

נובמבר 2018

דו"ח נסיעה לחול – כנס EuroFIA ברוטרדם 6-8.11.2018

משתתפים מטעם שח"ם – אסתי זקהיים, גיא לואל, אלון לשם (במימון עצמי), אורי רשטיק.

1. הכנס התקיים (מבחינתנו), קצת בצלו של הכנס הקודם בו הוזכר ה BDS על ידי האיגוד הבלגי, חשוב לציין שכמו תמיד זכינו ליחס חם וחברי מהקולגות האירופים ובכנס זה הנושא לא הוזכר.
2. על מנת להתמודד עם התופעה בצורה קונסטרוקטיבית ביקשנו להציג בפני חברי EuroFIA את פעילות שח"ם באופן נרחב, לצורך כך הכנו מצגת נרחבת ודברי הסבר נרחבים על שח"ם (רצ"ב המצגת ודברי ההסבר) אשר הוצגה על ידי אסתי זקהיים במשך כרבע שעה. המצגת זכתה לתגובות חיוביות מצד חברי EuroFIA ושמה אותנו בפריימינג מקצועי מאוד. מה גם היקף הפעילות של שח"ם ומגוון הנושאים שאנו עוסקים בהם באיגוד היא חריגה מאוד (לטובה כמובן) ביחס לחברי EuroFIA האחרים, אשר העשייה שלהם היא מאוד מאוד צרה (עוסקים רב בנושאי איגוד מקצועי פרופר) ולחלקם הגדול אין בכלל כר של הסכמי עבודה. אנחנו מאמינים שהמצגת מיצבה אותנו כארגון מקצועי ענייני, ואף מוביל במגוון הפעילויות ובמגוון ההסכמים שאנו מחזיקים בהם.
3. באשר לאופציה של אירוח כנס EuroFIA בישראל, סוכם כי יבחן האם כדאי להעלות את הנושא בכנס הבא (יוני 2019) לקראת כנס סתיו 2019 (אותו ביקשנו לארח) או מאוחר יותר. בשיחות בלתי פורמליות רבות העלינו את האפשרות של אירוח כנס בתל אביב אל מול הקולגות וזכינו לתגובות חיוביות ואוהדות.
4. בכנס היה פנל מעניין על החובות הרגולטוריות החלות על Netflix בנוגע לרכישת והפקת תוכן מקורי. ניחן שזאת בעיה כלל אירופית והאיחוד האירופי מתכוון להציג בקרוב חוקים בנושא. רצ"ב מאמר המסכם את הנושא.
5. שוב התקיים פנל בנושא שוק העבודה והשכר הבעייתי אשר משולם לפריילנסרים, ניחן כי הבעיה היא כלל אירופית ובישראל אנחנו במצב מתקדם יותר ממספר בחינות – הפסיקה בנושא, כוונות משרד התרבות לשינוי מבחני התמיכה, תקנות הביטוח הלאומי ומגוון ההסכמים יש לנו (לאיגודים מקצועיים רבים אין כלל הסכמים).
6. התקיים פנל על נושא הטרדות מיניות ועל דרכי הטיפול בהם, פרט לאיגוד האנגלי (Equity), אין לאף איגוד אמנה בהיקף שלנו. התבקשנו להעביר לחברי EuroFIA את האמנה שלנו מתורגמת לאנגלית ועשינו כן שבוע לאחר הכנס (רצ"ב האמנה מתורגמת לאנגלית).
7. מדי כנס כל איגוד מעביר מראש גם דיווח על פעילותו בתקופה החולפת בין כנס לכנס (רצ"ב הדוח שלנו).
8. רצ"ב דוח הוצאות נסיעה לחול.

רשם: אורי רשטיק, מרכז פעילות העמותה.

SHAHAM –THE ISRAELI ACTORS' ORGANIZATION

EuroFIA, Rotterdam, November 2018

Our Collective Agreement

- ❑ **Collective Agreements in the field of cinema and TV**
- ❑ **Collective Agreements in the repertoire theaters**
- ❑ **Collective Agreement in the children's theaters**
- ❑ **Collective Agreements in Fringe Theatres and Festivals**
- ❑ **Collective Agreements in the area of dubbing**
- ❑ **Collective Agreements in the field of student films**

Services for members

- ▢ Legal advising
- ▢ Courses and workshops
- ▢ Theater tickets
- ▢ Insurance and pension arrangements.
- ▢ Economic advising
- ▢ Free of charge rehearsal rooms
- ▢ And more...

Regulation and the struggle for original Israeli content

▢ **Israeli Film industry**

▢ **Original Israeli content on TV**

▢ **Culture budget**

Promoting the status of the independent actor and employer-employee relationship in theaters

- ▢ Independent employee rights
- ▢ Status of actors at the National Social Security Institute
- ▢ Theater Support Regulations

Activity in the community

▢ 'Culture for the Periphery'

▢ 100 communities

▢ emphasis on Arab/Palestinian communities

Fight for freedom of expression and creativity

- ▢ The current government in Israel
- ▢ Law of Loyalty in Culture
- ▢ The fight against censorship in the Acre Festival

Relations between Jews and Arabs

- ▢ Representation of Arab actors by Shaham
- ▢ Cultural activity among Arab / Palestinian communities.
- ▢ Freedom of expression and the presentation of pro-Palestinian positions in Israeli culture:
- ▢ Cooperation with Palestinian Authority actors
- ▢ Arab-Jewish cultural institutions

Promoting women and preventing sexual harassment and bullying

- ▢ The Prevention of Sexual Harassment in the Acting Manifesto**
- ▢ Promoting the status of women in the Israeli cultural field**
- ▢ Prevention of bullying in the field of acting**

Thank you!

Any questions?

Slide # 1:

SHAHAM – ISRAELI ACTORS' ORGANIZATION

Dear friends, as you know we joined EUROFIA a year ago, and so we thought it would be right to present to you a more comprehensive presentation of our activities. We received Dominique's blessing and I am happy to present our activities to you.

Shaham - The Israeli Actors' Organization was established in March 2000 as the Israeli Screen Actors' Union in order to protect the existence of Israeli culture and creativity, the right of Israeli citizens to consume Israeli culture and the right of Israeli actors to create a quality culture in suitable conditions that respect the artists and their creative needs.

Shaham is a registered non-profit (In Israel a union must be registered as a non-profit) that currently has 2,450 members and is the largest artists' organization in Israel.

At first, the organization concentrated on screen players only, and was called 'The Israeli screen actors union', but over the years the activity expanded, and the name of the organization changed to "Shaham - the Israeli Actors' Organization" and today it acts as the sole representative organization of the Israeli actors of all fields.

Slide# 2**Our Collective Agreements****Collective Agreements in the field of cinema and TV**

Between 2002 and 2008, extensive collective agreements were signed between Shaham and the various broadcasting organizations, and the Film and TV Producers Organization, which regulates the terms of employment of the actors in film and TV productions, and includes, among other things, a commitment to pay minimal wage, regulated scheduling of work hours, overtime pay, a break during the work day, provision of appropriate conditions for the actors on the set of the production. Shaham is engaged intensely in enforcing these agreements and maintaining the rights of the actors from then until now. We employ a supervising officer which supervises each and every TV series or movie set, and approve every production contract separately in order to make sure that our terms are being kept.

