

AGREEMENT

Which was drawn up and signed in Tel-Aviv, on 23rd August 2023

Between: The Israel Cinema and Television Producers Association
(Registered Association No.58-000413-3)
of 12 Yad Harutsim Street, Tel Aviv-Yafo
(hereinafter: "**the Producers Association**")

of the one part

and: ACT - The Israel Association of Cinema and Television Professionals
(Registered Association No. 58-014954-0)
of 26 Saadia Gaon Street, Tel Aviv-Yafo
(hereinafter: "**ACT**")

of the other part

Whereas The Producers Association and ACT are the organizations that represent Producers and Production Staff Members, respectively, in the audio-visual Production industry in Israel;

And whereas The parties have previously delineated through a number of agreements and the supplements thereto the contractual principles which apply to the Productions of an audiovisual work for cinema and/or television and/or any other media in Israel, which are orchestrated, directly and indirectly, by Producers who are members of the Producers' Association and who contracted, for the purpose of those Productions, with a Production crew who are members of ACT (hereinafter: "**the Productions**");

And whereas The parties wish to delineate the contractual terms for the provision of services and work in the Productions, with the aim of maintaining and developing the industry, for the benefit of the parties and their members, and the parties agree to collaborate for this purpose;

And whereas The parties have conducted negotiations and reached agreements regarding the terms of the contract for the provision of services in the Productions, and all as detailed hereinafter in this Agreement.

The parties therefore declare, agree and undertake as follows:

1. Definitions

In this Agreement the following terms shall have the following meanings:

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|-----------------------|---|
| <u>"Production"</u> | An audiovisual work created for cinema and/or television and/or any other media. |
| <u>"Staff Member"</u> | A member of the production crew who is an ACT member and provides a service or works in the Production. |

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| <u>"Production Day"</u> | A day, as defined in this Agreement, on which the Staff Member works and provides services for the Producer in the Production. |
| <u>"The Producer"</u> | The individual, entity or corporation performing the specific Production, who/which is a member of the Producers Association, and who/which hired the Staff Member's services for the specific Production. |
| <u>"The Representative"</u> | A Staff Member appointed by the Producer to serve as his Representative in a written notice or in the contractual agreement between the Producer and himself. |

2. General

- 2.1. The foregoing preamble and definitions constitute an integral part of this Agreement. The paragraph headings in this Agreement are for convenience only, and should not be used as an aid in its interpretation. The appendices attached herewith constitute an integral part of this Agreement. This Agreement is worded in the masculine gender for convenience only, but is intended for all genders.
- 2.2. All the terms and obligations in this Agreement shall apply to Productions (as defined above), which are directly or indirectly made by the Producers, who are members of the Producers Association and who for that purpose hired the ACT-affiliated Staff Members.
- 2.3. The adoption of the terms of this Agreement by the Producer and the Staff Member, in accordance with the provisions set out hereinafter, shall bind the Producer and his authorized Representative regarding the contract with the Staff Members of ACT in the Productions, and shall bind the ACT-affiliated Staff Members, regarding their participation in the Productions.
- 2.4. The personal contract signed between the Staff Member and the Producer shall mention the signing of this Agreement between the Producers Association and ACT, which shall constitute an integral part thereof, and that the provisions of this Agreement shall override those of the personal contract which derogate from and/or prejudice the rights conferred on the Staff Member or the Producer under this Agreement and/or by law and shall be binding on the parties. Accordingly, in relation to each and every Production, the terms and obligations stated in this Agreement shall be considered as having been agreed upon between the specific Producer and the ACT-affiliated Staff Members, who contracted with the Producer to provide services and who are employed in that Production.
- 2.5. The text of a personal contract which has been approved by the parties to this Agreement and which shall serve as a recommendation to them and their members, is attached to this Agreement marked Appendix A. The Producer and/or Staff Member may use Appendix A, provided that its exact wording shall be adopted without any amendments.
- 2.6. The parties undertake to act with the aim of increasing Production budgets, raising the accepted standards of Production propriety and promoting the industry as a whole.

- 2.7. The parties attach importance to the collaboration between the Producers and the ACT-affiliated Staff Members, and shall act in good faith, equitably and cooperatively in order to ensure professional, safe, qualitative and honorable work in the industry.
- 2.8. Any amendment to this Agreement shall be made with the parties' written consent and signature.
3. The Staff Member's obligations:

The Production Staff Member's obligations are as follows:

 - 3.1. To devote the best of his talent and professional ability throughout the filming period in the Production.
 - 3.2. To keep strictly confidential any fact and/or information relating to the Production, the Producer or to the broadcasting and financing entities, which became known to him while participating and/or providing his services in the Production, and which are not and did not become common knowledge in any case due to an act or omission of the Staff Member himself. He also undertakes not to give any information to any person about the content of the Production or the Production schedule or anything that happened or was said on-set or off-set, whether before the Production, during the Production and/or after its completion, unless it became common knowledge, and other than through act or omission of the Staff Member. For the avoidance of doubt, the foregoing shall not apply to information given by the Staff Member to ACT in a matter concerning the protection of his rights under this Agreement.
 - 3.3. To appear at the place and time prescribed for him by the Producer or by the Producer's Representative for the Production in question. The foregoing shall equally apply to participation in pre-Production Days, tours, meetings, etc., as required, and by prior coordination.
 - 3.4. Not to leave the film set without the permission of the Producer or the Producer's Representative for the Production in question.
 - 3.5. Not to drink alcohol or use drugs on-set and not to arrive to the set under the influence of drugs and/or alcohol. Use of alcohol or drugs is strictly prohibited, and their use on-set shall constitute a legitimate reason for the Producer to terminate the Staff Member's contract forthwith, while only paying him consideration for the days on which he actually provided his services prior to the termination date of his contract, excluding a day on which the Staff Member's condition due to the prohibited use as aforesaid prevented him from performing his job as required and/or significantly harmed the Production. The Staff Member may only smoke cigarettes on-set in places designated for that purpose by the Producer.
 - 3.6. Not to bring a guest to the film set without the Producer's or his Representative's prior written authorization.
 - 3.7. To give the Producer an address, phone number, or any other means of contacting him.
4. Unpunctual appearance of a Staff Member on a Production Day:

