA (Uruguay); AAA (Argentina); SIDARTE (Chile); TF (Sweden); SDS (Hungary), GLOSA (Slovenia)

Considering that:

There is an ongoing increase in the number of performing artists working on a freelance or independent basis, an employment status that may be imposed rather than freely chosen by the artist. This status may often be a source of discrimination for them in comparison to those other artists that are actually “employed” by the management – and one that is often questionable, especially in view of the fact that they are often subject to the same subordinate relationship as workers on an employment contract;

This is often the rule in the audiovisual sector, where short-term employment is most widespread and the management’s demands for high levels of flexibility are particularly strong. It is a growing trend generally, as there is a strong shift towards project-based ways of working in the cultural sector;

This has a major impact on access to social security, pensions systems and taxation schemes. It can also exclude or make it difficult for artists to have access to occupational health services and provisions for lifelong learning. Despite the fact that they are mainly responsible for their own social security and tax contributions and that they have no job security of any kind, self-employed artists are often inadequately rewarded for their work. As a result, many self-employed performers cannot afford to pay into private social security schemes and are unprotected when they incur injuries and illnesses, or when they face retirement;

In many countries, self-employed performers (frequently referred to as “freelancers”, despite the different meaning sometimes attached to this definition) are denied the right to organize into trade unions and to bargain for minimum terms and conditions of employment, as this is deemed to be “anti-competitive” behaviour and they are not considered to be “workers”;

The needs of self-employed performers call for particular consideration with the wider framework of FIA’s work on ensuring access to core labour rights for performers in general.

The 20th Congress of the International Federation of Actors resolves:

- To continue to be a united and global voice for the recognition of performers as workers in countries where they are not considered as such;
- To campaign for a comprehensive notion of “worker”, reducing the gap between many of the atypical contractual forms of engagement that are spreading in the entertainment business and the stability that is offered by more traditional forms of employment;
- To campaign against performers being forced into self-employment, to the detriment of their core labour rights and despite the underlying subordinate relationship;
- To ensure that in the campaigning work for equal social and economic rights for all workers in the industry, FIA should highlight the particular situation of self-employed workers, emphasizing the need for equal treatment regardless of their employment status – including the right to organize and to bargain collectively for minimum terms and conditions at work;

- To campaign and bring support to those members that are fighting against the wearing down of core labor rights under competition rules and other trade-related regulations and continue to work with other sister international federations that share these same concerns;
- That the particular needs and concerns of self-employed workers should be clearly raised with UNESCO, calling for better follow-up to the Recommendation of the Status of the Artist, and with the ILO, urging the delivery of a study on the atypical labor-market in the audiovisual and performing art sector.

RESOLUTION 9: PERFORMERS' LIFELONG TRAINING AND JOB GROWTH OPPORTUNITIES

Motion submitted by: SSRS (Switzerland); FAEE (Spain)

Given that:

Pursuing lifelong skills and occupational development and diversification has become an important aspect of all employed workers' careers, and this is especially true of performers, whose ability to be creative and to adjust to changing environments is essential;

The key role played by lifelong training and learning is now acknowledged both by political authorities and by professional organisations. The ILO (International Labour Organisation) stated in this respect that "[t]here is a critical need for a greater overall investment in education and training, particularly in developing countries. Education and training investments should be closely linked to economic and employment growth strategies and programmes. Responsibility should be shared between the government (primary responsibility), enterprises, the social partners, and the individual."

However, the work of performers in many countries is characterised by short-term contracts and the absence of stable employers even where actors enjoy employee status. This precarious situation impacts not only their social protection but also their ability to learn new skills to improve their prospects of finding skilled jobs in their trades.

In some countries, national or branch solutions have been found to overcome the difficulties in involving employers in the funding of lifelong training for performers. However, this is unfortunately not the case in most FIA member countries.

Access to lifelong training is further complicated by the mobility of performers in the course of their careers. The FIA project on dancers' occupational transition in 2010 emphasised the lack of congruence in Europe regarding the inclusion of performers in national vocational and lifelong training systems as well as the definition of occupational profiles and the description of competences in the artistic professions. In this context, their integration in international competence taxonomies (e.g. ESCO at European level) may prove to be a useful tool to improve access to training.