Collective Agreements in the repertoire theaters

In recent years we have attained significant achievements in the world of theater. Starting in 2012, Shaham replaced the Histadrut (Israeli central Workers' union) and today is the representative organization of the Habimah national Theater, The Cameri Theater, Gesher Theater, Haifa Theater, Khan Theater in Jerusalem and other theater, all of the have a collective agreement with Shaham.

Collective Agreement in the area of children's theaters

In 2016, an agreement was signed between Shaham and the children's and youth theaters in Israel, an agreement that for the first time regulates the employment of actors in children's and youth's plays.

Collective Agreements in the area of Fringe Theatre and Festivals

In the course of 2013, a struggle was waged against the management of the Acre Theatre Festival, which ultimately led to an agreement with the municipality, whereby beginning in 2014 the festival's management requires the producers of the competition's performances to pay Shaham members a minimum wage and maintain all their employment conditions. Following this agreement, additional agreements were signed

with the Haifa Children's Theater Festival, the Bat Yam Festival for Street Performances and the Bat-Yam Musical Festival.

In 2016, a collective agreement was signed with Eve - the Independent Producers' Organization in the Theater, which regulates the terms of employment of actors in independent theater productions.

Collective Agreements in the area of dubbing

In 2015 Shaham entered the dubbing industry for the first time, and in early 2016 signed the first agreement in the industry, with the largest and most significant dubbing studio in Israel, which led to a significant improvement in the salaries of dubbers.

Collective Agreements in the field of student films

In 2017, a historic agreement was signed with the largest Israeli Film School in Sapir College. The agreement regulates the terms and conditions of Shaham member's participation in student films, including an obligation to pay them for participating. This agreement is most significant in regulating the participation of professional actors in student films in all the film and TV schools all over the country, and is a major step forward in defining acting as a profession.

Slide #3

Services for members

Legal Advising

Shaham provides free legal assistance to its members in all aspects of their professional activities as actors, including the examination of personal contracts and legal claims in small claims court if necessary.

Courses and Workshops

Shaham offers a wide variety of courses and workshops offered by film, TV and theater directors, artistic directors, screenwriters, casting directors, playwrights, etc. The workshops and courses are offered at low and subsidized prices and are aimed to develop the abilities and methods of acting and expose the actors to industry executives.

Additional services

In addition, Shaham provides its members with a wide range of services - theater tickets, special offers and benefits, insurance and pension arrangements, economic advising, free of charge rehearsal rooms and more.

Slide #4

Regulation and the struggle for original Israeli content

Israeli Film industry

A month ago we succeeded in preventing the passing of a law that would give the Ministry of Culture control over who will select which films will be budgeted. More importantly, we brought about a 25% increase in the cinema budget raising it to a 100 million NIS (25 million Euro's).

Original Israeli content on TV

In the years 2014-2016, Shaham was successfully active, along with the TV film industry organizations, in opening the Israeli Broadcasting Corporation which insures 90 million NIS (22 million Euro's) for original Israeli TV drama's.

We, together with the TV film industry organizations, are constantly struggling the producing of original Israeli TV dramas on various platforms. Just recently, we concluded a long process with the legislator and the regulator in which cable and satellite companies were required to invest 9% of their revenues in original Israeli TV drama's productions and the broadcasting companies are obligated to 15% of their revenues to the same purpose.

Culture budget

During 2014, In the framework of our joint activities with the Forum of Cultural Institutions we have launched the "1% for the Soul" campaign, in which we demanded that the Government of Israel raise the cultural budget from 0.18% to 1% of the total state budget. The struggle was fruitful, and discussions were held prior to the formulation of the 2015 budget. An unprecedented achievement was recorded: an additional NIS 120 million was approved for the culture budget in 2015. Since then, thanks to our struggle, the culture budget has increased by NIS 50 million annually and currently, at 2018, is Doubled since 2014, and stands at 0.35% of the state budget.

Slide #5**Promoting the status of the independent actor and employer-employee relationship in theaters****Independent employee rights**

Shaham is a member of LAHAV, the Israel Chamber of Independent Organizations, and together with Lahav, we are promoting legislation and regulations relating to the rights of self-employed workers, such as unemployment benefits f, compulsory pensions, and more.

Status of actors at the National Social Security Institute

As a result of Shaham's activity, The Minister of Labor and Social Affairs signed an amendment to the National Social Security law, which stipulates, that any actor who works for more than five performances at the theatre, will be entitled to the status of an employee, at the National Social Security Institute, even if he worked as a freelancer. The actor is eligible to receive the same rights as all employees at the National Social Security Institute; unemployment benefits, maternity leave, etc.

Theater Support Regulations

Currently, Shaham is deliberating with the Ministry of Culture over the new support criteria for public theaters in Israel; granting theaters with an additional budget so long as they employ actors and artists within the framework of employer-employee relations. Two days ago a draft of the new regulations was published for Public comments.

Slide #6

Activity in the community

In the last few years since the establishment of the organization, we have worked in the community and initiated various projects with the aim of bringing the cultural world closer to the geographic and social periphery of Israel.

'Culture for the Periphery' - Shaman's flagship project, which has been taking place since 2003, in which Shaham members and actors come to neighborhoods, peripheral cities, schools and community centers and hold cultural events and meetings. In each session the audience can watch, for free, an Israeli work or participate in a master class. Afterwards, the audience is exposed to "behind the scenes" through a conversation with the creators of what they just saw.

This year, thanks to funding we have received from the Israeli National Lottery we will operate in 100 communities, with an emphasis on Arab / Palestinian communities.

Slide #7**The fight for freedom of expression and creativity****The current government in Israel**

The current government in Israel, is the most right-wing government in Israel's history. It places us in a complex and difficult position in which we are constantly forced to struggle for freedom of art, creativity and expression.

Law of Loyalty in Culture

These days we are in the midst of a difficult public struggle against the intent of the Ministry of Culture, to pass an amendment to the law called "Law of Loyalty to Culture," which aims to allow the Ministry of Culture to have almost unlimited authority as a content critic.

A law, such as the 'Law of Loyalty in Culture', gives politicians the right to interpret what loyalty is, an interpretation We do not accept- neither from the left nor from the right.

We at Shaham refuse to accept censorship and silencing, and voices that are not comfortable for the regime, must also be heard.

The fight against censorship in the Acre Festival

The Acre Festival is the largest fringe festival in Israel. The festival was founded in 1980 and includes Fringe shows, street performances, art fairs, outdoor events, workshops and special projects.

In 2017, the festival's steering committee disqualified a play called "Prisoners of the Occupation." In response, the artistic director of the festival resigned and eight scheduled performances left the festival as well. The artists' organizations, led by Shaham, fully supported the decision of the festival's director and festival participants to leave and boycotted the festival in 2017.

