

Etablissement Public de Coopération Culturelle « Cité européenne du théâtre et des arts associés Domaine d'O Montpellier »	DÉLIBÉRATIONS DU CA N°2025-15
	Séance du : 06/02/2025
Contrat de cession <i>Bérénice</i> entre Ariona Hellas S.A, Raffaello Sanzio-ETS et l'EPCC	

Le *six février* deux mille vingt-cinq à 16 heures, les membres du Conseil d'Administration de la Cité du Théâtre et des Arts associés se sont réunis au siège de l'EPCC, 178 rue de la Carrièresse, 34 090 Montpellier, sur convocation en date du *24 janvier 2025*, sous la présidence de Monsieur Eric Penso.

Étaient présents : Florence March, Jacky Vilacèque, Michel Roussel (Visio), Jacqueline Galabrun-Boulbes (visio), Eric Penso (visio), Agnès Robin (visio), Genies Balazun (visio).

Étaient représentés :

Étaient excusés : Véronique Brunet, Renaud Calvat

Autres participants : Jean Varela, Juliana Stoppa, Stéphane Roquart, Florian Oliveres, Caroline Knapp-Luquet, Nathalie Piat, Leslie Perrin, Camille Bagland, Béatrice Amat

Président de séance : Eric Penso



Contrat de cession *Bérénice* entre Ariona Hellas S.A, Raffaello Sanzio-ETS et l'EPCC

Vu le Code Général des Collectivités Territoriales et notamment les articles L. 1431-1 et suivants,

Vu la loi n° 2002-6 du 4 janvier 2002 relative aux Etablissements Publics de Coopération Culturelle (EPCC),

Vu le décret n° 2002-1172 du 11 septembre 2002 relatif aux Etablissements Publics de Coopération Culturelle,

Vu les statuts de l'EPCC Cité européenne du théâtre et des arts associés Domaine d'O tels qu'annexés à l'arrêté préfectoral portant sa création,

Considérant la nécessité de définir les modalités de cession du spectacle *Bérénice* entre Ariona Hellas S.A, Raffaello Sanzio-ETS et l'EPCC Cité Européenne du théâtre - Domaine d'O.

Considérant le projet de contrat de cession joint en annexe autorisant les représentations du spectacle *Bérénice* entre Ariona Hellas S.A, Raffaello Sanzio-ETS et l'EPCC Cité Européenne du théâtre - Domaine d'O.

Après délibération, les membres du Conseil d'Administration décident :

- D'approuver le contrat de cession d'un montant maximum de 103 804,00€ Net de Taxes joint en annexe autorisant et spécifiant les représentations du spectacle *Bérénice* avec Ariona Hellas S.A, annexé à la présente délibération.
- D'autoriser le Président de l'EPCC à signer ladite convention et tout document nécessaire à sa mise en œuvre.

Ainsi fait et délibéré les jour, mois et an visés ci-dessus.

POUR EXTRAIT CONFORME
Le Président



PERFORMANCE AGREEMENT

THIS AGREEMENT is made and entered into this 04/12/24 2024, by and between:

a) On the one hand "ARIONA HELLAS S.A.", a company operating under the laws of Greece, with registered seat in Athens, at 2, Galaxia & Evrydamantos St. and under Tax ID No 099731160, Tax Registry KEFODE ATTIKHS with General Commercial Registry 122001701000, duly represented herein by Messrs Dimitris Theodoropoulos and Dimitris Drivas (hereinafter referred to as "ARIONA")

And on the other hand

b) "Raffaello Sanzio -ETS" a company operating under the laws of Italy with registered seat in Corte Del Volontariato 22 47521 Cezena (FC) Italy, with Tax ID No IT 02080370402, duly represented herein by ROMEO CASTELLUCCI (hereinafter referred to as "SOCIETAS"),

AND

c) "EPCC "Cité européenne du théâtre et des arts associés Domaine d'O Montpellier"" a company operating under the laws of France with registered seat in 178 RUE de la Carrière 34090 Montpellier FRANCE, No SIRET 93488077400013 Code APE: 9001Z TVA Intracommunautaire: FR48934880774, duly represented herein by JEAN VARELA (hereinafter referred to as "EPCC")

b and c collectively hereinafter referred to as the "Producers" and all three parties collectively referred to as the "Parties"

the following are hereby agreed and mutually accepted:

1. Engagement for the Performances:

1.01. ARIONA wishes to stage the performance under the title "Berenice" from Jean Racine directed by Romeo Castellucci (hereinafter the "Performance") in the auditorium Aristotelis Onassis, located at the first floor of "ONASSIS STEGI", with a capacity of 500, premises (hereinafter "Stegi"), at 107-109 Syngrou Ave. 11745 Athens, Greece (hereinafter the "Auditorium") on the following dates: 26 -30 March 2025

1.02. The Producers represent herein and shall provide the services by the cast and other personnel (hereinafter the "Artistic Services") described in Annex I as attached hereto forming an integral part of this Agreement. Furthermore, Annex II as attached hereto includes all details and specifications necessary for the Performance (hereinafter "the Technical Specification").

In view of the above, the Producers are jointly and severably responsible to obtain any and all necessary licenses for the execution and, furthermore, the presentation/exploitation of the Performance (including but not limited to copyright of the theatrical writer, the translator, the copyright of the music composers, writers of lyrics, the related rights of the theatrical director, the actors, musicians, directors of photography and all right holders - participants to the Performance etc) as well as to organize and execute all necessary actions for the implementation and presentation of the Performance.

1.03. The Producers hereby acknowledge that for the present Agreement time is of the essence. Furthermore, the Producers hereby acknowledge that: (a) the Performance shall be included in ARIONA's cultural Program for the respective cultural season, which shall be publicly announced, therefore the agreed schedule and details of the Performance must be strictly observed; and (b) ARIONA has entered into this Agreement upon the warranty of the Producers on the availability of the director and the cast of the Performance.

1.04. Proposed changes to cast as agreed in Annex I are not allowed, except in the event of force majeure or after mutual agreement between ARIONA and the Producers.



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Jv

The event of *force majeure* must be duly notified by the Producers in writing to ARIONA. In any such case, ARIONA reserves the right to refuse notified changes, cancel the Performance and terminate this Agreement pursuant to clause 13.01 herein.

2. Representations and Warranties:

- 2.01. The Producers jointly and severally represent and warrant that: (a) they have full power and authority to enter into this agreement and to fully perform in accordance with the terms hereof; (b) they have the capacity as well as the artistic and technical means to provide the services related to the Performance as set forth in Annex I; (c) both the Producers and members of the cast can perform their obligations under this Agreement without the approval or consent of anyone and this Agreement does not violate any agreement binding upon or any obligation of the Producers, nor it violates or infringes any third party intellectual property rights; (d) the Performance does not contain any material which the Producers are not duly authorized to use and furthermore all fees paid to or collected by a collecting society for the benefit of authors, director, musicians and other artists participating in or related to the Performances have been notified in writing to ARIONA; (e) they have full power and authority to grant the license granted under clause 6.01 of this Agreement. In case any of the aforementioned representations or warranties prove false or misleading, the Producers shall be jointly and severally obliged to fully compensate ARIONA for any loss or damage caused (including loss of profits).
- 2.02. ARIONA represents and warrants: (a) that the stage area of the Auditorium will, by the time of the Producers' arrival, be clean and clear of any hazard as well as obstruction to the Producers' load-in, set-up, rehearsals, performance and load-out; (b) that it has the full power and authority to enter into this agreement.

