

Final as approved by the BoD

**NATIONAL THEATRE
CODE OF CONDUCT
Approved by the Board of Directors
and entered into force on 17/01/2022**

PREAMBLE

All people have the right to pursue their development, both in material and spiritual terms, with dignity. Everyone has the right to live in a world of work, education and engagement that is free from any form of discrimination and unethical behavior, in particular, in a world that is free from violence and harassment, especially gender-based. Violence and harassment in the world of work and education constitute a violation of human rights and are unacceptable and incompatible with work and learning in a decent environment. The mentality in the work and educational environment must be based on mutual respect and human dignity to prevent violence and harassment, and any other form of unethical behavior.

All persons in the world of work and education must avoid, prevent and address violence and harassment, and any form of unethical behavior that affect the psychological, physical and sexual health and dignity of individuals and their family and social environment.

Any organization that employs staff and brings together associates, teachers, students, volunteers, minors, visitors, spectators at its premises, is responsible for promoting a general environment of zero tolerance to violence, harassment and any unethical behavior so as to help prevention of such practices and forms of behavior.

This Code of Conduct is the basis for the National Theatre to put in place its consistent intention to ensure all the above, in a systematic and decisive manner.

SUMMARY OF THE CODE OF CONDUCT

This summary is intended to facilitate familiarization and overview of the Code of Conduct. It shall not prevail against the Code and, in case there is any conflict as to the interpretation, the requirements and interpretations that are based on the stipulations of the articles of the Code shall prevail.

The Code of Conduct is an addition to the set of rules governing the operation of the National Theatre. It constitutes an official declaration of the principles of ethical behavior in the workplace and in teaching facilities, and provides for procedures for examining and identifying offensive unethical behaviors to human dignity, that are harmful to the personality and affect the lives and livelihoods of the employees of the National Theatre and every person's collaborating with the Theatre and, generally, involved in its activities.

The Code of Conduct shall not replace the disciplinary procedures provided for by law, nor shall it replace any other legal proceedings for justice, remedy and damages payable. It shall be ancillary to the above proceedings, but also independent.

The purpose of this Code is to raise awareness and make people particularly conscious of behaviors in the workplace and in teaching facilities in order to prevent unethical behaviors, streamline the process of reporting when such incidents occur so that they are not concealed, and to help determine the facts, aiming to:

- resolve tensions and frictions in the workplace and in teaching facilities before they become entrenched;
- have disciplinary measures imposed by the management of the Theatre to the appropriate extent and to people at fault, regardless of their status;
- ensure promotion of appropriate administrative, institutional and operational interventions to address causes and reasons of unethical behavior;
- minimize and eventually eliminate unethical behaviors, which affect the psychological, physical and sexual health and dignity of individuals and turn the world of work and education into a place where harmful incidents occur rather one that encourages personal development.

The Code of Conduct consists of the following parts:

- Introduction (Art. 1-3), outlining the purpose, interpretative principles governing it, scope and definition of concepts used below.
- Chapter A (Art. 4-13), listing unethical behaviors that constitute a violation of the Code in sufficient detail, although not exhaustively ("classified").
- Chapter B (Art. 14-19), describing the ways and procedures through which an incident can be reported ("notice given for an incident") and investigated within the framework of the Code of Conduct.

Final as approved by the BoD

- Finally, Chapter C (Art. 20-25), listing organization-level provisions in place for information and training in the Code of Conduct, the process of amendment thereto, the strict observance of confidentiality, and related institutional issues.

More specifically:

The **INTRODUCTION** states that the Code of Conduct:

- Broadens and does not restrict the existing rights, broadens and does not reduce the pre-existing level of protection, broadens and does not abolish any established procedures (e.g. disciplinary procedures);
- Is applied to the behaviors of individuals as part of and during the performance of duties assigned to them by the National Theatre but also, in general, as part of the activities of the Theatre, regardless of where such behaviors occur.

CHAPTER A

- Sets out a general clause of unethical behavior (Art. 4), which is defined as a behavior that causes intentional damage to the moral or mental or physical or property sphere and, overall, to the personality of an individual. Special reference is made to unintentional behaviors and to the necessity to raise awareness in order to prevent such behaviors as well.
- Special reference is made to the occasions where minors (currently, younger than 18 years old) are present at the Theatre and to the attention that must be paid in these circumstances.
- The following are defined as unethical and zero-tolerance behaviors:
 - **Against honor and reputation (Art. 5).**
 - **Harmful to physical and mental health and integrity (Art. 6).**
 - **Harmful to sexual freedom and dignity (Art. 7).**
 - **Harmful to the work and educational status (Art. 8).**
 - **Originating in discrimination, racism, intolerance (Art. 9).**
 - **Threatening to the property, integrity and interests of the Theatre (Art. 10).**

Article 11 makes special reference to the existence of hierarchical or other dependency relationships that may favor the abuse of power and the demonstration of unethical behavior, and provides some additional evidence of the unethical nature of the behavior.

Article 12 describes practices that must be followed in order to avoid the unintentional occurrence of unethical behaviors but also to limit the possibilities of voluntary behaviors. Procedures for information, justification, consent are provided for in this Article:

Final as approved by the BoD

- About physical contact during art performance and education;
- About emotional and psychological tension during art performance and education.

There is also set of policy rules governing daily cooperation:

- The open-door policy that ensures public access;
- Written communication;
- Having a third person present ("witness").

Chapter A ends with explicitly defining unethical behaviors as disciplinary offenses (Art. 13).

CHAPTER B

- Chapter B establishes (Art. 14) a 7-member Standing Committee, composed of the Administrative-Financial Director of the Theatre, the two representatives of the Hellenic Actors Union who are also members of the Board of Directors of the Theatre, two members of the Board of Directors of the National Theatre Workers' Union, a representative of the Teachers' Association and a representative of the Board of Directors of the Students' Association of the Drama School of the Theatre.
- The Standing Committee shall supervise the implementation of the Code of Conduct, develop activities for informing and raising awareness on the issues regulated by the Code, propose improvements and ensure the establishment of an ad-hoc Inquiry Committee (per reported incident).
- A Code of Conduct Special Protocol is established (Art. 15) for the keeping of the documents produced in the context of implementation of the Code. It is herein acknowledged that digital information is particularly difficult to control and therefore, in order to protect confidentiality, documents related to incidents of unethical behavior shall not be digitally communicated.
- The Inquiry Committees shall be set up on an ad-hoc basis (per incident reported) and composed of three members (Art. 17). Their members shall be appointed by lot from the members of the Standing Committee (except for the Administrative-Financial Director who is excluded), the Heads of Departments of the Theatre, and the Board of Directors of the National Theatre Workers' Union.
- **Recusal issue:** The members of the Inquiry Committee may not, of course, be the subject of the inquiry of the incident in question, may not be in a close relationship (either amicable or not) with those involved, or be members of family of those involved (up to 4th degree of kinship). The main family relationships that would necessitate recusal would be, indicatively, parents, children, spouses, nephews, uncles, cousins, parents-in-law, grandparents, grandchildren, grooms, brides, brothers-in-law, sisters-in-law.

