

**General Director's Instruction No. 1/2026**  
**on the issuance of the House Rules and Stage Regulations**

Acting within my internal regulatory authority as set out in Section 32 of the Organisational and Operational Regulations (hereinafter: **OOR**) of the Hungarian State Opera (hereinafter: **OPERA**), I hereby issue the following instruction:

1. I hereby establish OPERA's "**House Rules and Stage Regulations (V4)**" as set out in the annex hereto.
2. This instruction shall be promulgated by circular letter and published in OPERA's information system.
3. This instruction shall enter into force on **26 January 2026**, and **General Director's Instruction No. 18/2022 on the issuance of the House Rules and Stage Regulations (V3)** shall simultaneously be repealed.

Budapest, "as per timestamp"

**Hungarian State Opera**  
on behalf of  
**Dr. Szilveszter Ókovács**  
General Director:  
**Dr. Virág Főző**  
Deputy General Director

**Annex:**

House Rules and Stage Regulations (V4)

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# HOUSE RULES AND STAGE REGULATIONS

Version: V4<sup>1</sup>

## GENERAL PROVISIONS

### 1. Purpose and scope of the House Rules

- 1.1. The purpose of the regulations on the House Rules and the Stage Regulations (hereinafter collectively referred to as the **House Rules**) is to define the basic framework of cooperation and conduct applicable to persons entering and staying on the premises of the Hungarian State Opera (hereinafter: **OPERA**), as well as the general expectations relating to the proper and safe use of OPERA's properties.
- 1.2. The personal scope of the House Rules extends to all persons entering the premises of OPERA, in particular Engaged Persons, contractual partners and service providers, guests, and members of the audience.
- 1.3. The territorial scope of the House Rules covers all properties, parts of buildings and the related outdoor areas that are under the management or use of OPERA.
- 1.4. The provisions of the House Rules shall apply for the entire duration of any stay on OPERA's premises, irrespective of the legal basis of entry or the nature of the activity carried out there.

### 2. Definitions

- 2.1. For the purposes of these House Rules, the following terms shall have the meanings set out below:
  - a) **OPERA premises / properties:** Buildings, parts of buildings and the related outdoor areas that are under the management or use of OPERA.
  - b) **Engaged Person:** Any natural person who performs tasks for OPERA under any legal relationship, including in particular an employment relationship, mandate contract, contract for services, or any other contractual arrangement.
  - c) **Employee:** An Engaged Person who is in an employment relationship with OPERA.
  - d) **Contractual partner / service provider:** A legal entity or sole trader having a contractual relationship with OPERA, as well as the natural persons engaged by them who perform work on OPERA's premises.
  - e) **Guest:** A natural person who is neither an Engaged Person nor a member of the audience and who enters OPERA's premises for the purpose of an invitation, consultation or occasional visit. Guests typically do not possess an access card and may remain in non-public areas of OPERA's premises only when accompanied.
  - f) **Member of the audience:** A natural person who is present in OPERA's public areas during periods open to the public, for the purpose of attending a performance, public event or visit.
  - g) **Public area:** Those areas of OPERA that are open to members of the audience during public performances, events and visiting hours, including in particular the auditorium, foyers, cloakrooms, circulation areas and related service areas. The scope and opening hours of public areas are determined by OPERA.

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<sup>1</sup> The current version of the regulations contains comprehensive structural and textual revisions; therefore, individual changes have not been specifically marked.

- h) **Contributor:** Any person – regardless of the nature of their legal relationship – who performs artistic or technical tasks in connection with the conduct of a rehearsal or performance and, in that context, is present on the stage or in areas related to the stage.
- i) **Access card:** An identification device issued by OPERA for access control and authorization purposes, including in particular proximity cards and the related overlay cards.

### 3. Fundamental principles

- 3.1. All persons present on OPERA's premises shall conduct themselves in a respectful and cooperative manner consistent with the institution's public mission, core activities and values.
- 3.2. In view of the specific nature of OPERA's operation, Engaged Persons, Contributors, Guests and members of the audience shall, through their conduct, contribute to the uninterrupted performance of artistic, creative and related supporting activities.
- 3.3. In the course of any activity carried out on OPERA's premises, due regard shall be given to respect for human dignity, as well as to the protection of life, physical integrity, health and property.
- 3.4. Compliance with managerial, technical and stage management instructions serving the safe operation of OPERA and the orderly conduct of rehearsals and performances is mandatory for all concerned.
- 3.5. Persons and organizations that lease OPERA's properties on an occasional or permanent basis (hereinafter: Tenants) shall, when using the leased premises, apply the provisions of the House Rules reasonably, taking into account the purpose, nature and duration of the lease, and shall ensure that persons using the leased premises (in particular the Tenant's employees, contributors and guests) comply with the relevant provisions of the House Rules. Tenants shall exercise particular care with respect to those provisions of the House Rules relating to personal and property safety, fire protection, occupational safety, and the proper functioning of OPERA.
- 3.6. OPERA is entitled to establish specific and ad hoc house rules for its own events and occasions, and shall inform the persons concerned thereof in advance and in writing, taking into account the nature of the event.

## ACCESS AND STAY ON THE PREMISES

### 4. General rules on entering OPERA's premises

- 4.1. Entry to and stay on OPERA's premises shall take place exclusively in accordance with the provisions of the House Rules and the applicable opening hours and access regulations of OPERA.
- 4.2. **The opening hours** of OPERA's properties are set out in **Appendix 1** to the House Rules. Staying on OPERA's premises outside the opening hours is prohibited. Deviation from this rule shall be permitted exclusively
  - a) on the basis of a different opening schedule determined by OPERA on an ad hoc basis in connection with a special event, occasion or task, or
  - b) with the prior written permission of a senior manager, or
  - c) in exceptional, particularly justified cases.
- 4.3. For work-related entry to and exit from OPERA's premises, Engaged Persons shall, as a general rule, use the following entrances:
  - a) Opera House: Hajós Street artists' entrance;

- b) Eiffel Art Studios: in the case of Building “A”, Artists’ Entrances I and II; in the case of Buildings “C” and “D”, the main entrances;
- c) Simándy Building: main entrance;
- d) 13–15 Hajós Street: street-facing main entrance;
- e) 22 Révay Street: street-facing main entrance.

## **5. Access control system and use of access cards**

- 5.1. All persons concerned shall use gates and doors equipped with card readers in accordance with their intended purpose. Doors not fitted with automatic door closers shall be closed after passing through.
- 5.2. An access card may not be handed over to another person, nor may it be used to facilitate the entry of another person. Deviation from this rule shall be permitted exclusively in the case of passage during a work process that physically prevents the person or persons passing through from using an access card (in particular when moving bulky and/or heavy objects), as well as in the case of children passing through; in such cases, activation of a single access card shall be sufficient. This provision shall not affect the obligation of Employees under Section 5.3.
- 5.3. Employees are required to use their access cards upon the first entry of the day and upon the last exit of the day, by presenting the access card to the card reader.
- 5.4. Data generated during entry to and exit from OPERA’s premises shall be recorded in a computerised system. Data recorded by the access control system may be processed in accordance with and for the purposes defined in the applicable data protection notices. Data from the access control system and recordings from the closed-circuit camera system may be compared with each other – in particular for the purposes of personal and property security, verification of attendance data, and for other purposes specified in the said data protection notices. Access to, review and use of the data shall be restricted exclusively to persons authorised for such purposes under the relevant data protection notices.
- 5.5. In the absence of a card reader or in the event of a malfunction of the access control system, the person entitled to enter shall be required to present their access card, prove their identity at the request of the security service, and state the purpose of entry.
- 5.6. Engaged Persons shall wear their access cards on their clothing in a clearly visible manner.