- 4.1. The Staff Member is obliged to appear at the place and time prescribed for him, as specified in this Agreement.
- 4.2. Should the Staff Member encounter a problem which prevents him from arriving on time as aforesaid, he must inform the Producer or his Representative of that problem immediately upon becoming aware of it.
- 4.3. Should the Staff Member arrive late on a Production Day without authorization from the Producer or his Representative in the relevant Production, the Producer may charge him compensation as follows:
 1. For a first late arrival in a Production - compensation at the rate of 125% of the hourly consideration agreed upon with the Staff Member for the Production in question, for each hour of delay.
 2. For a second late arrival in a Production - compensation at the rate of 250% of the hourly consideration agreed upon with the Staff Member for the Production in question, for each hour of delay. The Producer shall inform ACT of the Staff Member's tardiness.
 3. For a third late arrival in a Production - compensation at the rate of 350% of the hourly consideration agreed upon with the Staff Member for the Production in question, for each hour of delay.
In addition, the Producer may terminate the Staff Member's contract without giving him prior notice.
- 4.4. For the avoidance of doubt, hours of delay or hours of absence authorized by the Producer or his Representative for the Production in question shall be deducted from the number of work hours which the Staff Member is entitled to be paid for in that Production, although the Staff Member shall not be required to pay compensation to the Producer for a late arrival or absence which was authorized as aforesaid.
5. Length of the Production Day and Week:
 - 5.1. Length of a Production Day:
 1. The length of a Production Day shall be as follows:
 1. Starting from the coming into force of this Agreement - 10.5 hours (ten and a half hours), including a 45-minute lunch break (hereinafter: "**the first reduction stage**").
 2. From 1.1.2025 onwards - 10 hours (ten hours), including a 45-minute lunch break (hereinafter: "**the second reduction stage**").
 - 5.2. The price of a work hour shall be the consideration for a Production Day as aforesaid, divided by the number of hours in the Production Day as stated in paragraph 5.1 above.
 - 5.3. Assembly and disassembly hours (early and folding) shall count as part of the Production Day as hours of providing services for all intents and purposes, and the Producer shall pay the Staff Member overtime for them as specified in this Agreement, if they occurred during overtime hours.

- 5.4. The Producer shall provide the Staff Member with the updated shooting schedule at least 7 days before the start of shooting.
- 5.5. The length of the Staff Member's Production Day shall be from CALL to WRAP (in the case of a Staff Member who did not arrive for preparations and/or did not stay on set for folding). A Staff Member who is required to arrive for preparations (early) or to remain after the WRAP, shall inform the Producer's Representative on the set of this, and this report shall determine his work hours. Should a Staff Member begin or end a Production Day off the set (for example, due to his taking out or unloading equipment), or should he be required by the Producer, within the framework of his job, to drive any type of vehicle, he shall report the start and finish times to the Producer and/or to his Representative and these shall be considered as the times when the Production Day began and ended, respectively.
- 5.6. The length of a Production Day shall not exceed 12 hours.
- 5.7. Length of the Production week:
 1. The Production week shall be five days, and its length shall be the duration of one Production Day multiplied by 5, and up to a maximum of 60 hours per week.
 2. The Producer may require the Staff Member to also on the Friday of the same week, in which case, subject to the provisions of this Agreement, the consideration which the Staff Member shall be entitled to for that day shall be 120% of the consideration agreed upon between the Producer and the Staff Member for one Production Day.
- 5.8. Overtime within a 12-hour Production Day: For each extra hour beyond the prevailing Production Day, as stated in paragraph 5.1.1 above, the Staff Member shall be paid consideration at a rate of 150% of the price agreed upon between the parties for one hour of service provision. The overtime shall be calculated in periods of fifteen minutes and shall be rounded up.
- 5.9. Overtime beyond a 12-hour Production Day:

The parties consider it important to limit the length of the Staff Member's Production Day to a maximum of 12 hours. In order to ensure compliance with the aforementioned daily limit, yet still facilitate the handling of exceptional cases, the following shall apply:

1. With respect to the 13th work hour of the Production Day, the following shall apply:
 1. The Producer shall pay an enlarged overtime rate as follows:
 1. For the first time in a specific Production - consideration at a rate of 200% per hour of the consideration per work hour agreed upon between the Producer and the Staff Member.
 2. For the second time in a specific Production - consideration at a rate of 250% per hour of the consideration per work hour agreed upon between the Producer and the Staff Member.

3. For the third time in a specific Production - consideration at a rate of 300% per hour of the consideration per work hour agreed upon between the Producer and the Staff Member.
 4. For the fourth or more time in a specific Production - consideration at a rate of 350% per hour of the consideration per work hour agreed upon between the Producer and the Staff Member.
 2. The foregoing shall apply for a period of 20 actual (net) Production Days, so that a deviation from 12 hours that occurs after more than 20 days of Production shall be deemed to have occurred for the first time in the Production, even if there were other deviations before it during the first 20 Production Days. The foregoing shall only apply if during the first 20 Production Days no more than three (3) deviations from the 12-hour limit as aforesaid occurred in relation to the Staff Member.
 3. Notwithstanding the foregoing should a deviation from the 12 hour-day rule occur on the Production Day as a result of unexpected weather conditions which caused a prolonged stoppage of an hour or more of the Production shooting itself, the 13th hour rate for providing services shall be 200% of the remuneration agreed between the Producer and the Staff Member for one hour of providing services. It is clarified that the foregoing shall not apply more than once in a Production.
2. Notwithstanding the provisions of paragraph 5.9 (1) (1) above, in the exceptional cases specified hereinafter, the 13th hour consideration on a Production Day shall be 200% of the price agreed upon between the parties for an hour of work, provided that ACT approved the foregoing in accordance with all of the following aggregate conditions:
 1. At least 14 days before the start of filming, the Producer submitted a list of exceptional days and the reason for the exception for ACT's approval.
 2. The exceptional days for which prior notice was given shall be one of the following Production Days:
 - 1) A Production Day which includes a foreign actor at a cost of NIS 10,000 or more per actor day.
 - 2) A Production Day which includes over 30 extras.
 - 3) A Production Day in a single location which costs NIS 10,000 or more.
 - 4) A Production Day that includes extraordinary special effects. Shootings, beatings and arson do not qualify in this regard.
 - 5) A Production Day that includes a change of location that was marked in the filming plan and which occurred two or more times within the same week.
For the purposes of this paragraph, a change of shall be

regarded as such if the entire camp is moved.

ACT shall be entitled to receive documentary proof from the Producer that the foregoing conditions applied.

3. The exceptional days as aforesaid shall not exceed 33% of all the filming days during the same Production. It is clarified that should the number of preplanned exceptional days exceed 33%, the provisions of paragraph 5.9 (1) above shall apply to the extra days.

- 5.10. The hourly consideration beyond 13 hours: the hourly rate for work performed beyond 13 hours shall be 50% higher than the normal hourly rate.

Example (1) for illustration purposes: A Staff Member who was employed for 15 hours on a Production Day in which an exception occurred as stated in paragraph 5.9 (1) (1) above, shall be entitled to be paid 300% of the hourly consideration rate for the 13th work hour, 350% for the 14th work hour and 400% for the 15th work hour.

Example (2) for illustration purposes: A Staff Member who was employed for 14 hours on a Production Day in which an exception occurred which was approved by ACT in advance pursuant to paragraph 5.9 (2) above, shall be entitled to be paid 200% of the hourly consideration rate for the 13th work hour and 250% for the 14th work hour.

- 5.11. Fridays and the eve of public holidays:

1. On Fridays and on the eve of a public holiday the Production Day shall be one and a half hours shorter than the normal Production Day, and these hours shall include a 45-minute lunch break. The Production Day consideration shall remain unchanged.
2. On Friday and on the eve of a public holiday, work shall end one hour before the start of the Sabbath or holiday, as the case may be, but not before 16:00 nor after 17:30.
3. The Producer shall pay the Staff Member consideration for overtime performed on a Friday and on the eve of a festival day as follows:
 1. For the first additional hour - 200% of the hourly rate agreed upon between the Producer and the Staff Member.
 2. For the second additional hour - 250% of the hourly rate agreed upon between the Producer and the Staff Member.
 3. For the third additional hour - 300% of the hourly rate agreed upon between the Producer and the Staff Member.
 4. For the fourth additional hour - 350% of the hourly rate agreed upon between the Producer and the Staff Member.
 5. For the fifth additional hour - 400% of the hourly rate agreed upon between the Producer and the Staff Member.
The hourly rate shall increase by 50% for each additional hour.