Final as approved by the BoD

- Any declaration concealing the truth as to grounds for recusal will constitute a serious disciplinary offense.
- Incidents shall be reported to the Standing Committee in writing, delivered to the Special Protocol in a sealed envelope that would not need to bear any identification info on the outside (Art. 16). The envelope can be delivered by any person. The document within the envelope must bear the name of the person reporting the incident, the name of the person reported for unethical conduct, a description of the incident, any additional information (e.g. medical reports), and any witnesses suggested to testify. The document must be validated for authentication of the reporting person's signature. The Standing Committee shall be convened within five days, the envelope will be opened, any persons who may be involved in the incident shall leave immediately and the Inquiry Committee shall be established.
- Psychological support shall be provided to those involved, upon request, at the expense of the Theatre (Art. 18). Also, the parties involved may each appoint an observer to participate in the meetings of the Inquiry Committee without intervening in the discussions.
- The Inquiry Committee may propose a "mediation procedure" to the parties involved (Article 19 par. 5).
- The Inquiry Committee shall examine evidence, have those involved as well as any witnesses interviewed, and deliver a conclusion report to the Standing Committee. The Standing Committee, if applicable, shall forward the report to the competent body/person (President of the Theatre Board, Art Director), for any disciplinary measures to be taken or any other pertinent measures. The report may contain different conclusions and those shall be stated by name of the members of the Inquiry Committee.

CHAPTER C

- Chapter C sets the term of the Code (Art. 20).
- Provides for a biannual review of the implementation of the Code and submission of proposals for improvements (Art. 21).
- Provides for actions to be taken with the aim to educate and help with the understanding of the implementation of the Code, encourage its use, prevent unethical behaviors (Art. 23).
- Expressly provides that non-observance of confidentiality and knowledge relating to an incident referred to in the Code shall constitute a serious disciplinary offense and good cause for immediate termination of any relationship the infringing person may have with the Theatre (Art. 24).
- Stipulates that acceptance of the Code, its contents and its provisions is a necessary condition for the continuation of any relationship a counterparty might have with the Theatre, even if it existed before the Code became effective. A counterparty's refusal to accept the Code will lead to the immediate termination of this relationship (Art. 22, 25).

INTRODUCTION

1). Purpose - Principles of Interpretation

1. This Code of Conduct (hereinafter the "Code") establishes a system of rules aimed at regulating the relationships developed in the context of the operation and activities of the National Theatre. The drafting and implementation of the Code shall be governed by the following principles in particular:

- (i) Inclusion and non-discrimination;
- (ii) The cultural goals and the practical effectiveness of the Theatre;
- (iii) Transparency and equal treatment;
- (iv) Mediation as a procedural option;
- (v) Respecting personal data and prevention of "secondary/re-victimization" of those who have suffered unethical behavior;
- (vi) Respecting the presumption of innocence and the guarantees of the Rule of Law;

2. The Code has been drafted in such manner that it is not a text of a purely legal nature. It is acknowledged that the content and implementation of its provisions may be linked, even indirectly, to the need for legal interpretation with legal effects or other established jurisdictional or non-jurisdictional procedures outside the competence of the Theatre. However, it mainly aims at achieving a common understanding and smooth operation rather through prevention and adoption of common behaviors than through repression or sanctioning, while respecting the principle of proportionality.

3. In this context, the Code shall not replace or amend any provision of the legislation in force and enforceable to the herein regulated relationships. Any acquired rights shall not change, the level of protection provided for herein shall not be reduced, and any already established procedures shall remain unaltered.

4. The Code must be interpreted broadly according to its protective provisions and, respectively, narrowly, where limitations or conceptual definitions in rights are introduced. Legal goods referred to in the Code should not be narrowly perceived but in the context of texts with supra-legislative power and the relevant case law of Greek and supranational tribunals.

5. The content of the Code was based on a combination of general provisions and case law. **As a rule and unless otherwise concluded from the wording, cases listed are only indicative and not limitational.** The purpose of this approach is to cover all the cases that must be regulated, while not insisting to do so with formalistic adherence to words, but aiming to offer examples or a point of reference.

2). Scope

1. The Code is addressed to the entire community of persons involved in the operation of the Theatre, regardless of the type of relationship they have with it. Where the nature of the

Final as approved by the BoD

relationship has a primary role in the classification of behaviors or the effectiveness of processes, a distinction is attempted.

2. In particular, the Code shall apply to incidents that fall under one or more of the following circumstances:

- (i) incident against a reporting person associated with the National Theatre under an employment contract;
- (ii) incident against a reporting person associated with the National Theatre under a work contract, a services contract or a salaried mandate;
- (iii) incident against a reporting person associated with the National Theatre in the framework of apprenticeship, attendance or participation in educational groups;
- (iv) incident against a reporting person without a on-going relationship with the Theatre.

An incident may involve two or more people and fall within more than one categories.

3. The Code shall be applied where behaviors demonstrated as part and during the performance of duties assigned or as part of contractual provisions pertinent to the Theatre or, in general, as part of its activities, regardless of where such behavior was demonstrated. Incidents falling within the scope of the Code may take place within any of its privately owned, licensed or leased facilities, as well as in a different place (e.g. on or off the stage, while on tour or in co-productions, business traveling, conferences, educational or work-related visits, etc.). Some classified as objectionable behaviors may be manifested in email communications or via the Internet.

4. The Code does not contain all the directives for the smooth and effective carrying out of the activities of the National Theatre. The rights and obligations of the persons in the preceding paragraphs may be determined by more specific provisions in legislative texts, internal rules and regulations, organizational charts, circulars and official orders and directions. The Code has been drafted taking into account these texts and best work practice, however not aiming to determine such practice exclusively or alter the legal competence of institutions and Services.