## **6. Entry and escorting of guests**

- 6.1. In the event of the arrival of a guest who does not possess an access card, the security service shall notify the Engaged Person named by the guest of the guest’s arrival.
- 6.2. A guest may enter OPERA’s premises only if the guest has been identified by the security service or by the Engaged Person named by the guest.
- 6.3. The security service shall keep a register of entering guests, with the exception of pre-announced distinguished guests visiting a senior manager, whose reception is governed by separate instructions.
- 6.4. The hosting Engaged Person shall escort the guest within OPERA’s premises and shall ensure that the guest is escorted out of OPERA’s premises upon departure.

## **7. Area-based authorisations and restrictions**

- 7.1. An Engaged Person shall be entitled to enter exclusively those areas which are authorised by the Deputy Director General, programmed onto their access card, and used by them in the course of their duties.
- 7.2. Requests for modification of access rights shall be submitted to the operational coordinator, who shall obtain the necessary approvals where justified and take the required measures.
- 7.3. Entry into areas not justified from the perspective of work performance shall be permitted exclusively with the authorisation of the head of the relevant organisational unit or on the basis of a specific instruction. In such cases, the head of the hosting organisational unit shall ensure access and escorting.
- 7.4. Where entry and presence authorisation cannot be determined by means of an access card, the person concerned may remain exclusively in those rooms that are clearly justified and necessary for the performance of their work.
- 7.5. Entry into certain special-purpose rooms and areas of OPERA – including in particular workshops, server rooms, mechanical units, ticket offices, and other technical rooms related to performances – shall be permitted exclusively upon the initiative of the relevant organisational unit and with an individual managerial access permit.
- 7.6. Entry into designated construction areas on OPERA's premises is strictly prohibited without the permission of the Director of Operations or the technical managers. OPERA shall bear no liability for injuries or damages resulting from unauthorised entry.

## **8. Duties of the security service**

- 8.1. The security service shall be responsible for the daily opening and closing of OPERA's properties and for verifying access authorisations.
- 8.2. During access control, the security service may apply photographic identification using OPERA's photographic database if the person entitled to enter is unable to present an access card.

## **9. Loss and replacement of access cards**

- 9.1. Any damage to, loss or theft of issued access cards shall be reported immediately to the Asset Management Department.
- 9.2. In the event of loss or damage of an access card, compensation shall be payable in the following amounts:
  - a) proximity (access/identification) card: gross HUF 4,000;
  - b) photo overlay card: gross HUF 2,350;
  - c) other overlay card: gross HUF 500.
- 9.3. If OPERA decides to withdraw a particular card type, the previously issued cards shall be collected centrally through the Asset Management Department. Cards not returned despite notice shall be destroyed by their holder.

## **10. Entry and stay of members of the audience**

- 10.1. Members of the audience may enter OPERA's premises exclusively during periods opened to the public by OPERA, through the designated entrances, upon presentation of a valid ticket, season ticket or other proof of entitlement to enter.

- 10.2. Members of the audience are entitled to remain exclusively in public areas. Presence outside public areas shall be permitted only with OPERA's specific authorisation or when accompanied.
- 10.3. In connection with the entry and stay of members of the audience, OPERA is entitled to verify entry entitlements and to take the necessary measures in the event of a breach of the House Rules.

## **RULES OF CONDUCT, FACILITY USE AND PROPERTY PROTECTION**

### **11. Rules of conduct and safety**

- 11.1. Engaged Persons, Guests and Members of the audience present on OPERA's premises shall conduct themselves in a manner that respects OPERA's public mission, core activities and the specific nature of its operation, and shall refrain from any conduct that infringes upon or endangers the human dignity, physical integrity, health, personal safety or property security of others.
- 11.2. Smoking is prohibited on OPERA's premises and within a five-metre radius of the entrances and exits of the buildings. Smoking is permitted exclusively in designated areas. Smoking while wearing a costume is prohibited in all cases.
- 11.3. During rehearsals, performances and other stage-related work, the use of telecommunication devices or other equipment in a distracting, disturbing or work-hindering manner is prohibited. This prohibition shall not apply to the use of equipment that is demonstrably necessary for the performance of work.
- 11.4. Work on OPERA's premises may be performed exclusively by persons who are in a condition suitable for safe work performance and in compliance with occupational safety legislation, internal regulations and the content of occupational safety training. Performing work under the influence of alcohol, narcotic drugs or other intoxicating substances is strictly prohibited.
- 11.5. It is prohibited to bring narcotic drugs, psychoactive substances, items posing a risk to public safety – in particular firearms, ammunition, explosives or pyrotechnic devices – or objects offending public morals onto OPERA's premises. This prohibition shall not apply to items lawfully brought in and directly related to the performance of assigned duties.
- 11.6. Only assistance dogs defined by law, service dogs used in official procedures, and animals appearing in performances may be brought onto OPERA's premises.
- 11.7. Children under the age of twelve may remain on and move within OPERA's premises exclusively when accompanied. Playground equipment located on the premises of the Eiffel Art Studios, as well as the indoor play box, may be used exclusively under the supervision of an adult and at the user's own responsibility.
- 11.8. All persons present on OPERA's premises shall comply with the fire safety regulations in force at all times, as well as with the fire safety and security notices displayed on OPERA's premises.

### **12. Rules on facility use**

- 12.1. For hygiene and property protection reasons, eating is permitted exclusively in designated areas, kitchenettes and artists' cafeterias.
- 12.2. All persons present on OPERA's premises are obliged to use OPERA's properties, equipment and furnishings for their intended purpose and to preserve their condition.
- 12.3. All persons present on OPERA's premises shall use energy – in particular electricity and thermal energy – and water sparingly, properly and responsibly, and shall avoid unnecessary energy consumption.

- 12.4. All persons concerned shall ensure the maintenance of cleanliness and order. Where selective waste collection containers are provided, waste shall be placed in the designated containers.
- 12.5. Any alteration on OPERA's properties – including fixing, installation or assembly – may be carried out exclusively with the prior written permission of the Director of Operations or the competent technical manager.
- 12.6. The placement of furniture, musical instruments, instrument cases, equipment or storage units on circulation routes, in communal areas or outside designated locations is prohibited.
- 12.7. The relocation of furniture from its designated room may take place exclusively with the permission of the head of the relevant organisational unit. The authorising manager shall be responsible for ensuring that relocated furniture is returned to its original place after use. When moving equipment or furnishings, the provisions of the internal inventory regulations shall be observed.
- 12.8. Access cards issued by OPERA serve, in addition to access control, the operation and supervision of the parking system on the premises of the Eiffel Art Studios.
- 12.9. Additional rules related to facility use are set out in the appendices:
  - a) the House Rules of the J  ray Sports Hall are contained in **Appendix 2**;
  - b) the rules on vehicle traffic and parking are contained in **Appendix 3**.