3. Fee-Payment:

- 3.01. In full consideration of all Artistic Services rendered by the Producers, director, cast and other personnel used by the Producers for the Performance as well as for the copyright license granted in article 6 hereinbelow, ARIONA agrees to pay to SOCIETAS a gross fee amounting to sixty two thousand five hundred Euros (62.500€) for all five(5) presentations of the Performance (hereinafter "the Fee"). Net payable artistic fee is fifty thousand Euros (50.000€).
- 3.02. The Fee is gross and includes a corporate income withholding tax of 20%, which will be paid in Greece. By the end of the year ARIONA will provide to SOCIETAS with a certificate, which will certify that 20% corporate income tax was deducted from the total sum of the Fee. The Fee payments are made by ARIONA against one total invoice issued by SOCIETAS after the last presentation of the Performance, under the following details: "ARIONA HELLAS S.A.", 2 Galaxia & Evridamados St., 117 45, Tax ID No 099731160, Tax Registry Kefode Attikis.
- 3.03. All Parties herein agree that the Fee is fair and reasonable, thus not subject to review or readjustment for any reason whatsoever, even in cases of force majeure, unless otherwise agreed between them in writing. Other than the Fee, the Producers shall not be entitled to receive any additional amount from ARIONA for the presentation of the Performance as agreed hereinabove. The Parties agree therefore that the Fee includes, except for the fee of SOCIETAS the cost/expenses (including but not limited to social security contributions, creation, insurance, transportation of the costumes and scenes before the Performance e.t.c.), fees for copyright licenses, fees on copyright and related rights of the artists participating in the Performance, as well as fees, cost/expenses of the artists, the rest of the personnel/cooperators and subcontractors the Producers may use for the provision of the services agreed herein and also, including the occasional technical personnel and subcontractors the Producers may use for the provision of the services agreed herein. Both Producers expressly accept herein that ARIONA does not have any financial, transactional or employment relationship with the artists, cooperators and the rest of the personnel the Producers may engage for the provision of the services agreed herein.
- 3.04. The payment of the Fee shall be made in partial installments as follows:
- a) 35% on December 10, 2024
 - b) 35% on February 10, 2025
 - c) 30% on April 10, 2025;
 - d) and by bank wire transfer to the following bank account:

BANK: BPER BANCA SPA

Corso Sozzi 15
47521 Cesena (FC) - ITALY

IBAN: IT82D0538723901000000016387

BENEFICIARY: RAFFAELLO SANZIO-ETS

Provided that **SOCIETAS** duly issues an invoice for each of the aforementioned installments. The relevant invoice issued by **SOCIETAS** must be received by the accounting department of **ARIONA** until the 10th of the month preceding each payment (e-mail: accounting@onassis.org tel.: 2130178000). In case the aforementioned invoice is received after such date, payment shall occur one month later than the abovementioned agreed payment date. Prior to issuance of the invoice, **SOCIETAS** shall send to **ARIONA** for confirmation the final amount of the invoice to be issued. This can be done either with a pre-invoice, or by virtue of its own form/document, or by a simple e-mail indicating the amount to be invoiced. Upon receipt of one of the above documents, **ARIONA** shall electronically issue and forward to **SOCIETAS** an order (PO) in which a unique code number will be indicated. Upon receipt by **SOCIETAS** of the above PO, **SOCIETAS** shall issue the relevant invoice within the period indicated above and with the note in the description "... on the basis of the purchase order (of the PO) with number".

3.05. Partial Fee payments are subject to prior fulfillment of the terms and conditions of this Agreement by the Producers until the time of payment of the respective Installment, otherwise **ARIONA** is entitled to suspend the payment of such installment until the due performance of the obligations of the Producers under the Agreement and, at its reasonable discretion, terminate the Agreement in accordance with clause 13.01 hereinafter.

4. Cost and Expenses:

4.01. **ARIONA** shall undertake the following:

- a) preparation production costs (besides the ones below mentioned) amounting to twenty-nine thousand euros (29.000€) to be paid in two instalments to **SOCIETAS** as follows:
22.200 euros on December 10th, 2024
6.800 euros on April 10th, 2025
- b) costs/expenses connected to the use of the Auditorium and its maintenance in good condition, lighted, cleaned, staffed and provided with its regular equipment (which has already been notified to the Producers);
- c) transportation costs of the cast and personnel (15 pax as detailed in Annex I) to and from Athens in economy class, amounting to a maximum of six thousand euros (6000€) paid to **SOCIETAS** upon the issue of an invoice by **SOCIETAS**.
- d) transportation costs of the cast and personnel (2 pax as detailed in Annex I) to and from Athens in business class, amounting to a maximum of three thousand euros (3000€) to be paid to **EPCC** upon the issue of an invoice by **EPCC**.
- e) transportation costs of the set of the Performance from Italy to Greece, amounting to a maximum of fourteen thousand five hundred euros (14.500€) paid to **SOCIETAS** upon the issue of an invoice by **SOCIETAS**.
- f) per diem amounting to one thousand three hundred four euros (1304€) to be paid to **EPCC** on February 10, 2025 upon the issue of an invoice by **EPCC**.
- g) Local transfer and VIP meet & greet in France for Isabelle Huppert, to be paid to **EPCC** upon the issue of an invoice by **EPCC**.
- h) the accommodation costs to a hotel (not less than 3 stars) as close as possible to Stegi Ion BB basis for the Producers' personnel for the period of their stay in Greece, as mentioned in ANNEX V (Rooming List)
- i) the accommodation costs to a hotel (5 stars) as close as possible to Stegi Ion BB basis for the Isabelle Huppert and her guest for the period of their stay in Greece.

- j) the costs for local transfers for the Producers' personnel, equipment and luggage between airport, hotel and Stegi lfor the purposes of the Performance and rehearsals as determined by ARIONA;
- k) Isabel Huppert rider costs, as mentioned on ANNEX IV.
- l) the preparation costs of the stage, sound and electrical systems according to the Technical Specification (ANNEX II) without prejudice to the obligations of the Producers to duly notify ARIONA on such;
- m) all costs related to the Local Performers participation to the performance, as mentioned on ANNEX III.
- n) the cost of the translation/subtling of the Performance into the Greek & English language;
- o) 15% of the box office for author's and other right holders' rights payable to the local collecting society. The Play is declared and protected by SIAE (Italian Authors Rights Society) under the SIAE code 957966B and under the title "Bérénice".
- p) the promotion of the Performance.