5. It is expressly stipulated that the Drama School, by virtue of a specifically reasoned decision of its Director of Studies, may draw up more specific codes of educational procedures, without, however, negating or substituting the content and procedures of this Code, but only supplementing it and, where necessary, further specifying the contents.

3). Concepts and Definitions

1. For the purposes of this Code, the following concepts shall have the following specific meanings:

- (i) "National Theatre" or "Theatre", the legal entity under private law established and operating under the provisions of Law 2273/1994, as amended, or any quasi-universal successor thereof.

Final as approved by the BoD

- (ii) "Board of Directors", "Art Director", "Administrative-Financial Director", the bodies/persons in office of the National Theatre defined and described in the above Law per their composition and competences, in particular in Articles 3 and 3A thereof.
 - (iii) "Higher Drama School of the National Theatre" (the "Drama School"), the School of the National Theatre governed by provisions in the Presidential Decree 336/1989, as amended and in force.
 - (iv) "National Theatre Workers; Union" (S.E.E.TH.), the Workers Union established and operating legally, or its quasi-universal successor.
 - (v) "Hellenic Actors Union" (S.E.H.), the professional actors' association of Greece established and operating legally, or its quasi-universal successor.
 - (vi) "Association of Teachers of the Drama School" (Association of Teachers), the association or informal collective body of teachers of the Drama School.
 - (vii) "Student Association of the Drama School" (Student Association), the association or informal collective body of students of the Drama School.
 - (viii) Disciplinary procedure or disciplinary powers: any relevant procedure defined by the provisions in Law 2273/1994 and the Rules and Regulations of Operation of the Theatre, as in force or amended each time.
2. Where reference is made in the Code to a legal good or right guaranteed by provisions of a statute of Greek or international law or of the European Union laws, this shall be interpreted as providing the maximum protection granted under the above provisions.
 3. Where reference is made to the Code to a provision of a statute, it shall be interpreted as referring to the provision regulating the matter at the given time.
 4. Where reference is made in the Code to a body or to a specific organizational or Business Unit of the National Theatre, this shall be interpreted as also referring to any body or unit that may have succeeded or replaced them.

CHAPTER A': CLASSIFICATION OF UNETHICAL BEHAVIORS

4). General clause on unethical behavior

1. Any behavior demonstrated as part and during the performance of duties assigned or as part of contractual provisions pertinent to the National Theatre, or as part of the Theatre's activities, which causes to any person falling within its scope intentional damage to their moral or mental or physical or property sphere and, overall, to the personality of an individual, shall not be tolerated, unless the person demonstrating such behavior invokes and establishes a legal right (e.g. lawful defense).

Final as approved by the BoD

2. It is acknowledged that such damage can also be caused unintentionally, and therefore it is strongly encouraged to raise awareness in order to prevent such behaviors.

3. Special reference is made to the occasions where minors are present at the activities of the Theatre. In these cases, it is even more important to demonstrate the utmost care toward all persons involved in order to avoid situations that may be acceptable or harmless for adults but can be harmful for minors. All unethical behaviors described below shall be considered of increased gravity in case they involve minors.

5). Acts against the person's honor and reputation

1. Any act, especially intentionally, attacking the honor and reputation of a person protected under the Code shall not be tolerated. The protected goods include, in particular, artistic, professional and work status and integrity.

2. Any written statements made in public media (or other form of dissemination of information e.g. visual), including social media, also fall within the scope of the preceding paragraph. Such acts may be examined ex officio under this Code, if so requested in writing by two (2) members of its Standing Committee (see Chapter B).

3. The exercise of control and supervision based on hierarchy and according to the organizational chart of the National Theatre does not fall within the scope of this Article per se.

4. Educators' assessment in the context of teaching work does not fall within the scope of this Article per se.

5. Reviews about artistic work per se, even for an act or production that takes place in the context of the art production programming of the National Theatre, does not fall within the scope of this Article.

6). Harmful to physical and mental health and integrity

1. Any behavior that causes harm to the health of a person protected under the Code shall not be tolerated. Health, as a good, encompasses any particular aspect of physical and mental integrity, even where the harm is not immediately visible or is minimal.

2. Especially with regard to documenting the damage defined in this Article in the procedure set out in Articles 16 et seq. of this Code, the opinion of a physician or a specialized scientist with explicit reference to the cause of the harmful effect shall be required. With regard to incidents related to harm as a result of an intentional action of a person liable for such harm, the National Theatre encourages immediate medical examination, preferably in a public health care facility, following the incident.

3. This Article does not change the set of rights and obligations of employees under the current legislation on safety and hygiene at work, and damages payable for an accident at work.

4. The National Theatre acknowledges that long-term harmful practices at work may cause a gradual deterioration of an employee's health. However, distinction should be made between

Final as approved by the BoD

harmful situations and plain and usual work-related stress. The National Theatre believes that a decisive criterion that would help identify such cases would be the consistent human actions that could cause additional pressure or degradation of quality in the work environment or, respectively, the systematic inaction of any person to prevent or remedy such a situation.

In this context, the recipient of the behavior under inquiry must invoke and attribute to a person:

- (i) repetitive aggressive, derogatory or offensive behavior that causes a feeling of degradation or brings them to a constant state of defense ("bullying"),
- (ii) a systematic attempt of bullying at work ("mobbing") through threatening or making reference to other possible harmful consequences.

7). Acts against sexual freedom and dignity of a person - Sexual relationships

1. Any offensive behavior towards the sexual dignity and self-determination of a person protected under this Code, even if it is not classified as criminal by the laws in force, shall not be tolerated.

2. Examples of behavior that is disapproved and intolerable include the systematic and persistent manifestation of romantic interest, either obvious or implied, towards another person and that is unrequited for or non-consensual, especially where such behavior is associated with invitations or is related to situations in the work environment (indicatively, but not limited to, dependency on assessment or collaboration).

3. The actions of being in a relationship or maintaining a consensual sexual relationship that fall within the scope of this Code, provided, of course, that there are no incidents falling within the scope of Article 4, paragraph 1 of this Article, are directly related to the personalities of individuals involved and shall not be considered unethical per se. However, any exercise of or actual illegitimate influence, as a result of such relationship by one party to the other shall be explicitly excluded from being acceptable, as should also be the provision of material or non-material consideration, the dependence of a work assignment and personal development in an educational context, and any such other effect affecting the extent of rights and obligations of the parties as to the relationship that connects them with the National Theatre.