### 13. Key management rules

- 13.1. A master key system operates in the buildings of the Opera House and the Eiffel Art Studios.
- 13.2. As a general rule, keys belonging to rooms may be collected by Engaged Persons of the organisational unit using the respective room, exclusively to the extent necessary for the performance of their unit's duties and the proper use of the rooms they use. An Engaged Person is entitled to collect only such keys
  - a) that belong to rooms under the management or use of their organisational unit, or
  - b) the collection of which is necessary for the performance of a specific task assigned to them.
- 13.3. Keys not falling within the scope set out in the preceding section may be collected exclusively with prior authorisation. Authorisation may be granted by the head of the organisational unit managing the room concerned or by the senior manager responsible for the relevant function.
- 13.4. Keys may be issued to Engaged Persons not belonging to the relevant organisational unit exclusively with the written authorisation of the head of that unit. Exceptions apply to openings performed under special managerial authorisation and to key collections required for auxiliary services (such as cleaning or maintenance).
- 13.5. A collected key may be used exclusively by the person who collected it. Handing over a key to another person is prohibited.
- 13.6. Collected keys shall be returned prior to the closing of OPERA's premises. If a key is not returned and is subsequently lost, the person who collected the key shall be responsible for the consequences arising from the loss.
- 13.7. Key duplication may be authorised exclusively by the Director of Operations. Unauthorised key duplication is strictly prohibited.
- 13.8. Keys may be collected and returned exclusively at designated key management points:
  - a) **Opera House, Sim  ndy Building, 13–15 Haj  s Street, 22 R  vay Street:** at the Haj  s Street artists' entrance and at the key dispensing machine located opposite the service lift;



b) **Eiffel Art Studios:** at Artists' Entrance I.

- 13.9. The issuance and return of keys shall be logged. The security service shall document key collection and return by recording the key identification number, time and the details of the person collecting the key. The automated key cabinet shall log openings automatically.
- 13.10. Upon closing the buildings, the security service shall verify the presence of keys. In the event of a missing key, the room associated with the missing key shall be checked and, if unsuccessful, the operational coordinator shall be notified without delay.
- 13.11. A master key may be collected exclusively in justified cases with the permission of the Director of Operations, the technical manager responsible for safe operation or the operational coordinator, except in cases posing an immediate threat to life, property security or proper operation.

## **14. Property protection and liability rules**

- 14.1. OPERA shall not be liable for foreign movable property left or stored on its premises. Exceptions apply to items brought in connection with work performance with the knowledge and permission of the head of the organisational unit, as well as items placed in the cloakroom.
- 14.2. Any person causing damage to OPERA's property shall be liable in accordance with the rules applicable to their legal relationship and shall be obliged to compensate the damage caused.

## **15. Camera system**

- 15.1. In order to ensure property and personal security, OPERA operates a closed-circuit camera system at the following properties and areas:
- a) the Opera House and its external and internal surroundings;
  - b) the Simándy Building and its external and internal surroundings;
  - c) the Eiffel Art Studios and its external and internal surroundings.
- 15.2. Recordings made by the camera system shall be processed in accordance with the provisions set out in the relevant data protection notice.

## **16. Handling of found property**

- 16.1. Items found on OPERA's premises shall be handed over to the security service, with the exception of:
- a) items left on the stage, which shall be placed in the collection box located at the stage manager's desk;
  - b) items found in the ballet studios of the Opera House, which shall be placed in the collection box designated for this purpose by the Ballet Directorate.
- 16.2. Found items not collected from the collection boxes within eight days shall be handed over to the security service.
- 16.3. Found items of unknown ownership handed over to the security service shall be stored in a lockable room located at the reception desk and, after two days from receipt, shall be handed over to the Chief Financial Officer or the person designated by them. The Chief Financial Officer or the designated person shall proceed in accordance with the applicable legal provisions regarding the handling of found property.

- 16.4. A member of the security service shall prepare a written record of the handover and receipt of found items, authenticated by the signatures of the person handing over and the person receiving the item.
- 16.5. Where the identity and contact details of the owner can be clearly established on the basis of the found item (in particular in the case of items containing identification documents), the security service shall notify the owner without delay.

## **STAGE REGULATIONS**

### **17. General rules of stage order**

- 17.1. For the purposes of this Chapter, the term *stage* shall include the main stage, rear stage and side stages, the orchestra pit, technical areas directly connected to the stage, and, during rehearsals – as determined by the stage manager – the auditorium.
- 17.2. In order to ensure the orderly conduct of rehearsals and performances, all persons are obliged to comply with stage manager calls, instructions and directions issued during rehearsals and performances.
- 17.3. During rehearsals and performances, only persons summoned by the stage manager and performing assigned tasks may remain on the stage. By way of exception, senior managers and managers of OPERA, as well as persons authorised by them, are entitled to remain on the stage.
- 17.4. The stage manager is entitled and obliged to instruct persons who are unjustifiably present on the stage to leave the stage. During set construction and dismantling, the stage technical director and the stage master are likewise entitled and obliged to do so.

### **18. Rules on being called to the stage and remaining there**

- 18.1. Contributors called to the stage by the stage manager shall proceed to the stage immediately after the call, without disturbing the rehearsal or performance.
- 18.2. Contributors may leave the stage exclusively after completion of their assigned task. In the case of a short break, remaining on the stage is permitted only with the permission of the stage manager and without obstructing technical work.
- 18.3. Unless otherwise provided, Contributors shall leave the stage within fifteen minutes following the end of the rehearsal or performance.
- 18.4. Prior to the start of a rehearsal or performance, the stage manager shall verify the presence of the Contributors.
- 18.5. During rehearsals and performances, Contributors shall remain in locations where stage manager calls can be heard and from which they can proceed to the stage without delay. In rooms designated for the presence of Contributors, it is prohibited during rehearsals and performances to lower the volume of or switch off the stage manager call system.

### **19. Rules of conduct and safety on the stage**

- 19.1. During rehearsals and performances, any conduct on the stage or in rooms directly or indirectly connected to the stage that disturbs or obstructs artistic or technical work or the audience's experience of the performance is prohibited (including, in particular, loud talking, humming, noise-making, or expressions of approval or disapproval).

- 19.2. Consuming food or beverages and smoking on the stage are prohibited, except
- a) on the basis of a director's instruction, or
  - b) where justified hydration of performing artists is required.
- 19.3. For hydration purposes, only sugar-free beverages stored in sealable plastic bottles may be kept and consumed at designated locations.
- 19.4. Contributors shall remove any waste generated during their activities (e.g. empty bottles) when leaving the stage.
- 19.5. Participation in rehearsals and performances is permitted exclusively in a state of health that does not endanger the holding of the rehearsal or performance or the physical integrity and health of participants.
- 19.6. It is prohibited to enter and remain on the stage wearing outdoor outerwear, headwear, carrying umbrellas, bags or other packages, with the exception of costumes and props used on the stage.

