

Partial overview of regulations concerning dancers' rights and obligations at the GHT Görlitz-Zittau / last updated on 30.08.2020

Only the original German sources of this information are legally binding. The following formulations are not certified translations. They are intended for providing an overview and as a helpful tool for accessing the various sources.

In this document, original German terms are marked as italics in parentheses: (*Deutsch*).

This information relies on:

- **GL** German federal law,
- **NVB** German theatre law (*Normalvertrag (NV-)Bühne*),
- **NVS** standard soloist theatre contract (*NV-Solo*),
- **UPD** updates of negotiated conditions (*Tarifvertrag*) for solo dancers from 2019,
- **NVT** regulations from the standard group dancer theatre contract (*NV-Tanz*), which since **UPD** apply also to solo dancers,
- **HO** GHT house regulations (*ergänzende Hausordnung*),
- **DC** regulations determined by the management of the dance company,
- **BV** employment agreements from 11.03.2008 on additional regulations (*Betriebsvereinbarung*)
- **Kommentar** relevant complementary commentaries from the commentary book to German theatre law (*Kommentar zum Normalvertrag Bühne*),
- **tech.reg.** instructions given by the technical director,
- **(o)** information given to us orally by members of the employees' council (*Betriebsrat*), the artistic director (*Intendant*) or the head of personnel (*Personalleiter*)

If you receive written confirmation that information given in this overview should be corrected, or if you believe to have noticed any mistake, please inform the dance office as soon as possible so the information can be corrected or updated.

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| Schedules (rehearsal plan) |
| The daily plan hanging at the entrance to the theatre is binding (obligatory) NVB §6(1). |
| Dancers should be inside the scheduled rehearsal space and ready to start working punctually at the scheduled beginning of rehearsal or research. If work does not begin punctually, this does not sanction leaving the rehearsal space until work begins DC . |
| Preparations, e.g. warming up, preparing props or putting on shoes, should be completed before the scheduled beginning of a rehearsal Kommentar (3) 21 zu NVS §56, <i>Vor- oder Nachbereitung</i> . |
| All activities scheduled in the daily plan are obligatory unless specifically otherwise stated NVS §54(1), NVB §7(1), GL , DC with the exception of personal practicing , either of tasks from the repertoire (<i>Vor- oder Nachbereitung</i>) or for private purposes (<i>private Übungszwecke / pÜ</i>): these are included in the schedule only for the purpose of coordinating usage of rehearsal space and do not constitute an obligatory scheduled activity. |
| It's the performer's responsibility to know the information in the daily plan NVB §6(2), HO §2.2(2). |
| If changes are made to the daily plan after 2pm on the previous day (or any time during the previous day if it's a free day), it is the management's responsibility to contact and inform the performers of the changes as soon as possible NVB §6(2), HO §2.2(4). |
| If changes are made to the daily plan on a free day and a performer is not reachable on this day, it is the performer's responsibility to find out about these changes HO §2.2(3). |
| If artistically or organisationally necessary, a rehearsal may be shortened without prior announcement by rescheduling starting-times of rehearsals for later or ending-times for earlier than in the daily plan (o) . |
| Before rehearsing for private purposes (<i>pÜ</i>) in any of the theatre spaces, a request for reserving the rehearsal space must be made to the dance office, so that the rehearsal is coordinated with the schedules of the theatre and the company DC . |
| Working hours |
| A working day should normally have maximum 7 rehearsing hours, including time needed for make up, make up tests, costume fittings, moving between rehearsal spaces etc. HO §2.1(2)(7) but not including breaks (see ¶13 below). |
| To occasionally exceed 7 daily hours may be tolerated (the guideline is of approximately maximum one additional hour not more than once a month) (o) . |
| In counting the 7 working hours a day, breaks are not included NVT §85(7), NVB §5(1), GL <i>Arbeitszeitgesetz</i> §§1-2 §2(1). We usually do not exclude break time from the working time count, unless absolutely necessary DC , but please remember that this is not the regulation. |