It is explicitly acknowledged that relationships of dependency linked to hierarchy or work may look like consensual ones on the outside, which, however are inconsistent with the free development of personality. These relations are seen in accordance with the contents of Articles 11 and 12 of the Code.

4. The National Theatre, in all events, disapproves any sexual relationship in which one of the parties is a minor insofar as all the parties are bound by this Code.

5. In its Internal Rules and Regulations of Operation, the Drama School may provide for additional regulations, but only to enhance the protection of the person recipient of the behavior.

8). Acts that are harmful to the work and educational status of a person.

1. Any act that is unlawfully harmful to the status of the recipient of the behavior as regards their contractual or other relationship with the National Theatre and, in particular, any behavior canceling, suspending or limiting their contractual or other rights, shall not be tolerated. The behaviors of the preceding sentence include indicatively but are not limited to, malicious cancellation of development or promotion at work, unjustified deprivation of recreational leave or paid overtime and other cases establishing the right to additional remuneration, fraudulent concealment of an acquired labor right and the unfavorable change of work duties without a substantive financial, technical or operational justification.
2. This article does not limit the right of the bodies/persons in office to act as directors or the right of Heads of administrative bodies to perform any duties within their scope of responsibility.
3. Regardless of the relevant legal rights of the National Theatre, any acts carried out by the bodies/persons in office or employees of the Theatre that may bring about undesirable effects to persons protected under this Code do not fall within the scope of this article as long as they are not originated in personal motives against the recipient of the behavior.

9). Non-discrimination - General Policy against Racism and Intolerance

1. Regardless of whether it falls under any of the cases referred to in Article 2, any discriminatory (unfavorable or favorable) behavior towards another person based on a criterion that is not appropriate for establishing a balanced relationship, including, but not limited to, gender, race, nationality, citizenship, religion, sexual orientation, age, marital status, ideological positioning and political beliefs, shall not be independently acceptable.
2. The National Theatre believes that any negative comment on the body type of a person protected under this Code, such as to cause them embarrassment or shame ("body shaming") is an objectionable manifestation of intolerant behavior. Expressing an opinion that the body structure of a certain person does not align with the needs of a specific role does not fall within the case of the preceding sentence, as long as it is not a generalized assessment.
3. Any criteria set for the selection of artists must be reasonable. In particular, any invitations for auditioning and hiring of actors must be based on criteria related to dramaturgical or directorial needs and not be established based on justifications other than artistic work.
4. Requiring or objectively evaluating any established qualifications as well as in-person interviews shall not be considered discriminatory treatment as part of invitation and selection procedures.
5. Any behavior motivated by hatred, repulsion or express dislike against ethnic, religious, racial or special population groups shall be overall not acceptable, even when it is not directed against

Final as approved by the BoD

a particular person. This Code does not deprive the right to have any incident falling within special criminal laws reported directly to the authorities.

10). Acts threatening to the property, integrity and interests of the Theatre - Conflict of interests

1. Any person under this Code may not act with intent to damage the property or other interests of the Theatre. In the event that a conflict of interest of a person under this Code arises, they shall have to report this to the Standing Committee referred to in Article 14 by filing a special declaration with the Special Protocol office of Article 15 of the Code.

A conflict of interest is defined as any situation in which the individual interests of the person deviate from the general interests of the National Theatre. Such situations are, indicatively and not limited to the following:

(i) Where a person under this Code has a personal benefit under a contractual relationship of the National Theatre other than the one connecting them to the Theatre, and, at the same time intervenes, in their capacity, in the provisions and the legal status of the relevant contract in a decisive way.

(ii) Where certain property of the National Theatre is disposed and this is directly or indirectly related to the property of a person under this Code, while that person has decisive influence on the way it is carried out by the National Theatre.

(iii) Where in the above cases the provision under contract or disposal of property of the National Theatre is directed to a natural person who is a relative up to the fourth degree of any type of the person under this Code or to a legal person directly or indirectly controlled by such persons.

2. The National Theatre invites the respective management bodies to refrain from entering into any contract in its name and on its behalf with a natural person with whom they are linked by a relationship of any kind up to the fourth degree of kinship inclusive, or with any legal person directly or indirectly controlled by such persons.

3. This Article does not cover cases of contracts as permitted specifically and named by law or concurrent contracts permitted by the terms of applicable artist or other contracts (non-exclusive) entered into by the National Theatre.

11). Aggravating circumstances - Specific indices of unethical behavior

1. If there is an inquiry about an incident under the provisions in Articles 4-10 of this Code, it is necessary to examine whether the following conditions exist:

(i) A relationship of supervision or control based on hierarchy or other work dependence between the perpetrator and the recipient of the behavior (where the latter is being controlled, dependent or supervised).

Final as approved by the BoD

(ii) A teacher-student relationship, in which the recipient of the behavior has the status of a learner.

(iii) A competition, examination or other evaluation or selection process, in which the recipient of the behavior bears the status of examinee or contestant.

(iv) Any previous negligent or other dangerous behavior of the perpetrator, which has brought the recipient into an unusual state of danger or exposure for their status, or the recurrence of the perpetrator's behavior.

(v) Failure to comply with the guarantees and safeguards of Article 12 of the Code.

2. The above may be assessed as aggravating circumstances where there has been evidence of classified unethical behavior. If doubt remains about whether there has been an incident of unethical behavior, the above can be deemed to be evidence of such behavior.

12). General Guidelines that help remove any doubt

1. It is recognized that there are cases in which the boundaries between infringement or not of goods are not clear or distinct, which may then require provision of evidence for actual facts or interpretation of the true intentions of the parties involved. The National Theatre encourages the parties to adopt more specific rules of conduct that would contribute to the removal of any doubt.

2. Granting and obtaining consent for any act that affects the private space of another person is a general rule and should be followed broadly widely and consistently. Where such consent cannot be in writing, it shall be sought to be granted explicitly or inferred from the clearest of indications.

3. Specific cases and directions:

(i) Physical contact in artistic practice:

Where for the needs of the artistic practice and, in particular, in performance, rehearsal, stage or other teaching, there is physical contact between the artists, this must:

a) have been a priori defined as necessary by the instructions and directions of the art director or instructor;

b) have been explicitly a priori notified (in writing or verbally) to the parties;

c) be justified by the needs (direction, stage play, education) of the art production programming;

d) be clear that it is of limited time and event-specific;

e) have been understood, and prior consent of the artists must have been obtained.