## **20. Particularly hazardous areas and use of equipment**

- 20.1. Under and on stage lighting towers, only on-duty stage managers, stage masters, OPERA managers, the director, and on-duty medical personnel may remain. Performing Contributors and stage workers assigned to work in such areas may remain on or near lighting towers exclusively for the duration necessary to perform their assigned tasks.
- 20.2. During rehearsals and performances – unless otherwise instructed – movement is permitted exclusively through fire-resistant doors. Remaining on stairways leading to the stage is prohibited.
- 20.3. Passing in front of or remaining in areas illuminated by lighting fixtures that illuminate the set and stage picture from the outside or from behind is prohibited.
- 20.4. Use of stage lifts during rehearsals and performances is prohibited, except with prior written, ad hoc or permanent authorisation issued by the stage technical director.

## **21. Order of stage work and responsibilities**

- 21.1. The lead stage manager shall ensure that rehearsals and performances start and end at the scheduled times and that breaks are granted.
- 21.2. The lead stage manager shall be responsible for ensuring that side doors remain closed during rehearsals and performances.
- 21.3. During performances, technical staff working on the stage shall wear closed work clothing: closed (occupational safety) footwear, long black trousers, a black T-shirt and, where justified, a black long-sleeved top.
- 21.4. Engaged Contributors shall use workwear, uniforms, costumes and protective equipment provided to them exclusively for their intended purpose and shall preserve their condition. Any damage resulting from improper use shall give rise to compensation liability on the part of the person concerned.

## **SPECIAL RULES APPLICABLE TO CERTAIN ACTIVITIES**

### **22. Rules applicable to orchestral activities**

- 22.1. Orchestral service shall commence at the time specified in the orchestral schedule. The start of service shall be preceded by a preparation period, the duration of which shall be fifteen (15) minutes in the case of rehearsals and thirty (30) minutes in the case of performances. A different Start of Service may be ordered by the orchestra manager.
- 22.2. The location designated for the service may be left only with the permission of the conductor, the concertmaster or the orchestra manager.
- 22.3. In the event of a health-related complaint, the service may be interrupted, of which the attending orchestral stage manager, or in their absence the orchestra manager or a member of the Orchestral Secretariat, shall be notified without delay. Necessary measures shall be taken by the orchestra manager in consultation with the conductor, who shall, where possible, arrange for substitution.
- 22.4. Until the commencement of the service, orchestral musicians may report technical issues affecting work performance (including, in particular, temperature, draught, lighting, music stands or scores) to the sheet music and instrument handler. The sheet music and instrument handler shall ensure that the issue is remedied where possible or shall immediately report it to the competent professional unit.
- 22.5. The start of the service shall be preceded by tuning, led by the concertmaster. All scheduled orchestral musicians shall participate in the tuning; failure to do so shall constitute lateness, except in the case of piano, harp, and those sections not involved in the first part of the service.
- 22.6. Breaks shall be provided in accordance with applicable legislation and the provisions of the Collective Agreement. By the end of the break, orchestral musicians shall appear at the designated location, ready to continue the rehearsal or performance.
- 22.7. No personal items or food may be taken into the orchestra pit beyond the instruments and equipment required for the performance. During rehearsals, only sugar-free beverages in containers of up to 0.5 litres may be consumed in the orchestra pit. During performances, consumption of beverages is permitted exclusively with prior authorisation and for health-related reasons.
- 22.8. During rehearsals and performances, all orchestral musicians shall focus on work performance and the execution of the performance; any conduct that disturbs work or hinders concentration is prohibited, including, in particular, reading material other than the score, conversation or any other distracting activity. Mobile phones may be kept in the orchestra pit only in a manner that ensures they are not visible, do not distract attention and do not interfere with work performance; placement on the music stand is prohibited.
- 22.9. During performances, storage of instrument cases in the orchestra pit is prohibited, except at the designated location along the auditorium-side wall of the Miklós Bánffy Hall.
- 22.10. Following the cessation of applause and stage lighting, musicians may leave their designated playing positions exclusively upon the signal of the concertmaster.
- 22.11. Compliance with these rules shall be monitored by the orchestra manager and orchestral stage managers. In the event of a breach, the stage manager or orchestral stage manager shall prepare a written report, on the basis of which appropriate labour-law measures may be initiated.

#### 22.12. Rules on orchestral dress code

- 22.12.1. In order to ensure a uniform appearance, orchestral musicians are required to wear formal attire.
- 22.12.2. For **matinée performances** (performances ending by 6:00 p.m., excluding festive performances), **public dress rehearsals**, and during the period from **1 June to 1 September** (excluding festive performances), the following attire is mandatory:
- a) For women:

- black, plain, pattern-free blouse covering the shoulders, made of elegant fabric (in particular silk, muslin, lace or cotton satin);
- paired with elegant tailored trousers (not closely fitting the body), or a skirt, culottes or a one-piece dress covering at least mid-calf, made of elegant fabric and covering the shoulders.

b) For men:

- black dress trousers and a long-sleeved black shirt.

22.12.3. For **evening** (starting after 5:00 p.m.) and **festive performances**, the following attire is mandatory:

a) For women:

- black, plain, shoulder-covering one-piece dress made of elegant fabric; or
- black, shoulder-covering blouse paired with elegant black ankle-length fabric or silk trousers, skirt or culottes;
- black patent leather or elegant leather shoes.

The wearing of lurex fabrics and other reflective or shimmering materials on the stage and in the orchestra pit is prohibited.

b) For men:

- tailcoat with white long-sleeved shirt, waistcoat and white bow tie;
- black patent leather, glossy or elegant leather shoes.

22.12.4. In the event that attire differing from the above is required, the orchestral office shall inform the affected orchestral musicians no later than twenty-four (24) hours prior to the performance.

### 22.13. Special rules applicable to the activities of sheet music and instrument handlers

22.13.1. During rehearsals and performances, the sheet music and instrument handler shall remain within OPERA's buildings at a location where stage manager calls can be heard and from which immediate action can be taken if necessary.

22.13.2. The sheet music and instrument handler shall remain at the location designated for the orchestra prior to rehearsals and performances, as well as during orchestral rehearsal breaks.

22.13.3. The task of the sheet music and instrument handler is to facilitate the uninterrupted artistic work of orchestral musicians, in particular by:

- a) managing scores and instruments related to rehearsals and performances;
- b) maintaining order in the rehearsal room, orchestra pit, orchestral corridors and tuning areas;
- c) ensuring the safe storage and transport of instruments.

22.13.4. Compliance with the rules governing the activities of the sheet music and instrument handler may be monitored by the team leader and the orchestra manager.

## 23. Rules applicable to ballet artistic activities

23.1. Ballet classes and rehearsals shall be led by the designated ballet master, whose instructions shall be followed throughout the entire duration of the classes and rehearsals.

- 23.2. During ballet classes and rehearsals, ballet artists shall participate in a disciplined and cooperative manner and shall demonstrate the level of respect towards the ballet master expected in the profession.
- 23.3. The rehearsal room may be left only with the notification and permission of the ballet master (e.g. for restroom use, change of clothing, health-related reasons).
- 23.4. Participation in optional classes is not mandatory; however, where a ballet artist participates, the provisions of this Section shall apply.
- 23.5. During mandatory ballet classes, massage services may be used only with the specific permission of the ballet director.
- 23.6. Entering the rehearsal room in outdoor footwear is prohibited, except where appropriate shoe covers are used.
- 23.7. Bringing food into the rehearsal room is prohibited. Refreshments may be brought in exclusively in a sealable bottle.
- 23.8. For the purposes of this Chapter, the term *rehearsal* shall include both studio rehearsals and stage rehearsals.

