

# FAA Newsletter

April 2026



Produced by: Jon Alcock, Communications Officer © 2026 FAA & Bectu (Broadcasting, Entertainment, Communications & Theatre Union)

## New Pact Rates.

For the past few weeks it's been a little bit more complicated than usual to work out what you might actually earn for your day on set. The 2026 rates of pay agreed with Pact (The Producers Alliance for Cinema and Television) at the end of the year depended on when each production worked out its budget. They took effect from 14 January for newly-budgeted productions but not until 1 March for anything already signed off by with the money men (and women). Obviously this was not ideal but it was the best way to get the new rates adopted as soon as possible for our members' benefit. Your agents should have been confirming with you – in advance – which rates applied. Now that 1 March has been and gone, hopefully things are about to get somewhat clearer regarding what you've earned.

Daily rate is now £124.63, which now includes Holiday Pay at the higher rate of 12.07%. Overtime is now £11.69 per half hour whilst Non-Performance calls (fittings, rehearsal etc.) rise to £62.32. Travel payments obviously need to be added and night rates and bank holidays have also gone up by the same 3.75%.

All of your Supplements have also risen and now apply as  
A: £23.00 (£11.50 for unused change of clothing),  
B: £23.00,  
C: £30.51,  
D: £37.22,  
and E: £61.63.

Check your rate card for what is included in each category.

## Travel Payments

March also saw Transport for London increasing their prices by 6% and that means FAA/Pact travel allowances also went up by the same percentage.

Calls within TfL zones 1-3 now receive a payment of £17.09 whereas locations outside zone 3 including the major studios get £23.89. Early travel payment (for calls 6:00 am or earlier, 7:00 am on Sundays and Bank Holidays) is now £20.91.

It should be stressed that these payments have nothing to do with how far you actually have to travel and the costs involved in that. They are not supposed to fully cover such costs, they are merely a (compulsory) contribution towards them. It's down to the individual to decide whether their travel costs make a job financially viable or not.

Production are, naturally, free to pay more than the agreed rates for harder-to-get-to locations.

## Contacts

Complaints and enquiries: [lpd@bectu.org.uk](mailto:lpd@bectu.org.uk) – the Case Form can be found on the Bectu website.

New membership enquiries: [joinfaa@bectu.org.uk](mailto:joinfaa@bectu.org.uk) – for your non-union colleagues to become union colleagues, or they can go straight to <https://bectu.org.uk/join/>

Existing member queries: [membership@bectu.org.uk](mailto:membership@bectu.org.uk) – to advise the team of any changes. You can also update some of these yourself by logging on to the Bectu website. It's important that the union has your up-to-date contact details.

Many head office emails are automated processes so please be patient. They will be passed on to the right people and you will get a reply.

Office phone number: 0300 600 1878 – where the real people live!

## Where Does My FAA Union Subscription Go?

The short answer is “to your union”, but not necessarily in the way you might expect. Although we are very proud of our union, the Film Artistes Association is now a branch of the much larger Bectu, (the Broadcasting, Entertainment, Communication & Television Union) and all subs go into one, big, pot. It pays the salaries of union employees, costs and expenses incurred on union business, and anything else that an active union might need to pay for.

Does that mean that the monies paid in by Supporting Artists are benefitting the likes of Camera Department and Construction? Yes, it does. It also means that we’re benefitting from them – as it should be in a union. What’s more, FAA members pay by far the lowest subscription of any branch in Bectu so we’re very likely to be much more of a “taker” rather than a “giver”. But don’t tell the other branches! Further muddying the waters is the fact that Bectu is a part of the still-larger Prospect, so money will come to us via our parent union.

Much more important is what you get for your money. First and foremost, that’s representation. If the terms and conditions of the FAA/Pact Agreement are not met then whoever is abusing them will very quickly receive a very dis-chuffed phone call or email from your officials. All of those terms and conditions were hard-won by your union and, without them, every job would be like the barely-paid music videos, independent and student films, and vertical dramas. Your membership fees pay for the people at Bectu who fight for these things, along with all of the costs and materials involved in those battles.