Those responsible for the act are encouraged to make the above statements and, accordingly, obtain the respective statements by those participating in the act but prior to performance thereof. The participants should stop the act immediately if they feel that

the limit set for the physical contact has been exceeded, explicitly pointing out the need to restore such limit.

(ii) The emotional and psychological tension during the artistic practice and while training:

It is recognized that the theatrical artistic practice or education often requires the representation of intense emotional and psychological situations, even unpleasant and/or of overwhelming distress (e.g. scenes of violence, nudity, etc.). Experience has shown that these representations cannot be completely detached from the psychological and emotional state of the person called upon to perform, therefore this would require special handling and management to prevent psychological and emotional harm to the performer.

In such cases, actions similar to those provided for in case (i) above must be taken: information, justification, explanations provided to justify the needs of the artistic work or for educational purposes, limited duration, limited number of repetitions, understanding and consent on the part of the performers, immediate interruption if the tension caused is subjectively experienced as particularly aggravating.

(iii) Provided that these preventive and protective actions are implemented as described in points (i) and (ii), any inability of the performer to respond to the needs of the artistic or educational work regarding situations of physical contact or emotional and psychological tension, although fully respected, cannot be attributed to that person being recipient of unethical behavior by a third party, and may be an acceptable reason for termination of cooperation (e.g. loss of an acting role), or negative student evaluation.

(iv) The 'open-door' policy:

Where there is a need to hold a work meeting or an audition or exam, the parties shall be obliged to hold that meeting in a room or another facility that will ensure public access to any and all supervising body/person in office of the Theatre. The Theatre encourages the above acts to be carried out with the door of the office, hall or stage open so that all those areas are accessible. The Theatre encourages that, prior to the commencement of the above-mentioned acts, participants are asked a general question concerning their agreement on the conditions of the procedure. Each participant will be encouraged to propose a change in the process, specifically justifying what part of the procedure they would want see adjusted.

(v) 'Written communication':

In cases where there is a need to hold a work meeting or an audition or exam, care shall be taken to schedule it following an invitation that shall be communicated through any appropriate document or through electronic means, showing the date, time and place of the meeting or audition or exam, the subject-matter and the names of the participants. The Theatre encourages e-mail for that purpose.

(vi) another person present ('witness'):

Provision is made for at least one other person to be present at all meetings and actions.

The status of another person present shall be consistent with the nature of the action.

In particular, care shall be taken to:

- a) Have multiple people present at the rehearsals. If a rehearsal or audition is about an individual performance, the parties shall ensure that the person artistically responsible is accompanied at least by an assistant or deputy.
- b) Auditions or exams must be set up in groups. If the evaluation or exam board is not multi-membered, provision shall be made for the member to be accompanied by a secretary or an observer of the Artistic Division (or, in the case of the Drama School, by a representative of the Director of Studies). The Theatre is explicitly in favor of multi-member evaluation and exam boards set up for these procedures.
- c) It is recognized that in the context of either the exercise of supervision or control based on hierarchy or an equal relationship of cooperation, it may be desirable for both parties to hold a "confidential" meeting, especially when it is intended to discuss in a critical manner any actions or behaviors of the parties involved, any complaints, etc. In such cases, explicit agreement and consent of both parties should be sought as to the "confidential" nature of the meeting. This can be achieved by applying the 'written communication' rule (e.g. having an email sent by one party stating that no other person would be present at the meeting and the other party responding by confirming their attendance).

If either party invokes privacy or personal data protection reasons pertinent to the other party to have the meeting held without other persons present, the other party has the right to refuse, explicitly requesting the presence of another person, without such response being considered disobedience, abuse of a power or improper exercise of duty.

It is noted that for the exam procedures of the Drama School, the above shall apply to the extent that they do not conflict with the provisions in law governing them.

Final as approved by the BoD

13). Unethical behavior as a disciplinary offense

1. The classified behaviors of Articles 4-10 of this Code, if proven, will constitute unethical behavior as set out in the Internal Rules and Regulations of Operation of the Theatre, as in force (at the time when the Code was approved, case d' of Article 5 of Presidential Decree 118/1997), and shall be treated as behaviors that may result in disciplinary penalties.
2. Any actions whatsoever to obstruct the procedures described in the Code and the works of its Committees fall within the scope of unethical behaviors and also constitute disciplinary offenses and shall be automatically considered to seriously damage the interests of the Theatre.
3. Any behavior or action that constitutes a 'retaliatory counter-action' against a person reporting an incident, per the Code, falls within the scope of unethical behavior and constitutes disciplinary misconduct and shall be presumed to cause serious damage to the interests of the Theatre.

CHAPTER B': REPORTING AND INVESTIGATION OF INCIDENTS

14). Standing Committee - Establishment and operation

1. The National Theatre has established a seven-member Standing Committee, in which the following persons are appointed to participate as regular members:
 - (i) The Administrative-Financial Director.
 - (ii) The two members of the Board of Directors of the National Theatre who have been appointed by the Hellenic Actors Union.
 - (iii) Two members from the Board of Directors of the National Theatre Workers' Union appointed by a special decision thereof.
 - (iv) A representative of the Professors of the Drama School from the Teachers' Association. If such an Association does not exist, the representative shall be elected by absolute majority (50% + 1 vote) out of the total of Professors maintaining an active contract on the date of the representative's election.
 - (v) A representative of the Students of the Drama School from the Student Association. If such an Association does not exist, the representative shall be elected by an absolute majority (50% + 1 vote) out of the total of students legally enrolled in the School on the date of the representative's election.
2. The term of office of the members of points (iii)-(v) shall be at least one year, unless the operative relationship (appointment to the Board, employment contract, student status, etc.) expires earlier. Emergency replacements are discouraged and must be reasoned. Failure to fill a position or positions in the Standing Committee for any reason shall not suspend its operation and responsibilities.