The 20th Congress of the International Federation of Actors therefore resolves:

- To collect information about good practices and innovative projects in the field of vocational and lifelong training and learning for performers;
- To encourage FIA members to (continue to) take this issue into account and draw the attention of authorities and social partners to it in order to generate new training opportunities for our members;
- To work with other performers' organisations on this issue as appropriate;
- To continue to work toward improved awareness and recognition of artistic careers in national lifelong training access systems as well as in occupation and competence taxonomies both at national and international level.

RESOLUTION 10: CAPACITY BUILDING AND UNION DEVELOPMENT: PROMOTING UNION SOLIDARITY AND PAYMENT OF UNION DUES

Motion proposed by: CICA (Colombia); ANDA (Mexico); FAAN (Nepal); ORUUANO (Namibia); RCWU (Russia); SAGB (Belarus); ICSTEU (Georgia); CWUK (Kazakhstan); CWUK (Kyrgyzstan); SLCRM (Moldova); CWU (Ukraine)

Recognising that the financial crisis has placed unions around the world in a uniquely difficult position, placing pressure on collective agreements and impacting on membership;

Noting that good union functioning is directly dependent on strong organisation, solidarity and the payment of union dues;

Noting the generally positive outcomes of union development campaigns conducted by FIA over the past two congressional periods in Africa, Latin America and the CEECA region;

Noting the encouraging outcomes of some twinning relationships between unions in more and less developed regions facilitated by FIA in the last Congress period and the interest in extending this approach to the Latin American region;

Noting the magnitude and scope of challenges still facing FIA affiliates in these and other regions, in particular as regards finding creative ways to adjust to the new economic realities; as well as building solidarity in a rapidly changing labour market and a society that is increasingly individualized, with a disconnect among the younger generation from the union movement, including among artists;

Recognising the importance for FIA itself also to continue to develop and consolidate as a Federation at international level, particularly in regions where membership and involvement remains underdeveloped and where performers' unions are facing particular challenges;

The 20th Congress of the International Federation of Actors hereby resolves that:

- Advancing union development should be retained as a key area of action in the work programme of FIA in the coming Congress period;
- FIA shall continue its work to mobilize external resources to fund targeted union development and capacity building activities, among other things by partnering in sponsoring these events with sister internationals, such as FIM, UNI-MEI and interested collecting societies;
- Capacity building through national and/or subregional training workshops and/or seminars in cooperation with the target FIA affiliates will specifically seek to address the issues that have been flagged up as being of particular concern: including better organizing and building membership and solidarity; as well as recruiting and servicing members, improving communication with them, etc;
- FIA will continue to support and facilitate twinning agreements between interested member unions who wish to engage in such work, including in Latin America. FIA will encourage unions undertaking such twinning to engage in a good dialogue, so that support can be tailored and useful: whether focusing on very direct practical assistance (e.g. development of communication tools, etc.) or on more general strategic goals (e.g. assistance in developing collective bargaining strategies, etc.).
- FIA will extend its capacity building efforts to the Asia-Pacific area, focusing particularly on India and including also Nepal;

- FIA will continue its efforts to strengthen the role and capacity of its regional coordinators in order to offer stronger and more coherent support to its members in those regions.

RESOLUTION 11: IMPROVING HEALTH AND SAFETY STANDARDS IN THE PERFORMING ARTS

Motion presented by: FAEE (Spain); CASOD (Turkey)

Considering that:

There has been significant progress with regard to health and safety in the performing arts in many parts of the world and indeed FIA has contributed to this through the development and dissemination of its good practices guide 'Act Safe' for performers working in the Live Performance and Audiovisual sectors;

Further progress is desirable and in particular, more scientific and systematic research and analysis is needed as a basis for better policy-making. Minimum standards to be observed to protect the occupational health and safety of performers would be very valuable in many countries;