Union membership also provides access to a listing of upcoming productions published regularly (what used to be called Earlybird); legal services covering work-related issues, including personal injury, and issues outside work; a copy of the FAA /PACT Agreement listing full entitlements and rights for background artistes on PACT productions; representation in the event of a dispute on a production; advice on Schedule D and NI issues (Tax Guide for Freelances, downloadable for logged in members only); support with debt collection; the quarterly union journal, Stage, Screen and Radio; Prospect Health and Dental plans; and regular offers for discounts on things such as film tickets, Gym membership, and many other things from MAC computers to MAC cosmetics.

All for a measly five quid a month!

## Know Your Value

And also your place. Or, rather, your location. All productions that are Pact members shooting within 40 miles (as the crow flies) of Charing Cross should be using FAA/Pact rates, terms and conditions. Every clause, every sub-section. If they’re not, please report the production to [lpd@bectu.org.uk](mailto:lpd@bectu.org.uk).

Productions outside the zone should be using the rates and terms agreed with our colleagues at Equity. If the production would rather use the FAA agreement, and not the Equity one, that is usually fine – though Equity should have granted their permission. The reverse is not true, however, productions within the FAA zone cannot choose to use Equity terms. And productions outside the zone cannot decide to use a sub-set of FAA terms – it’s all or nothing. Again, should you encounter such “deals”, please report them. Your union cannot insist that they abide by the Agreement but they can stop them from referring to it and fooling people into thinking that they are.

## FAA/Pact Agreement 2026

Don’t worry, this hasn’t been forgotten! Your FAA officials and committee have requested a lot of amendments to the Agreement and, unsurprisingly, Pact have been unwilling to simply agree to some of them without further, sometimes prolonged, discussions. Especially those that will cost them money. Ours is also far from the only Agreement that they are currently renegotiating so it’s fair to say that we haven’t had their full attention.

We are slowly working our way through the various clauses, though, and have already obtained agreement on several. In fact, you’ve already seen the first of them as Holiday Pay was increased to 12.07% when the new pay rates were introduced in January. It’s an argument we’ve been pursuing for several years and we finally won it.

It’s not appropriate to go into further details at this time but be assured that what has been requested is in absolutely line with the issues that are more frequently raised by members. We’re committed to fighting for you but we can’t guarantee that we’ll get a positive outcome.

## A Long, Long Time Ago, In A Studio Not That Far Away...

50 years ago this month, on 2 April 1976, shooting of the first “Star Wars” movie began at Elstree Studios. Whilst director George Lucas apparently had admiration for the technical skills of the British crew, he was bewildered by their working practices: in particular the tea break. After decades of organising, and many strikes, workers in many industries in the UK had set tea breaks where they would not do any work.

At Elstree, work started at 8:30 AM, ended at 5:30 PM with a 1-hour lunch break, with tea breaks at 11 AM and 4 PM. When it was time for a break, the crew would stop work immediately, even if they were in the middle of shooting a scene.

Think of that next time you’re told it’s a Continuous Working Day!

### Together Alliance March

Prospect and Bectu members attended the anti-Far-Right march on 28 March. Prospect is not affiliated to a political party but the fact is that it must, by definition, sometimes get involved in politics. That’s how trades unions work. The FAA negotiates with Pact, the Producers Alliance for Cinema and Television but it also lobbies government for legislation changes that will benefit its members.

Last year’s Bectu conference in York saw the Channel 4 branch propose that Bectu members should support a Trade Union Congress (TUC) affiliated march against the far right. This motion was passed at conference. So, as this march was supported by the TUC, Bectu supported on the basis that their members voted for their union to do so.

The reason that Bectu (along with Equity and many other TUC-affiliated unions) thought that they should support the Together Alliance march is that the parties of the far right pose an existential threat to our industry since they are fundamentally opposed to trades unions and workers’ rights. Without the considerable protection of your unions the pay and benefits you currently receive would be significantly reduced. Jobs for even the powerhouses such as Netflix and Disney will be reduced to the level of those £100 all-in take-it-or-leave-it deals that fall outside the Pact Agreement.

Travel allowance? Forget it. Money for having your hair cut or providing a dinner suit? Nope. Health & Safety considerations on set? Who cares about those!

There isn’t a single benefit or protection currently enjoyed by workers that has been freely given to them out of the goodness of their employers’ hearts. Everything has been fought for and won by the trades unions.