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3. No financial or other compensation is provided or justified for participation in the Standing Committee.
4. The Standing Committee shall be assisted, upon special assignment, by a Legal Advisor of the National Theatre, or a body thereof, either on a salaried mandate or not, who shall be present and participate in the Committee's works with no voting right thereat but shall be responsible for assisting in matters of legal interpretation and compliance of the Code with the applicable legislation. The Committee may also be assisted by an employee of the National Theatre who shall exclusively perform duties of secretarial support.
5. The Standing Committee shall have the following responsibilities:
 - (i) Supervise the implementation of this Code and propose to the Board of Directors of the Theatre amendments thereof in accordance with the procedures specified therein.
 - (ii) Take due care to inform and raise awareness of the persons under the Code by any appropriate means.
 - (iii) Shall be responsible for the Code of Conduct Special Protocol set out in Article 15.
 - (iv) Implement the Report receipt mechanism set out in Article 16.
 - (v) If the conditions of Article 16 are met, it shall ensure that the Inquiry Committee is established to investigate the reported incident referred to in Article 17.
6. The meetings of the Standing Committee shall be coordinated by the Administrative-Financial Director, who will have no special powers or responsibilities, except for those arising from the duty to have the procedure set up and the meeting run smoothly . The Standing Committee shall absolutely prioritize the discussion of new incident reports as items on the meetings' agendas and any related matters to the ongoing investigation of other reported incidents, and any other matter after those.

15). Right to report an incident – Code of Conduct Special Protocol

1. Any person who is the recipient of a behavior that falls within the scope of Articles 4-10 shall be entitled to notify the Committee of the facts on which their claim is based and to request that they are investigated ('right to report'). The right to report is independent of the initiation or outcome of disciplinary or other procedures. Other violations of other provisions of the Code, e.g. Infringement of confidentiality, shall also be reported to the Standing Committee.
2. A Code of Conduct Special Protocol (hereinafter the "Special Protocol") shall be established and maintained and shall be exclusively supervised by the Standing Committee. The printed protocol records shall be kept at the Protocol Office of the National Theatre in a dedicated secured cabinet. The Special Protocol shall assign serial numbers bearing the initial letters of its acronym in Greek ("ΕΠΔ") and a four-digit number that starts over at the beginning of each calendar year.

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3. The following documents are entered into the Protocol: a) decisions and other relevant acts of the (Standing) Committee, which must be published; b) correspondence and invitations of the Committee relevant to the implementation of this Code; c) notices of incidents under Article 16; d) any other document required to be entered into the Protocol under the provisions of the Code.

4. Each time a document is entered into the Special Protocol, the officer in charge shall inform all the members of the Standing Committee of that entry **on the same day**, cc'ing them in an email. **No electronic copies of documents relating to a reported incident shall be sent.**

16). Exercise of the right to report - Report receipt mechanism

1. Reporting an incident as soon as possible is encouraged.

2. In the event that a minor is named as the perpetrator of unethical behavior, the persons exercising parental responsibility or another legal guardian shall be immediately informed and any other procedures under this Code shall cease. In the event that the incident concerns unethical behavior against a minor, the minor may submit a report themselves. In such a case, their guardian shall be informed. During the inquiry, the minor must be supported by an adult.

3. The right to report shall be exercised by an individual delivering a sealed envelope to the Protocol Office in person, marked on the outside as "CODE OF CONDUCT SPECIAL PROTOCOL - INCIDENT REPORT". The envelope does not need to bear the name of the reporting person. The individual delivering the report in person may also be someone other than the reporting one. A protocol number shall be assigned to the envelope, which shall be kept closed. Even when the envelope is not delivered in person, the Protocol officer shall still enter it into the records.

The envelope should contain the following:

(i) A written statement regarding the incident report signed by the reporting person and bearing signature authentication validated by a public authority or a lawyer, describing the incident, identifying alleged perpetrators of the incident under inquiry and proposing any witnesses.

(ii) If the reporting person so wishes, the envelope may contain a document whereby a representative will be appointed for the person referred to in Article 18 (2), signed by both the reporting person and the representative and bearing the authenticated signature of both. If such is the case, the reporting person may choose to not appear in person until invited by the Inquiry Committee referred to in Article 17.

(iii) Contact details through which the Standing Committee and, subsequently, the Inquiry Committee can contact the reporting person or their representative.

The envelope may contain any other document of the reporting person's choice (e.g. medical reports). Any photocopies must be certified for accuracy by a lawyer.

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4. Within five (5) working days from the entry of the report into the Special Protocol, the Standing Committee shall hold a special meeting with all members present upon written invitation of the Administrative-Financial Director, in a facility of the National Theatre. Only one postponement up to three (3) business days shall be allowed, and only to ensure that a plenary session is achieved. If the Administrative-Financial Director delays in convening the Standing Committee, it may be convened by any of its members. The Standing Committee shall form a quorum if at least four (4) of its members are present, unless there is an exemption of members under paragraph 5 of this Article, in which case the following sub-paragraphs shall apply. If only two (2) members of the Standing Committee remain, the meeting shall be adjourned at that time, but an immediate resumption shall be sought with at least three (3) members, not involved in the incident under inquiry, to complete the process of setting up the Committee of Inquiry. If more than four (4) members of the Standing Committee are involved in a reported incident, then the selection by lot shall be carried out by the Board of Directors of the Theatre at its next meeting, as defined herein and in the presence of the members of the Standing Committee who are not involved in the incident.

The item on the agenda shall only cite the reference number of the report on record without any reference to any persons by name, even if their identity can be inferred.

5. On the day of the meeting, the Administrative-Financial Director and one other member of the Standing Committee shall obtain from the Special Protocol Office, the incident report envelope (and any other documents related to other items on the agenda) and sign a confirmation of receipt. If the Administrative-Financial Director is unable to attend, another member of the Standing Committee shall engage with the Special Protocol. During the meeting of the Standing Committee, the envelope shall be unsealed, the details of the reporting person shall be recorded and the alleged perpetrator shall be identified by name. If a person or persons attending the meeting of the Standing Committee are among the reporting or reported persons, they shall immediately leave the meeting and the works of the Standing Committee shall continue without them. Subsequently, the statement of the reporting person shall be read aloud.

6. If the statement does not meet the requirements of paragraphs 2-4 above, the meeting will end and the incident report case will be archived without further action. Special reference is made to the fact that the statement must be signed by a person and must identify the perpetrators of unethical behavior by their name.

7. If the statement meets the requirements of paragraphs 2-4 above, the Standing Committee shall ensure that the Inquiry Committee is set up in accordance with the specific provisions in Article 17.

8. If the reported incident falls within the scope of Article 10 of this Code, the Committee shall suspend its works and forward the file to the Board of Directors without delay.