4.02. All other costs and expenses related to the Performance and this Agreement, except as otherwise expressly provided herein, including but not limited costs related to the scenes, the costumes, the necessary for the Performance but not included in the permanent equipment of ARIONA technical equipment, the artists, the personnel of the Producers, any subcontractors' fees, costs related to any kind of right, remuneration, related social security contributions and taxes, including but not limited to both Producers' income tax shall be borne by the Producers. For all such, ARIONA shall bear no responsibility.

5. Tax – Social Security:

- 5.01. ARIONA agrees to pay VAT and any stamp, tax or duties in respect with the Fee and the Fee shall be paid free of any such deductions subject to the provisions of clause 5.02 hereinafter.
- 5.02. SOCIETAS, being non-Greek tax resident, is required to furnish to ARIONA a tax residence certificate so as to enable ARIONA to exempt the payment of the Fee from withholding income tax in accordance with the treaties for the avoidance of double taxation and the EU regulations. Failure of SOCIETAS to submit the above certificate until the aforesaid date of payment may result to non-eligibility for the tax exemption and imposition or increase of withholding tax, which in any case shall be deducted by the Fee.

6. Intellectual Property Rights:

- 6.01. The Producers hereby grant to ARIONA the royalty-free right to sound and video record the Performance for ARIONA's archive purposes. It is hereby agreed that ARIONA can use this recording in order to edit a short video that will be added as a legacy to the Performance's page on onassis.org. All communication documents must be submitted to the Producers for approval before publication. All communications mentioning or representing Isabelle Huppert must be submitted to the Producers and to the actress and her agent.
- 6.02. Furthermore, the Producers agrees to provide footage up to three (3) minutes for promotion of the Performance that can be re-edited, adapted and enriched according to the annual Onassis Stegi aesthetic platform. In any circumstances this recording will not interfere with the normal running of the Performance or bring to the public some inconvenience.
- 6.03. All fees due to or collected by a collecting society for the benefit of authors, director, musicians and other artists participating or related to the Performance have been notified in writing to ARIONA. The Producers will jointly and severally indemnify and keep ARIONA harmless against any damage, loss or claim arising from any infringement by any of the Producers of any intellectual property right of any third party. This indemnity includes all legal costs or expenses incurred by ARIONA due to such infringement claim as well as any other amount of indemnity and loss of earnings.

7. Revenues:

- 7.01. ARIONA is the exclusive beneficiary of all revenues from the presentation of the Performance at Stegi as per above, as well as from sales of items made in relation to the Performance, including without limitation, the ticket and program sales. ARIONA is exclusively entitled to determine the prices of the tickets and of the items sold prior to, during or after the presentation of the Performance at OCC. Neither the Producers nor the artists or any other third party shall be entitled to receive any amount from the above revenues.

8. Publicity and Promotion:

- 8.01. ARIONA determines, at its own reasonable discretion, and in alignment with Onassis Stegi annual aesthetic platform, the time, methods and media of publicity and promotion of the Performance, save for the presentation of the Performance and the relevant credits in the promotional and advertising material, which will be approved by the Producers, such approval not being unreasonably withheld. Any and all communication material produced by ARIONA (such as indicatively but not restrictively any album, publication, video shootings from the rehearsals, leaflets, posters, radio or tv broadcasts etc) shall constitute intellectual property of ARIONA, who shall be entitled to use such for any commercial or noncommercial use, without any limitation on the place, time and means of exploitation. As a result, the aforementioned material may not be used by either of the Producers or by any third party in any way and for any reason, without written consent of ARIONA.
- 8.02. In case either of the Producers receives any media / press requests for publicity regarding the Performance, they have to inform ARIONA and co-operate with the latter on how those shall be realized. Furthermore, both Producers agree hereby that in any promotional or communication related activity regarding the Performance will adopt the promo materials created by ARIONA and make sure that will use the agreed tags, hashtags and mention across its channels / accounts.
- 8.03. The Producers undertake the obligation, at least ninety (90) days prior to the dates of the first presentation of the Performance, to forward to ARIONA printed, audio and video material in commonly used digital formats, including but not limited biographical details of the artists, photographs, historical and musicological information on the specific content of the Performance and digital samples of it. ARIONA shall process (edit, enrich by applying additional elements in alignment with Onassis Stegi annual aesthetic platform) and use the aforementioned material for the purpose of promoting the Performance to the media as well as to public. Furthermore, the Producers hereby give permission to ARIONA to exploit the name and likeness of the director and any member of the cast for the purpose of the promotion of the Performance.
- 8.04. The Producers shall ensure that, upon prior notification, the artists shall be available to be interviewed, be photographed and participate in publicity activities and prior and/or after Performance in general. ARIONA shall submit to the producers a notice for the publicity activities schedule-already approved by the Producers- prior to arrival of the cast.

9. Insurance:

ARIONA warrants that it shall undertake adequate insurance to cover all risks in connection with the rehearsals and presentation of the Performance in the Auditorium and furthermore that ARIONA, prior to the Performance, shall subscribe to an insurance policy on customary terms and conditions. However, all insurance coverage, including but not limited to travel insurance and medical insurance of the director, cast and other personnel used for the Performance, shall be the responsibility of the Producers.

10. Sponsors:

- 10.01. The choice of sponsors, the financial arrangements with them and the revenues therefrom will be for the benefit of ARIONA. The Producers' artists and generally members of its personnel may not promote sponsors without ARIONA's prior written consent. ARIONA's consent shall not be provided if the sponsors are competitive to ARIONA's sponsors or their promotion adversely affects either ARIONA's sponsors or the Performances or the quality level of ARIONA, Tobacco, alcohol or gambling sponsors are strictly excluded.
- 10.02. Both producers herein represent and warrant that the Performance is free of all sponsorship or commercial agreements and expressly agree to hold ARIONA harmless from any claims, proceedings, damages etc that may be put forward by any third party arising from or in relation to such agreements.
11. Exclusivity:
The presentation of the Performance in Greece constitutes exclusive right of ARIONA, it being understood that the Producers shall not allow nor shall they agree to perform the Performance in any location in Greece from the date hereof and for a period of six (6) months following the date of the last presentation of Performance.
12. Technical requirements – Equipment:
- 12.01. The Producers are aware of the Auditorium's infrastructure and condition and represent that the Technical Specification has been designed to be in conformity with Auditorium's infrastructure and conditions and they are satisfactory for proper execution of the Performance.
- 12.02. In the course of the technical preparation, ARIONA reserves the right to request justifiable adjustments and or changes of the Technical Specification.
Any adjustments and/or changes of the Technical Specification (Annex II) must be prior agreed with The Producers.
13. Cancellation - Termination:
- 13.01. In case the Producers (or any of the Artists participating in the Performance) do not timely commence or, without the fault of ARIONA, delay the execution of the project (preparation and presentation of the Performance) in whole or in part in a manner contrary to this contract that makes it impossible to present the Performance on time according to the agreed schedule or if any part of the Performance is not performed in the manner and with the qualities agreed herein, Ariona shall be entitled to withdraw from this Agreement and The Producers shall be liable: (a) to repay, in due course and in accordance with law, to Ariona any amount which the latter has paid as an advance payment of the fee,; and (b) to indemnify Ariona for any direct and loss it may suffer as a result of the improper performance hereof,
- 13.02. In the event that the presentation of the Performance is cancelled due to an event of force majeure, or in case of sudden illness of Isabelle Huppert, irreplaceable role, the Parties shall be obliged to negotiate in good faith with an aim to determine a new date for the presentation of the Performance.
- 13.03. At any time until the completion of the presentations of all Performances at Stegi, Ariona shall be entitled to terminate this agreement without cause (what do you mean "without cause"?). In the event that the Agreement is terminated by Ariona in accordance with the above, The Producers shall be entitled to receive part of the Fee agreed as described below, including expenses incurred up to the date of termination, as evidenced by legal documents:
(a) if ARIONA terminates this Agreement without cause from the date of its execution and up to fifteen calendar days before the first presentation of the Performance at Stegi, SOCIETAS shall be entitled to receive from ARIONA (or to retain, if already received from ARIONA) the 50% of the Fee pursuant to Article 3 above,
(b) if ARIONA terminates this Agreement without cause within a period of less than fifteen calendar days before the first presentation of the Performance at Stegi, SOCIETAS shall be entitled to receive the full amount of the Fee agreed in Article 3.
Apart from this amount, ARIONA shall not owe to either of the Producers (or the Artists represented herein by them) any other amount for any reason whatsoever.
14. Governing Law - Jurisdiction:

14.01. This Agreement is governed by Greek law.

14.02. The Parties hereto agree that all disputes arising out of or in connection with this Agreement shall be submitted to the exclusive jurisdiction of the courts of Athens, Greece.

15. Personal Data:

15.01. The Parties acknowledge and agree that when processing personal data in the context of this Agreement, they will comply with the applicable legislation (Regulation (EU) 2016/679 - GDPR, Greek Law 4624/2019 and other applicable national law related to data protection and decisions, approved codes of conduct or approved certification mechanisms issued by any relevant regulatory authority, as in force (hereinafter together "Data Protection Laws"). Personal data shall mean the data that are necessary for the execution of this Agreement ("Data") as defined herein or otherwise arise from or are connected to the present contractual relationship of the Parties. The signatories and the designated by each Party persons of this Agreement are hereby informed that the Data contained herein or gathered during their present contractual relationship will be processed for the purpose of signing, performing and managing this Agreement and honoring its legal obligations. In performing this Agreement and where necessary, ARIONA may assign, under the terms of law, part of the processing of Data (such as image or sound) to third parties – collaborators (such as indicatively technical or legal advisors, video editors, photographers) who, in their capacity as data processors, shall be bound by confidentiality obligation by virtue of written contracts or legal deeds and will process the Data exclusively in order to provide services to ARIONA and not in favor of their personal interests. The Data will be processed over the term of this Agreement and after its termination for fulfilling the purpose for which the Data were provided, as identified herein, and will remain safe thereafter for as long as any liability may continue to be sought through legal action or contractual claims taking into account the applicable legal and regulatory requirements and limitation periods, as well as, the Parties' internal policies and procedures. If personal data of third parties are provided to the other Party, each Party represents and warrants that it is legally allowed to do so and has attended to all necessary actions under Data Protection Laws to this effect.

15.02. The data subjects may exercise at any time all rights that are attributed by the applicable Data Protection Laws and more specifically, their right of information and access, rectification and erasure, objection and restriction of processing and data portability (or any other recognized legal rights under Data Protection Laws): Where the Data processing is based on consent, the data subject is entitled to withdraw that consent at any time. The withdrawal of previously given consent will have effect only for the future and any processing based on such consent will remain lawful until the time of its withdrawal. When exercising any such rights, each relevant Party shall undertake all necessary measure to satisfy the relevant request within the time limits set by the law (one month that may be extended for another two months depending on the particular case), by notifying in writing the data subject of the satisfaction of the request or alternatively the reasons that prevent the exercise of such rights or satisfaction of such request. In any such event, the relevant request shall be submitted in written and addressed at the email address: gdpr@onassis.org to the attention of ARIONA's Data Protection Officer regarding data processed by ARIONA, at the email address: organizzazione.romeocastellucci@societas.es to the attention of SOCIETAS regarding data processed by the latter and at the email address: bruno.jacob@printempsdescomedians.com to the attention of EPCC regarding data processed by the latter.

15.03. Also, in the event that the data subject objects to the processing of Data, such data subject is entitled to address a request to the competent supervisory authority (Greek Data Protection Authority), which reviews written complaints in accordance with the instructions provided for in its website (www.dpa.gr).

16. Miscellaneous Conditions:



16.01. Both Producers herein undertake to take good care of the premises, facilities and equipment of ARIONA. In view of that, both Producers hereby represent and warrant that both them as well as their employees and/or subcontractors acknowledge, agree and shall fully comply throughout the duration of their cooperation with ARIONA with the internal regulation of the Stegl premises, the

regulations on health and safety as well as all guidelines for the productions and projects presented at Stegi, as these are set in Annex V of the present agreement (hereinafter 'house rules') and as these shall be amended and in force in the future. Both Producers shall be jointly and severally be responsible to compensate ARIONA for any damages of the premises, facilities, equipment etc. caused either by non-compliance with the House Rules or by fault or negligence of the Artists and Personnel and other professional and/or subcontractors employed by the Producers for the Performance.

- 16.02. The Parties acknowledge that this is the complete and exclusive agreement between them, which supersedes and incorporates all prior proposals, understandings and all other agreements, oral and written, between the Parties related to this Agreement. This Agreement may not be modified or altered except by written instrument duly executed by both Parties. Nothing in this Agreement shall have the effect of excluding liability for fraudulent misrepresentation.
- 16.03. This Agreement and its terms are and shall remain strictly confidential to any third party. Neither contracting party shall reveal to any third party what is contained herein nor use the information, and agreements contained herein for any purpose other than the performance of its obligations hereunder. Notwithstanding this provision, each party shall be entitled to disclose this Agreement in order to perform it and/or obtain professional legal or accounting advice and/or to any competent Tax Authority. In case of breach of this confidentiality obligation by either party, such party shall be obliged to fully compensate the other party for any loss or damage caused.
- 16.04. Eight [8] complimentary tickets & four complimentary [4] VIP tickets per presentation of the Performance will be provided to the producers by ARIONA.
- 16.05. Neither of the Producers may assign in whole or partially the execution of the Performance to third parties.
- 16.06. If any provision is found invalid, the invalidity of such provision shall not affect the other provisions of this Agreement.
- 16.07. The Parties will have the discretion to exercise or not exercise their contractual or legal rights. The waiver by the parties of their rights, either delayed or repeated, shall not prevent the subsequent exercise of their rights, similar or different.

IN WITNESS WHEREOF, the Parties have caused this Agreement to be duly executed on the date set out above.