However, in order not to spill the baby with the water, because we're talking about an important festival, with an exciting past and a long tradition of impressive and original work within a mixed Jewish-Arab City We decided to try and save the festival for the following years. After discussions and negotiations with the Municipality of Acre we have reached an agreement that will allow freedom of creation and freedom of expression in future festivals. And truly, the 2018 festival was diverse and free.

Slide #8

Relations between Jews and Arabs

Representation of Arab actors by Shaham

We represent and assist Israeli actors regardless of religion, gender or race.

Cultural activity among Arab / Palestinian communities.

The organization works in Arab communities (together with the Israeli Lottery) in a special and focused manner. Within the framework of our activities, we operate in many Arab communities, conducting workshops offered by Arab and Jewish actors, exposing the Arab audience to varied cultural content.

Freedom of expression and the presentation of pro-Palestinian positions in Israeli culture:

Israeli cinema, and Israeli theater throughout its years employed Jewish, Christian and Muslim actors, producers and creators, and are dealing with issues of conflict, presenting various viewpoints representing the entire spectrum of the society in democratic Israel.

Cooperation with Palestinian Authority actors

In 2017, Shaham's CEO visited the offices of the Palestinian Authority in Ramallah in order to establish contacts and collaborations with actors' organizations belonging to the

Palestinian Authority, so we can discuss and intensify the discourse on the conflict and the occupation. Unfortunately, we have been turned down due to the Palestinian Authority's policy of de-legitimization, which forbids formal relations with Israeli organizations.

Arab-Jewish cultural institutions

There are several joint cultural institutions in Israel that are joint to Arabs and Jews, including:

The Arab-Hebrew Theater in Jaffa, which serves as a home for two theater groups that operate together and separately in two languages: Hebrew and Arabic. The theater is partially funded by the Ministry of Education and Culture and the Tel Aviv-Jaffa Municipality.

The Acre Theater Center, where Jews and Arabs create together in complete harmony, and serve as a symbol of coexistence. Performances such as "Arbeit Macht Frei", "Memories of Second Generation", "Arab Dream" and "Star Wish" have left their mark on the entire field of world theatre.

Slide #9

Promoting women and preventing sexual harassment and bullying

The Prevention of Sexual Harassment in the Acting Manifesto

In order to ensure a safe environment for study and work in the field of acting, without fear of harm to the dignity, liberty and privacy of actors and actresses, the organization initiated a Manifesto to prevent sexual harassment in the acting world and accompanies closely actresses who experienced sexual harassment in cooperation with the Israeli Center for Victims of Sexual Assault. The Manifesto was signed by all the theaters and acting schools in Israel.

In the last few weeks, one of Israel's leading acting teachers and directors has resigned from his post at one of the Israeli School of Acting after we have helped students to complain about sexual assault on his part. We at Shaham are currently accompanying the process.

Promoting the status of women in the Israeli cultural field

Recently, we established the Women's Theater creators' forum, a joint initiative of Shaham and the Theater Directors Organization. Our goal is to raise awareness to the advancement of women in the theater and to actually increase the representation of female directors in the repertoire and fringe theaters. Since its establishment, it has already received a resounding recognition in the industry, and the initial position paper formulated by the forum, was distributed at the theater awards ceremony.

Prevention of bullying in the field of acting

We are currently working on a joint Manifesto on this subject together with the for Women Filmmakers Forum, the Documentary Filmmakers Forum, the Association of Directors of TV and Film and all the other unions in this field.

Slide #10**Thank you!**

finally -

Shaham is a non-political organization that serves and represents actors from all walks of life and from all angles of the political spectrum, regardless of religion, race or gender.

We take pride in being the largest and most significant actors' organization in Israel.

Any questions?

Netflix Content Quota in Europe May Lead to TV Buying Spree

New regulations that require 30 percent of streaming programming to be of homegrown origin are likely to spur streamers to boost their investment in Europe by increasing both original productions and local acquisitions.

Employees at Netflix and Amazon Prime better get used to reading subtitles. Because the U.S. streaming giants may be about to get a lot more European.

The new directive, passed by the European Parliament on Oct. 2 and set to be formally adopted in December, will require that 30 percent of content on all VOD platforms in 28 countries be of local origin, but the scope is actually far broader — encompassing new regulations regulating advertising, explicit content and child protection measures across all audiovisual services, from broadcast TV to YouTube and Facebook. But for many in the TV industry, the 30 percent quota, and what it means for Netflix et al., is the headline news.

The regulation is likely to spur Netflix and Amazon to boost their investment in Europe by increasing both original productions and local acquisitions. This summer, the company rolled out plans for its first-ever European production hub in Spain (where Netflix makes original Spanish-language series including *Cable Girls* and *Money Heist*) and announced a trio of new French original series. Amazon is also bulking up, last month unveiling a new slate of European-made programs, including their first British scripted show, *Good Omens* — based on the fantasy novel by Neil Gaiman and the late Terry Pratchett — and *Bibi & Tina*, a new German-language kids series.

"Netflix and Amazon have been investing more in European originals, but originals aren't enough to get you to 30 percent, nowhere near," says Alice Enders, director of research at U.K.-based Enders Analysis, who expects streamers to build up their European catalogs by buying local series, mainly from the deep libraries of public service broadcasters.

Just how much the streamers will need to buy to make the 30 percent cut is a matter of debate. Even where Netflix and Amazon currently stand with regard to European content in their catalogs is unclear. Research released by Ampere Analysis in September, ahead of the parliamentary vote, calculated that Netflix, with European content accounting for 15 percent of its online catalog in the U.K., would need to make or acquire nearly 800 new films or TV series, more than 4,000 hours of content, for its U.K. service to reach the 30 percent quota. Amazon Prime would have to add hundreds more series produced in Germany, France or Spain to bring its EU numbers up. That would translate into billions of dollars of new investment in the region. (Netflix and Amazon do not publicize data on the makeup of their European catalogs.)

Ampere's figures, however, are disputed by the EU itself. Roberto Viola, director-general of the EU's communications networks, content and technology department, said a report due in October will show that Netflix "is already close" to meeting the quota.

"The investment in local production by Amazon and Netflix has had an impact," agrees Christian Grece, an analyst with the European Audiovisual Observatory, an EU-backed media think tank. "I wouldn't be surprised if they both are already at or near" the European quota.

The real importance of the new directive, Grece argues, is it requires the big streamers to obey the same rules as the rest of Europe's commercial and public broadcasters. That includes programming European content and, in countries like Germany and France, contributing to local subsidy systems that back original European films and TV series.

"This is a guarantee that EU content, even in the on-demand age, will be safeguarded and financed," Grece says. "The real challenge will be to make European content attractive and give users, in the EU and around the world, a reason to watch these new, European shows."

National report from SHAHAM – The Israeli Actors Organization

EUROFIA, Rotterdam, November 2018

The attached report summarizes Shaham's activity during a very significant and intensive period.