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17). Inquiry Committee

1. A three-member Inquiry Committee shall be set up for each reported incident. The members of the Inquiry Committee shall be appointed by lot from established bodies, namely, the Standing Committee with the exclusion of the Administrative-Financial Director, the Heads of Departments of the Theatre, and the Board of Directors of the National Theatre Workers' Union. Specifically, the election by lot procedure shall be as follows:

- (i) One (1) regular member of the Standing Committee shall be selected by lot from those referred to in points (ii) to (v) of paragraph 1, Article 14.
- (ii) One (1) regular member is selected by lot from a list that includes the Heads of Departments of the Theatre as they have been appointed each time by the Theatre's Administration bodies.
- (iii) One (1) regular member is selected by lot from a common list that includes the members of the Board of Directors of the National Theatre Workers Union, and of the five remaining members of the Standing Committee that were not selected during the lot procedure per case (i) above. If a person is on the list in more than one capacities, they would be counted only once in the lot procedure.
- (iv) Three alternate members (in order of priority) coming from a joint selection by lot between the persons of (i), (ii), (iii) who were not selected. Alternate members shall be invited in due order to replace any regular member, if need arises.

The four lot procedures of this paragraph shall be carried out per the order described above. A member who is selected by lot in a certain capacity shall be excluded from the list of subsequent procedures in which they may participate in another capacity. If during the lot procedure it is found out that a person selected by lot is the reporting or reported person or there are impediments and incompatibilities of the below paragraph, an additional lot procedure shall be carried out so that the positions is filled from the same list of the same case (i) or (ii) or (iii) and even before the appointment of alternate members of case (iv), or care shall be taken in advance to exclude the person of the relevant list impeded to participate in the lot procedure.

2. Grounds for Recusal:

The members of the Inquiry Committee may not be the reporting or reported persons involved the incident under inquiry.

Accordingly, the Inquiry Committee may not include members that:

- (i) a beneficial outcome in respect of their personal interest is linked to the outcome of the case, or
- (ii) are spouses or relatives in any form up to and including the fourth degree of kinship with the reporting or reported person; or

Final as approved by the BoD

(iii) have a special bond or special relationship or hostility with the reporting or reported person.

Reasons for Recusal is a protective provision and is interpreted in a broad way in order to ensure the integrity and lack of personal (positive or negative) bias against the reporting or reported person by a member of the Inquiry Committee. However, a simple professional or personal acquaintance or relationship without the existence some special additional condition is certainly not grounds for recusal.

The agreement of the members of the Inquiry Committee on their appointment shall be considered an affirmation that there exists no grounds for recusal described in this paragraph. If any of these applies to one of the members of the Inquiry Committee, that member must immediately notify the Standing Committee and decline their appointment. Failure to notify of the existence of a reason for recusal is a serious disciplinary offense subject to the relevant provisions. By a specially justified decision taken by at least three (3) votes of its members, the Standing Committee may reject the reason for impediment regarding the appointment of the member of the Inquiry Committee and insist on such appointment. The insistence on the member's part not to participate in the works of the Inquiry Committee falls within the scope of paragraph 2 of Article 13.

3. Without prejudice to the preceding paragraphs of this Article on the existence of reason for recusal, declining an appointment to the Inquiry Committee is discouraged, as the list of persons among which the selection is made is by definition linked to the exercise of special institutional duties, including the responsibility to comply with the Code.

4. No financial or other compensation is provided or justified for participation in the Inquiry Committee.

18) Assistance provided to persons involved in an incident

1. Both the reporting and reported persons of an incident may request psychological support, which is then provided at the expense of the Theatre by a qualified professional, one for each party.

2. Notwithstanding the possibility provided for in of Article 16 (3) (ii), both the reporting and reported persons of an incident may each request the appointment of an observer of the inquiry process, who may not be a member of the Standing Committee or the Inquiry Committee but can otherwise be a person of their choice. This person may be a dedicated agent in a lawyer's capacity or a member of their professional association of which they are members, if that association does have a valid Collective Professional/Labor Agreement with the National Theatre. The Association shall be informed by the Inquiry Committee. The Association may accept the request and appoint an observer by a special decision of its legal representative addressed to the Committee.

Final as approved by the BoD

3. Observers shall be entitled to request from the Inquiry Committee any information, in writing, on the progress of the incident report and its relevant actions. At the special invitation of the Inquiry Committee, they shall be entitled to attend its meetings.

19). Operation of the Inquiry Committee - Mediation attempt and further actions

1. The reported incidents shall be investigated on the basis of the principles of transparency and equal treatment. The Inquiry Committee shall ensure confidentiality as regards the procedure, the documents submitted, the testimonies, the hearings and anonymity to the maximum possible extent of the parties involved vis-à-vis the persons not attending the meetings. The obligation of confidentiality also applies to any witnesses inquired.

2. The Inquiry Committee shall at all times meet with all members present. It shall designate one of its members as Coordinator. The Coordinator shall ensure that the procedure is carried out smoothly and keep the minutes of the meeting. All members of the Inquiry Committee have access to the documents relating to the incident they are examining. If it is deemed necessary to have copies of those documents, they will be made and assigned a specific number, they shall only be used during the meetings and returned, in their entirety, to the Special Protocol upon adjournment under the responsibility of the Coordinator.

3. If the primary review of the reported incidents shows sufficient evidence of an ex officio prosecuted criminal offense, the Inquiry Committee shall discontinue its works on the incident and immediately notify the competent Public Prosecutor's Office forwarding the file that contains the relevant documents. The Inquiry Committee must notify the Standing Committee and the Board of Directors of the Theatre for such escalation.

4. In any other case, the Inquiry Committee shall be entitled to investigate and collect evidence about the reported incident, such as, indicatively but not limited to, invite those involved in the incident or other persons who are aware of the incident to a hearing, review documents, carry out an inspection of the area of the incident and order for an expert opinion.

5. Mediation attempt:

Prior to the commencement of the procedure referred to in the preceding paragraph, the Inquiry Committee shall propose to the reporting person and to the alleged perpetrator to have a mediation meeting set up under the care of the Legal Advisor assisting the works of the Standing Committee or of an accredited mediator registered in the Registry kept with the Central Mediation Board in accordance with the provisions in Law 4640/2019. The remuneration of the Mediator shall be paid by the National Theatre. The meeting shall take place only provided that all parties grant their consent in writing. Refusal of a party to join a mediation procedure cannot be used against them, not even as mere suspicion of untrue allegations.