A change in mindset is vital: the importance of performers' protection against risks from floor injuries; from smoke and special effects; from props and scenery etc. should be as obvious and accepted as, for example, the fact that a welder should wear protective goggles and gloves;

The 20th Congress of the International Federation of Actors resolves:

- To lobby for the development of tools and standards at all levels, including internationally, with a view to improving conditions in the sector;
- To encourage scientific research on health and safety in the performing arts and gather in a database all available, and known, material and/or findings on this matter;
- To liaise to these ends with relevant organisations working on occupational health and safety or aspects of it, in order to flag up the particular issues affecting performers (such as the European OSHA Agency in Bilbao or the growing European campaign on noise protection for performers "AGI-SON" and others, as relevant);
- To support exchanges between members on experience or best practice in this area.

RESOLUTION 12: THE PROTECTION OF CHILD PERFORMERS

Motion proposed by: AUT (Turkey)

Considering that:

The entertainment industry is one where the work of minors is not uncommon, raising special concerns and requiring specific measures to protect their physical, mental, moral, social and educational development;

FIA has already worked on this issue in the past and was an essential contributor to the publication in 2003 by the ILO of a working paper called "Child performers working in the entertainment industry around the world: an analysis of the problems faced";

This study was based on a FIA survey of its membership, highlighting the main needs and gathering good practices – including regulations and provisions in collective agreements – with regard to the employment terms and conditions of these vulnerable performers;

Many FIA members are seeking guidance as to how they can promote better standards as child performers in many countries still work in the entertainment sector without adequate measures safeguarding their wellbeing;

The 20th Congress of the International Federation of Actors resolves:

- To reaffirm FIA's commitment to raising awareness about the special concerns of child performers working in the entertainment industry;
- To build on the work carried out in 2003 and gather additional and updated information on this topic from affiliates around the world;
- To compile advice and best industry practices in a comprehensive handbook, aiming to assist FIA members in their endeavours to promote balanced working conditions for minors;
- To seek funding to translate these guidelines in the official FIA languages in order to make them widely available, and relevant, to as much of its membership as possible;
- To use those guidelines to raise awareness on the special concerns of child performers at regional or international level in order to promote policy in this area.

RESOLUTION 13: DEVELOPMENT OF A FIA CHARTER ON THE STATUS OF THE ARTIST

Motion proposed by: UDA (Canada)

Whereas artists amuse, entertain, create emotions, ideas, moods, references and happiness;

Whereas artists bear witness, question, provoke, represent and preserve memory;

Whereas artists record, transpose and share their vision of the world through their art with complete freedom of expression;

Whereas artists have the duty to represent their society with respect and openness towards humanity;

Whereas the status of the artist and his or her role in society should be fully recognized;

Whereas an important first step towards a full recognition by society of the status and role of the artist is the solemn affirmation of this status and this role by the artists themselves;

Whereas the UNESCO Recommendation on the Status of the Artist was adopted in 1980 and has not been re-examined since 1997 and no evaluation of its effective implementation has been carried out since then;

The 20th Congress of the International Federation of Actors resolves that:

- FIA should commit a working group to developing a FIA Charter on the Status of the Artist, taking into account his/her artistic and professional activity, role in society and responsibilities towards it and society's corresponding responsibility to the artist. The group could draw inspiration from the 1980 UNESCO Recommendation on the Status of the Artist and the final declaration of the 1997 UNESCO Congress regarding its application, the FIM-FIA Manifesto on the Status of the Artist and from the extensive work done by the Union des Artistes in Canada on its own Charter, as well as from other relevant sources.
- This charter, which would become a key policy document of FIA should be used to reactivate the work of UNESCO and the ILO on the status of the artist, so that the revitalized recommendations ultimately become a binding international instrument.