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| A single rehearsal should not exceed 5 hours ("a single rehearsal" is defined as a rehearsal, within which there is no continuous break of at least 3 hours) HO §2.1(3),(6). | | |
| The latest at night an evening rehearsal may end is 23:00 h, unless extraordinary conditions demand it NVT §85(9). The earliest in the morning a rehearsal may begin is 4:00 h. Ending later than 1:00 h or starting earlier than 4:00 h entails that over 2 working hours were between 23:00 h and 6:00, reclassifying the work as night work GL <i>Arbeitszeitgesetz</i> §2. | | |
| Before participating in a dance piece or a dress- or main rehearsal for one, the dancers' morning rehearsal must have a limited duration. Under unpredictable circumstances and after reaching an agreement with the dancers' (or soloists') council, the morning rehearsal can have a regular duration NVT §85(8). | | |
| No rehearsals should be scheduled after an evening performance. No rehearsals should be scheduled during performances, except for practicing sessions or clarifications up to 15 minutes long (see under "Performances") NVT §85(9),(7). | | |
| In agreement with the dancers' (or soloists') council, exceptions can be made to the above-mentioned regulations concerning scheduling rehearsals NVT §85(10). | | |
| It is the responsibility of each employee to always be reachable, unless this is impossible. NVB §6(4) also outside of scheduled working hours Kommentar 21 zu NVS §56 – except vacation / special free days (see below "Sundays, holidays, free days" ¶4, ¶6). | | |
| Time spent travelling to and from performances in other theatres not as a driver assigned by the theatre does not count as working hours NVS § 56 + Kommentar 18. | | |
| Time spent driving to and from performances in other theatres as a driver assigned by the theatre counts as working hours (o) . | | |
| The time spent for any preparation work needed personally (<i>Vor- oder Nachbereitung</i>), such as warming up, stretching, additional practicing after or before a rehearsal or a performance, is not part of the working hours and does not need to be taken into consideration for scheduling the duration of breaks or rehearsal time Kommentar 21 zu NVS §56. | | |
| Breaks | | |
| Breaks during the day begin and end respectively when any kind of work prescribed by the theatre ends and begins (including e.g. make up or costume measurements). | | |
| The night break (<i>Nachtruhe</i>) starts, if working in Görlitz, at the end of the last rehearsal or performance of the day, and if working in a place other than Görlitz, when arriving back in Görlitz. | | |
| Specifically breaks which are ↓ | must be at least ↓ | |
| night breaks (<i>Nachtruhe</i>) i.e., between ending work on one day and beginning work on the next day. (BV : Scheduling a night break for less than 11 hours is possible with the agreement of all participants and in coordination with the employees' council (<i>Betriebsrat</i>), and entails compensation with 30€ per employee per hour commenced.) | 11 h NVS §56(1) | |
| between a morning rehearsal and the moment the performer's participation in a performance begins (including make up time etc.) | in our theatre spaces in Görlitz | 4 h HO §2.1(9) |
| | in other theatre spaces | less than 4 h (<i>Verkürzung der Ruhezeit</i>) HO §2.1(9), NVS §56(2) |
| between a morning and an evening rehearsal | 3 h. HO §2.1(7) | |
| Between a morning or afternoon performance and an evening rehearsal | 2 h HO §2.1(10) | |
| Within a single rehearsal between working on two different productions (and by analogy: between research and rehearsal) | 15 min HO §2.1(6) | |
| An additional break within a single rehearsal after ca. 90 min., except for during main rehearsals (<i>Hauptproben</i>) and dress rehearsals (<i>Generalproben</i>) | 20 min. HO §2.1(2) | |
| Sundays, holidays, free full-days and free half-days | | |
| Sundays and state holidays must be free days, except for when performances are scheduled on such days NVS §55(2). | | |
| Rehearsals on Sundays and holidays are permitted if agreed to by all participants of a rehearsal or by the employees' council (<i>Betriebsrat</i>) or if urgently necessary (e.g. recasting on short notice) HO §2.1(11). | | |
| It's permitted to practice tasks from the repertoire in the rehearsal spaces on Sundays and holidays if the activity was not scheduled in the daily plan as an obligatory rehearsal but is voluntary personal practice (<i>Vor- oder Nachbereitung</i>) GL . | | |