1. Collective agreements

- 1.1. One year ago, After extended effort, we have succeeded in bringing about the opening of a new public broadcasting corporation committed to produce original Israeli TV programing. We have recently signed a collective agreement with the Israeli Broadcasting Corporation stating that it is bound to our collective agreements, as opposed to the old broadcasting authority. In fact, this means doubling of the minimum wage for a day of filming and regularizing working conditions.
- 1.2. We have signed collective agreements with two IPTV broadcasters.
- 1.3. We prevented filming of an Israeli series that is due to be broadcast on HBO USA and as a result, we are in advanced negotiations with the largest broadcasting organization in Israel, Keshet, for an additional pay for the actors, in the event the series they are a part of, is sold for broadcasting abroad.
- 1.4. We are in negotiations with the Israeli Broadcasting Corporation formulating a collective agreement regarding on-line series.

2. Promotion of employer-employee relations in theaters

- 2.1. As a result of Shaham's activity, The Minister of Labor and Social Affairs signed an amendment to the National Insurance Ordinance, which stipulates, that any actor who works for more than five performances at the theatre, will be entitled to the status of an employee, at the National Insurance Institute, even if he worked as a freelancer. The actor is eligible to receive the same rights as all employees at the National Insurance Institute; unemployment benefits, maternity leave, etc.
- 2.2. Currently, Shaham is deliberating with the Ministry of Culture over the new support criteria for public theaters in Israel; benefitting theaters with an

additional budget so long as they employ actors and artists within the framework of employer-employee relations.

2.3. We got the Beer Sheva Theater (Beer Sheva Theatre is the largest repertoire theater in southern Israel) actors to form an actor's union and we are negotiating on their behalf to upgrade their status from the freelance status to employer-employee relationships.

2.4. At the Israeli parliament (the Knesset), we established the 'Advancement of The Actor's Status' Caucus, and along with by-partisan members from both sides of the aisle, we proposed a law in which theatres will be obliged, to hire actors who work regularly, only under employer-employee relations in theaters.

3. Prevention of sexual harassment and bullying in the acting world

3.1. Two years after it was launched, all the theaters and acting schools signed 'The Prevention of Sexual Harassment in the Acting World Manifesto' created by Shaham.

3.2. After two years on the subject of sexual harassment in the acting world, a well-known acting teacher and a senior director in Israel resigned from his job at the largest acting School in Israel after we had brought students to complain about alleged sexual harassment on his part. We at Shaham are seeing the process through these very days.

3.3. Prevention of Bullying in the Culture World - We are currently working on a joint Manifesto on this subject together with the Forum for Women Filmmakers, the Forum of Documentary Filmmakers, the Association of Directors of Television and Film and all the unions in the field.

4. Community activity

In the last few years since the establishment of the organization, we have worked for the community and initiated various projects targeted at bringing the cultural world and the geographic and social periphery of Israel closer together.

Culture for the Periphery (Shaham in the Community) - Shaham's flagship project, in which Shaham members and actors come to neighborhoods, peripheral cities,

schools and community centers and hold cultural events and meetings, has been taking place since 2003. In each session, you can watch free, an original Israeli work or participate in a master class. Afterwards, the audience is exposed to "behind the scenes" through a conversation with the actors.

This year, we received funding from the Israeli National Lottery with which we plan to operate in 100 communities, with an emphasis on Arab / Palestinian communities.

5. Regulation and government relations

5.1. In the last two months we have dealt with the cinema budget and after countless debates in the Israeli Knesset, we succeeded in preventing the passing of a law that would give the Ministry of Culture control over who will select which films will be screened. More importantly, we brought about a 25% increase in the cinema budget raising it to a 100 million NIS.

5.2. We are constantly struggling, along with the other organizations that work on television, to broadcast local productions on various platforms. Only recently we concluded a long process with the legislator and the regulator, in which cable and satellite companies were required to invest 9% of their revenues in "high genre" productions, and the broadcasters were charged 15% of their revenues.

5.3. These days we are in the midst of a difficult public struggle against the intention of the Ministry of Culture and the Minister of Culture to pass an amendment to the law called "Law of Loyalty in Culture," which aims to make a budgetary distinction between creators, and consumers of culture in Israel based on their political views. The only significance of this law is that the Ministry of Culture will have almost unlimited authority as a content critic.

Shaham's (The Israeli Actors Organization) Manifesto for the Prevention of Sexual Harassment in the Acting World

Introduction

Shaham is committed to ensuring that actresses and actors while engaging in the acting profession, and during their training period in learning institutions, are entitled to a safe work and study environment without fear of harm to their dignity, privacy and liberty. Shaham has adopted a clear and accessible policy that rejects sexual harassment and other sexual misconduct towards actresses and actors in order to reduce and even eliminate sexual harassment in the acting world. The objectives of this Manifesto are as follows:

- To Encourage a work and study environment for actresses and actors that reduce the likelihood of sexual harassment and other misconduct of a sexual nature.
- To Create a comprehensive framework of etiquette and ethics in the work and study environment designed to protect actresses and actors against sexual harassment and other unacceptable sexual misconduct.
- To bring to the attention of the actresses and actors, their employers, directors, principals and teachers in acting schools, and any other party who comes into contact with actresses and actors, the behaviors that constitute sexual harassment or other misconduct of a sexual nature.
- To make sure that any sexual harassment or other misconduct of a sexual nature against an actress or actor will be thoroughly and comprehensively dealt with by the relevant responsible party.

We will work towards the full implementation of this Manifesto in cooperation with all relevant factors that come into contact with actresses and actors in the acting world.

*All the examples cited in the Manifesto refer to male and female and all that is stated in the singular refers to the plural and vice versa, unless explicitly stated otherwise.

What is sexual harassment?

Sexual harassment is one of five prohibited forms of behavior (According to the Prevention of Sexual Harassment Law, 1998) and they are:

1. The extortion of a person by threats to commit an act of a sexual nature. For example, a director implying (to an actress) that acceptance of the job is dependent on the performing an act of a sexual nature.
2. Indecent act: An actor who touches intimate parts of another actor other than what's required in the play/scene.
3. Repeated suggestions of a sexual nature even though the person to whom the proposal is directed has shown that he/she is not interested. For example: repeated suggestions by a director or cast member to an actor to leave together.
4. Repeated references to a person's sexuality, even though the person to whom the references were directed to, showed that he/she was not interested in them. For example: a director or actor who makes comments to an actress about her intimate bodily parts. However, there is no need to show disagreement in cases 3 and 4 in the following cases:
 - Taking advantage in Relationship of authority. For example, when dealing with a director/Assistant director;
 - Abuse of authority, creating dependence, or in a treatment of a minor, a helpless person, or a patient. For example, when it's about a teacher in an acting school.
5. A humiliating or degrading treatment of a person due to his/her gender or sexual orientation, whether he/she showed that it disturbed them or not. For example: An actor who calls another actor by a derogatory name related to his sexual orientation.

What is maltreatment?