RESOLUTION 14: RATIFICATION AND IMPLEMENTATION OF THE WIPO AUDIOVISUAL TREATY ON THE PROTECTION OF AUDIOVISUAL PERFORMANCES (THE BEIJING TREATY)

Motion proposed by: ACTRA (Canada); SFA (France); DSF (Denmark)

Considering that:

On June 26, 2012, member states of the World Intellectual Property Organization signed the Beijing Treaty on the Protection of Audiovisual Performances. The historic new Treaty, which will enter into force once it is ratified by 30 eligible parties, brings audiovisual performers into the fold of the international copyright framework in a comprehensive way, for the first time;

The Beijing Treaty is a critical achievement, resulting to a great extent from FIA's tireless work through decades, that may greatly uphold the claim of performing artists to receive full and fair remuneration for the use of their performances on film, television and new media;

The realisation of this goal to a large extent depends on the implementation of the new exclusive rights of performing artists into national legislation;

National legislation in itself may not secure the interests of audiovisual performers but will need to be supplemented with collective agreements between performer organisations and audiovisual producers;

Performer unions in large parts of the world need help to build the capacity to negotiate collective agreements with audiovisual employers;

The ILO is in a special position to promote cooperation between governments, employers and workers, including advising and encouraging the negotiation of collective agreements;

FIA, in cooperation with the ILO, would be able to aid performer unions as they seek to fit the exclusive rights provided for in the Beijing treaty, as implemented in national legislation, into their collective agreements;

The member unions of the International Federation of Actors, meeting at the 2012 FIA World Congress in Toronto, affirm their commitment to the success of the Beijing Treaty and undertake to:

- Actively urge their individual government bodies to sign, ratify and implement the Beijing Treaty;
- Support the endeavours of the FIA Secretariat to provide advice to member unions in developing countries as to how best the Treaty can be implemented there in the best interest of performers;
- Support the efforts of member unions in other countries to urge their respective government bodies to sign, ratify and implement the Beijing Treaty;
- Work with, and support the FIA Secretariat's efforts, to lobby governments with no currently-active FIA members to sign, ratify and implement the Beijing Treaty;
- Report to FIA on the activities and progress that has been made on their home country's signing, ratification and implementation of the Beijing Treaty;

Furthermore, the 20th Congress of the International Federation of Actors:

- Urges the Bureau of Workers' Activities of the ILO (ACTRAV) to work to promote the negotiation of collective agreements for audiovisual performers, especially in countries with a weak trade union tradition;
- Invites the ILO to involve FIA in this work, not least with regard to the handling of the intellectual property rights of performers in collective agreements, and
- Urges the ILO to embrace the principle that collective agreements should ensure that performing artists receive ongoing, full and fair remuneration for all forms of exploitation of their performances, reflecting the economic value of their contribution to the audiovisual production.

RESOLUTION 15: THE EXTENSION OF THE TERM OF PROTECTION OF PERFORMERS' INTELLECTUAL PROPERTY RIGHTS

Motion proposed by: SFA (France)

Considering that:

A first significant fight regarding the extension of the term of protection of the intellectual property rights of performers was won in 2011 in Europe, albeit to the sole benefit of audio performances;

It is discriminatory to limit the extension from 50 to 70 years after the first lawful publication or communication to the public (whichever is the earliest) of a fixation of the performance in a phonogram and not to provide for a similar extension to the audiovisual fixation of a performance;

Performers in the EU benefited from the sizeable support of record producers, who had a vested interest in the extended term, equally granted to their sound recordings;

A similar support is not to be expected in the audiovisual industry, whose producers already benefit from a long copyright term of protection and hence are not interested in supporting the claims of performers for an extension of their term of protection;

An impact assessment study on a possible term extension to the benefit of audiovisual performances, announced by Directive 2011/77/EU on the term of protection of copyright and certain neighbouring rights, was to be completed by January 1, 2012 but has still not been carried out to this date.

Recalling Motion 8, adopted by the 19th Congress of the International Federation of Actors,

The 20th Congress of the International Federation of Actors:

- Reaffirms its support to EuroFIA and its member unions in their struggle to obtain an identical term of protection of the intellectual property rights of performers, regardless of the nature of the fixation of their performances;
- Asks the FIA Secretariat to coordinate this campaign and to bring it vocally before the European Commission and the European Parliament – where appropriate, in cooperation with other European performers' organisations.