The members of the Inquiry Committee or the Standing Committee shall not join the mediation meeting, if such meeting is agreed to be held. The parties involved may be accompanied by

Final as approved by the BoD

their legal counsels or other advisors. During the mediation attempt, the mediator shall be encouraged to propose to the parties appropriate means of restitution or remedy where the bodies of the National Theatre shall not be involved, such means being, indicatively but not limited to, public or private apology, a statement acknowledging the professional competence or artistic status of the affected person, etc. The mediator shall also be encouraged to propose means of moral or practical restitution of the affected person that would not include a confession of the alleged perpetrator on the reported incidents. The parties shall also be encouraged to propose means for resolving the case falling within the competence of the management bodies of the National Theatre, including, but not limited to, a change in official duties, a spatial adjustment, a change in the way exams or selections are conducted, etc., without, however, rendering the success of the mediation attempt conditional on the implementation of the proposed measure.

Regardless of the outcome of the mediation attempt, the relevant minutes shall be drawn up and forwarded to the Inquiry Committee. If the mediation is successful, the works of the Inquiry Committee will be terminated.

If the mediation is not successful, the Inquiry Committee shall proceed with collecting evidence in accordance with the preceding paragraph of this Article.

6. When the procedure is completed, the Inquiry Committee shall draft a conclusion, therein describing the actions taken and the evidence examined, also including the final report on the incident. The final report may contain divergent views or parallel justifications, which shall be explicitly noted and by name, as well as a recommendation on a disciplinary penalty. The final report shall be delivered to the Standing Committee, which, if applicable, shall escalate the full incident file to the competent body of the Theatre for any exercise of primary disciplinary review (Chairman of the BoD, Art Director).

7. All written acts of this Article that have been carried out shall be registered in the Special Protocol and matched with the protocol number of the initial incident report.

8. The works of the Committee shall not impede the exercise of any right of the parties under the applicable legislation before competent Authorities and Courts.

9. Article 14 (4) of the Code shall apply by analogy to the operation of the Inquiry Committee, especially with regard to the legal assistance of the Inquiry Committee.

CHAPTER C': FINAL PROVISIONS

20. Transitional and other time-related provisions

1. The Code shall apply to incidents that will occur after its entry into force. However, in case of repeated behaviors, incidents that have occurred prior to its entry into force may also be taken

Final as approved by the BoD

into account in order to form a complete picture as to the incident investigated. These previous incidents shall be examined in accordance with the procedures of paragraphs 3 and 4 of Article 19 of the Code.

2. In the event of disciplinary or other proceedings pending at the time of entry into force or in the case of incidents that have entirely occurred prior to its entry into force, the Code may be applied if all parties involved provide the relevant consent ("opt-in").

21. Amendment - Revision

1. For the period until 31/12/2022, and every two (2) years thereafter, the Standing Committee shall submit to the Board of Directors within 2 months from the end of the reporting period an Implementation Assessment Report, which shall contain:

- (i) an anonymized, numbered recording of incident reports and the progress of the relevant procedures;
- (ii) a proposal for any necessary amendments to the Code.

The Report shall be presumed to reflect the will of the bodies represented in the Standing Committee. Any views of the minority or parallel justifications shall be explicitly noted, also by name.

2. The Board of Directors shall decide, in accordance with the usual procedure, on whether there will be an amendment to the Code within one (1) month from the submission of the Report referred to in the preceding paragraph. If amendments are decided, the Code shall be codified again.

22. Inclusion in Collective and Individual Agreements

1. Care shall be taken to ensure that the Code is annexed to each individual and collective employment agreement drawn up by the Theatre, as well as to any independent contractual relationship (project, provision of services, mandate), provided that it is not momentary and is linked to the physical presence of the other party at the Theatre's premises. Alternatively and equivalently, it shall be explicitly stated that the counterparty has taken note of the Code and accepts it as an equivalent contractual text. The Code shall remain posted on the Theatre's website and will be publicly accessible.

2. From the moment that the Code is annexed to the agreements, the provisions of the Code become a contractual agreement and obligation between the contracting parties.

3. Any refusal of the candidate counterparty to accept the annexation of the Code is a reason for the National Theatre to withdraw from the drafting of the contract at no cost.

4. If under the procedures of this Code it is found that the counterparty fails to fully perform the obligations arising from the Code, this shall be a good reason for the termination of their contract.

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23). Information and awareness

The Standing Committee shall ensure that actions to inform and raise awareness shall be taken, aiming to prevent unethical behaviors. These actions shall include cooperation with competent public bodies, preparation of internal training programs, organization of events and seminars, distribution of informative material, etc.

24). Confidentiality

Irrespective of the obligation of confidentiality under Article 19 (1), the same shall apply individually to each member of the committees of the Code, as well as to any third person, for any information related to the reported incidents. This obligation shall be of unlimited duration and shall only be lifted before judicial, prosecuting, inquiry or police authorities. If under the procedures set herein it is found that this obligation has been violated, this shall be considered a serious disciplinary offense, and, in any case, a good reason for the National Theatre to terminate all types of contracts with the infringing person(s), with immediate effect, while the Theatre may claim compensation for non-material and other damages.

25. Entry into force and scope

1. The Code shall enter into force as of the date of the Board of Directors' decision approving it and posting of the decision and the Code on the official website of the National Theatre.
2. Compliance with the Code shall be mandatory for persons as defined in paragraph 1 of Article 2 and in par. 3 subpar. a' of this Article. The management bodies of the Theatre shall be responsible for imposing disciplinary sanctions for any violation of the Code and, depending on the gravity of the violation, shall take disciplinary action in accordance with the applicable legislation and the Rules and Regulations of Operation of the National Theatre. The gravity of each violation is co-determined by the provisions of the Code.
- 3). The provisions of the Code shall also apply to persons who already have active contracts of any kind with the Theatre at the date of the Code's entry into force. The Theatre shall be obliged to inform all these persons by appropriate means within the first thirty (30) days from the Code's entry into force, as per the effects under Article 22. Any person referred to in the first subparagraph of this paragraph shall have the right to object in writing within ten (10) working days from notification, and such objection shall be entered into the Special Protocol referred to in Article 15, paragraph 2. The written objection of the previous sentence shall not suspend the application of the Code to the objecting person and constitute a good reason for the Theatre to terminate without cost the relevant contractual relationship. –

Note: *Every effort has been made for this English translation to be fully faithful to the original Greek text. In cases of discrepancies between them, even if only as a doubt, the wording and the meaning of the Greek text prevail.*