5.12. The Sabbath and public holidays:

1. The weekly rest day is the Sabbath..
2. For work on Shabbat and holidays, which shall only be performed in exceptional cases, the Producer shall pay the Staff Member 200% of the consideration which had been agreed upon between them for each work hour.
3. After 6 consecutive Production Days, the Staff Member shall be given one day of unpaid leave. The Producer shall not require a Staff Member to work more than 7 consecutive Production Days (without a rest day). Should a Staff Member's work in the Production continued for 7 consecutive days, the Producer shall be obliged to give that Staff Member a paid rest day, which will be the 8th day after the 7 consecutive days of Production.
4. A Staff Member who worked on the Sabbath and continued working following its departure (that is: after the end of the Sabbath), shall be paid an hourly rate of 200% of the hourly rate agreed upon between the Producer and the Staff Member for all the hours worked by the Staff Member on that day, both on the Sabbath and after its departure, unless the hours worked after departure of the Sabbath constituted overtime, in which case for each of them the Staff Member shall be paid consideration at a rate of 200% of the price per work hour agreed upon between the parties.
5. Should a filming day begin on Saturday after departure of the Sabbath, which shall be defined for this purpose as at least one hour after the end of the Sabbath, the weekday night hours' rate shall be paid.

5.13. Part-time work contract:

1. The Producer may hire the Staff Member for less than a full day, in which case the Staff Member shall be paid as follows:

| No. of hours per Production Day | The daily consideration |
|---------------------------------|---|
| 0-4 hours | 50% of the Production Day price agreed between the parties |
| 4-5 hours | 60% of the Production Day price agreed between the parties |
| 5-6 hours | 70% of the Production Day price agreed between the parties |
| 6 or more hours | 100% of the Production Day price agreed between the parties |

2. A Staff Member may only be hired to work on a half day basis as aforesaid in a situation in which his specific services are needed to augment the permanent crew or in order to comply with the timeframe prescribed in this Agreement. For the avoidance of doubt, a Staff Member may not be hired to work on this basis continuously.

3. The hiring of a Staff Member to work half days as aforesaid, shall be arranged in advance and in writing only. If not agreed otherwise, the Staff Member shall be paid for a full Production Day.
- 5.14. Production meetings, tours, preparations and working from home during the shooting sessions:
1. Any such work shall be performed with the written approval of the Producer or his Representative.
 2. Should such work be performed on the Production Day, after the shoot, this time shall for all intents and purposes be classified as hours of providing services, including with regard to overtime.
 3. For the avoidance of doubt, should the aforementioned work be performed on a day when no filming takes place, the Producer may hire the services of a Staff Member on a half-time basis in accordance with paragraph 5.13.
- 5.15. The preproduction period:
1. The length of a Production Day during the preproduction period shall be as specified in this Agreement.
 2. It is clarified that the Staff Member shall be at the Producer's disposal throughout the Production Day, as stipulated between the parties in advance.
6. Meals and breaks during filming days:
- 6.1. The Producer, at his own expense, shall provide the Staff Member with meals on filming days.
 - 6.2. Breakfast shall be provided as follows:
 1. Breakfast on a filming day shall be available from half an hour before until half an hour after the CALL time, without a general work break for all Staff Members (meaning each Staff Member shall eat at the time that best suits him).
 2. In the case of a sit-down meal, the Staff Member shall arrive 15 minutes before the CALL time, and this time shall not be included for the purpose of calculating the work hours for which he receives the daily consideration. The Staff Member may choose to arrive, independently, directly at the CALL time.
 3. A Staff Member who received an early call shall be entitled to take a breakfast break. Should it not be possible for him to do so, he shall report this to the Producer or his Representative, and following his real time report the Staff Member shall be entitled to compensation at a rate of 25% of the hourly consideration agreed upon between the Producer and the Staff Member.
 - 6.3. Lunch shall be provided as follows:

4. Lunchtime on a filming day will start no later than six and a half (6.5) hours after the CALL time.
5. The lunch break shall be 45 minutes, and under no circumstances less than 30 minutes, and shall be calculated from the moment the break is announced on the set until the moment the end of the break is announced in the dining area.
6. Should the needs of the Production necessitate a deferral of the lunch break, then the following shall apply:
 1. The Producer shall make sure that he informs all the Staff Members about the anticipated deferral as soon as possible, and this shall be documented in the Production report.
 2. Should the lunch break be delayed by up to half an hour - compensation shall be paid in an amount equivalent to 50% of the hourly rate for the period of the delay, unless the delay was caused by the need to finish a photoshoot which began before the time designated for the lunch break, in which case no compensation shall be paid to the Staff Member for the first 15 minutes of the delay.
 3. Should the lunch break be delayed for more than half an hour – compensation shall be paid in an amount equivalent to the hourly rate for 100% of the period of that delay.

For the avoidance of doubt, any period of delay as aforesaid shall be measured in quarter hours and shall always be rounded upwards.

- 6.4. A third meal shall be provided as follows:
 1. The third meal shall be provided to the Staff Member after 12 hours from the CALL time, and shall include a 15-minute break.
 2. The Producer may pay the Staff Member a sum of NIS 25 + VAT instead of providing the third meal as aforesaid. It is clarified that even if a third meal is not served, the Producer shall be obliged to allow a break as aforesaid, and should the start thereof be delayed beyond the foregoing period, the Staff Member shall be paid compensation of an amount equivalent to 100% of the period of that delay.
- 6.5. Should the needs of the Production necessitate a shortening of any meal or break, the Staff Member shall receive an additional payment equivalent to twice the time by which the meal or break was shortened.
- 6.6. For the avoidance of doubt, the Producer shall provide a suitable environment for the meals, including, inter alia, seating, handwashing facilities, and shade if necessary.

7. Night hours:

- 7.1. For work performed at night, the Producer shall pay the Staff Member additional consideration for each work hour, at the rate detailed below, until the Production Day in question actually ends.

The night work times and the rate per work hour, shall be as follows:

1. During standard time - starting at 20:00. The night work increment shall be 20% of the hourly consideration agreed upon between the Producer and the Staff Member.
 2. During daylight saving time - starting at 22:00. The night work increment shall be 20% of the hourly consideration agreed upon between the Producer and the Staff Member.
- 7.2. For the avoidance of doubt, it is clarified that should the Production Day begin before the night hours and continue thereafter, the Producer shall only pay the hourly increment as detailed above for work performed from the start of the night work until the Production Day in question actually ends.
- 7.3. Should the work commence after 24:00, but before 05:00, the Producer shall only pay the Staff Member the hourly increment as stated in paragraph 1 above for work performed until 05:00 on that day.

