Erasmus Scene
Methodology
and Management

1. Presentation

In 2017 the Erasmus Programme, one of the most concrete and popular examples of the progress achieved during 60 years of European integration, celebrated its 30th anniversary. In a context in which the global financial crisis has brought new challenges to a European integration, the culture of Europe should stand for a strong and cohesive European Union.

However, Europe is recently facing maybe the most urgent and immediate challenge since the Second World War: the refugee crisis. At a time when Europe is receiving an extraordinary number of refugees, supporting EU Member States in tackling this situation is a key priority of the EU. In November 2015, the Education, Youth, Culture and Sports Council reiterated that intercultural dialogue through culture and the arts plays an important role in order to integrate refugees into European society. Theatre, drama and language learning can bridge gaps and improve mutual understanding between the population of the host country and the refugees.

Erasmus+ Scene Network (E+SCN) intends to merge one of Europe's greatest successes regarding intercultural dialogue and cohesion, the Erasmus Program, with one of Europe's greatest challenges, the refugee crisis. E+SCN is a European cultural project based on theatre and education that is addressed to 3 different target groups: Erasmus students, local students and local refuges. It aims to make the most of these targets' creativity and human potential promoting their integration and participation in the cultural and social life of their host city.

E+SCN a project evolved around the creation of a European network with the following features: it was born with the objective of turning itself into a research and dialogue tool related to the creative, educational and integrative possibilities offered by the relationship between the students' mobility phenomenon and the refugees phenomenon. E+SCN main goal is establishing a meeting point for persons displaced for different reasons who will be working together with a common aim: the creation of a theatre play. This process will lead to the acquisition of linguistic, communicative, artistic and expressive competencies to improve some aspects of the participants' integration and employability.

E+SCN super-objective: integration of several citizenships from different strata society (refugees, migrants, Erasmus students…), through language learning, using theatre & drama as vehicle.

Partnership is composed by four different partners from three European countries (Spain, Italy & Germany): Fundació General de la Universitat de València (Spain, Project Coordinator), Philipps-Universität Marburg (Germany), Università degli Studi di Padova (Italy) and CRIT Theatre Company (Spain).

Mainly addressed to these three different groups; Erasmus+ Scene Network selected students, local students & refugees and immigrants connected to NGOs collaborating in the project.

The handbook that we present is the result of the will to join the Project, and order it with the aim of spread it to as many more European universities want to join us. By building a true European theater network, we will indirectly build a true European identity based on creation, innovation, dialogue and intercultural coexistence. In short we will contribute with our work to build a Europe based on people and culture.

2. Introduction

The handbook has been developed within the first part of the Erasmus + Scene Network Project co-financed by the European Union's Erasmus + program and promoted by the General Foundation of the University of València, the Philipps de Marburg University and the Università degli Studi di Padova with the technical and artistic support of the theater company CRIT.

The management model presented below has been drafted from the experience of all the partners involved in the Project, taking into account the complexity of the organization of each of the university calendars provided in each of the participating countries. As a consequence, the examples detailed in the manual can be modified depending on the interests of each of Erasmus Escena venues.

On one hand, the main objective of this tool is to coordinate and order the ongoing work of the partners of the Project. On the other hand, it should serve to present and guide through the roadmap to all those European universities that want to join the initiative, with the intention of making the work of ordinary management of the Project and the organization of the intellectual and educational contents for each of the future universities that might use this methodology, easier.

3. What is the Erasmus Scene Project?

Erasmus Scene is a European theatre project based at Universitat de València, promoted by the Vice-rectorates for Culture and Equality, Internationalisation and Cooperation and Fundació General de la Universitat de València; devised and directed by CRIT Companyia de Teatre.

Erasmus Scene participants are mainly European Erasmus exchange students. The project seeks to make the most of the creative potential of students who spend a year in different European cities and encourage their participation in the cultural life of those cities. Erasmus Scene offers students acting workshops, drama classes and the creation and staging of an end-of-course show that features in Erasmus Scene summer tours.