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| At least one day a week must be free from obligatory activity GL . Under normal circumstances, there can be maximum 12 working days between two free days UPD II/1. (Still needs to be confirmed: If in exceptional cases circumstances make this impossible, the missing free day must be given back within 6 weeks. NVT §87(2).) |
| After performing on a premiere, no rehearsals can be scheduled on the next following work day (but performances can) UPD II/2. |
| Per season, 8 Sundays that aren't during the theatre vacation (<i>Theaterferien</i>) must be free NVS §57(3). |
| Per season, dancers accumulate 3 free days that can be used for activities that can be proven to have been used for professional development or further education (<i>Weiterbildung</i>) or for occupational redeployment or vocational retraining (<i>Umschulungsmaßnahmen</i>) or for taking measures pertinent to livelihood securing (<i>Existenzsicherung</i>). Dancers may use their savings at the Bayerische Versorgungskammer to finance these activities UPD . |
| A "free half-day" is defined as a day that grants free time either: a. in the morning until 12:00, except for on a Sunday, or b. in the afternoon + evening from 14:00 on (on any day of the week). It is <i>not</i> defined as resulting in half the working time of a full working day. (NVT §87 (3) and UPD III/1., Kommentar NV-§57 & §7 a) Nr. 32). |
| Soloists receive a total of one free half-day per each week of a season. The first 26 free half-days must be given during the first 26 weeks of the season, the rest during the rest of the season UPD II/1. |
| There's no obligation for every week to contain 1½ free days, i.e. these free half-days can be given e.g. in bunches UPD II/1.; also: two free half-days can be given as a single free full day. |
| If December 24 th or May 1 st are free, they still may not be counted as part of obligatory number of free full-days or half-days per season NVS §57(1) / NVT §87(4) (Still needs to be confirmed). |
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| Medical care, doctor's consultation, sick leave and insurance |
| Visiting a doctor may not take place during working hours, except for in extraordinary situations HO §1.2.7. |
| Performers are obliged to provide a doctor's sick certificate the latest on the 3 rd day of their sick leave HO §1.2.4. The management is entitled to determine for any specific performer that she or he must provide a doctor's sick certificate earlier, as soon as on the 1 st day of their sick leave GL . |
| If an employee requests to return to work earlier than specified on their sick certificate and their department's director approves, they may return to work; their sick leave is then automatically terminated. They continue to be covered by their medical insurance. Care must be taken, that this won't cause the performers' health or that of their co-workers to worsen or prolong their recovery. The medical insurance must be notified of the employee's early return to work by the theatre GL . |
| Performers working outside of the hours specified in the daily plan or performing tasks untypical for their position (i.e., a dancer assisting a stage hand) are still covered by their medical insurances, and injuries caused by their work occurring during this time are still considered as working-time injuries (<i>Arbeitsunfälle</i>) GL 7. <i>Buch Sozialgesetzbuch</i> §7 (1),(2). |
| Performers should never work more than 10 hours per day GL , however, if for any reason (e.g. unintentionally or due to unusual circumstances) they do work longer, they are still covered by their medical insurances, and injuries caused by their work occurring during this time are still considered as working-time injuries (<i>Arbeitsunfälle</i>) GL 7. <i>Buch Sozialgesetzbuch</i> §7 (2). |
| An injury caused by activity for private purposes, e.g. for a performer's private project that's not a production of the theatre (<i>private Übungszwecke / pÜ</i>), is not covered by the working place insurance but by the personal medical insurance, because activity which is not necessitated by the contract with the employer is not recognized as "work" GL . This is true even if this injury occurred at the working place during a short break within a rehearsal. |
| an injurious condition caused by work but not in an accident is covered by the working place insurance only if it necessitates avoiding specific aspects of the work and is included in a specific legal list and after the insurance examines the case. You would need to fill out a form (available at the office) and give it to the doctor for her to send it on to the insurance. GL , "BKV". |
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| Artistic activity during rehearsals and performances |
| Tasks which are different than those agreed upon in the contract can only be given to solo performers with their explicit consent; i.e., performers employed as dancers are not obligated to carry out tasks that are not typically those of a dancer NVS §54(3). |
| Solo performers are not obligated to perform as pantomimes (unless this was agreed upon in their contract) NVS §54(6). |
| When working with theatre or opera directors, a dancer can approach them and discuss tasks given by them directly. Only concerning dance tasks given by the choreographer is it recommended to first approach the choreographer DC . |

