

Erasmus+ Mobility Report

Márta Schermann

During my Erasmus+ mobility from **14 to 23 September 2026**, I joined the final creative phase of Theater Titanick's production *Expired* and took part in the analytical work connected to the premiere. The aim of my mobility was to gain a closer insight into directing and dramaturgical work, as well as into the company's specific working methods.

An especially important part of the mobility was the in-depth professional work I carried out with Vincent de Rooij. We discussed the written form of the piece, as well as how the material developed and changed during the rehearsal process. We analysed how the production had evolved after the preview performance in Leipzig, which scenes had been transformed, and what changes were made before the premiere. We also focused extensively on the safety of the performers. We analysed the physical and technical requirements of the individual scenes and the potential risks they might pose to the performers. We paid particular attention to the challenges created by the special lighting, which can affect both movement and the performers' ability to work safely. This was a particularly important experience for me, as during my current circus arts studies I have become increasingly interested in the relationship between artistic decisions and physical safety.



During the mobility, Vincent de Rooij and I also discussed possibilities for future collaboration. We agreed that the creative dialogue we have now begun could potentially form the basis of a joint production in the future.

During the second part of my mobility, I continued analysing our shared experiences at the Edinburgh Fringe with Beáta Nagy. I also gained detailed insight into the planning of the summer street festival she leads and into the process of selecting the performances. I was invited to take part in the festival, and we hope that in the future I will be able to contribute both to its preparation and to the festival itself.

The mobility provided important experiences for my current circus arts studies. It was particularly valuable to see how *Expired* developed from the preview performance in Leipzig to the premiere, how the written material is connected to its stage realisation, and how directing, dramaturgical, technical and safety considerations come together in the creation of a production.

During the mobility, I further expanded my international professional network, and several new possibilities for collaboration emerged. For me, this experience not only provided valuable insight into directing and dramaturgical work, but also reinforced my understanding of how important the collaboration between different areas of the creative process is in circus arts.