FOR ARIONA
DIMITRIS THEODOROPoulos



DIMITRIS DRIVAS

FOR SOCIETAS
RAFFAELLO SANZIO-ETS
Corte del Volontariato, 22
47521 CESENA (FC)
P.Iva/C.F: 02080370402

FOR EPCC Cité Européenne du théâtre



ANNEX I – ARTISTIC SERVICES –CAST - PERSONNEL

Number of presentations of the Performance: 5
Program: BERENICE
Dates: 26-30/03/2025
Auditorium: Aristotelis Onassis
Starting time: 20:30 (26-29/03) / 14:00 (on 30/03)
Duration: 90'
Arrival in Athens: 23/03 2025
Departure from Athens: 31/03 2025
Days for set up and rehearsals in the venue:
23/03 – pre-setting without the Company (rigging, lights, dance carpet TBD)
24/03 – unloading and set up
25/03 – set up and rehearsal on stage with extras
26/03 – technical corrections, rehearsal with Isabelle Huppert, 1st performance

Composition of the Company on tour:

Director: Romeo Castellucci
Actress: Isabelle Huppert
Actor: Giovanni Manzo
Actor: Cheikh Kébé

Director Assistant: Silvano Voltolina
Technical Director: Eugenio Resta
Sound Technician: Claudio Tortorici
Light Technician: Andrea Sanson
Stage Technicians: Andrei Benchea and Stefano Valandro
Costumes: Chiara Venturini
Make up (IH): Sylvie Cailler
Hair (IH): Jocelyne Milazzo
Personal Assistant/Prompter: Agathe Vidal

Tour Manager: Giulia Colla
Tour Manager EPCC: Bruno Jacob

Isabelle Huppert's guest (TBC)

ANNEX II

TECHNICAL SPECIFICATION (RIDER)

All technical matters will be mutually agreed between the two technical teams, via email communication, based on the "Provisional Tech Rider 04/09/24" sent by the Companies. The final version will be added to the contract a posteriori.

ANNEX III DOSSIER LOCAL PARTICIPANTS

Romeo Castellucci / Societas

BÉRÉNICE

ANNEX 3 – LOCAL PERFORMERS

Annex 3 is an integral part of the Agreement.

LOCAL PERFORMERS

12 MEN

Open call to be published by the Theater

Bérénice is a show by Romeo Castellucci which features the participation of several male figures.

To complete the casting we are looking for 12 men of any ethnicity, between 175 and 185 cm of height and aged between 35 and 65, to play a non-speaking and choral role. The candidates should wear short hair and not have any tattoo.

No specific experience is required other than a good attitude to movement and an average physical ability.

Non-professionals can apply either.

A good comprehension of English is necessary to participate to the rehearsals.

Costumes and stage accessories will be provided by the Company.

For the selection a full-length photo, a close-up and a short self-presenting letter are required.

Notes for theaters (please do not disclose):

1)

The role the local performers will play is a crucial part of the show and cannot be considered as an uninfluential walk-on part.

It's therefore necessary to provide for the remuneration of their work.

2)

The participants may also not be professional performers but it would be helpful for them to have some stage experience in order to be able to quickly integrate the movement sequences imparted during the rehearsals.

3)

Due to the engagement necessary for the project we ask people to apply personally and spontaneously: we will not work with people sent by model and/or actors' agencies.

4)

The show includes a scene of non-explicit but full nudity (in the dim light and non-sexualised) involving local participants.

5)

All the applications will be collected in a Google Drive shared folder by the Theater/Festival and the Company.

The selection will be established by the director assistant before the arrival of the Company and communicated to the applicants by the theater.

REHEARSALS ROOM

A rehearsals room with a minimum size of 10 x 10 meters, with an adequate lighting is required during the whole period.

The rehearsals room should be inside or in the immediate proximity of the theater building: it has to be heated and not cluttered with furniture or stocked materials.

Because of the physical actions to be rehearsed we need a wooden parquet or a floor covered with a dance carpet or linoleum.

REHEARSALS SCHEDULE FOR THE 12 LOCAL PERFORMERS

DAY 1

SET UP

3 hours in rehearsals room 10h00–13h00

1 hour of break 13h00–14h00

1 hour and 30 minutes costume fitting 14h00 – 15h30

4 hours in rehearsals room 15h30-19h30

DAY 2

SET UP

3 hours and 30 minutes in r.room 14h00-17h30

1 hour of break 17h30 – 18h30

30 minutes for preparation 18h30 – 19h00

Dress rehearsal on stage 19h00 – 22h00

PREMIERE DAY

(hp. show starts at
20h30)

4 hours in r.room or on stage 14h30-18h30

1 hour of break 18h30 – 19h30

1 hour for preparation 19h30 – 20h30

Performance 20h30 – 22h00

For the following days the local performers are needed 3 hours before the show starts for notes and adjustments.

ANNEX IV ISABELLE HUPPERT RIDER

ARTICLE 1 – TRAVEL

The theater shall cover the travel costs in the most favored class for Isabelle Huppert, according to her choice.

The theater shall pay the local transfers of Isabelle Huppert in Paris (made by AMBASSADOR) along with a meet&greet at the airport/train station (VIP welcome).

The producer will arrange those transfers.

The theater shall pay and arrange local transfers between the airport/train station and the accommodation and from the accommodation to the airport.

This transfers must include the booking of a meet&greet option (VIP welcome)

ARTICLE 2 - ACCOMODATION

The theater shall pay and arrange a 5* hotel for the entire duration of Isabelle Huppert's stay, as follows:

Large suite with bathtub

Very bright (natural light)

Top floor (but not too high, as she does not take the elevator)

Several accent lamps

In-room breakfast served until 1 p.m. (if there is a supplement, it will be charged to the theater).

In all cases, accommodation are subject to Isabelle Huppert's approval.

The theater shall forward hotel proposals to the production team by e-mail with the following information:

Name and link to the hotel presentation, description and photos of proposed rooms, travel time between hotel and theater.

ARTICLE 3 - DRIVER

The theater shall provide : 1 dedicated driver available on request for the whole period of her stay, speaking French or English.

The driver will drive a car following article 4 specifications

The driver will be responsible for :

- Meet Isabelle Huppert at the airport and transport her luggage.
- Manage all transfers for Isabelle Huppert.
- Be available for runs at Isabelle Huppert's request.
- Accompany Isabelle Huppert to the airport for her departure.

ARTICLE 4 – VEHICLE

- ✓ The theater shall provide a car for the entire duration of Isabelle Huppert's stay, meeting the following specifications:

Vehicle category E minimum

Automatic gearbox

Handles at the front and rear

ARTICLE 5 – DRESSING ROOM

The theater shall provide the largest, brightest dressing room possible - ideally next to the set - If possible without too many stairs. Isabelle Huppert does not take elevators.

The theater will furnish the dressing room nicely with :

- Carpet
- Large sofa
- Accent lamps
- Coffee table
- 3 vases
- Fridge
- Phone if possible

The catering area must be separate from the make-up/hair area (dedicated table).