## **24. Rules applicable to the Hungarian National Ballet Institute**

- 24.1. All students, ballet masters, instructors and other persons involved in the training are required to conduct themselves in a manner that respects the human dignity of others. In particular, any physical or verbal abuse, humiliation, or endangerment or violation of health or physical integrity is prohibited.
- 24.2. Students are obliged to:
  - a) be present in the studio, prepared, by the start of the class, attend the class and contribute to the effectiveness of instruction through disciplined conduct;
  - b) greet instructors and any guests present by bowing at the beginning of the class;
  - c) wear the prescribed attire during classes;
  - d) refrain from using any objects that disturb instruction (e.g. mobile phones) during classes;
  - e) comply with basic hygiene requirements;
  - f) follow the instructions of instructors;
  - g) maintain order and cleanliness in the premises used for training (including changing rooms, corridors and studios), use property for its intended purpose and compensate for any damage caused;
  - h) during breaks between classes, remain in the designated area and refrain from loud behaviour that would disturb classes in other rooms; during such periods, OPERA shall provide supervision for students;
  - i) immediately inform the instructor if they are injured or feel unwell;
  - j) notify the instructor or school secretaries in advance of any absence.
- 24.3. Students are prohibited from:
  - a) bringing into the training premises, or to off-site organised activities or events, any objects or substances that may be dangerous to life, health or physical integrity, including fire-starting devices;
  - b) leaving the training premises without the instructor's approval;
  - c) leaving their group during class without the instructor's permission;

- d) intentionally disobeying the instructor's instructions;
- e) endangering the physical integrity of participants in the training; fighting and violations of human dignity or physical integrity shall constitute serious misconduct and result in disciplinary measures;
- f) intentionally obstructing other participants in the effective use of training time or in learning;
- g) appearing in class wearing jewellery, dyed hair, piercings or tattoos.

24.4. Health protection rules:

- a) OPERA does not provide medical services during training sessions.
- b) If an instructor notices symptoms of illness in a student during class or suspects such symptoms, the instructor shall immediately notify the legal guardian, who is obliged to take the student to a medical professional without delay.

24.5. No one may make audio and/or visual recordings at the training premises without special permission. Recordings made with permission may be published on social media exclusively with separate authorisation.

24.6. During classes, instructors may apply physical contact to illustrate movements or adjust a student's posture where the correction of classical ballet positions and postures expressly requires the touching of certain body parts. Such physical contact shall not exceed the extent and scope strictly necessary for instruction and shall not involve any form of violence or the use of instruments.

24.7. Parents and guardians may enter the training premises only during office hours, parent-teacher meetings, parent presentations, performances and similar occasions agreed in advance with the ballet director and the instructor. Relatives may not participate in classes, examinations or entrance auditions. Other persons not involved in the training may remain on the premises only with the permission of the ballet director.

24.8. The school secretary shall ensure that students become familiar with the House Rules.

## FINAL PROVISIONS

### 25. Breaches, measures and legal consequences

25.1. Any breach of the provisions of these House Rules may, depending on the nature of the legal relationship and the severity of the breach, result in the application of labour law, civil law and/or contractual consequences, and may also lead to the restriction or prohibition of entry to OPERA's premises.

25.2. In the case of Employees, where obligations arising from the employment relationship are breached, OPERA shall apply labour-law consequences in accordance with applicable legislation, internal regulations and the investigation and liability procedures set out in the chapter on breaches of obligations of the Collective Agreement.

25.3. In the case of persons engaged under a non-employment contract, as well as representatives of contractual partners and service providers, any breach of the House Rules may, in accordance with the relevant contractual provisions, justify termination of the contract, suspension of performance, an order to leave the premises, or exclusion from OPERA's premises.

25.4. In the case of Guests and Audience Members, where the House Rules are breached, OPERA (or the security service, audience services, or an authorised manager) shall be entitled to take the necessary measures, in particular to call upon the person concerned to cease the unlawful conduct, to order them to leave the premises, and, where justified, to refuse entry or prohibit further presence.

- 25.5. When applying legal consequences, the principles of gradual escalation and proportionality, as well as respect for the rights of the person concerned, shall prevail; the measures taken shall be proportionate to the severity and recurrence of the breach and to the risk caused or created by the conduct.
- 25.6. In order to identify violations, abuses and integrity risks, OPERA operates a whistleblowing system. Anyone may use the whistleblowing system (by submitting a report), in particular where the suspected conduct is serious, recurring, entails organisational risk, or where the usual reporting channels are not appropriate, making the use of the whistleblowing system justified. Reports shall be handled in accordance with the applicable internal procedures.

## **26. Monitoring, obligation to take action and documentation**

- 26.1. Monitoring compliance with the provisions of these House Rules is the duty and responsibility of OPERA's managers, the security service and designated responsible staff members, in accordance with their respective tasks and powers.
- 26.2. If a manager or designated responsible staff member becomes aware of a breach of the House Rules, they shall be obliged to assess the situation without delay, take any necessary immediate action (in particular in the event of danger, occupational safety, fire safety or property protection risks), and—depending on the nature of the legal relationship—initiate the appropriate procedure.
- 26.3. If the breach constitutes, or there is a well-founded suspicion that it constitutes, a criminal offence or a misdemeanour, the person who becomes aware of it shall immediately notify the security service; where justified, the police shall also be notified.
- 26.4. As a general rule, breaches of the House Rules shall be reported to the immediate superior. Events falling within the scope of the Stage Regulations shall, where relevant, be recorded in the stage manager's report. The purpose of such reports is to ensure the traceability of events, enable the necessary measures to be taken and support prevention.

## **27. Damage and damage prevention**

- 27.1. Any person who becomes aware of damage or a damaging incident shall immediately report it to their immediate superior (or, in the case of a Guest or Audience Member, to the responsible staff member present or the security service).
- 27.2. The enforcement of compensation claims and the conduct of related procedures shall take place in accordance with OPERA's internal regulations on compensation procedures.

## **28. Transitional and final provisions**

- 28.1. The Director of Operations shall ensure that a printed copy and an excerpt of the House Rules are displayed at OPERA's entry points, and that the House Rules are also made available electronically to the persons concerned.
- 28.2. These House Rules have been reviewed and approved in accordance with the relevant Deputy Director General's instruction.



## Appendix 1 - Opening Hours of Buildings

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### HUNGARIAN STATE OPERA

(1061 Budapest, Andrásy Avenue 22)

**Opening hours:** Monday to Sunday from 5:30 a.m. to 10:00 p.m.

The building shall close after the completion of rehearsals, performances and other events recorded in the rehearsal schedule (notice), as well as following the completion of related technical activities, stage construction and dismantling, event construction and dismantling, and move-in and move-out operations.

**Main entrance opening hours:** The main entrance opens one (1) hour prior to performances and closes one (1) hour after the end of performances. Outside these periods, it is open during the opening hours of the OperaShop and the Ticket Office.

OperaShop and Ticket Office: On non-performance days, the OperaShop and the Ticket Office are open from 10:00 a.m. to 7:00 p.m.