According to the Prevention of Sexual Harassment Law, harassment is an offense of any kind resulting from sexual harassment, or a complaint or a suit filed for sexual harassment. For example: a director who replaces an actress during rehearsals for a performance due to a complaint filed against him for sexual harassment.

Prevention of Sexual Harassment in Acting schools

Appointment of a Supervisor

- Acting Schools shall appoint a supervisor on their behalf to receive complaints and hold Inquiries in the event of sexual harassment within the framework of the school, in accordance with the provisions of the Prevention of Sexual Harassment Law.

Auditions

- Auditions for being accepted to the school will be held on school premises only.
- Showing nudity or intimate contact between candidates (focus exercises, etc.) will not be allowed in auditions for acting schools.

Acting lessons and acting exercises

- A student will be entitled to refuse to take part in an acting exercise if he/she believes that it may cause a sexual abuse to his/ her privacy and dignity.
- Students practicing for a scene they are performing together will coordinate expectations about the boundaries of the scene prior to rehearsals.
- Among those taking part in acting exercises which are not part of a rehearsal of a scene, there will be no contact with intimate organs.
- It will not be required to display nudity in acting lessons or in acting exercises that are not part of rehearsals and plays.
- A student will not be required to speak during class about their sexual orientation and preferences.

Teacher - Student relationship

Rehearsals and productions within the school

The Prevention of Sexual Harassment Law sees intimate relationships, including consensual sex, whether temporary or ongoing, between relations of authority and subordination, as a behavior that harms the weak side in this type of relationship of conversion and subordination (i.e. the student in this case) personally and professionally. This behavior can often constitute an abuse of authority as well as be harmful to the learning environment as a whole. This is based on the view that when there is a relationship of authority and subordination, there is a serious doubt that the intimate relations embody a real consent, and that in any case it affects inequality and may lead to exploitation and discrimination in the school.

Therefore:

- A school teacher, whether or not he or she is part of the school staff, or an external teacher or director (i.e. "Authorized one") will not have intimate relations with a student as long as the student is in the school.
- The Authorized one will be responsible for preventing intimate relationships. In the event that such relationships occur, the Authorized one will be subject to disciplinary proceedings initiated by the school administration.
- Work meetings and rehearsals with authority figures from the school will only be held on school premises and during school hours or in a neutral work space adapted for the institution's use.
- Rehearsals for school productions will be held on the premises only or, in a neutral work space adapted for the institution's use.
- In case nudity or intimate scenes are required for a production, the student's consent will be required in advance.
- Rehearsals that include nudity or intimate scenes of a student, will be held as close to the production date as possible, in a limited forum, after coordinating expectations among the staff while maintaining the student's dignity. A student who is about to take part in a rehearsal that includes nudity or intimate scenes will be offered the presence of another person of his/her choice.
- In the course of rehearsals that include nudity, none of the participants will take any photographs, neither for personal nor for

advertising purposes. If there is a need to film a video clip for the purpose of studying, it will be done only in garb.

Prevention of Sexual Harassment Theaters

- Theaters shall appoint a supervisor on their behalf to receive complaints and to hold inquiries in the event of sexual harassment and/or harassment in the context of labor relations, in accordance with the provisions of the Prevention of Sexual Harassment Law.
- Auditions, rehearsals for production, work and rehearsal appointments with the director, will be held at the theater area or in a neutral work space adapted for the use of the institution. Fringe productions will make an effort to hold auditions and rehearsals not in private spaces.
- For the initial auditions, stage A of a presentation, nudity will not be included even if the intended role requires nudity.
- When the role requires nudity or intimate scenes, the theater must give the actor full details about the scenes and level of exposure before signing of the personal contract, and as much as possible prior to the audition. In case there is no personal contract, the above details will be provided in the theater's statement to the actor, and the actor/actress will not be required to perform nudity or intimate scenes that have not been notified and agreed upon in advance.
- Nudity rehearsals will be done as close as possible to the performance of the play, in a limited forum, after coordination of expectations among the staff, with maximum sensitivity and with respect for the actors.
- Photographs from the production for public relations will not include nudity, unless the actor has agreed to it in advance.
- Actors should not exceed the boundaries of directing while performing sex scenes and nudity. The contact between actors during intimate scenes will be in accordance with the directions of the director, and will not include touching intimate parts if this has not been agreed upon in advance.

TV and film productions

- The production will appoint a supervisor on its behalf to receive complaints and conduct inquiries in the event of sexual harassment and/or harassment within the production framework.
- When the role requires scenes of nudity or sex, the producer must give the actor full details about the scenes and the level of exposure and publicity in the contract, before signing the personal contract.
- During the auditions of nude or sex scenes and while filming these scenes in the film itself, only the minimum necessary staff will be present on the set, according to the discretion of the producer.
- The Producer is committed not to use nude and sex scenes, except in the final editing of the production.
- Actors will not exceed the boundaries of the directions given by the director, while performing sex scenes and nudity. The contact between actors during the execution of scenes will be in accordance with the directing instructions and will not include contact with intimate organs where it has not been agreed upon in advance.

Conclusion

Shaham will act to ensure that acting schools, theaters, film and television productions and any other institution or body that employs actors will fully implement the provisions of the law, the regulations for the prevention of sexual harassment (employer duties) and the rules of conduct set out in this Manifesto, including:

- Take reasonable measures to prevent sexual harassment or misconduct against and from principals, teachers, directors, employees and students, including the appointment of a supervisor for the purpose of receiving and handling complaints concerning these matters.
- Effective treatment in the event of sexual harassment or other misconduct on a sexual ground; shall do all in their power to prevent the recurrence of such acts and to heal the injury caused to the complainant as a result of the harassment.
- Regulations will be determined which will state the main provisions of the Law on Sexual Harassment and the rules of conduct set forth by this Manifesto, as well as details of the manner in which complaints of sexual harassment or other misconduct on a sexual ground will be treated.

דו"ח הוצאות נסיעה לחו"ל

פרטי הנסיעה

כללי			
4-7.6.2018		תאריך נסיעה	
2018		שנת הדו"ח:	
שח"ם - ארגון השחקנים בישראל		שם העסק:	
מרכז פעילות העמותה	תפקיד:	אורי רשטיק	נוסע מס' 1
יו"ר הועד המנהל	תפקיד:	אסתי זקהיים	נוסע מס' 2
סגן יו"ר הועד המנהל	תפקיד:	גיאל לואל	נוסע מס' 3

מטרת הנסיעה

מדינה	מטרת הנסיעה	מתאריך	עד תאריך	ימי שהייה עסקיים
בלגיה	כנס של FIA	06/11/2018	08/11/2018	3

שערי מט"ח

מטבע מט"ח	שער על פי 1 ש"ח	כיצד נקבע השער?
שער מטח יורו - שקל	4.31 ש"ח	ע"פ שער מכירה בנק מזרחי מיום 6.11.2018
שער מט"ח דולר	3.78 ש"ח	ע"פ שער מכירה בנק מזרחי מיום 6.11.2018
עמלות המרת מטח, בנק, אשראי, פערי המרה	3.00%	

תקציב מזון (ע"פ ניהול)