The ultimate aim of the Erasmus Scene Project is to extend and consolidate the Erasmus Scene Network: a network of European universities that enables groups of Erasmus students to create and exchange cultural experiences alongside local students. At present, Erasmus Scene is already being successfully run at the universities of Marburg (Germany), Padova (Italy) and Cagliari (Italy).

Among its general objectives, the Erasmus Scene project aims to:
• Foster European cooperation in universities, improving participants' communicative competence and abilities.
• Introduce innovative practices that lead to top quality teaching, training, non- formal learning and work with young people.
• Promote the creation of performing arts for ongoing reflection on European society.
• Create new audiences for the performing arts with highly developed critical analysis skills.

In short, at Erasmus Scene we want to foster true European integration by giving the project a cultural content based on theatre experiences created by young European participants.

4. History

The "Escena Erasmus" European theatre project was created at Universitat de València in mid-2009 as an initiative of the CRIT de València theatre company and the Vice- rectorates of Culture and International Relations, with ongoing collaboration from Fundació General de la Universitat de València.

Right from the start the Erasmus Scene European theatre project had a series of unique features in comparison to traditional university theatre groups. The initial problem of working with a wide cross section of people who spoke different languages and came from different social traditions soon became one of the project's strengths. A lingua franca had to be found. We decided on Spanish because the large majority of Erasmus students who chose Valencia came to learn Spanish. There was also a sort of "fine tuning" of the working language based on "metalinguistic" concepts, just like drama itself. A lot has been said and work is still being done today on the relationship between language and drama and Erasmus Scene is a good example of how, through the texts and emotions of acting training, students manage to achieve language skills in certain social settings and develop great communication skills.

A second unique feature of the project was the amount of time the group of students spent together which, as the weeks went by, exceeded the time strictly allocated to drama to include all Erasmus Scene students' social settings.

During the first year (2009-2010), the training methodology and a work calendar were produced and two small shows were staged which we would later call "Muestra" (Exhibition) because after a short production and rehearsal time, this format served to display everything the participants had learned.

It soon became clear the project had to grow to consolidate its visibility. So the organisers created an interdisciplinary work group to prepare the group's candidacy in its first year of operation to participate in a nationwide programme "Las Huellas de la Barraca" designed to recover the work begun by Federico García Lorca with the "La Barraca" university company to take theatre and culture to villages and rural areas normally untouched by this type of cultural event, on a sort of "mission to educate".

In the years 2010, 2011 and 2012, Erasmus Scene won the "Las Huellas de la Barraca" selection competition and put on a total of more than 120 shows throughout Spain: "Europa o la Nave de los Locos", "El maravilloso retablo de las maravillas europeas" and "Lorca, Calderón y los Estudiantes de Babel".

In 2011, Erasmus Scene won the Charlemagne Youth Prize in Spain and came third in the European Charlemagne Youth Prize awarded by the European Parliament for promoting culture and Europeanism among young Europeans. Erasmus Scene became the

first Spanish project to win one of these prestigious prizes. This prize enabled the Erasmus Scene organisers to present the project to the European Parliament.

In that same year, the first Erasmus Scene office abroad, the Dramarasmus office, was created in Marburg (Germany) through the efforts of former student Matthias Hauk.

In the following years, Erasmus Scene consolidated its commitment to working on a variety of new plays from different European countries like France, Germany, the UK, Romania and Greece.

The severe economic and social crisis which broke out in southern Mediterranean countries in 2013 led Erasmus Scene to consider its involvement in the construction of Europe from a much more active perspective. Thus in the province of Valencia, it created the cultural programme "Las Pequeñas Europas" to consolidate the summer tours. Now, however, the perspective was much more critical and attempted to involve societies in the province's more rural areas in ongoing reflections on European co-existence. In 2012, the Italian "Scena Erasmus" offices were created at the University of Padua and at the School of Dramatic Arts in the Sardian capital, Cagliari.

In 2014, Erasmus Scene attempted to promote new Valencian authors and ever since then has relied on the work of Valencian playwrights to create new Erasmus Scene shows.

The "Las Pequeñas Europas" project has produced five shows up to now: "Los Viajeros: sueño de una noche en Europa"; "Después de Europa"; "Europa, cabaret del desencanto", "El circo de la frontera" and "La feria invisible".