8. Midweek rest and interim hours:

- 8.1. The Producer will allow the Staff Member at least 11 (eleven) rest hours between the end of one Production Day and the start of the second Production Day, or at least 10 (ten) rest hours as aforesaid, between one Production Day ending on a Thursday and the commencement of the second Production Day on a Friday (hereinafter: "**interim hours**"). The foregoing shall only apply in the case of consecutive work days in an ongoing assignment and with the same Producer.
- 8.2. In order to ensure proper rest time between Production Days, including days on which filming takes place outside the Free Zone, the interim period shall be extended as follows:
 1. If attending the Production Day entails commuting (without lodging outside the Staff Member's place of residence) - one interim hour shall be added for each crossing between travel zone rings.
 2. If attending the Production Day entails travelling in one direction only - half of one interim hour shall be added for each crossing between travel zone rings.

Notwithstanding the provisions of the two foregoing paragraphs, a complete interim hour shall always be added for a crossing between Ring 2 and the Free Zone.

Example (1) for illustration purposes: On a filming day in Modi'in (Ring 2) which the Staff Member commutes to, the interim time shall be 12 hours (11+1).

Example (2) for illustration purposes: On a filming day in Tiberias (Ring 5) which the Staff Member commutes to, the interim time shall be 15 hours (11+4).

Example (3) for illustration purposes: On a filming day in Tiberias (Ring 5) where the Staff Member lodged the night before and travelled home thereafter, the interim time shall be 13.5 hours (11+2.5).

8.3. For a reduction in interim hours, the Staff Member shall be paid compensation as follows:

3. For a reduction of up to one interim hour:

| No. of times the reduction was repeated during one Production | Amount of compensation (according to work hour rate) |
|---|--|
| First time | 50% |
| Second time | 100% |
| Third time or more | 125% |

4. For a reduction of more than one hour:

| Extent of the reduction | Amount of compensation (according to work hour rate) |
|-------------------------|--|
| Up to two hours | 125% for the second hour |
| Up to 3 hours | 150% for the third hour |
| Up to 4 hours | 250% for the fourth hour |
| 5 hours or more | 500% for the fifth hour and for each additional hour |

9. Rest hours and weekend transition:

9.1. The Producer shall allow the Staff Member a weekend rest, between completion of a Production Day at the end of one week and the start of the next Production Day in the following week (hereinafter: "**weekend rest**"), as follows:

1. During each Production, the Producer shall allow a weekend rest of at least 48 hours.
2. Notwithstanding the foregoing, the Producer shall allow a weekend rest of at least 55 hours on 50% or more of the weekends in each Production, and on not less than two (2) weekends in every four weeks of each Production.

9.2. The foregoing shall only apply in relation to continuous work in a specific Production.

9.3. For a reduction of the weekend rest period, the Producer shall pay compensation of a sum equivalent to 200% of the hourly rate agreed upon between the Producer and the Staff Member, for every hour, or part thereof, of the reduction.

10. Equipment:

10.1. Preparation of an equipment list:

1. The Staff Member shall submit to the Producer an agreed equipment list in accordance with his professional role, before the start of shooting, for the purpose of preparing a budget for the Production, and this on condition that the Producer gave the Staff Member the maximum information required in order to prepare the said list.
2. The Staff Member shall do his utmost to customize the list of equipment which he shall prepare to his professional needs and the Production, and shall maintain it to the best of his ability.
3. The Staff Member shall report to the Producer any equipment which he hired or purchased for the Production, at the Producer's expense. For the avoidance of doubt, all equipment purchased by the Staff Member for the Production, at the Producer's expense, shall be the property of the Producer, unless approved otherwise by the Producer.

10.2. The Producer undertakes to allow the Staff Member to prepare the equipment, inspect it and remove it, at least one day before the start of shooting. Should it not be possible for any reason for the Staff Member to prepare and inspect the equipment at the aforementioned time, then the equipment shall be prepared and inspected by the Staff Member during the first day of shooting.

10.3. Only after the equipment has been inspected by the Staff Member as aforesaid, either before the start or during the first day of shooting, shall he be liable for damages and/or loss which shall be caused to the equipment he inspected, as follows:

10.4. Loss of and shortages of equipment:

1. The Staff Member is responsible for safeguarding the equipment under his care, and the Producer shall provide him with the conditions to do so. At the end of a filming day during which the equipment is folded up and collected, immediately after the end of the shooting or (if later) after the equipment has been folded up, the Staff Member shall report any loss of or deficiencies in equipment to the Producer, or his Representative, following which the Staff Member shall be absolved from any liability for the loss of or shortages of equipment.
2. At the end of the Production and shooting the Staff Member shall be present when the equipment is returned to the equipment leasing company, and shall make sure to count the equipment being returned with the equipment leasing company's Representative.

Should discrepancies be discovered when returning the equipment to the equipment leasing company which were not reported by the Staff Member to the Producer as stated in paragraph 1 above, the Staff Member shall compensate the Producer for the loss or shortage of equipment as follows:

1. Where the value of the missing equipment does not exceed NIS 1,000, the Staff Member shall compensate the Producer by paying him an amount equivalent to 50% (fifty percent) of the value of the

missing equipment (that is, a sum not exceeding NIS 500).

2. Where the value of the missing equipment exceeds NIS 1,000 but not the amount of the Producer's excess in a claim for the missing item of equipment under the insurance policy- the Staff Member shall pay the Producer compensation of an amount equivalent to 20% (twenty percent) of the value of the missing equipment.
3. Where the value of the missing equipment exceeds the excess payable by the Producer in a claim for the missing piece of equipment under the insurance policy- the Staff Member shall pay the Producer compensation of an amount equivalent to 10% (ten percent) of the Producer's excess under the insurance policy for the loss of the missing piece of equipment.

The value of the equipment, for the purposes of this paragraph, shall be determined by the equipment leasing company's records.

3. Should the Producer not permit the Staff Member to be present during the return of the equipment to the equipment leasing company, the Staff Member shall be absolved from any liability or obligation to compensate the Producer for the loss of or deficiencies in the equipment, if any, even if the Staff Member failed to report the matter to the Producer as stated in subparagraph 1 above.
 4. If due to time constraints and/or an instruction given by the Producer or his Representative, he was given insufficient time to count the equipment during a change of location on a filming day, the Staff Member's obligation to report any lost or missing equipment to the Producer shall apply within 24 hours from the moment of leaving the previous shooting site for the new location. Provided that he reported the lost or missing equipment as aforesaid to the Producer or his Representative within those 24 hours, the Staff Member shall be absolved of all liability for loss of or deficiencies in the equipment.
- 10.5. Should equipment be returned or replaced during the filming day, the department representative, who was appointed for this purpose by the head of the department, if he was so appointed, shall keep and forward to the Producer or his Representative an orderly record of the equipment that was returned or replaced as aforesaid. The provisions of this subparagraph shall not apply to daily equipment, which is brought specifically for a single filming day.
- 10.6. In relation to the loss or shortages of equipment used by the art department in the Production, the following shall apply:
1. The equipment shall only be folded up, inspected and counted after the filming of the location or set has been completed, and in accordance with the Production constraints, the schedules, and the logistical considerations of the Producer or his Representative and the artistic designer. Should the Producer ask the Staff Member from the art department in the Production to fold up of the equipment earlier than as aforesaid, the Staff Member shall comply with the Producer's request but shall be absolved from any liability for loss and/or shortages of the equipment.