RESOLUTION 16: MORAL RIGHTS OF DUBBING ARTISTS

Motion proposed by: SDS (Hungary)

Considering that:

- Dubbing works helps audiences access foreign feature films and audiovisual productions and thus contributes to cultural diversity;
- Dubbing is a genuine artistic performance which should entitle actors to economic and moral intellectual property rights, including the right to be identified and to be named as the performer of this performance;
- The right of dubbing actors to have their name clearly mentioned should also be respected when copies of audiovisual fixations are commercially exploited and distributed, e.g. on covers/sleeves/accompanying leaflets of DVDs.

Further considering that this motion was put to the FIA Congress in 2008 and that, while accepted, progress on this issue has yet to be made.

The 20th Congress of the International Federation of Actors resolves:

- To reaffirm its commitment to this important subject matter, of key relevance to performers around the world;
- To conduct an international survey seeking to elucidate how extensively the moral rights of dubbing performers are implemented and collect information on national business practices regarding, in particular, the exercise of the right of such performers to be clearly identified with respect to their performances;
- To formulate and promote recommendations, based on the outcome of this survey, on best practices respecting the moral rights of dubbing actors.

RESOLUTION 17: DEFENDING INTELLECTUAL PROPERTY

Motion submitted by: SFA (France)

Given that:

Intellectual property in recorded sound and audiovisual works of art generates income for the producers of these works, part of which is reinvested into new productions giving work to performers;

Exploitation of the same works must generate an income for performers, as indicated by the WIPO international treaties (including the WPPT and, most recently, the Beijing Treaty on the Protection of Audiovisual Performances) and by provisions in collective agreements;

Illegal downloading and other forms of piracy and counterfeiting cause performers and other rights holders to miss opportunities to work and earn an income;

Many consumer organisations and equipment manufacturers as well as telecom operators and internet service and access providers are actively struggling to thwart any attempt to curb this illegal free flow of protected works;

The 20th Congress of the International Federation of Actors therefore resolves that FIA:

- Will drive a resolute and coherent campaign to defend the very concept of literary and artistic property and its importance to the entire creative community, including performers, as well as to the cultural diversity that is generated to the benefit of that community;
- Will proactively promote innovative and revenue-generating digital distribution systems and will, in this connection, work with its member unions to ensure that performers receive a sizeable share of the income generated by such use of their performances.

RESOLUTION 18: COOPERATION WITH COLLECTING SOCIETIES AND OTHER RELATED ORGANISATIONS

Motion proposed by: ACTRA (Canada)

The members of the International Federation of Actors are part of an international community of performers who work for employers producing and distributing content globally - increasing the need for closer cooperation with sister federations, collecting societies and their representative organisations.

Collecting societies tracking performers' work, secure and distribute payments to performers for use of the content. The economic interests of performers are increasingly becoming dependent on the effectiveness of collecting societies.

Given that there is a clear need for FIA and its member unions to work more closely with collecting societies, their representative organisations, and other creator federations, the 20th Congress of the International Federation of Actors proposes that:

- The FIA Secretariat makes regular contact with the Secretariat of the Societies' Council for the Collective Management of Performers' Rights (SCAPR), AEPO-ARTIS, and the International Federation of Musicians (FIM) to exchange updates on work activity and seek opportunities for collaboration in an effort to establish a stronger sense of partnership; and
- The FIA Secretariat provides regular reports to the FIA Executive on these exchanges.

RESOLUTION 19: IMPROVING AND CONSOLIDATING FIA'S COMMUNICATIONS STRATEGY

Motion proposed by: SATED/MG (Brazil); FAAN (Nepal); ACTRA (Canada); APFUTU (Pakistan)

Considering that:

One of FIA's objectives is to encourage the exchange of information between its members, some of whom only get to meet at FIA's World Congress every fourth year.

Many of the concerns, challenges and solutions that arise at national level mirror one another internationally and are of shared interest across FIA's membership. At present, the primary opportunity to share, discuss and exchange on such issues is during FIA's regional and linguistic meetings. However, it is clear that a more frequent exchange and a stronger channel of communication and support between organisations would be greatly appreciated by many.