Erasmus Scene's social and cultural commitment has also led it to collaborate with cultural and festive events like Fallas in Valencia (on the UNESCO list of Intangible Cultural Heritage), various cultural and linguistic diversity festivals and to help organise campaigns to promote reading for major Spanish publishing companies.

To date, Erasmus Scene has consolidated its position as one of the most committed and active cultural projects on the European stage, emphasising the university space as a platform for creation, study and involvement of a variety of collectives associated with the performing arts.

5. Creating an Erasmus Scene office

5.1. Objectives and initiative

The ultimate objective of the Erasmus Scene project is to consolidate the Erasmus Scene Network by incorporating all European universities interested in working with this project. People launching the initiative must therefore be familiar with the history, objectives and outcomes of the Erasmus Scene project before starting to set up a new office.

5.2. First step: inter-institutional dialogue

The nature of the Erasmus Scene project makes it essential to include university entities in the city so they can organise potential Erasmus participants. For that reason, before deciding to create the office, points of involvement and collaboration must be negotiated with the city's university institutions. Almost all universities have an international relations office which is responsible for managing Erasmus mobility programmes. These units are usually attached to the Department of International Relations which sometimes takes the name of the unit, university extension, the vice- chancellor's delegate, etc.

5.3. Road map for creating an Erasmus Scene office

Below we propose a few steps for negotiating the creation of an Erasmus Scene office. Universitat de València is responsible for general coordination of the project and is the seat of Erasmus Scene head office, therefore the management team must be informed of any intention to set up a new office.

To create a new international Erasmus Scene office sufficient infrastructure must be available on university premises to provide a work space or office and a place to stage at least one show per year in any European Union language with the participation of mainly Erasmus students.

The promoter team will decide on the organisation of the management team and its duties and must have sufficient persons to organise the following areas of work:

- Acting training for participants.
- Financial and legal management of the project.
- Coordinating communication.

- Production of the shows
- Dialogue with the other Erasmus Scene offices.

All Erasmus Scene universities must coordinate with each other through the central office in València, and with the other institutions in the Erasmus Scene Network to encourage exchange of the shows produced. In addition, this coordination must promote the joint search for different sources of funding from Europe to enable creation of the network structures required to achieve the project's objectives, especially as regards the production, exhibition and mobility of shows.

The promoter team must study the type of relationship with the university responsible for managing the Erasmus programme. In this case, the most common formulas are as follows:

- If promoters are employed at the university (teaching, administrative or service staff, subcontractors, etc.). The figure proposed in the university's organisational chart must be contacted directly. The most common options are: either through the Vice- Chancellor's office and the central services for cultural promotion, or through a faculty department. Hosts must have sufficient funds to run the project.

- If promoters are external to the university. In this case, they are usually former Erasmus students who participated in one of the Erasmus Scene offices and want to promote a group at their university. The promoter team must create a legal person (cultural association, self-employed person or even a joint ownership business) so it can sign an agreement with the university of reference. In this case the university of reference must sign a collaboration agreement with the entity created to ensure sufficient financial and logistics resources to run the project and achieve Erasmus Scene general objectives.

The annexe attached to this resource book presents two case studies on international Erasmus Scene offices.

5.4. Economic analysis of project viability.

The first year of an Erasmus Scene project is crucial for the success of the first edition and even for the consolidation of the office. As with any economic analysis, a good budget is required that includes the following income and expenditure:

EXPENDITURE:

- Creation of the website in the official languages plus English.
- Publishing informative material during the course: leaflets promoting the activity and registration, posters for the shows, programme leaflets, etc.
- Acting training workshop. Salary for the teacher or teachers responsible for the workshop. We recommend the econo-

mic analysis takes into account the hours to be worked during the week with an added bonus for exhibition rehearsal days (if planned).

- Office material. (If the office is external to the university's infrastructures and services).
- Salary for the project's administrative team.
- Production of the end-of-year show: the budget must include the writing of plays, stage management, scenery, costumes, publishing, original music or payment of royalties, production and expenses.