2. Whether during the filming or after it has ended, the Staff Member shall report the loss or shortage of equipment to the Producer or his Representative within 24 hours of its discovery.
- 10.7. Regarding loss of equipment caused by theft, the parties shall act in accordance with the provisions of the Penal Law, 5737-1977.
- 10.8. Damage to equipment:
1. In the event of damage caused to equipment as a result of the Staff Member's gross negligence, the Staff Member shall pay the Producer compensation amounting to 10% of the Producer's excess under his insurance policy for the damaged piece of equipment, and the Producer shall bear the rest of the cost of the damage to the equipment.
 2. Should the damage to the equipment have been caused by a deliberate and malicious act by the Staff Member, the Staff Member shall pay the Producer compensation amounting to the entire (100%) damage caused to the damaged piece of equipment.
 3. The Producer may deduct from the Staff Member's consideration in the Production in question the amounts which the Staff Member owes to the Producer under this paragraph, provided that the damaged equipment was insured by the Producer, the Producer had presented the insurance policy and the amount of the excess specified therein to ACT and to the Staff Member, and the Staff Member's responsibility for the damage under this Agreement had been proven beyond all doubt.
- 10.9. The Producer and/or the Staff Member may utilize the dispute resolution mechanism prescribed in this Agreement to determine a one-off incident of (and not cumulative) damage to or loss of equipment amounting to over NIS 10,000 and even demand full value compensation.
- 10.10. The foregoing shall also apply to equipment owned by the Staff Member which the Producer hired from him for the purpose of the Production, in the same way as if the Producer had hired the equipment which was damaged from a third party.
- 10.11. Equipment belonging to the Staff Member: The following rules shall apply to the loss of or shortages of equipment belonging to the Staff Member which the Producer asked or instructed the Staff Member to bring with him to the Production, for the purpose of the Production, for his own use and free of charge:
1. Should the value of the missing equipment exceed the amount of the Staff Member's excess under his insurance policy for loss of the missing piece of equipment - the Producer shall pay the Staff Member compensation amounting to 90% (ninety percent) of the Staff Member's excess under the insurance policy for loss of the missing piece of equipment.
 2. Should the value of the missing equipment be less than the amount of the Staff Member's excess under his insurance policy for loss of the missing piece of equipment - the Producer shall not pay the Staff Member any amount of compensation.

The provisions of this paragraph shall only apply if the lost or missing

equipment was insured by the Staff Member with an insurance company, if the equipment was lost or went missing during the Production Day and/or when Production vehicles were parked and/or from a location or site guarded by the Producer and/or in any other place which the Producer is responsible for, and if the Staff Member informed the Producer in real time of the loss or shortage of equipment.

11. Physical conditions at the filming site: The Producer shall ensure suitable and safe conditions at the filming site during the Production, including:
 - 11.1. A station that includes unlimited access to clean drinking water and/or soft and cold and hot (tea, coffee) beverages.
 - 11.2. Clean, proper and closed latrines, in a sufficient number for the Staff Members on the set, at a reasonable distance from the filming site and the camp, and in a location that shall not disrupt shooting on the set.
 - 11.3. Provision of facilities for working in the terrain, weather and hours in which the work is being performed, including (inter alia): rain, heat, cold, etc. The Producer shall refrain from working in extreme weather conditions that could endanger the Staff Member, will provide heating and cooling means on the set, depending on the matter, as well as lighting and other means of identification in order to ensure safety.
 - 11.4. Appropriate workspaces for the costume, makeup and art departments and for director's and Production assistants:
 1. Each space shall be closed, clean, tidy, illuminated, shaded, heated or air-conditioned as needed, and protected from the elements.
 2. These spaces shall be located at a reasonable distance from the film set and the camp, shall be of an appropriate size, and shall include the physical means and infrastructure required for the department's work.
 3. If necessary, these workspaces can be closed and locked with a door or by any other appropriate means.
12. Food allowance:
 - 12.1. On tour and preparation days, outside the Producer's offices, and on pre-rigging days at any site, the Producer shall provide meals for the Staff Member at his own expense, as follows:
 1. Up to 5 work hours - one light meal.
 2. Up to 12 work hours - two meals.
 3. Over 12 work hours - three meals.
 - 12.2. The Producer may pay the Staff Member instead of providing the aforementioned meals, at the following rates:
 1. Instead of breakfast - NIS 30 + VAT.

2. Instead of lunch - 80 NIS + VAT.
3. Instead of dinner - NIS 70 + VAT.

12.3. Should the Production require the Staff Member to lodge outside his city of residence, the following shall apply:

1. The Producer shall provide the Staff Member with accommodation at his own expense, under suitable living conditions, as well as unlimited hot and cold beverages at the accommodation site. In the case of three or more consecutive overnight stays, the Producer shall provide laundry services.
2. The Staff Member shall be entitled to a food allowance of NIS 80 + VAT per day, in addition to the meals which the Producer shall provide at the filming location.
3. The Producer may provide the Staff Member with a hot and adequate third meal at the accommodation site, instead of the payment specified in paragraph 12.3 (2) above.

12.4. Any payment of a food allowance to a Staff Member shall be made in exchange for an invoice together with VAT as required by law.

13. The Staff Member's travel allowance:

13.1. Payment for travel time: The Producer shall pay the Staff Member for travel time according to the location of the filming site on the Production day, as follows:

| Ring number | Ring boundaries | Amount in NIS for one direction | Amount in NIS for both directions |
|---------------|--|---------------------------------|-----------------------------------|
| The Free Zone | North - Highway 531 East - Highway 6 South - Highway 431 | 0 | 0 |
| 2 | North - Highway 57 East - Highway 574 and Highway 446 (including Modi'in) South - Highway 3, Highway 7 and Highway 41 (not including Ashdod) | 25 | 50 |
| 3 | Jerusalem | 75 | 150 |
| 4 | North - Highway 65 East - Highway 66 and Highway 60 (not including Jerusalem) South - Highway 35 (including Ashkelon) | 100 | 200 |
| 5 | North - Highway 75 and Highway 77 (including Tiberias) East - Highway 90 (including the Central and Southern Dead Sea) | 200 | 400 |

| | | | |
|---|---|-----|-------|
| | South - Highway 25 (including Dimona and Beersheba) | | |
| 6 | All the rest (except Timna to Eilat) | 300 | 600 |
| 7 | Timna to Eilat | 500 | 1,000 |

The parties shall discuss updating the rates in the monitoring committee one year after signing the Agreement.

13.2. Payment for travel time when lodging outside the Staff Member's city of residence: Should the Production put up the Staff Member in a hotel during the Production, the travel time to and from the hotel shall be calculated as follows:

1. Should the hotel be located in the same Ring as the filming site - the Staff Member will not be entitled to payment for travel time.
2. Should the hotel not be located in the same Ring as the filming site - the Staff Member shall be entitled to payment for the travel time, the amount of which shall be the difference between the sum which he was entitled to for travelling to the Ring which the hotel is located in and the sum he was entitled to for travelling to the Ring in which the filming site is located.