מספר ימים	3
תקציב ליום	\$75.00
סה"כ תקציב לנוסע לנסיעה	\$225.00
סה"כ במט"ח מקומי	€ 200.00
מספר נוסעים	3
סה"כ בש"ח תקציב מזון לכלל המשתתפים לנסיעה	2,663.58 ש"ח

פרוט הוצאות

הוצאות טיסה

מוצא	יעד	מחלקה	סכום	סכום בש"ח
תל אביב	בריסל	תיירות	1,001.20 ש"ח	3,684.00 ש"ח
בריסל	תל אביב	תיירות		
כרטיס טיסה עבור אסתי שולם על ידי קשתו"ם, מחירי הכרטיסים כוללים גם ביטוח נסיעות לחו"ל, שולם בהעברה בנקאית לאיתסא ביום 2.10.2018				

הוצאות לינה

מלון	מס' לילות	הערות	סכום במטח	סכום בש"ח
NH Atlanta hotel Rotterdam	2	מלון הומלץ על ידי FIA - המלון של הכנס		4,409.88 ש"ח
סה"כ				4,409.88 ש"ח
התשלום למלון כולל גם דמי השתתפות בכנס, בניכוי שתלום עבור המלון אשר שולם אלון לשם אשר אינו זכאי למימון השתתפות בכנס				

הוצאות מובנות/נסיעות

סוג הוצאה	תאריך	סכום במט"ח	סכום בש"ח
הוצאות תחבורה ציבורית בבריסל	6-8/11/2018	€ 478.50	2,124.21 ש"ח
מוניות לשדה"ת	04/07/2018	456.90 ש"ח	456.90 ש"ח
סה"כ			2,581.11 ש"ח

הוצאות אחרות (מוכרות)

הוצאה	הסבר	סכום במט"ח	סכום בש"ח
השתתפות בכנס	שולם במסגרת המלון		0.00 ש"ח
ביטוח נסיעות לחו"ל	שולם במסגרת הטיסות	0.00 ש"ח	0.00 ש"ח
סה"כ			0.00 ש"ח

הוצאות אחרות (לא מוכרות)

הוצאה	הסבר	סכום במט"ח	סכום בש"ח
הוצאות אשל ללא קבלות	-	€ 0.00	-
אחר	-	0.00 ש"ח	0.00 ש"ח
סה"כ			0.00 ש"ח

סה"כ הוצאות נסיעה עסקית לחו"ל

סה"כ הוצאות נסיעה עסקית לחו"ל

13,338.57 ש"ח

A national report from SHAHAM – The Israeli Actors Organization

EUROFIA, Hamburg, June 2019

The attached report summarizes Shaham's activity during a very significant and intensive period.

1. Collective agreements

- 1.1. We have signed collective agreement with a large university regarding actors' participation in student's films.
- 1.2. We prevented filming of an Israeli series that is due to be broadcast on HBO USA and as a result, we have succeeded in signing a collective agreement with the largest broadcasting organization in Israel, Keshet, for an additional pay for the actors, in the event the series they are a part of, is sold for broadcasting abroad.
- 1.3. We are in negotiations with the Israeli Broadcasting Corporation formulating a collective agreement regarding online series.

2. Promotion of employer-employee relations in theatres

- 2.1. As reported, as a result of Shaham's activity, The Minister of Labor and Social Affairs signed an amendment to the National Insurance Ordinance, which stipulates, that any actor who works for more than five performances at the theatre, will be entitled to the status of an employee, at the National Insurance Institute, even if he/she worked as a freelancer. The actor is eligible to receive the same rights as all employees at the National Insurance Institute; unemployment benefits, maternity leave, etc. In addition to that, we have an agreement with the film maker's union that states that all costs to that amendment will be covered by the producer, which means 5% increase in actor's payment.
- 2.2. A big breakthrough, just one week ago, after an extensive effort by Shaham, the Ministry of Culture approved the new support criteria for public theatres in Israel; benefitting theatres with an additional budget so long as they employ

actors and artists within the framework of employer-employee relations. We are starting to work on the implementation.

2.3. We got the Beer Sheva Theater (Beer Sheva Theatre is the largest repertoire theatre in southern Israel) actors to form an actor's union and we have a filed a lawsuit in order to upgrade their status from the freelance status to employer-employee relationships.

3. **Shaham awards**

Two weeks ago we have launched the Shacham Awards Ceremony for the first time. The awards aim to express Shaham and the Israeli public's appreciation and honoring of the actors and actresses' artistic work, to raise the banner of Israeli culture, to promote Israeli society and to advance the status of the actor.

Prizes were awarded in four different categories - Life Achievement award for actor and actresses, an award for an outstanding activity to promote the status of the actor, and an award for an outstanding activity to promote Israeli society through the art of acting.

4. **Community activity**

In the last few years since the establishment of the organization, we have worked for the community and initiated various projects targeted at bringing the cultural world and the geographic and social periphery of Israel closer together.

'Culture for the Periphery' (Shaham in the Community) - Shaham's flagship project in which Shaham's members and actors come to neighborhoods, peripheral cities, schools and community centers and hold cultural events and meetings, has been taking place since 2003. In each session, the audience can watch free, original Israeli work or participate in a master class. Afterwards, the audience is exposed to "behind the scenes" through a conversation with the actors.

This year, we received funding from the Israeli National Lottery with which we plan to operate in 100 communities, with an emphasis on Arab / Palestinian communities.

5. Regulation and government relations

5.1. We are constantly struggling, along with the other organizations that work on television, to broadcast local productions on various platforms. Only recently we concluded a long process with the legislator and the regulator, in which cable and satellite companies were required to invest 9% of their revenues in "high genre" productions, and the broadcasters were charged 15% of their revenues.

5.2. We have succeeded in a public struggle against the intention of the Ministry of Culture to pass an amendment to the law called "Law of Loyalty in Culture," which aims to make a budgetary distinction between artists, and consumers of culture in Israel based on their political views. The significance of this law would have been (had it passed) that the Ministry of Culture would have become almost unlimited in its authority as a content critic.