MODEL TABLE OF MANAGEMENT HOURS OF THE ERASMUS SCENE PROJECT.

For an academic course (hours dedicated to extraordinary projects is not included):

- Preparation and management of the selection tests and beginning of the academic course: 24 hours.
- Regular project management: 88 hours (4 hours per week x 22 weeks aprox.).
- Preparation of classes: 16 hours.
- Hours of acting training class: 88 hours (4 hours per week x 22 weeks approx.).
- Rehearsal hours as a final production of the Project: 150 hours approx.
- Meetings and negotiations: 20 hours.
- Generation of contents and materials: 35 hours.

INCOME:

- The economic contribution from the university or institution hosting the Erasmus Scene office.
- If the office is managed by an entity external to the university or institution, the economic contribution from that entity.
- The economic contribution from potential sponsors or collaborators with the Erasmus Scene project.
- Economic contribution through temporary agreements or public grants.
- Economic contribution from participating students' registration fees (as appropriate).
- Economic contribution from tickets for Erasmus Scene shows (as appropriate).

6. Creating the group of students for an Erasmus Scene course.

6.1. Official announcement and channels

The official announcement will always depend on the calendar marked by the Office for International Relations which controls the academic calendar each year. The official announcement must follow four main points:

- The census of incoming students, electronic mailing. Always in compliance with data protection law, obtain an agreement from the Office for International Relations to send a mass email announcing the new Erasmus Scene course. This announcement must explain that candidates will have to attend a casting and specify the registration period and channels students can use to register.

- The classroom presentations organised by each Faculty to welcome recently arrived Erasmus students are a good moment for presenting the project, its history and the main objectives of the course that is about to start.

- Information files for incoming Erasmus students. It is a good idea to prepare information leaflets on the Erasmus Scene course for inclusion in the general University information files given to students when they arrive in the city.

- Web feeds and networking. We strongly recommend that each office have a dedicated website for the project, either independently or linked as a subpage to the University parent website. This virtual space is a good platform from which to manage student registration via a form. It is also a good idea to have a few social media channels to reinforce monitoring of the project and obtain a stable audience that may become potential customers. The organisers will assess the most popular channels for the university community.

6.2. Calendar

The calendar is organised around three points:

- **Call for participants.** It is open approximately from the beginning of August until mid-October.

- **Publicity and preregistration period**. The calendar must begin at least two months before the start of the academic year. The times when Erasmus students arrive in the city should be studied carefully. Account must be taken of the fact that Eras-

mus students need to get established in the city first and then organise their lives in the country and so we recommend extending the preregistration period to three weeks after the course has started.

- Participant selection period. This period will generally be arranged one week after preregistration has closed. Students will be asked to attend a casting and the announcement will specify the following points: space where the casting is to take place, audition times, the exercises to be done (generally a colloquy and presentation, coordination and movement exercises, dramatised reading and voice exercises).

Here below, it is detailed a call as an example:

THE PRE-SELECTION OF THE STUDENTS PARTICIPATING IN THE THEATRE WORKSHOP "ERASMUS SCENE" HAS FINISHED AND YOU HAVE BEEN PRE-SELECTED. WE CALL YOU FOR THE SELECTION AUDITION WHICH WILL TAKE PLACE ON DATE AND HOUR, P.M. AT PLACE – SEE THE MAP ATTACHED-)

THE AUDITION INCLUDES:
- A SELF-INTRODUCTION: stating your name, age, nationality and motivation for this workshop.
- SELF-EXPRESSION THROUGH MOVEMENT: we will ask you to perform some exercises in group.
- READING A DRAMATIC TEXT: you will be asked to read (you don't need to memorize it) an excerpt of Shakespeare's King Lear. There is an excerpt for men (LEAR) and another one for women (CORDELIA). These excerpts are attached to this email in Catalan,

Spanish, English, German, French, Italian and Polish. You can choose to read it in any of these languages. Your understanding of the text and your expressiveness will be assessed.
- TALK IN GROUP: Brief talk in which your interest and knowledge of theatre will be assessed.