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| A "rehearsal director" is either one of the directors or anyone assigned by the directors to direct a specific rehearsal DC . |
| Notes and instructions concerning performing tasks that have been given by a rehearsal director are binding. DC (through GL § 106 <i>Weisungsrecht des Arbeitgebers</i>). However, if necessary in order to prevent injury, the performer given the instruction must adjust the way she or he carries it out and if absolutely necessary he or she must refrain altogether from carrying it out DC . |
| We request that notes given by a colleague not as a rehearsal director be perceived as advice or requests, not binding but to be considered assuming good will. If agreement can not be reached concerning such a note, the dancers should share the question with the current rehearsal director DC . |
| During company rehearsals the dancers should please refrain from rehearsing external material DC . |
| During rehearsals no mobile phones may be used by participants or observers of the rehearsal HO §4(12). |
| During work it is not permitted to drink alcohol or be under the influence of alcohol HO §4(3). |
| Smoking indoors is permitted only in specifically designated spaces HO §4(4). |
| It is not permitted to bring pets into the theatre spaces HO §4(2). |
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| Research |
| Our daily training sessions are designated as "research" in order to raise awareness for our company's profile as a contemporary dance company with an emphasis on the continual search for discovering new artistic and physical skills and possibilities, which can enrich and widen our capabilities as dancers and artists DC . |
| Research must be conducted by the ballet master or their substitute NVT §85(1). |
| Research must be scheduled on 5 days of the week unless this becomes organizationally impossible, NVT §85(1) as long as this doesn't happen regularly Kommentar . If organizationally a shortened research session is scheduled, it still counts as one of the 5 obligatory weekly sessions. If no research session can be scheduled, a preparatory session (<i>Exercice</i>) must be offered to enable the dancers to bring their bodies to a state of being prepared and able to dance, conducted by the ballet master or their substitute Kommentar . |
| The basic distinction between research and regular rehearsals is, that rehearsals are for practicing specific tasks included in performances, whereas research aims to sustain dance skills independently of specific requirements of performances; however it is still permitted to exercise tasks from performances during research if all in all its goal remains advancing dance proficiency in general Kommentar . |
| Before a performance, a preparatory session (<i>Exercice</i>) must be offered to enable the dancers to bring their bodies to a state of being prepared and able to dance, conducted by the ballet master or their substitute NVT §85(1) / <i>Protokollnotiz</i> , Kommentar . |
| As directors of the dance company we regard our dancers as professionals who understand their specific individual needs for preparing their bodies and minds for work and are able to take personal responsibility for addressing these needs individually and independently. We furthermore encourage our dancers to respect that other dancers might have different needs than they have , which entails that specific individual needs can not be expected to be catered to in the research sessions, but should rather be addressed during personal warm-up or warm-down (<i>persönliche Vor- oder Nachbereitung</i>), for the sake of both collective and individual optimal productivity and efficiency of research sessions, rehearsals and performances DC . |
| Therefore – when commencing research sessions after specific individual needs for preparation have been addressed during personal warmup – while research sessions still aim at sustaining dance skills independently of specific tasks within performances, their contents is determined by the company's directors with the goal of maintaining a balance between their responsibility to promote achieving optimal performance of the company repertoire of dance productions and other (opera, musical and theatre) productions on the one hand, and providing the dancers with a diverse range of tasks to sustain, enrich and further their skills generally as dancers and artists on the other hand DC . |
| Since (apart from rare exceptions) the repertoire of the dance company of the GHT / wee dance company does not include classical ballet, dance skills which are specific to ballet cannot be addressed at a high priority. Therefore this form of training is largely irrelevant for the work and accordingly is practiced, if at all, rarely and irregularly. DC . |
| The work done during research is vital for achieving our artistic goals at the high standards we set ourselves: it is not recreation. Therefore research, just like any other working activity scheduled on the daily plan, is obligatory: participation in research is not less mandatory than in any other rehearsal. The obligation to schedule doctor visits outside of working hours (HO §1.2.7.) is as valid for research as it is for any other part of work DC . |
| The persons conducting the research session are authorized by the artistic directors as rehearsal directors, thus notes and instructions given by them are binding like any other instruction given by a rehearsal director in any rehearsal. Unless specifically stated, research is not improv DC . |

Stage rehearsals

While in the wings, performers are requested to be as quiet as possible **DC** (this includes doing your best to insure that doors close quietly behind you).

Objects which can cause tripping should not be placed in the wings (e.g., shoes, massage balls) **DC**.

Eating or drinking in the entire stage complex or rehearsal stages is not permitted, except when part of an action in a production **HO** §4(11).

During technical changes of stage set (*szenischer Umbau*), performers may not be on stage. Re-entering the stage is permitted only after the head technician (*Bühnenmeister*) signals an okay (**tech.reg.**).

Performances

Performers who are not officially on leave (confirmed holidays or free days) must be reachable at least 3 hours before a performance begins **NVB** §6(4) & (7).

Performers have to report to their dressing room at least 30 minutes before the performance begins, or – if they participate only in the part of the performance after a large break – at least 15 minutes before the break begins, unless specifically authorised otherwise by the artistic director. The time of their arrival should be noted by the dressers **HO** §2.1(last two points).