The report was written by Ori Reshtik

1. AGENDA

Day 1 (Half-day) Tuesday 11th June – Interpretation in English & French

14.00 - **Meeting at the NH Altona**

1. Election of the Chair
2. Words of welcome Jörg Löwer, GDBA; Bernhard Störkmann, BFFS; Markus Staut, ver.di, & Tobias Könemann, VdO
3. Words of Welcome, **Helga Trüpel, MEP, Green Party**
4. Approval of the draft agenda
5. Approval of the minutes of the previous EuroFIA meeting in Rotterdam
6. **Panel Discussion: Collective Bargaining in Commercial Theater** – FIA, together with all European social partners in the Live Performance sector, is currently engaged in a European sectoral social dialogue research project, mapping collective bargaining in commercial live performance in Bulgaria, Romania, Poland, Serbia and Czech Republic. This panel aims to take stock of some approaches and practices from elsewhere.
Panel Participants:
 - **Lars Stubbe, ver.di, Germany,**
 - **Anne Katrine Olsen, DSF Denmark**
 - **Stephen Spence, Equity UK**

COFFEE – 15h30 – 16h00

7. **Collective Bargaining on behalf of freelancers Vs Competition Rules:** and update on the state of play in the Netherlands, **Caspar de Kieffe, Kunstenbond**
8. **Focus on Casting: A good practice example from Germany: Norbert Hunnecke (ZAV),**. The German public unemployment office has developed a respected and popular casting agency that is a good route to employment for actors looking for work.
9. National Reports (Oral report where not received in writing)

Day 2 (Full Day) – Thursday, June 13th

09.30 - Meeting at the NH Altona

10. EuroFIA Discussion Panel: Chaining fixed-term Artistic Contracts

The Recent judgement of the Court of Justice of the European Union (CJEU) in the case of *Sciotto v Fondazione Teatro dell'Opera di Roma* on fixed-term chain-work contracts and will have implications artist contracts in Europe. What are the positives and negatives? What role for unions representing artists in the Live Performance sector?

Panel Participants

- Gerrit Wedel (VdO), Germany
- Christine Stein (GDBA), Germany
- Cesar Casares, Conarte
- Tõnn Lamp, ENL Estonia

11. Project updates:

- Atypical Workers: activities in 2019
- OIRA Project for Film and TV production
- Gender Equality and Diversity in the AV sector
- Capacity Building, Social dialogue in CEE countries
- Planned project: Gender Equality in the Live Performance sector

12. European Social Dialogue: Update on ongoing areas of work in the Audiovisual and Live Performance Committees

- Brexit
- Other policy priorities

COFFEE – 11h00 – 11h30

13. EuroFIA Discussion Panel: Netflix and SVOD: Next Steps

On April 25th, FIA convened a seminar in Brussels to explore the relationship of trade unions representing talent to Netflix, taking stock of its vision for expansion in Europe. This panel will aim to reconstitute the key findings of the seminar and reflect on the next steps for EuroFIA.

Panel Participants

- Karan O'Loughlin, Irish Equity
- Katja Elgard Holm, FIA Vice-President
- Sercan Gidisoglu, Actors Union of Turkey

14. Threats and Challenges for Public Service Broadcasting in Europe: the role of unions.

Lars Stubbe, ver.di, Germany,

LUNCH – 13h00 – 14h00

15. EuroFIA Discussion panel: New legal and institutional measures against abuse of power and sexual harassment. FIA's Sexual Harassment working group has continued to exchange at regular intervals since our last meeting. Work is underway on a manual of guidance and good practice for unions wishing to develop their activities in this area. Several FIA members have recently been active in initiatives at national level. **Moderator: Ferne Downey, FIA President**

- Caspar de Kieffe, Kunstenbond
- Boglarka Hatala (VdO), Germany
- Bernhard Störkmann (BFFS), Germany

16. IP Matters: Any further strategic discussions or exchanges following the detailed IP meeting with the CMOs on June 12th
- European Copyright Reform
 - Beijing Treaty
17. **Social Protection: The Challenge of Ensuring Coverage of all Workers**
- Update on the December 2018 Recommendation on Access to Social Protection
 - Social protection in short-term employment in Germany, **Joerg Loewer, GDBA**
18. European Policy Update: recent relevant legislative developments:
- AVMS directive
 - Transparent and Predictable of Working Conditions Directive
 - Work Life Balance Package
 - European Semester Social Scoreboard

COFFEE – 15h30 – 16h00

19. “Professionally Made, Professionally Paid”

Professional Voice-over work: there is a rising trend of companies running competitions for members of the public to ‘win’ the opportunity to carry out unpaid voice-over work for them in advertising or other contexts. This cost-saving gimmick devalues and undermines professional voice-over work carried out in adequate conditions. How to address this challenge?

Christine Payne, Equity UK

Professional Dance Engagements: there has been a major campaigning effort by Conarte, Spain, following the decision by UEFA to engage more than 200 dancers as volunteers for the opening ceremony of the UEFA Champions’ League Final in Madrid this summer. In general, the dance sector faces a similar challenge to its professionalism. FIM has also expressed an interest in joining hands with FIA on this given that musicians are subject to similar cost-cutting measures in the framework of large sports or other public events.

Cesar Casares, Conarte Spain

20. Update on the FIA regional projects & upcoming FIA meetings

- In Africa: project work in Morocco and South Africa
- In Latin America (FIA-LA group)
- FIA Executive 2019; FIA Congress 2020

21. Next Meeting of the EuroFIA Group, Autumn 2019

22. AOB

Hamburg, 12th June 2019

Meeting at: The Hotel NH Hamburg Altona
Stresemannstraße 363-369 | 22761 Hamburg

Collective management organizations and trade unions have a shared responsibility to defend the interests of performers and ensure that they can earn a fair financial return from their craft to make a living. Strong partnerships and dialogue are vital in the best interests of the performers whose interests they represent.

9.30 – 9.35 **Words of Welcome by host** Tilo Gerlach, GVL, Germany
GVL, Germany

09.35 – 10.20 **DSM Directive: Panel on**
“Appropriate and
Proportionate” Remuneration

The long awaited European Directive on Copyright in the Digital Single Market has completed its long and rocky passage into the EU law books. It is a game-changer and a cornerstone of the European vision for a Digital Single Market, but what will it mean in practice for audiovisual performers? A series of discussion panels will seek to more closely examine the elements of the directive that will impact on their working lives. This first panel will assess the perspectives offered by the inclusion of the criteria of “appropriate” and “proportionate” in Article 18: Principle of appropriate and proportionate remuneration. What do these terms mean for unions and for CMOs? How will they be affected by the mechanisms and the “fair balance of rights and interests” referenced in the second paragraph of the article? What perspectives do they offer?

Moderator: Dominick Luquer

Speaker: Stephen Spence, Equity UK

Speaker: Anne-Charlotte Jencard, Adami, France

Q&A

10.20 – 11.00 **DSM Directive: Panel on the**
Transparency Obligation

The hard-fought transparency obligation underpins and makes meaningful the other rights conferred on performers in relation to appropriate and proportionate remuneration for the exploitation of their work, but it is likely to meet significant resistance in its roll-out. What actions can unions and CMOs take to ensure that this obligation is not watered down and weakened? How can they work with policy makers to ensure a robust and broad understanding of what constitutes ‘up to date, relevant and comprehensive’ information, as well as “modes of exploitation, all revenues generated and remuneration due” ?

Moderator: Tayyiba Nasser, BECS

Speaker : Anne Katrine Olsen DSF, Denmark
Speaker: Joey Cramer, NORMA, Netherlands

Q&A

11:00 - 11:30 **Coffee Break**

11.30 – 12.15 **DSM Directive: Panel on Contract Adjustment mechanism**

The commitment to appropriate and proportionate remuneration is given some teeth by the possibility in Article 19 for “authors and performers or their representatives [are entitled] to claim additional, appropriate and fair remuneration” where there is manifest disproportion with the total revenues generated. However the terms are vague and much will be determined by interpretation and application in practice. How to make the best use of these new possibilities? What existing examples might be of especial interest in developing new strategies?