### 2026 AGM

Don’t forget this year’s FAA Annual General Meeting. It will take place, like last year, at Prospect HQ, 100 Rochester Row, London SW1P 1JP on Saturday, 25th April 2026 and is scheduled to run from 11:00 until 13:30.

Remember, this is one of your best opportunities to raise any concerns with your union.

We’d love to see you in person but a zoom link is available for those who can’t make it. This will be sent to everybody who registers their attendance nearer to the day.

Voting for your new committee is currently taking place online and closes at midday on 23rd April, in advance of the meeting. Please be aware that you cannot vote at the AGM itself, it will be too late. Candidates are:

Jon Alcock  
Anthony Blakesley  
Martin Bratanov  
Albert Cheah  
Richie Cheung  
Mia Chia  
Dawn J Gibbons  
Stuart Matthews  
John McKenzie  
Diane Deangelis Meaney  
Charlie Richards  
Dawn Spragg  
and Racheal Tse

Albert Cheah and Dawn Spragg have both put themselves forward to serve as Chair.

The agenda was emailed to members on 17th April. If you haven’t received it please call Bectu and they’ll work out what went wrong.

## The Ten Commandments (for SAs)

1. *Thou Shalt Arrive On Time.* Tardiness is far from Godliness.
2. *Thou Shalt Not Take Thine Mobile Within The Temple Known As "Set".* It is forbidden within these boundaries and thou shalt be cast out if discovered to be desecrating it in this way.
3. *Honour Thy A.D. And Their Runners.* Pay attention to their teachings and strive to make flesh their commands.
4. *Thou Shalt Remember Thy First Position And Endeavour To Faithfully Retrace Thy Steps Without Deviation.* Thy journey before the camera is sacred and should not be varied according to whimsy.
5. *Thou Shalt Understand The Meaning Of Miming.* Speaking in thy lowest voice or engaging in whispering is not what is desired of thee. Absence of sound shall be thine intention.
6. *Thou Shalt Exhibit Restraint Whenever Sustenance Is Offered To Thee.* One portion has been allotted for thine benefit and to partake in more is an abomination before Catering.
7. *Thou Shalt Dispose Of Thine Waste Materials.* Thine empty chalices and platters are not thy brother's concern and it is up to thee to consign them to the vessels of refuse.
8. *Thou Shalt Not Bear False Witness To Thine Supplementary Entitlements.* Nor shalt thee be unfairly denied what has been justly earned by thine actions. As it is written in the sacred Agreement, thus shall it be.
9. *Thou Shalt Not Covert Thy Brother's Position Of Greater Exposure.* Not every shot is for thee, nor shall thy appear in more than is intended for thee.
10. *Thou Shalt Not Dally Before The Urn Of Hot Water.* Thy brothers and sisters desire its bounty as much as thee and their needs must be respected.

## Late Chits

Once upon a time at a unit base far, far from anywhere crowds of Supporting Artists would queue to have a piece of paper signed by one of a team of ADs. They were not collecting autographs but having their chit for the day completed and signed off before they went home. Through the miracle of "basic adding up" these ADs were able to tell everybody – before they left for the day – what they had earned from their endeavours. The SA had already partially filled in the form with their name and National Insurance number while the AD added such mysteries as how much overtime they had earned, whether they were to receive supplements or penalty payments and how much, in total, they could expect to receive in due course. Minus commission and VAT, obviously.

Then, one day, technology improved things and the industry adopted the electronic chit which has somehow resulted in nobody having a clue what their day's earnings are until they receive an email from their agent, sometimes up to a week later.

Clause 12.3 of the current FAA/Pact Agreement states that "*On dismissal (and after time spent returning wardrobe and props to the appropriate department that shall be paid as hours worked in the day) the appropriate production official must enter full details of the engagement, including all fees due and the agreed sign out time, into the electronic system in the presence of the Artiste. The Artiste shall be permitted to view the details on the Salary Voucher before signing out.*" In other words, you're entitled to know what you've earned before you leave.

Clearly locations in the middle of nowhere might present challenges with Wi-Fi connection but Production must still do their best to inform you of your earnings. At the very least, you should get confirmation of the type of day, the lunch penalties if there are any, what supplements you have earned and what time you were wrapped. Remember, it's called "sign out" not "tick out".

## Film Artistes Association

**Respected. Supported. Represented.**

Making the difference for all professional supporting artistes