On performance days, the Ticket Office is open from 10:00 a.m. until the end of the first intermission, and the OperaShop is open until the end of the last intermission.

Security service: The security service operates 24 hours a day, 7 days a week in the building of the Hungarian State Opera.

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### SIMÁNDY BUILDING

(1065 Budapest, Hajós Street 11)

**Opening hours:** Monday to Sunday from 5:30 a.m. to 10:00 p.m.

The building shall close after the completion of rehearsals, performances and other events recorded in the rehearsal schedule (notice), as well as following the completion of related technical activities, stage construction and dismantling, event construction and dismantling, and move-in and move-out operations.

Following the closure of the Simándy Building, passage between the Opera House and the Simándy Building is possible via the tunnel beneath Hajós Street connecting the two buildings.

Security service: The security service operates in the Simándy Building from Monday to Friday between 7:00 a.m. and 7:00 p.m.

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### EIFFEL ART STUDIOS

(1101 Budapest, Kőbányai Road 30)

**Opening hours:** Monday to Sunday from 5:30 a.m. to 10:00 p.m.

The building shall close after the completion of rehearsals, performances and other events recorded in the rehearsal schedule (notice), as well as following the completion of related technical activities, stage construction and dismantling, event construction and dismantling, and move-in and move-out operations.

Closing of the Járny Sports Hall: 9:30 p.m.

Main gates of the Eiffel Art Studios: The main gates of the Eiffel Art Studios are open during the general opening hours.

Opening hours of entrances located in the main building of the Eiffel Art Studios:

- Main Entrance No. 1: closed, except during performances and the opening hours of the Ticket Office
- Main Entrance No. 2: closed, except during performances and the opening hours of the Ticket Office
- Artists' Entrance No. 1: open during opening hours
- Artists' Entrance No. 2: closed, except during performances

EiffelShop and Ticket Office: The EiffelShop is open during performances.

The Ticket Office opens one (1) hour prior to OPERA's own performances and remains open until the end of the first intermission.

Security service: The security service operates 24 hours a day, 7 days a week in the Eiffel Art Studios.

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## **RÉVAY STREET 22**

Opening hours: Depending on the individual work schedules of OPERA's Engaged Persons.

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## **OPERA SALES CENTRE**

Opening hours: Monday to Thursday from 10:00 a.m. to 5:00 p.m.

Friday from 10:00 a.m. to 2:00 p.m.

## **Appendix 2 - J ray Sports Hall (Eiffel Art Studios) – House Rules**

### **1. Purpose and operation of the sports hall**

The J ray Sports Hall was established in the spirit of promoting a healthy lifestyle and is operated in accordance with this objective.

The operator of the sports hall is the Hungarian State Opera (hereinafter: OPERA). These House Rules shall apply together with, and as a supplement to, OPERA's House Rules.

### **2. Persons entitled to use the sports hall**

Use of the sports hall is free of charge for OPERA's Employees, provided that the use is not for commercial purposes. Employees are entitled to use the sports hall together with third persons (non-engaged persons); such third persons are entitled to free use exclusively in the presence of the Employee.

The Employee bears full responsibility for the conduct of third persons and for any damage caused by them. Use of the sports hall for commercial purposes is permitted exclusively on the basis of a lease agreement.

### **3. Booking and authorisation of use**

Booking requests for use of the sports hall shall be submitted to the Event Management Department via the email address [rendezvenyszervezes@opera.hu](mailto:rendezvenyszervezes@opera.hu) or through the OperaTutti platform ([www.operatutti.hu](http://www.operatutti.hu)).

Use of the sports hall in accordance with its intended purpose is subject in all cases to the prior approval of the Event Management Department. (The technical manager and the security service shall be informed of the approval.)

### **4. Rules of conduct and legal consequences**

By entering the sports hall, users accept OPERA's House Rules, these House Rules and the applicable safety regulations.

In the event of a breach of the rules, the person concerned may be ordered to leave the sports hall; in the case of repeated or serious breaches, exclusion may be applied.

A breach committed by an Engaged Person may result in further measures in accordance with OPERA's House Rules.

### **5. Liability and assumption of risk**

The sports hall may be used exclusively at one's own responsibility and risk. Selecting sports activities appropriate to one's health condition is the sole responsibility of the user.

The companion of a user under the age of eighteen (18) is responsible for the minor's health condition and physical integrity.

The current lessee or team leader is responsible for the conduct of teammates and supporters, as well as for any damage caused by them.

Within the limits set by applicable law, OPERA assumes no liability for sports equipment or other personal property brought into the sports hall.

### **6. Area-use restrictions**

During use of the sports hall, entry by unauthorised persons into the operational areas of the Eiffel Art Studios is prohibited.

Engaging in sports activities (in particular ball games) in corridors and passageways is prohibited.

## **7. Smoking**

Smoking is prohibited throughout the sports hall.

Smoking is permitted exclusively in the areas designated under OPERA's House Rules and only for adults.

## **8. Refusal and interruption of use**

Use of the sports hall may be refused or interrupted, and the person concerned may be ordered to leave the sports hall, if the person:

- fails to comply with applicable epidemiological regulations or is in an obviously unfit state of health;
- is under the influence of alcohol or narcotic or intoxicating substances;
- is a minor present in the sports hall without supervision;
- has caused damage, until such damage is compensated;
- disturbs or obstructs others' sporting activities, or uses the sports hall or its equipment in a non-intended manner;
- spits or litters in the sports hall;
- commits an unlawful act, until the arrival of the competent authority.

## **9. Prohibited items and conduct**

Bringing food, alcoholic beverages, intoxicating substances, glass, fragile items, striking, cutting or stabbing instruments, weapons, objects resembling weapons, explosive or flammable substances, or other accident-hazardous items into the sports hall is prohibited.

Consumption of food, consumption of alcoholic beverages and discarding chewing gum are prohibited within the sports hall.

## **10. Audio and video recordings**

Audio or video recordings of other persons in the sports hall may be made exclusively with the prior consent of the persons concerned.

Recording activities shall not disturb the proper use of the sports hall. By entering the sports hall, users acknowledge that OPERA may make audio and video recordings in the sports hall for the purposes and under the conditions set out in the applicable data protection notices.

## **11. Procedure in the event of disorderly conduct or damage**

In the event of a breach of law, OPERA's House Rules or these House Rules, OPERA, the technical manager responsible for safe operation, the operational coordinator and the security service are entitled to take action and, where justified, to initiate police or other authority intervention.

Damage, vandalism and disorderly conduct entail liability for damages and, where necessary, official proceedings.

## **12. Changing rooms and key management**

The changing rooms are equipped with locks; keys shall be collected by individual athletes or team leaders and must be returned to the designated location upon completion of sporting activities. Keys to the lockers may be collected at the reception desk and must be returned there upon departure.

Locker keys must not be taken out of the building; in the absence of a key, the security service is entitled to open the locker.

During the period between key collection and return, the team leader is responsible for valuables placed in the changing room.

In the event of a lost or unreturned key, the person who collected the key is responsible for any damage caused by the missing key.