Performers participating in a performance may not be present in the auditorium or the foyer while these spaces are accessible to the audience (unless this is planned within a specific production) **HO** §4(1).

While a performance is running or before it, it is permitted to conduct obligatory practicing sessions or clarifications up to 15 minutes long; these are defined as "not rehearsals" **NVT** §85(7).

It is the Performers' responsibility to make their stage entrances on time **HO** §4(7).

It is the Performers' responsibility to check that all their props are present before a show **HO** §4(7).

It is the Performers' responsibility to check that all their costume parts are present before a show **HO** §4(7).

When encountering a problem with their costume, dancers should report this to the dressers. If the dressers are unable to solve the problem, it is the dancer's responsibility to report the problem to the tailor's shop (*Schneiderei*) either directly to the head tailor (*Gewandmeister*) or through the dance company's directors' assistant (**DC** in agreement with the theatre's head tailor).

Outdoor performances can take place if outdoor temperatures are at least 14°C (57.2°F) **HO** §6 (inferred from regulations concerning singers) and there is no lightning storm **(o)**. Rain and other discomforts do not warrant cancellation **(o)**, but performance tasks should be modified to minimize risk of injury **DC**.

Absence from Görlitz

Any absence from Görlitz, also on free days, must be reported ahead of time to the KBB using the form *Mitteilung über Verlassen des Arbeitsortes* **HO** §5(2).

Soloists' Council (*Vorstand*)

As a representative council for the soloists, three soloists must be elected. It is possible to have separate councils for the separate artistic departments of the theatre. In addition to the legally required minimum number of free half-days granted, each council member has the right to get one additional free half-day per month **UPD** II/4.

Ethical commitment to a healthy, constructive, communicative and supportive working culture and to a collaborative effort to achieve common artistic goals, aiming to fashion work as enjoyable as possible

The directors of the dance company of the GHT / wee dance company require from their team members to actively take responsibility, not only for their choreographic and physical tasks in performances and rehearsals, but also for their mental welfare and for the mental welfare of their colleagues during work. Assuming this responsibility entails a commitment to the artistic goals and to the working methods and priorities as set by the company's artistic directors for the entire length of the work contract. This commitment is not contravened by constructive criticism or requests for change – on the contrary: these demonstrate even a higher level of dedication to a collaborative effort towards improvement and are therefore most welcome. The directors of the dance company convey this requirement at the conclusion of each audition and at the beginning of each season **DC**.

Free and reduced tickets: regulations of the GHT Görlitz-Zittau

translated from the management's amendment (*Dienstanweisung*) from May 2016, please refer to the original for clarifications.

General information:

1. All regulations apply **only to GHT productions**: musical theatre (operas, operettas, musicals, chanson evenings etc.), spoken theatre, dance, and philharmonic and chamber concerts of the orchestra, productions of the pedagogical departments (youth theatre and dance), children's concerts etc.
2. Employee tickets (*Dienstkarten*) and reduced tickets (*Steuerkarten*) must be collected from the box office two days before the performance at the latest.

Employee Tickets (*Dienstkarten*):

1. For any performance:
 1. each employee may always receive one free ticket per performance.
 2. This ticket may only be used personally by the employee, i.e. it is not transferable.
2. For the premiere of a production, for which an employee's name is mentioned in its programme:
 1. this employee may receive one additional free ticket.
 2. This ticket is transferable, i.e. the employee may give it away.
 3. Another premiere free ticket may be obtained for the first performance at a new GHT venue (e.g. Zittau), unless the performance is sold out or if there is a great demand for it.

Reduced Tickets (*Steuerkarten*), usually for 5€,

are available for employees:

1. maximum 20 per season,
2. maximum 2 per performance,
3. are transferable,

In addition they are available :

1. maximum 10 per season for:
 1. former employees (not transferable),
 2. permanent extra choir members,
 3. permanent children's choir members,
 4. permanent theatre youth club members,
 5. permanent extras (supernumeraries),
2. for members of other theatres and orchestras and of the German Stage Association (Deutscher Bühnenverein)
 1. only with an identification document,
 2. not transferable,
3. for marketing and PR purposes, to be issued by the management of the marketing department.

Reduced tickets might not be available if the performance is sold out or if there is a great demand for it.

Additional Free Tickets and Honorary Tickets (*Freikarten und Ehrenkarten*)

1. Additional free tickets and honorary tickets can only be issued by the management of the theatre or the management of the marketing department.
2. Honorary tickets are not transferable.
3. Honorary tickets are given to the theatre's honorary guests and to its honorary members.