International support, whether from individual members or from FIA as a whole, can make a real difference in challenging national contexts. Such support generally needs to be expressed quickly, requiring fast and efficient communication.

Previous attempts from the Secretariat to improve FIA's communication strategy have had a limited impact due to a lack of staff resources, a problem which has now been addressed through the employment of a staff member responsible for communications.

Technological developments in IT, and growing access worldwide to the internet have introduced new streams and means of communication such as social networking and shared virtual spaces including Twitter and Facebook.

The 20th Congress of the International Federation of Actors therefore resolves:

- To mandate the Secretariat to oversee the revamping of the FIA website to make it into a stronger information resource and an adapted communication space for FIA members. This should include the development of a range of possible new tools, such as thematic private fora and databases, an improved and interactive FIA news update system, the use of dynamic news posting tools such as photos and videos, development and expansion of tools such as the FIA wiki, better integration and structuring of the FIA website using 'related articles' or 'tagging' systems, with a view to making the content more readily accessible and user-friendly;
- To urge FIA members to regularly inform the Secretariat regarding national activities and developments, but also regarding their own publications, campaigns and work;
- To mandate the Secretariat to explore the use and possible application of networking and social media tools in order to foster more informal and multi-lingual exchanges. Facebook, Twitter or other emerging tools might offer a valuable opportunity to post less formal content, including member-generated content, for example: national articles, studies, grant applications, training opportunities, festivals, official website links, petitions, etc. FIA should undertake a limited assessment of the use of such tools by a selected number of FIA members, with a view to evaluating the utility of developing its own work in this area;
- To encourage FIA members to translate FIA documents that may be of strategic use into their own languages and to share new linguistic versions with the Secretariat so that they can equally be made available on the FIA website.

RESOLUTION 20: THE MOBILITY OF ARTISTS

Motion proposed by: SATED/MG (Brazil); FAEE (Spain); CICA (Colombia); SUA (Uruguay); SAIP (Peru); AAA (Argentina); SIDARTE (Chile)

By the very nature of their work, performers are greatly subject to mobility. They often travel abroad on professional assignments or even on their own initiative to enrich their artistic skills and background, to train or seek new employment opportunities. Everywhere they go, they are receptive to the world in its immeasurable variety, they breathe in different cultures and enrich their understanding of the social, political and economical environment that surrounds them. They share their own, unique perception of humankind and of the challenges that our civilizations face around the world, contributing to the reconciliation of the peoples and the inspiration of billions of people of all origins.

As they are away from their native environment, performers often are confronted with a multitude of practical hurdles, unfamiliar rules and traditions, linguistic specificities and foreign professional policies that may upset their experience and dissuade them from repeating it. Sometimes, the nature of these difficulties is such that it can even prevent them from leaving their country in the first place, missing significant career development opportunities.

Among such barriers to the mobility of performers are the lack of recognition of professional qualification, especially – but not only – in the absence of a diploma obtained by a recognised training institution, elevated travel costs, the lack of assistance whilst abroad for unionised performers, onerous visa requirements, double taxation and the loss of social security benefits in the home country for periods spent abroad.

Considering the above, the 20th Congress of the International Federation of Actors resolves for FIA to:

- Collect information, where possible in coordination with other sister federations and UNESCO, about the nature and the actual size of the barriers to mobility from the standpoint of artists and across countries, including by means of a global survey among its membership and by gathering studies, reliable data and literature further documenting on this subject matter;
- Identify, on this basis, the most recurrent obstacles to mobility that may be tackled realistically by pilot projects, effective awareness raising campaigns and the coordinated policy of the FIA membership;
- Promote a better understanding among decision-makers at national, regional and/or, where applicable, international level, about the difficulties that artists experience whilst travelling abroad for professional purposes;
- Collect information about existing national mechanisms granting professional qualification to performers who, despite the lack of a diploma in the performing arts, have a clear professional track record and provide such information to all members requesting it to enable them to advocate for the introduction of similar mechanisms in their respective national systems, where appropriate with the active support of FIA;
- Encourage its affiliates to assess, at least on a regional basis, how best they can mutually extend essential union assistance to their members in good standing whilst temporarily abroad, on the basis of reciprocal agreements offering them selected services, counselling and support at the most advantageous conditions and, if possible, without requiring them to take up another union membership;
- Assist its member unions in sharing information about labour conditions and tax-related provisions of relevance to performers, to enable them to give more accurate advice to their members about the rights and duties that apply to them while working abroad. A "Mobility" working group of FIA will seek funding for the