Example (1) for illustration purposes: If the Production puts up the Staff Member in a hotel in Eilat (Ring 7), and the next day the filming takes place in Mitzpe Ramon, and from there the Staff Member returns home, he shall be entitled to a payment of NIS 200 for the trip from Eilat to Mitzpe Ramon, and to an additional payment of NIS 300 for the journey from Mitzpe Ramon to the Free Zone.

Example (1) for illustration purposes: If the Staff Member travels on Sunday from the Free Zone to a filming in Jerusalem, films in Jerusalem throughout the week, and returns to the Free Zone on Thursday, he shall be entitled to a payment of NIS 75 for the journey from the Free Zone to Jerusalem on Sunday and an additional payment of NIS 75 NIS for the journey from Jerusalem to the Free Zone on Thursday.

13.3. Arrival at the filming site:

1. The Producer does not have to transport a Staff Member who lives outside the Free Zone to the set, but rather a Staff Member who lives outside the Free Zone shall make his own way to the set or to a collection point that was arranged with him.
2. In any case, the Producer shall see to it that the Staff Member has a parking space for his car at the designated location (the collection point or the set) and that he receives travel expenses as detailed hereinafter.

13.4. Payment for travel expenses: The Producer shall pay the Staff Member travel expenses as follows:

1. A Staff Member traveling by public transport shall be entitled to reimbursement of the cost of the ride.

2. A Staff Member traveling in his private vehicle shall be entitled to payment as follows:
 1. If he traveled on a scooter/motorcycle - a sum of NIS 0.75 per km.
 2. If he traveled in a 4-wheeled vehicle - a sum of NIS 1.5 per km.
3. The Producer shall pay an additional NIS 0.5 per km for each additional Staff Member who joins the trip.
4. This amount shall be updated every January, according to the change in fuel prices from the previous January.
5. This payment shall be in addition to parking expenses in the parking lot (if such parking expenses were incurred) which the Producer has designated as a collection point.

14. Insurance:

14.1. Without derogating from the obligations imposed on the Producer under this Agreement and by law, the Producer undertakes that before the start of any Production, and throughout the Production period, he shall have in his possession the following valid and paid insurance policies:

1. A third party liability policy providing coverage of not less than NIS 1,500,000 per case and insurance period against the Producer's statutory liability for personal injuries and/or property damage sustained by any third party due to or as a result of the Production activity.
2. Where the Production is being filmed beyond the borders of the State of Israel, the Producer shall purchase extended travel insurance for the Staff Member, which includes: hospitalization, urgent operations, medical and body flights, as well as cover for the Staff Member's property, provided that this property is required and was requested by the Producer for filming purposes.

14.2. The Staff Member undertakes to undergo any medical examination and/or fill out a health declaration, insofar as these are required for insurance purposes within the framework of his role in the Production. Should the Staff Member fail to comply with his obligations under this subparagraph and/or be found medically unfit, the Producer shall be entitled to cancel the agreement which he signed with the Staff Member (and if the agreement between them was signed before the medical examination - unless his lack of medical fitness was attributable to participation in the Production upon which that agreement was predicated).

15. Prevention of sexual harassment: The parties attach importance to eradication of the phenomenon, in order to ensure that the industry in general, and the film set in particular, shall be a safe space, and they shall act as required by law.

16. Terms of payment for all Productions:

16.1. The Producer shall pay the Staff Member's consideration on terms of current + 30, that is: the payment to the Staff Member shall be made once a month, within 30 days of the end of the month during which the Staff Member submitted a transaction invoice/payment demand to the Producer, together with an

exemption/deduction of tax at source certificate or with a tax coordination form.

16.2. Late payment: For each late payment by a Producer to a Staff Member, the Producer shall pay the Staff Member agreed and pre-estimated compensation at the rate of 1% of the sum in arrears, and this - for every week, or part of a week, of a delay in payment, including compound interest. The compensation rate shall be updated from time to time, with the parties' consent.

17. Postponements and cancellations:

17.1. Postponement of all filming:

1. The Producer shall give the Staff Member at least 7 days' prior notice of any postponement or cancellation of all filming, including a postponement of the date on which filming had been due to commence.
2. Should the Staff Member not be given prior notice, at all or in accordance with the said time period, then the Producer shall compensate the Staff Member to the tune of one full Production Day's pay for each week that the filming is postponed, up to a ceiling of three (3) compensation days as aforesaid.
3. Notwithstanding the foregoing, should the commencement date of all filming be postponed by up to three (3) days, and notice of the postponement was given to the Staff Member before the start of filming (that is, during the pre-production period), the Producer shall not be obliged to pay compensation to the Staff Member.

17.2. Postponement or cancellation of a Production Day:

1. The Producer shall notify the Staff Member of a postponement or cancellation 24 hours in advance, or if later, by 9:00 a.m. on the day before the Production Day.
2. In the absence of prior notice as aforesaid, the compensation rate shall be as follows:
 1. For postponement of a Production Day - 50% of the consideration which was agreed upon for one Production Day.
 2. For cancellation of a Production Day - 100% of the consideration which was agreed upon for one Production Day.

17.3. For the avoidance of doubt, the foregoing shall also apply to Production Days during the pre-production period.

18. Termination of the Staff Member's contract by the Producer or by the Staff Member and cancellation of a Production:

18.1. Termination of the contract before the start of actual filming:

1. In the event of a cancellation of the contract between the Producer and the Staff Member on the initiative of either party, cancellation of the Production, or notification by the Staff Member to the Producer of his desire not to work in it, the cancelling/terminating party shall give at least

seven (7) days prior written notice to the other party.

2. Should the Producer fail to notify the Staff Member of the termination of the contract or the cancellation of the Production, either at all, or by the aforementioned deadline, the Producer shall pay the Staff Member compensation in an amount equivalent to consideration for three full Production Days.

18.2. Termination of the contract during the actual filming:

1. The Producer may terminate the Staff Member's contract upon three (3) days prior written notice. The Staff Member shall be obliged to continue providing his services in the Production during all three days of the prior notice period, unless the Producer waived the Staff Member's work during that period. For the avoidance of doubt, even in the aforementioned case, the Producer shall be obliged to pay the Staff Member's consideration for the prior notice period.
2. The Staff Member may leave or terminate the contract upon three (3) days prior written notice to the Producer or his Representative, during which period he shall be obliged to work if required to do so by the Producer. In the event of a refusal to work during all or part of the prior notice period as aforesaid, the Producer shall pay a sum equal to the agreed consideration for those three (3) production days, or a proportionate part thereof, as the case may be.
3. Should the Production period be three (3) months or more, then the prior notice period shall be extended by one additional day for each additional month, or part thereof, of the Production.
4. Should the time remaining until completion of the filming be less than the prior notice period as aforesaid, then the prior notice period shall be confined to the time remaining until the end of the filming.

19. Working abroad: The commercial terms of this Agreement shall also apply to Productions filmed abroad, while adopting the work practices in the country where the filming takes place (in other words, the duration of the Production Day and the weekly rest day shall be tailored to the country in which the Production is being filmed, etc.).

20. Recommended prices table

- 20.1. A table of recommended prices for a Production Day is attached herewith marked Appendix B as an inseparable and integral part of this Agreement for all intents and purposes.
- 20.2. Updating the figures in the table: Once a year, in January, the figures shall be updated automatically in line with the increase in the Consumer Price Index during that year, as follows:
 1. The first update shall be made on 1.1.2024.
 2. The consideration shall not be reduced in the event of a negative (annual) index and the amount of the decrease in the index shall be deducted from the future increase in the index during the following year.