WE RECOMMEND YOU TO WEAR COMFORTABLE CLOTHES.
DON'T WORRY ABOUT HAVING EXPERIENCE IN THEATRE OR NOT. WE'LL ALSO TAKE INTO ACCOUNT HOW MOTIVATED YOU ARE TO PARTICIPATING IN THIS PROJECT.
HAVE LUCK AND SEE YOU SOON.

PLEASE CONFIRM YOUR ATTENDANCE TO THE AUDITION BY EMAIL: e-mail

IF YOU CAN'T ATTEND, PLEASE CONTACT US AT THE SAME E-MAIL.

BEST REGARDS,
ERASMUS SCENE UV

- Acting Training Workshop Period. The acting training workshop must take place one week after the casting until the group exhibition has been arranged. This acting training workshop usually lasts around four months on average.

- End-of-course production period. The end-of-course production is the show that will be staged in the university spaces or theatres in the city that have previously shown their interest in the project. The end-of-course production period is usually from February to May.

NOTE: If the project has a semester calendar the Acting Training Workshop stage may be merged with the End-of-Course Production stage.

6.3. Casting

Without doubt, casting is the most subjective moment in the entire process and we, the organisers, must always accept we will select individuals who are not entirely committed to or enthusiastic about the project.

An assessment panel has to be arranged for the casting whose members include the project organisers, Acting Training Workshop

teachers, the artistic team for the end-of- course production and a guest member, in the form of a local performing arts professional.

Casting will value above all individuals' excitement at taking part in the project, their commitment and availability to ensure the course will run smoothly, and their degree of mastery of the working language.

To a lesser extent a preference will be show for candidates with experience in the theatre and the performing arts, any artistic aptitudes, especially music, song, play writing, etc. as these skills will be very useful in putting together a multi-disciplinary team. Two exercises are particularly recommended during casting:

    1. Physical coordination and body language tests.

    2. Dramatised reading. On this point we recommend that the dramatised reading be in candidates' mother tongues, because the casting panel will be very familiar with the text and in this way we give candidates room to feel confident and present the best of themselves.

6.4. Human factor

Although the exercise is difficult for the selectors, we must know how to anticipate candidates' ability to work in the group and as part of the team. The organisers recommend assessing how helpful candidates are towards the others, their ability to listen to the group and their sociable nature. Group members' ability to understand each other is a major factor in the success of Erasmus Scene teams.

6.5. International representation

Whenever possible, diversity must be taken into account in the international composition of the group. Ideally, the group will comprise students of different nationalities to represent Europe's cultural and linguistic wealth, as well as cultures and languages represented in Europe from other continents. The average percentage of the group should be: 70% Erasmus and 30% local students. The presence of local students means the project will take root quicker and make language training for the Erasmus students sustainable, not only with the exercises but also through language exchange with local students.

7. Course organisation

7.1. Acting training workshop objectives

The objectives for the Acting Training Workshop must be:

- To acquire basic acting techniques.

- Promote understanding of all the elements (theoretical and practical) required to create a show based on the study of a dramatic text or collective creation.

- Know how to work on a dramatic text: study of the text, subtext, context and rhythm.

- Promote theatrical creativity and responsibility in group work to create the show.

- Use the working language chosen by the organisers which should ideally be the official language of the State. If the region or federated State has co-official languages, efforts will be made to provide an introduction to the culture and basic knowledge of this linguistic and cultural reality.

7.2. Basic syllabus

Based on the experience of past editions, the following training scheme is proposed for the basic syllabus:

A) Drama training:

a. Working the space, points of reference.

b. Listening.

c. Tension and relaxation.

d. Work on objects.

e. Work on pauses, silence and non-action.

f. Dramatic rhythm, the word.

g. Improvisation.

B) Speech training:

a. Diction: The production of sounds. Tonic and unstressed vocalism. The pronunciation of the consonants. The syllable. The accent. Fundamental prosody: intensity, intonation and duration. Punctuation marks.

b. Study of the verbs.

c. Syntactic order.

d. Improvement of discourse.

e. Linguistic improvisation.