creation of a data base accessible to performers concerning labour laws, collective agreements, social, and fiscal provisions applicable to them in all countries.

It is understood that all actions taken will be in accordance with any existing immigration laws and practices, and with any collective bargaining agreements, that are in place in the hosting country.

RESOLUTION 21: ARTISTIC FREEDOM

Motion proposed by: Equity (UK)

Given that:

Across the world artists continue to face censorship, enforced exile, imprisonment, torture or even death.

However, performers living under repressive regimes continue to create great art and fight for the right to work, despite suffering severe hardship.

In the UK Equity's International Committee for Artists Freedom coordinates campaigns in solidarity with artists facing persecution and oppression around the world, and provide first-line support to artists in immediate danger. Recent high profile campaigns have focussed on attacks on freedom of expression in Iran, Belarus, Syria, Turkey and Burma. FIA has been an invaluable source of support for this work.

Notable successes include the release of Burmese comedian Zarganar from prison on 12th October 2011 following intense campaigning led by performer's unions and human rights organisations. FIA affiliates throughout the world distributed over 30,000 postcards, calling on the Burmese authorities to release Zarganar and he was awarded honorary life membership of Equity UK in May 2011. Equally, FIA contributed to the successful campaign in support of Iranian actress Marzieh Vafamehr, sentenced to one year in jail and severe physical punishment for her role in a feature film that was banned in her country.

The 20th Congress of the International Federation of Actors resolves:

- To thank the FIA Secretariat and affiliate unions for their efforts in support of the campaign to free Zarganar and their active response to similar initiatives in support of artistic freedom.
- To reaffirm FIA's commitment to campaigning to secure the right to freedom of expression for all performers, in all countries.
- To encourage affiliates to establish their own national campaigns to promote and support freedom of expression campaigns.
- To encourage FIA's active participation in international networks such as ArtsFex committed to the protection and promotion of freedom of artistic and creative expression and the fight against any form of prosecution, censorship and physical or mental harassment against artists and performers - with the goal of increasing awareness about such occurrences in the media, among political bodies, human rights and free speech organisations as well as the general public.
- To encourage FIA to develop reactive and effective tools to generate petitions in favour of censored or persecuted artists, taking advantage of the latest technological developments and a future uplift of its website.

RESOLUTION 22: INTERNATIONAL CO-PRODUCTIONS AND THE "BETTER RATES/CONTRACTS" PRINCIPLE

Motion proposed by: ACTRA (Canada), Equity (UK), SAG-AFTRA (USA), MEAA (Australia)

The member unions of the International Federation of Actors, meeting at the 2012 FIA World Congress in Toronto, reaffirm their commitment to extending the better rates, terms and conditions of collective agreements negotiated by unions with strong collective agreements to performers in countries represented by FIA-affiliated unions who do not yet enjoy such benefits.

To give real meaning to this commitment, this Congress, the FIA Secretariat and the member unions of FIA undertake:

- To monitor international and multinational production worldwide;
- To establish a protocol for the exchange of information between unions and with the FIA Secretariat on such productions;
- To collaborate on and target specific international and multinational productions that may be real, meaningful, and potentially successful opportunities to extend the "better rates/contracts" collective agreements to performers in FIA-affiliated unions who do not yet enjoy such benefits in countries where such productions are to be produced;
- To assess the feasibility of "global framework agreements" with the most established international and multinational productions, seeking to establish equitable and fair principles for the employment of performers in countries where collective agreements are not in place to secure them minimum benefits;
- To work in coordination with the union or unions of jurisdiction in such countries, other FIA unions, the FIA Secretariat, the performers on such productions (and their agents and managers);
- To successfully extend better rates, terms and conditions to all performers working on such productions, and
- To report to each FIA Executive meeting on implementation issues and challenges.