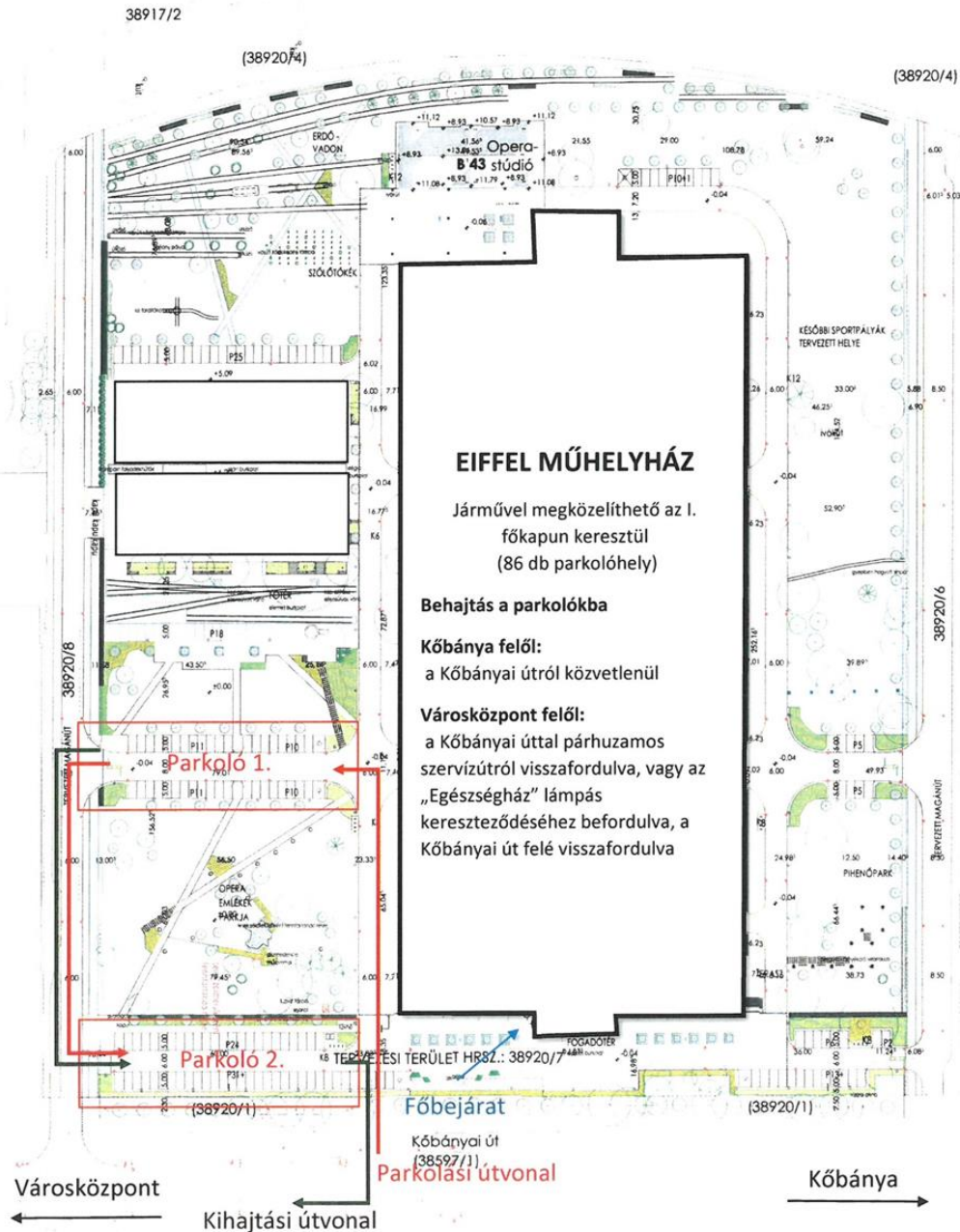
**The Hungarian State Opera wishes everyone enjoyable sporting activities and pleasant recreation.**

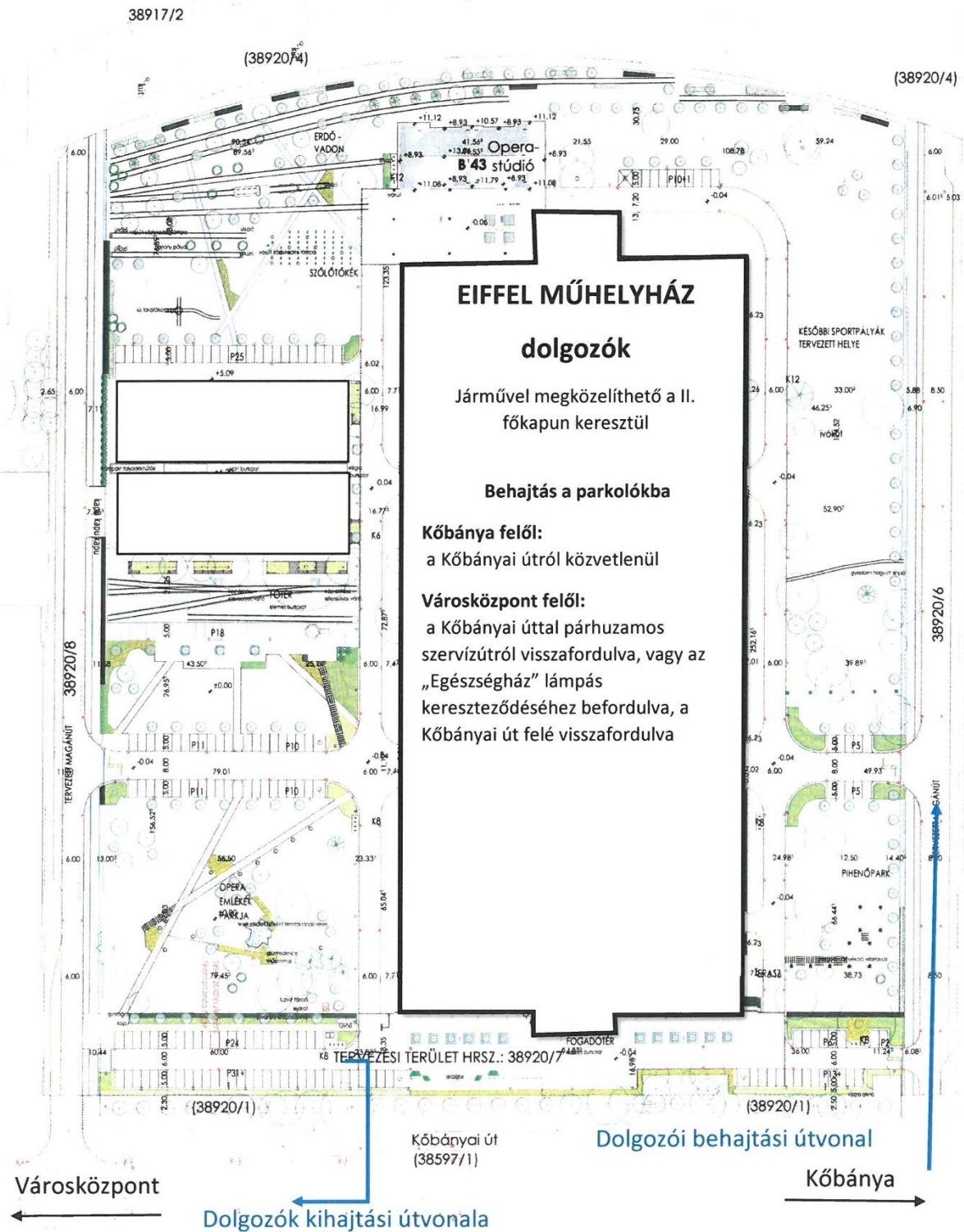
## Appendix 3 - Traffic and Parking Regulations