Moderator: Peter Kep, AIPA, Slovenia

Speaker: Bernhard Storkman, BFFS Germany

Speaker: Sara Lopez, AISGE, Spain

Q&A

12:15 -13:00 **DSM Directive: Panel on Right of Revocation**

Another new right that has been conferred on authors and performers is that of revocation. Somewhat analogous to what was foreseen for audio performers at the point of term-extension in the Amending Directive 2011/77/EU on the extension of copyright term of protection, this provision in Article 22 of the DSM Directive allows authors and performers to recoup their rights in whole or in part “where there is a lack of exploitation of that work or other protected subject matter.” Again, much will depend on the application in practice: are there examples that might help unions and CMOs to guide their members on how and when to exercise this right? How relevant may this article be in the AV sector?

Moderator: Lars Stubbe, ver.di, Germany

Speaker: Thomas Soemond, DAF Denmark

Speaker: Tilo Gerlach, GVL Germany

Q&A

13.00 – 14.30 **Lunch Break**

14.30– 15.15 **Update on Sat-Cab: The New Directive on television and radio programmes**

March 2019 also brought the adoption of the Directive on television and radio programmes. The extension of the country of origin principle to all radio programmes, and, for TV, news and current affairs programmes, as well as fully financed own productions of broadcasters) will mean a de facto pan-European cross-border distribution model for such

programming and will have to be taken into consideration in negotiations for rights from the outset. Another major element of note in the directive are rules set out in relation to 'direct injection'. The Directive clarifies that when broadcasters transmit their programme-carrying signals by direct injection exclusively to distributors, and the latter transmit these to the public, there is an act of communication to the public, in which both the broadcaster and the distributors participate, and for which they need to obtain authorisation from rightholders. This opens some new perspectives for rights holders.

Speaker: Ioan Kaes, Playright, Belgium
Q&A

15.15 – 16.00 **Future Joint Union and CMO campaign: Term Extension for AV performers?**

Following the debate around Directive 2011/77/EU and its eventual adoption, there was a commitment to carry out an impact assessment and look into the adoption of a similar extension for audiovisual works. However, this is yet to materialise. Should unions and CMOs undertake some joint advocacy in order to push for a new debate on such an extension and identify the next steps towards achieving it?

Moderator: Christine Payne, Equity UK

Speaker: Nicole Schulze, AEPO ARTIS

Speaker: Padraig Murray, IEG/SIPTU Ireland

Q&A

16:00- 16.30 **Coffee Break**

16.30 – 17.00 **The WIPO Beijing Treaty: the challenges of Entry into Force**

The entry into force of the long-awaited BTAP is slowly becoming imminent. Strategies for national implementation are what will make this process really meaningful for performers. What are the perspectives at national level? What are the likely next steps at EU level? How can we ensure the Treaty delivers for performers?

Moderator: Dominick Luquer, FIA

Speaker: Ferne Downey, FIA Vice-President, Canada

Speaker: Denys Fouqueray, SFA, France

Q&A

17.00 **AOB**

דו"ח הוצאות נסיעה לחו"ל

פרטי הנסיעה

כללי			
תאריך נסיעה		10-14.6.2019	
שנת הדו"ח:		2019	
שם הנסק:		שח"ם - ארגון השחקנים בישראל	
מסע מס' 1		גיאל לואל	מנ"ל הועד המנהל
מסע מס' 2		אסתי וקהיים	תפקיד:
מסע מס' 3		תפקיד:	י"ל הועד המנהל

פרטי הנסיעה

מדינה	מסרת הנסיעה	מתאריך	עד תאריך	ימי שוויה עסקיים
גרמניה	כנס של FIA	10/06/2019	14/06/2019	4

שערי מט"ח

מסבט מס"ח	שער על פי 1 ₪	כיצד נקבע השער?
שער מפת יורו - שקל	4.06 ₪	שער יציב 14.6
שער מט"ח דולר	3.60 ₪	ע"פ שער מכירה בנק מודחי מיום 4.6.2018
עמלות המרת מטח, בנק, אשראי, פערי המרה	3.00%	

תקציב מזון (ע"פ נוחל)

מספר ימים	4	מספר ימים
תקציב ליום	\$75.00	
סה"כ תקציב לנסיעה	\$300.00	
סה"כ במט"ח מקומי	€ 270.00	
מספר נוסעים	2	
סה"כ בע"ח תקציב מזון לכלול המשתתפים לנסיעה	2,242.00 ₪	

פרטי הוצאות

הוצאות ניסח			
מוצא	יעד	מחלקה	סכום
תל אביב	המבורג (דרך ורשה)	תיירות	סכום בש"ח
המבורג	תל אביב (דרך ורשה)	תיירות	סכום 3,390.00 ₪

הוצאות לינה

מלון	מס' לילות	הערות	סכום במטח	סכום בש"ח
NH Hotel Hamburg	4	מלון + השתתפות בכנס - הומלן על ידי FIA	€ 1,202.20	5,024.00 ₪
סה"כ				5,024.00 ₪

הוצאות מינוח/נסיעות

סוג הוצאה	תאריך	סכום במט"ח	סכום בש"ח
הוצאות תחבורה ציבורית בבריסל	10-14/6/2019	€ 114.90	480.00 ₪
מינוח לשה"ח	04/07/2018	444.60 ₪	444.60 ₪
סה"כ			924.60 ₪

הוצאות אחרות (מוכרות)

הוצאה	הסבר	סכום במט"ח	סכום בש"ח
השתתפות בכנס	-	שולם יחד עם מלון	שולם יחד עם מלון
ביטוח נסיעות לחו"ל	-	שולם יחד עם ניסה	שולם יחד עם ניסה
מפגש הכנה בביטוח BDS	-	114.00 ₪	114.00 ₪
סה"כ			114.00 ₪

הוצאות אחרות (לא מוכרות)

הוצאה	הסבר	סכום במט"ח	סכום בש"ח
הוצאות אשר לא קבלות	-	€ 0.00	-
אחר	-	0.00 ₪	0.00 ₪
סה"כ			0.00 ₪

סה"כ הוצאות נסיעה עסקית לחו"ל

11,694.60 ₪

החזרי הוצאות

למי ניתן החשלוש	סכום במט"ח	בש"ח	צורת החשלוש
החזר הוצאות לאסתי		2,671.00 ₪	העברה בנקאית - 24.6.2019
הוצאות מזומן מבנק	€ 270.00	2,242.00 ₪	משיכה מהבנק 3.6.2018
חשלוש למזכיר דרך GETT		444.60 ₪	דרך חק GETT
חשלוש לאיסתא בגין ניסה + ביטוח		3,390.00 ₪	העברה בנקאית לאיסתא - 29.4.2019
החזר הוצאות גיאל לואל		2,947.00 ₪	העברה בנקאית - 24.6.2019
סה"כ		11,694.60 ₪	