3. The annual update differential shall not exceed 3.5%. In the event of a positive index exceeding 3.5% (annually), the amount of the update for that year shall stand at 3.5%, and the rest of the differential shall be carried over into the following year (and added to the update for that year).
 4. Notwithstanding the foregoing, Appendix C, which includes special amount updates for positions which were agreed upon between the parties, is attached herewith as an integral part of this Agreement.
- 20.3. The figures in the price table shall be updated on the date on which the second reduction stage comes into force (that is, the shortening of the work day to 10 hours) for a 10-hour Production Day, by dividing the daily consideration for a 10.5-hour Production Day by 10.5 and then multiplying by 10.

21. Employer-employee relationship

- 21.1. It is clarified and declared that the terms of this Agreement, including the table of recommended prices attached to it, have been agreed upon between the parties and are based on the premise that no employer-employee relationship exists between the Producers and Staff Members in the various Productions and that their relationship is that of a customer (the Producer) and an independent contractor (the Staff Member), and therefore the figures in the recommended prices table attached herewith are higher than the gross salary which would have been paid to the Staff Member had he been hired as an employee.
- 21.2. In view of the foregoing, it is hereby agreed that should for any reason a court of law determine in a peremptory ruling the execution of which has not been stayed, that an employer-employee relationship exists between the Producer and the Staff Member, then the Staff Member shall be obliged to reimburse the Producer for the entire excess and extra sums which the Producer shall be ordered to pay, including by the court or any state authority, following recognition of an employer-employee relationship as aforesaid.
- 21.3. The Staff Member hereby agrees that he shall be obliged to reimburse the Producer, and that the Producer shall be entitled to deduct, according to his sole decision and unconditionally, the excess and extra sums in question, which shall be awarded against him and/or which he shall be ordered to pay as aforesaid, from any sum which the Producer owes to the Staff Member.
- 21.4. It is clarified that the Staff Member shall present to the Producer an invoice/receipt or tax coordination form for any payment he receives pursuant to this Agreement.
- 21.5. The Staff Member undertakes to pay the national insurance contributions which he is liable for. The Staff Member's pension insurance contributions were taken into account, when determining the recommended prices in the table attached herewith.

22. Intra-departmental unions within ACT:

- 22.1. If in the Producers Association's opinion, at least 51% of the members of a particular professional department in ACT have unionized themselves and decided in their contacts with various producers who are members of the Producers Association on conditions and daily consideration for themselves which exceed the conditions and recommended daily rates agreed between the

Producers Association and ACT in this Agreement, then the Producers Association may submit a detailed letter of complaint to ACT regarding this matter, which shall include, inter alia, the names of those members of the department against whom the claim of such unionization has been made. The letter of complaint shall also include the date on which they were contacted and the conditions and consideration that were demanded.

22.2. ACT shall be obliged to investigate the matter within 7 days of receiving the Producers Association's detailed letter of complaint, and thereafter to proceed as follows:

1. Should ACT find that the Producers Association's allegations are true, it shall circulate among the members of the relevant department the details of the relevant position and the recommended daily remuneration being offered for it, in accordance with the current daily remuneration table.
2. Should ACT find that the Producer's Association's allegations are unfounded, it shall repudiate and rebut the complaint in writing.

22.3. If in the Producers Association's opinion ACT did not repudiate, rebut or correct its complaint by the said deadline, or within such longer period as the parties agreed to extend it by, then the Producers Association may give notice to ACT and the relevant Staff Members, in writing, that this Agreement and its terms shall not apply, from the date of the notice onwards, to those Staff Members who orchestrated the intra-departmental unionization as stated in this paragraph.

For the avoidance of doubt, it is clarified that the Producers Association's aforementioned notice shall not apply to ACT members who are members of the professional department in question, but do not belong to the said intra-departmental union.

22.4. The validity of the aforementioned notice shall end immediately, if it becomes clear to the Producers Association that its allegation/complaint has been repudiated or rebutted and/or upon the disbanding of the union in question and the return of the situation to the status quo ante, so that the Agreement shall also apply from that date onward to the members of the professional department who were partners in the alleged union.

22.5. The Producers Association may also submit a detailed letter of complaint to ACT as aforesaid, even if it believes that a smaller number than the aforementioned 51% of the members of any professional department in ACT had unionized themselves as aforesaid. The ACT shall be obliged to investigate the allegation and to report its findings to the Producers Association within 7 days of receiving the Producers Association's letter of complaint (or within a longer period if the parties agreed on an extension of the said deadline).

It is agreed, however, that the Producers Association's notice regarding the non-applicability of this Agreement to some of the members of the professional department which unionized, as stated in paragraph 22.3 above, shall not apply and shall not be sent by the Producers Association, unless the Producers Association believes that the number of members of the professional department which unionized as aforesaid has risen to above the aforementioned 51%.

Notwithstanding the provisions of this paragraph, the Producers Association and/or any of its members reserve their right to petition the relevant courts

regarding intra-departmental unions.

23. Complaints by ACT and Staff Members against specific Producers

- 23.1. ACT may send a letter to the Producers Association detailing a number of repeated complaints by Staff Members against a certain Producer or Producers regarding a breach of the terms of this Agreement, including the table of recommended prices, and the essence of those complaints.
- 23.2. The Producers Association shall be obliged to send a letter of reply within 7 days of receiving ACT's detailed letter of complaint, in which it may repudiate and rebut ACT's allegation and complaint; or - should the Producers Association be satisfied that ACT's allegations are true - announce the actions it is taking regarding the matter and to restore the status quo ante, if the Producers Association is able to do so.
- 23.3. If in ACT's opinion, its complaint was not repudiated, rebutted or corrected by the Producers Association within the said 7-day period (or within a longer period, if the parties agreed to extend it), then ACT may convey the said information and the reply to the complaint which it received from the Producers Association to its members, who may consider whether they wish to work with this Producer, or not, in light of the information that was conveyed to them as aforesaid.

24. Professional training: Act shall hold a professional training course for new Staff Members in each department at the apprentice level, at least once every two years.

25. The Agreement Period and transitional provisions:

- 25.1. This Agreement shall come into force and apply 45 (forty-five) days after its signature and shall remain in force for two years (hereinafter: "**the Agreement Period**"). For the avoidance of doubt, the Agreement shall only apply to Productions that begin filming after the effective date of this Agreement.
- 25.2. The Agreement shall automatically be renewed, without the need for a notice to be sent from one party to the other, for one more year, and from year to year thereafter (hereinafter: "**the extension years**"), unless one party shall notify the other, in writing, at least 6 (six) months before the end of any extension year, of his desire to terminate this Agreement.
- 25.3. An extension of the 45-day period referred to above, in relation to special cases and specific productions, shall require written clearance from the monitoring committee for implementation of the Agreement, comprising of representatives of both parties, which shall be given in the following cases:
 1. Within 30 days at the most from the date of signing this Agreement, the Producers Association will forward a list of the Productions which meet the qualifying requirements for continuing to work in accordance with the prevailing conditions on the eve of signing this Agreement.
 2. The cumulative qualifying requirements for the purposes of this paragraph, are as follows:
 1. The Producer is a member of the Producers Association.