RESOLUTION 23: MAINTAINING AND DEEPENING FIA'S WORK ON GENDER EQUALITY AND DEVELOPING A WIDER ANTI-DISCRIMINATION AGENDA FOR FIA

Motion proposed by: TF (Sweden); SAG-AFTRA (USA); AEA (USA); SATED/MG (Brazil); SATED/ES (Brazil)

Recalling the project: "Changing gender portrayal: promoting employment opportunities for women in the performing arts", carried out successfully by the European group of FIA with funding from the European Commission and completed in December 2008;

Noting its key findings regarding portrayal of women and men in theatre, television and film and how these have a significant impact not only on gender image and perception by the public, but also on the employment opportunities of performers. In particular, the fact that women are less represented than men in all media, and the fact that the report showed clear signs of unequal and stereotypical gender representation.

Equally noting that this research highlighted several important problems for women performers such as shorter careers; lower incomes and a smaller number and variety of roles, all of which led them to see their gender as a disadvantageous in the world of the performing arts;

Recalling EuroFIA's second gender equality project "Engendering change: strategies to combat gender stereotypes and promote equal opportunities for performers in theatre, film and television in Europe", which resulted in the creation of a handbook setting out practical tools and approaches and highlighting good practice to engender change in the sector and have concrete impact on equal opportunities and gender portrayal;

Noting that reaction to the handbook has been overwhelmingly positive. The practical approach – focusing on real examples of how to make change happen – has been greatly appreciated by FIA members and other stakeholders in the industry;

Noting the adoption in 2011 of the "Framework for Gender Equality⁵" by the European Social Partners in the audiovisual sector and the challenge of building upon the commitments it contains;

Recalling that this work has equally lead FIA to develop a revised version of the "FIA Charter for Gender Equality and Equal Opportunities" for adoption at the FIA 2012 Congress after endorsement by the FIA 2011 Executive Committee;

Noting that many FIA members are developing an agenda of work on other anti-discrimination issues in relation to employment of performers, taking in disability, race, sexual orientation and gender identity, and that there is scope for international exchange on successful campaigns and practices in these areas;

Recalling that equality is the vital basis for good working conditions and for artistic development;

The 20th Congress of the International Federation of Actors hereby:

- Adopts the "FIA Charter for Gender Equality and Equal Opportunities", urging members to use it to facilitate reflection and action on mainstreaming gender equality in all areas of their work; and urges the FIA Charter to be used in the context of FIA's regional group meetings as a basis for exchange. FIA should seek to facilitate further translation of this valuable document, as deemed useful by members (currently available in English, French and Spanish)⁶;

⁵ Further information is available on http://www.fia-actors.com/en/policy_Gender%20Equality.html, including access to the full Framework of Action in English, French, German and Spanish. http://www.fia-actors.com/uploads/AVSDC-FoA_Gender_Equality_EN.pdf

⁶ Available for download from <http://www.fia-actors.com/uploads/2010-Gender-Charter-EN.pdf>

- Undertakes to use the tools and objectives that it has developed in its thematic work on gender equality to continue to highlight the importance of a real and meaningful commitment to gender equality in the arts and entertainment sectors, including through building project work around the themes and priority areas identified in the European Framework of Action on Gender Equality, in cooperation with sister federations FIM, UNI-MEI and IFJ.
- Undertakes to gather information from its membership on effective action against discrimination, including in relation to race, sexual orientation and gender identity, and disability, with a view to compiling resources and best practices to feed discussion and action within FIA. This will aim both to support members to develop an agenda of work in this area and for FIA to reinforce its advocacy role as a federation in relation to the wider anti-discrimination agenda as it affects performers and their access to employment.