If the dressing room is located far from the set, provide a quick dressing room (à cours) at set level for quick changes during the performance.

The dressing room must be cleaned and the dishes washed every day before Isabelle Huppert arrival.

ARTICLE 6 - CATERING

The theater shall provide every day :

Green vegetables (Green beans / Broccoli / Romanesco / Courgettes / Leeks and other green vegetables)

Salad

Some seasonal fruit

3 Cold hard-boiled eggs every day.

St Hubert 41 Omega 3 margarine or equivalent

The theater shall provide 1 person on site to cook hard-boiled eggs and vegetables (egg cooker and steamer supplied by production) every day before Isabelle Huppert's arrival.

The producer will provide :

Equipment

- Steamer
- Egg cooker
- Electric kettle + Crockery
- Dry catering (tea, coffee, chocolate, drinks, etc.)

ARTICLE 7 - INVITATIONS

The theater shall provide 4 complimentary ticket for each performance for Isabelle Huppert

ARTICLE 8 - GUEST

The theater shall pay for the travel of a guest in accordance with the following terms and conditions:

- Air or rail travel in economy class or in the same category as Isabelle Huppert if the guest takes the same flight.
- Double room in the same hotel as Isabelle Huppert.

ARTICLE 9 – PRESSE / COMMUNICATION

The theater undertakes that any participation by Isabelle Huppert in the promotion will be the subject of a prior request for validation to the production (Bruno Jacob) including the nature of her performances, the journalists met, and any TV or radio broadcasts.

All the communication material (interviews, pictures, video shooting) can be published only

after the consent of the Producers and Isabelle Huppert

ARTICLE 10 – MAKE UP & HAIR / DRESSING ROOM

The theater shall provide a make-up and hair dressing room next to Isabelle Huppert's dressing room.

This dressing room must be equipped as follows

-1 telescopic office chair, with locked wheels, which does not rotate (attached to the feet)

-1 telescopic stool

-1 footrest (for example : wooden step)

Light in dressing room:

-1 powerful GRADUABLE spotlight

-1 or 2 small tables to add

ANNEX V – ROOMING LIST

	NAME	Firstname	Function	Arrival	Departure	Nb nights	Type of room (single or twin or double)
1	CASTELLUCCI	Romeo	Director	25/03/24	28/03/24	3	superior room with breakfast included
2	VOLTOLINA	Mauro Silvano	Director Assistant	23/03/24	31/03/24	8	single room with breakfast included
3	RESTA	Eugenio	Technical Director	23/03/24	31/03/24	8	single room with breakfast included
4	BENCHEA	Andrei	Stage Technician	23/03/24	31/03/24	8	single room with breakfast included
5	VALANDRO	Stefano	Stage Technician	23/03/24	31/03/24	8	single room with breakfast included
6	TORTORIO	Claudio	Sound Technician	23/03/24	31/03/24	8	single room with breakfast included
7	SANSON	Andrea	Light Technician	23/03/24	31/03/24	8	single room with breakfast included
8	VENTURINI	Chiara	Costumes	23/03/24	31/03/24	8	single room with breakfast included
9	COLLA	Giulia	Tour Manager	24/03/24	31/03/24	7	single room with breakfast included
10	MANZO	Giovanni	Actor	24/03/24	31/03/24	7	single room with breakfast included
11	KÉBÉ	Cherif	Actor	24/03/24	31/03/24	7	single room with breakfast included
12	CAILLER	Sylvie	Make up artist	25/03/24	31/03/24	6	single room with breakfast included
13	MILAZZO	Jocelyne	Hair stylist	25/03/24	31/03/24	6	single room with breakfast included
14	VIDAL	Agathe	Pers. Assht. IH	25/03/24	31/03/24	6	single room with breakfast included
15	JACOB	Bruno	Tour Manager POC	25/03/24	31/03/24	6	single room with breakfast included
16	HUPPERT	Isabelle	Actress	26/03/24	31/03/24	5	Suite Hotel 5* / IH should approve the hotel before the reservation
17	Isabelle Huppert's Guest			26/03/24	31/03/24	5	DUS in the same hotel of IH.
TOTAL						114	

ANNEX VI (HOUSE RULES)

Guidelines for Productions Hosted at Onassis Stegi Venues

A. Object

The present guidelines (hereinafter "*the Guidelines*") set out the most important principles on safety issues and are addressed to theatre, music and arts producers, residents and guests, as well as to every person involved in any way with the organization of cultural performances and events that take place at Onassis Stegi (hereinafter "*OCC/OCC premises*") and all other venues (hereinafter "*OCC venues*").

B. Description of Onassis Stegi Venues and OCC venues

These venues include the corresponding parts of the OCC premises (at 107 – 109 Syngrou Avenue) and of the building at 2 Galaxia Street, Neos Kosmos, as described hereinbelow:

1. **OCC Premises:** The following venues are considered as OCC Premises.

(a) **Main Stage:** The Main Stage is a 880-seat theater, the stage and lighting configurations of which make it ideal for a wide range of large-scale events (including theater and dance performances, concerts and cinema screenings, lectures). The stage has a black wooden floor- not raked. The height from the ceiling is 16m high and the depth is 13.80m. For your planning, please take into account that the automated equipment lifting system/fly bars appearing on the plans are not available due to permanent suspension of theatre equipment.

(b) **Upper Stage:** The Upper Stage is a 220-seat theater, which can be used for theatrical, music and dance performances, presentations, lectures, cinema screenings (multimedia, virtual reality), seminars and conferences etc. of smaller scale. Please note that the capacity of the Upper Stage varies according to the type of use of the stage.

(a) and (b) hereinabove will be collectively referred to as **"the Theatre"**.

(c) **Lecture & exhibition space:** A venue on the 5th floor which can host up to forty-nine people. It is ideal for lectures, educational programs, and round-table discussions.

(d) **Exhibition hall:** A 700 sq. m. space at OCC's underground level, specially-designed for exhibitions and other activities. Please note that the use of smoke or smoke-emitting devices is not permitted in this area.

(e) **Several open spaces** can be found at every level of the OCC and can be used for smaller exhibitions or meetings depending on the other activities taking place at the time.

II. Galaxia Building (at 2 Galaxy Street)

(a) **Galaxy Space:** A venue on the ground floor of Galaxia Building that can host small group (up to 39 persons) seminars, meetings and presentations, lectures and educational programs.

(b) **Galaxy Studio:** Multi-purpose ground floor space for small (up to 67 people) dance rehearsals and art exhibitions that can host meetings and presentations, lectures and educational programs. The space is equipped with a special dance floor. Therefore, due care must be taken to avoid injury of any participant on the one hand, and on the other hand, stage elements/screwing/pinching or other interfering actions that will cause damage to the floor and the space in general are prohibited.

(c) **Galaxy Corner:** A work area on the ground floor, equipped with specially designed tables and other suitable equipment for the conduct of small group (up to 43 people) educational programs and other specialized activities.