2. The Producer submitted the budget agreement delineating the production budget, which he signed with the principal financing entity (in this regard, the entity providing over 50% of the production budget) before the date of signing this Agreement.
 3. The Production shall start filming before 1.1.2024. In exceptional cases and with the agreement of the parties, a request to deviate from the specified date may be submitted.
26. The monitoring committee for implementation of the Agreement and dispute resolution mechanism:
 - 26.1. A monitoring committee shall be established for implementation of the Agreement comprising of an equal number of representatives of each party. The committee shall meet at least once every four (4) months, in order to guide the implementation of the Agreement, provide an agreed interpretation, if necessary, of its provisions, and to resolve general and fundamental issues which are in dispute.
 - 26.2. Each party may refer problems regarding implementation of the Agreement to the committee, which shall be obliged to discuss the matter within seven (7) days. In the absence of concurrence between the parties, the matter in dispute shall be referred to the two chairmen of the Associations for determination.
 - 26.3. Should no consensus be reached, the dispute shall be referred to a jointly appointed arbitrator, from the list of arbitrators that appears in Appendix D to this Agreement. The arbitrator shall adjudicate the matter as soon as possible, and no later than 10 days from the date on which the dispute was referred to him (unless a later deadline was agreed upon between the parties). The arbitrator's decision shall be final and shall have the force of a court ruling. The parties shall each pay half of the arbitrator's costs, in so far as they exist. No more than two disputes may be referred to arbitration in the same calendar year, unless agreed otherwise by both parties and they documented this in writing.
 - 26.4. Regarding the second reduction stage as specified in this Agreement, the committee shall meet at least once a month starting three months before the stage date to examine whether there are sufficient conditions for its execution. Should no agreement be reached on this matter, the issue shall not be referred to an arbitrator and each party may instigate proceedings and/or utilize all the means available to him as he sees fit. The foregoing shall also apply regarding an enlargement of the range of the recommended daily remuneration as detailed in Appendix B to this Agreement.
27. Continuation of negotiations regarding additional issues: The parties attach importance to settling additional issues related to working conditions, including, inter alia, safety on and off the set, working conditions abroad, regulating the conditions in one-day productions, prevention of sexual harassment and abuse at work, and physical work conditions during the preparation and pre-rig stage, and they shall continue to discuss them with the aim of reaching agreements that will be anchored as appendices to this Agreement, within 4 months from the effective date of this Agreement.

In witness whereof the parties have signed:

The Israel Cinema and Television Producers Association
(Registered Association No.58-000413-3)

ACT - The Israel Association of Cinema and Television Professionals
(Registered Association No. 58-014954-0)

Appendix A - Recommended Agreement pursuant to
the ACT - Producers Association Agreement 2023

Appendix B - Table of recommended daily remuneration
in dramas and cinema - updated to 23.8.2023

| Professional classification | Recommended remuneration for a 10.5-hour Production Day in NIS (in a lengthy production) |
|---|--|
| Head photographer or single photographer on set | 2,100 |
| Additional photographer | 1,718 |
| Focus puller/cinematographer | 1,432 |
| Focus puller candidate* | 1,241 |
| Clapper loader | 1,098 |
| Digital technician | 716 |
| Chief lighting technician | 1,432 |
| Candidate for chief lighting technician | 1,241 |
| Lighting best boy | 1,145 |
| Second assistant lighting technician | 1,002 |
| Apprentice lighting technician | 668 |
| Key grip | 1,432 |
| Key grip candidate* | 1,241 |
| Best boy grip | 1,145 |
| Second grip assistant | 1,002 |
| Grip apprentice | 668 |
| Recorder | 1,336 |

| | |
|--------------------------------------|-------|
| Boom operator | 1,098 |
| Sound apprentice | 668 |
| First assistant director | 1,527 |
| Set manager | 1,432 |
| Second assistant director | 1,050 |
| Third assistant director | 811 |
| Apprentice assistant director | 668 |
| Script supervisor | 1,145 |
| Entry-level script supervisor | 859 |
| Artistic designer | 1,527 |
| Art director (artistic designer) | 1,432 |
| Property master | 1,145 |
| Set decorator | 1,145 |
| Set designer | 1,145 |
| On-set dresser | 1,050 |
| First assistant dresser/prop master | 859 |
| Second assistant dresser/prop master | 716 |
| Art coordinator | 716 |
| Art apprentice | 668 |
| Costume designer | 1,336 |
| Lead dresser | 1,002 |
| Assistant dresser | 764 |

| | |
|--------------------------------|-------|
| Apprentice dresser | 668 |
| Key makeup artist | 1,241 |
| Makeup artist and hair stylist | 955 |
| Assistant makeup artist | 859 |
| Apprentice makeup artist | 668 |
| Scouter | 1,002 |
| Location manager | 1,002 |
| Camp manager | 811 |
| Director of photography | 811 |
| Production assistant | 688 |
| Apprentice location manager | 688 |

1. The Producer and Staff Member may agree between them on a figure within 5% above or below the recommended remuneration for the position. At the end of two years from the date of signing the Agreement, the range mentioned in paragraph 1 shall increase to 10%. The monitoring committee for the implementation of the agreement may by joint decision reduce this period.
2. Notwithstanding the foregoing, the Producer and Staff Member may agree between them on a daily remuneration figure that exceeds the range, provided that this is done with the parties' concurrence and is based on a special justification relating to the nature of the Production, the professionalism and seniority of the Staff Member, etc. For the avoidance of doubt, it is clarified that the provisions of this paragraph are subject to the provisions of paragraph 22 of the Agreement, which addresses intra-departmental unionization.
3. A Staff Member may not serve in the position of candidate for chief (marked in the table with an asterisk*) unless he was pre-registered for that position in ACT, and in any case he cannot be in the job for more than a year or two full projects (according to the shorter of the two). In addition, as regards the position of candidate for chief, there shall be no range in the recommended daily remuneration.
4. No professional department in the Production shall have more than one Staff Member working in one of the following two positions: candidate for chief and apprentice. For the avoidance of doubt, having a candidate for chief and an apprentice in one professional department in the same Production is prohibited.

Appendix C - The mechanism for updating the
daily remuneration in order to correct distortions

The parties to the Agreement have decided that with respect to a number of jobs, the mechanism for updating the recommended daily remuneration stipulated in the Agreement, shall be supplemented by an additional update as follows:

1. The professional classifications listed below shall be entitled to have a fixed shekel increment added to the recommended remuneration per Production Day shown in the table, which shall supplement the general update prescribed in this Agreement.
2. The aforementioned update shall be made in January of each year, on the date on which the recommended prices table is updated, and shall end after the January 2027 update (in other words, there shall be a total of four update cycles).
3. The professional classifications and the amounts of the increment payable for them are as follows:

| The professional classification | Amount of the special annual increment per Production Day in NIS |
|---------------------------------|--|
| Key makeup artist | 50 |
| Recorder | 25 |
| Lead dresser | 38 |
| Second assistant director | 25 |
| Script supervisor | 25 |

Appendix D - List of agreed arbitrators