1. Entry into OPERA's buildings by vehicle is prohibited, except for officially assigned service vehicles and vehicles granted specific permission. Personal bicycles shall be placed exclusively in the designated bicycle storage areas.
2. Scooters may be brought into buildings only in a folded/locked condition and may be stored solely in locations where they do not interfere with daily activities or pedestrian traffic. The security service may refuse entry of such vehicles (in particular during special performances or events, or where the condition of the vehicle would permanently soil interior areas or cause damage thereto).
3. **Opera House:**
  - 3.1. At the driveways and service entrances of the Opera House, parking is permitted exclusively for the Director General of OPERA and—only in justified cases and on an occasional basis—for OPERA's senior managers, as well as for passenger and freight transport vehicles, based on vehicle registration numbers submitted in advance and in writing to the operational coordinator. In individual cases, parking authorisation may be granted, with the approval of the Director of Operations, by the technical manager responsible for safe operation or by the operational coordinator.
  - 3.2. At the driveways and service entrances of the Opera House, stopping is permitted for OPERA's own transport vehicles for the duration of loading and unloading operations.
4. **Eiffel Art Studios:**
  - 4.1. All motor vehicles and other vehicles operating within the area of the Eiffel Art Studios are subject to the provisions of the Hungarian Highway Code (KRESZ). A speed limit of 10 km/h applies within the premises.
  - 4.2. Barriers may be opened using identification cards.
  - 4.3. Following the commissioning of the parking system, entry to the area for Guests and service providers shall be permitted against a parking ticket. The parking fee may be paid at the installed parking payment machines, or—upon exit—the ticket may be validated at the reception desk of the Engine Hall by OPERA staff authorised to do so, with the approval of the receiving area manager.
  - 4.4. On performance days, Main Gate No. I opens one (1) hour prior to the start of the performance.
  - 4.5. The executive parking area located in front of the main façade of the Eiffel Art Studios may be used exclusively by authorised persons and, upon specific instruction, by Guests arriving to meet them.
  - 4.6. After closing hours, parking within the area of the Eiffel Art Studios is permitted exclusively with the authorisation of the technical manager responsible for security or the operational coordinator.
  - 4.7. OPERA assumes no liability for vehicles parked in the parking areas.
  - 4.8. OPERA reserves the right to have vehicles parked in prohibited areas, parked irregularly or without authorisation removed from the premises at the owner's risk and expense.

**Parking regulations within the area of the Eiffel Art Studios (diagram)****Parking on performance days:**

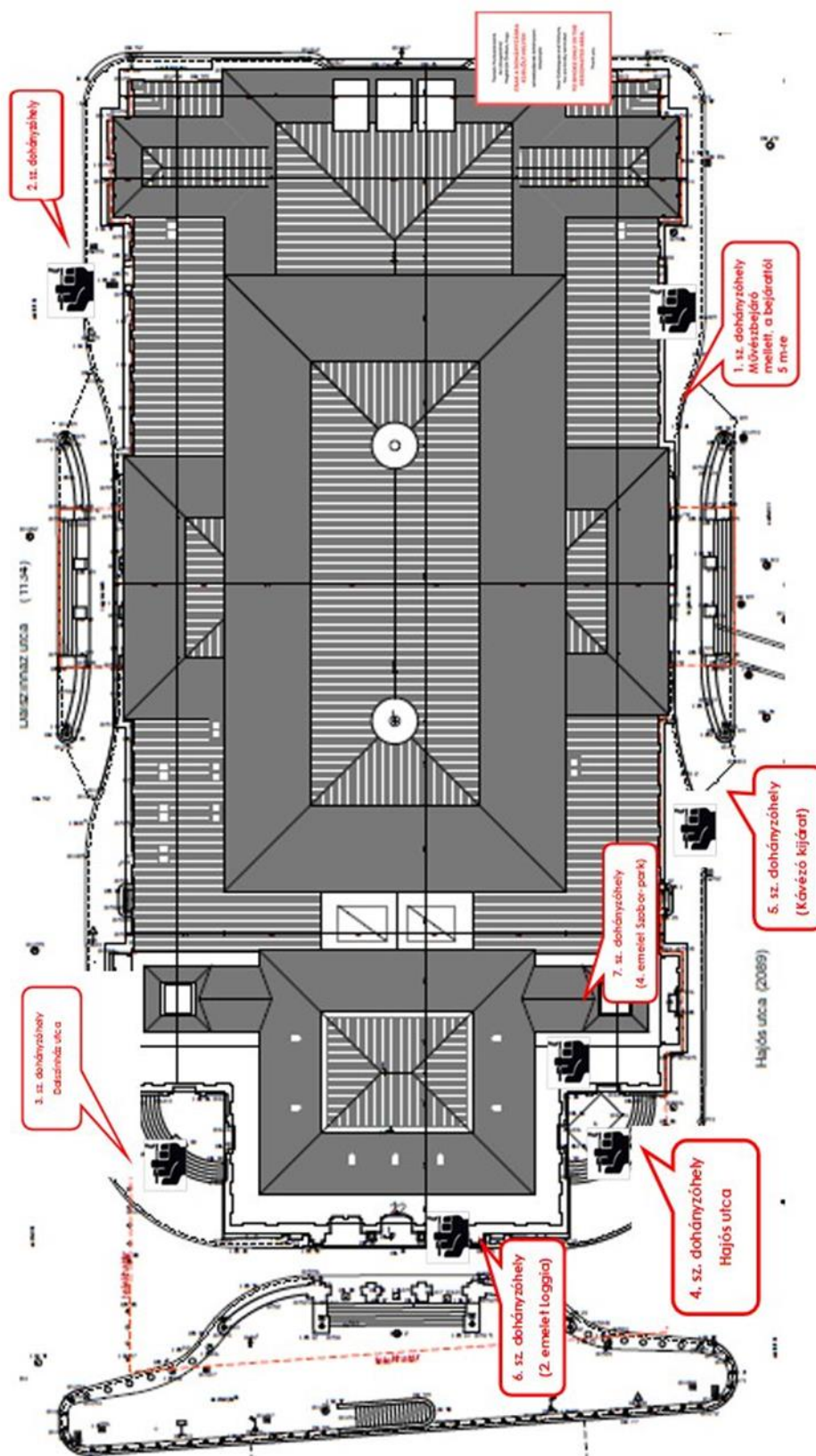
**Parking for non-OPERA users is permitted exclusively in the parking areas marked in red.**



**Parking on non-performance days:****Parking is permitted throughout the entire area of the Eiffel Art Studios.**



## Opera House



**MEGJEGYZÉS:** Az Operaház körül, közterületen az **Általános szabályok** szerint lehet dohányozni!

**TILOS dohányozni az Operaházhoz tartozó, Lázár utcai díszletkapunál!**

## Eiffel Art Studios