(d) **Lobby:** Reception area/seating area on the ground floor, with chairs and tables for a short stay of a few people (up to 18 people) before or after an event.

C. Safety

Safety is considered to be of the highest priority. To that end, both resident and guest producers performing cultural performances and events at the OCC Premises must comply with the safety regulations and the Guidelines, as in force at any time. In view of that, all such persons are bound to use the facilities and equipment as described in the technical rider that has already been communicated or may be communicated to them in due time by the Theatre Technical Director.

For every educational / training activity taking place at the OCC venues safety techniques as well as a wise selection of appropriate resources, materials, and theatrical experiences must be carefully considered with regards to safety & compliance. Safety facilities intended for educational activities and performances require thorough planning, careful managing and constant monitoring during theatre activities. Audience size should not exceed the designated capacity of any venue as indicated hereinabove.

Theatre production embraces a wide range of necessary activities when designing a performance, including rehearsals, configuration of the space, design and implementation of technical elements, installation and deinstallation of scenery etc. Each of the said activities requires proper update and guidance for the safe use of the equipment and facilities, the materials and means of the theater.

Below, you may find a list of the basic standards and relevant precautions that should be followed by all participants in compliance with OCC procedures to avoid injury or damage.

I. STAGE – CREW/PRODUCTIONS

Schedule: The working hours of OCC staff are from 9.00 to 23.00, with staff breaks between 13.00 - 14.00 and 18.00 - 19.00. More specifically, console operators (for example, lights or drip operators) are required to take a short break (15 minutes) after 2-2.5 hours of continuous work, while drip programming should be done with working lights, at the time agreed between the producing company and OCC staff, based on the needs of the show and without the pressure of the rehearsal.

- i. Please note that Monday and Tuesday are theater's days off so we can accommodate only one 8-hour shift on each day. Once you provide us with your comments on the aforementioned working hours based on your production's special needs, we will send you back a comprehensive working schedule based on the above working timetable. For the avoidance of any doubt it is hereby expressly stated that the last ten minutes of every shift are designated as departure time for our personnel.
- ii. **1st Day of set up:** All local departments meet for proper preparation of the setting up. The briefing session is held by the producer's Production Manager and the OCC Stage Manager. The objective of this meeting is to eliminate the possible dangers which may arise when different crews with different backgrounds work together. To that end, we provide all persons concerned with all the necessary information and details regarding the operation of the theatre and the rehearsal venues.
- iii. **Scenery:** The scenery of each producer should be carefully positioned in such a way that the area of the active fire protection system of the site is kept clear and does not interfere with its timely and safe operation. To accomplish the above, the Theatre staff will make available, upon request, appropriate partitioning materials.

Please note that any kind of technical work/intervention in the OCC premises using fastening materials and fixing elements on the walls, floors and roof, such as screws, nails, wire ropes, etc., on the walls or roof is strictly prohibited. The use of any material that could damage or alter the stage, curtains or other additional or decorative elements of the venue is also not permitted. The Technical Manager of the Theatre, Mr. Lefteris Karamplias, is designated as the person responsible for the evaluation and classification of such actions and the use of such tools or objects as inappropriate. It is clarified that both the Main Stage and the Upper Stage of the OCC have the provided and approved seating plans by the competent Greek Authorities. The configuration of both the seats and the scenery must comply with the approved plans as agreed with Mr. Karamplias.

The Technical Manager of the Theatre must approve all the objects before they are unloaded at the Theatre.

Each producing company must notify (the Technical Director of the Theatre and the Chief Stage Engineer of the OCC) about the scenery they will use at least one month before their placement in the venue, even if the planned action concerns a project in progress. Such notification shall include a detailed description and a structural design whereas the hanging links must be officially certified. In this regard, it is expressly

agreed that the Theatre's engineer in charge will have the right at the time of this initial notification to inspect the scenery notified to be used in the performance and suggest corrections/changes, where necessary, to ensure that they meet the Theatre's venue safety standards. In the event that such recommendations by the Theatre's Chief Engineer are not taken into account by the production company, the scenery will not be allowed to be unloaded at the Theatre until the issue is resolved.

Scenery may only be installed in the designated areas of the Theatre and must comply with the approved fire protection design of the building. Any leaks or other forms of technical failures shall be immediately addressed by the producing company, at its own risk and expense, based on the relevant recommendations of the Technical Services Department of the Theatre.

Each scenery or part thereof must be accompanied by a relevant certificate of fire resistance for non-combustible or slow-burning materials. Proof of such certification must be notified to the Technical Director of the Theatre prior to unloading the materials at the Theatre. In order to ensure the necessary compliance, the Theatre Technical Team and Safety Department reserves the right to audit compliance with all of the above. In the event that proof regarding the fire safety of the items cannot be provided, the Safety Department will not allow the preparation of the performance to continue until the relevant problem has been resolved by the responsible persons of the producing company.

At the end of each event/performance, the production company shall collect and remove all of the scenery, objects and equipment owned by it. Each group/production company is responsible for the immediate evacuation of the OCC premises, and for the delivery/return to the OCC of any scenery, equipment and items that were provided to them at the condition in which they were provided.

- iv. **Unload in:** All unloading must be done from the loading bay located at the back of the Theatre and each time it must be confirmed that the length of the individual parts of the scenery to be used will not exceed the size of the standard double doors of the OCC building.
- v. **Cargo:** As there is no space to store everything at the back of the Stage, trucks must be loaded in such a way as to be able to unload them gradually depending on the workflow. For convenience, it is proposed to number the trucks.
- vi. **Insulation:** Only appropriate insulating tape, double carpet tape, vinyl tape and glow tape may be used on the floors of the Theatre.

No adhesive tapes, brushes, screws, nails or fasteners of any kind may be used on the floors or walls of dressing rooms, restrooms, offices, control booths or storage areas.
- vii. **Existing Equipment:** Each of the above-described areas/facilities of OCC contains certain technical equipment, the use of which by members of the production company can only be done in the presence of technical staff of the OCC and only for the specific area where the equipment is already located. Thus, such equipment may not be moved or changed or used without supervision by the technical staff of the Theatre. Otherwise, both the performer/actor and the production company/theatre company will be jointly responsible for any damage caused to this equipment.
- viii. **Fire Code and Safety:** All special effects should be explicitly approved by the Theatre Technical Manager along with all the relevant specifications before their use at OCC.

The performance of special effects on stage must be carried out by a certified partner of the production company.

Under no circumstances shall the use of any form of naked flame or other open source of heat supply be permitted. No use of explosives, flash, firearms, etc. is permitted without the aforementioned approval. The use of confetti and corresponding scenic elements during a rehearsal or performance must be arranged with the Technical Director of the OCC.

Hot work power tools, such as electric arc welding tools, are not permitted in the Theatre.

Suspension of any material or object from the pipes or equipment of the fire protection system is not permitted, nor is the covering in any manner or by any material of the location of portable or fixed fire extinguishing equipment and materials and safety lighting.

The use of cigarettes in any form, even as part of a theatrical performance, is strictly prohibited.

- ix. **EXIT Sign Regulations:** All EXITS signs as well as all exit safety lights are marked by a readily visible sign so as to be visible in case of an Emergency. Fire extinguishers, fire alarm pull stations, fire sprinklers and egress paths as well as exit signs must remain visible at all times, they may not be gelled, obstructed or covered in any way.

It should be noted that EXIT signs and other emergency lighting does not bear (nor can they in any way be modified to bear) any form of decoration or other additional equipment that may reduce or alter their intended visibility in the event of danger.

In case of emergency, all visitors to the OCC are obliged to follow the instructions of the OCC's trained staff and the designated incident management team.

- x. **Green Policy:** In case of events/actions/performance outside the OCC premises, the necessary measures must be taken, in accordance with the current OCC Security Policy, for the essential protection of the environment. In order to achieve the above, it is considered absolutely necessary for the theatre groups/production companies to provide specific assistance and take the following actions:

- *Optimal utilization and use of the provided equipment, so as to avoid unnecessary transportations and travel.*
- *For individual drinking water consumption, the sources provided by the OCC facilities should be used with cups or mugs and otherwise with appropriate personal means or bottles carried by the persons concerned.*
- *Switch off lights and any other source of lighting, heat, heating or cooling at the end of the work or when their operation is not necessary.*
- *Use the designated recycling bins according to the materials disposed of.*
- *Please note that any form of interference or intervention in the infrastructure or networks of the OCC premises is strictly prohibited. To this end, the theatre group or production company in question must ensure that all electronic devices and other technical equipment that it has and uses have been tested for their functional suitability and compliance with the current European*



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regulations concerning safety and environmental protection and have the appropriate certification as to their specifications (with a visible CE mark).

- xl. **Animals:** The appearance, participation and use of animals on stage in any way and for any purpose is strictly prohibited.

II. PERFORMERS – ACTORS

It is required to inform in a timely manner the managers of the OCC for any difficulty or problem that may arise in relation to the above program of the OCC's staff and before the audition (casting) stage. The exact adherence to the rehearsal schedule after its finalization is the responsibility of the production company of the performance/event. More specifically:

- Arriving on time for work, rehearsal or performance provides the necessary time to facilitate the employees' dressing in the prescribed rehearsal clothing and providing them with the necessary support (pencil, note paper, script, etc.).
- Security staff provide employees, upon their arrival, with an access card and a personal code for the designated actors' rooms (dressing rooms). Any valuables should be placed for safekeeping within the dressing room safes.
- It is noted that, in accordance with current legislation, a video surveillance system via closed circuit television (CCTV) cameras operates on a 24-hour basis in areas of the building that are marked with the relevant signs for the protection of staff, visitors and the building infrastructure.
- Rehearsals and any other related process are professional activities exclusively linked to artistic actions and cultural projects. Any indirect issue, of a personal or other nature, that may arise in the course of these activities, which is not related to the main subject matter of the work, is considered to be secondary and should be dealt with by those involved directly and outside the rehearsal or preparation schedule for the performance.
- In the event of late attendance or absence of a cast/actor from a rehearsal for unforeseen or exceptional reasons, such absence or delay must be reported immediately by the production company to the OCC Production Department or the Theatre Stage Manager.
- The use of drugs and other substances of a similar nature and common characteristics of active preparations is strictly prohibited at the OCC premises.
- In any case, it is recommended to show the necessary respect and avoid any sound, vocal or physical harassment of the main or auxiliary work being carried out and its contributors.
- It is recommended that you show due respect to the Theatre Stage Manager, designers and staff and comply with their instructions accordingly.
- The Theatre and rehearsal areas must be cleared/evacuated in a reasonable time after the end of the works and cleaned of materials used and discarded during such. The consumption of food, drink as well as smoking are permitted only in the specially designed or designated areas within the premises of the OCC.
- Avoid any sound or vocal disturbance in the backstage areas during the operation of the Theatre ("House Conditions") both when the audience arrives at the Theatre and throughout the performance.

- No vocal preparation exercises and other speech articulation techniques are allowed in the public areas of the OCC and in the green room, half an hour before the start of the performance/event.
- Ensure that the materials and equipment you will use in your work are in good working condition, follow the prescribed safety rules and comply with the relevant protocols of action.
- At the end of the performance, and before the audience is completely cleared from the hall, you must leave the stage area.
- Keep the area allocated to you for dressing, grooming and make-up purposes clean and tidy, using only the area indicated and allocated to you for the occasion. Avoid borrowing another actor's items such as facial cleansers, make-up without their prior express permission.
- Personal electrical appliances (e.g., hair dryer or straightener, ironing equipment, etc.) that you bring with you must meet European safety standards and be used in accordance with the appropriate protection rules and carry the CE mark (Conformité Européenne).
- Please inform visitors, relatives or other interested persons that you are only allowed to meet each other after the performance in the foyer or lobby. Only personnel DIRECTLY INVOLVED in the performance is allowed in the backstage or dressing room areas.
- Remove all personal belongings from the theatre after the performance.

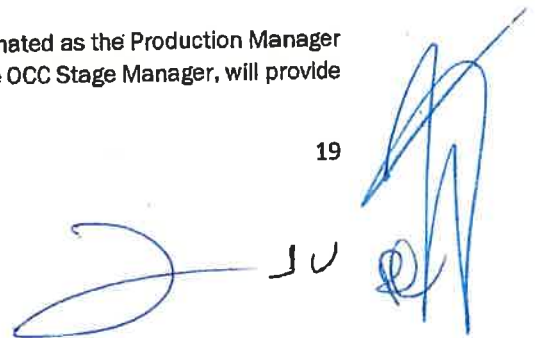
D. Conclusion

It is noted that if the General Manager of the Theatre is informed that the Guidelines are not being followed, he reserves the right to intervene immediately and at any time in order to ensure their implementation, as provided for in order to ensure compliance with the measures and regulations in force for the protection of the health and safety of employees and visitors of the OCC. The aforementioned right gives the General Manager of the Theatre the power to immediately stop any performance taking place in the OCC if deemed absolutely necessary.

All personnel and collaborating groups/production companies must be notified on how to comply with the Guidelines, they must have the appropriate and necessary knowledge on safety issues, they must know the safe use of the materials and means available to them, they must take care of the personal and other technical equipment of the stage, they must take care of their costumes (and related equipment) and they must observe the rules of good conduct and ethics from every place and space throughout the entire period of their presence at the OCC premises, whether being on stage or not, throughout their work either in person or in groups. The director of the theatre company or any other person responsible for the members of the company must be present on the premises on the setting up/welcome day.

The Guidelines are the main body of information on best practice and procedures. However, depending on the circumstances, further specific instructions may be provided to theatre company members or the production company via email or through a face-to-face consultation with the responsible Directors of the OCC.

In either case, please contact the OCC Production Manager designated as the Production Manager for the production that concerns you, who, in cooperation with the OCC Stage Manager, will provide



you with any additional information required and resolve any difficulties that may arise in implementing the guidelines.