C) Constructing a character:

a. Physical composition: internal and external.

b. Breathing, sound, timbre

c. Rhythm and counter-rhythm, internal and external.

d. Relationship with others.

e. Character's line of thought and impulses.

D) Actor's emotional training:

a. Body heat and managing the actor's fire.

b. The right tension.

c. Character's involvement.

d. Study of the actor's moral code.

e. Basic emotions and counter-emotions.

f. Emotional impulses

g. Work on the character's truth

E) Actor's research work on the text:

a. Reading and analysis of the text.

b. Text and subtext.

c. Basic diagram for analysing the scene: Context, situation, atmosphere, objectives, action, conflicts, hidden reason, time.

F) Work on scenes:

a. Psychological and physical composition of the character.

b. Action scores.

c. Action-reaction.

d. Non-verbal theatrical language.

e. How it affects the outside.

Each teacher will be able to decide the order of the syllabus for the classes and the rhythm of content depending on the level in the group.

7.3. Organising the exhibition: case studies

When Erasmus Scene was organised, the project management thought that the final exhibition of the acting training workshops should follow the Europeanist spirit of the programme. Under that premise, it was decided to start two lines of study dedicated to the exhibitions:

1. Explore modern European dramatic literature from the 20th and early 21st Centuries. Each year the work would be dedicated to a different linguistic-literary tradition.

2. Highlight new local dramaturgies through collaborations with playwrights in the city or region, establishing an "urgent" dialogue between the team of actors and the playwrights involved and thus promote current, ongoing reflection on the Europe we live in.[1]

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1. Valero, Josep; Tormo, Daniel & Tordera, Antoni. 2014. "Erasmus Scene: Teatro Universitario Europeo". Quaderns de Filologia: Estudis Literaris XIX: 223-238. Link: http://www.escenaerasmus.eu/wp- content/uploads/2016/04/Separata_quaderns_de_Filologia-Escena-Erasmus.pdf (Article in Spanish).

8. Towards a European stage production

One of the ultimate objectives of the Erasmus Scene project is to stage a quality performing arts production every academic year that speaks about current European topics and may be enjoyed by large audiences. To that end, various factors must be taken into consideration, such as:

1. Budget preparation: When preparing budgets we must take into account the economic capacity of the Erasmus Scene project, the amount of money the promoter can provide for the end-of-course show and which public and private institutions can sponsor the production. Budgets must reflect the following expenditure items:

    a. Dramaturgies. If a specially written text is required for the show.

    b. Stage direction.

    c. Directing assistantships or theatre consultants (on movement, mask, singing, music, etc.).

    d. Staging. Design and construction.

    e. Costume. Design and construction.

    f. Light and sound design technicians.

    g. Props. Procuring and coordinating purchases.

    h. Printing. Printing programme leaflets and posters.

    i. Graphic design and adaptation to the project's corporate image.

    j. Communication and press.

    k. Documentation: photographs and video.

    l. Tour:

        1. Hiring transport or tickets

        2. Expenses.

        3. Civil liability insurance.

        4. Mileage.

        5. Light and sound technicians.

2. Preparing the production calendar: The production calendar should allow sufficient time to deal with four stages:

    • Initial readings and documentation.

    • Rehearsals of individual scenes.

    • Dress rehearsals.

    • Presentation of the show.

3. Organising the artistic and technical team. The Erasmus Scene project is clearly committed to making the most of the project's media potential to showcase the professional potential of local creators of performing arts. To that end, as the organisers, we are committed to and encourage European offices to include directors, playwrights, composers, choreographers and professional stage assistants on their production teams so that the shows will deliver the expected quality.

The team should include two sub-teams:

- Production team and artistic team for the show.
- Support team, communication, associate producers and assistants.

4. Presentation of the show. Presenting and putting the show on in the city hosting the Erasmus Scene project is the best advertisement for all the work undertaken. This is the time to talk with the public, invite local critics, drama lecturers, professional theatre companies and local schools of dramatic art so they can assess the project and gradually integrate in the structures and provide human resources to make Erasmus Scene a case of good practices in universities and the performing arts industry in each of the cities.

Resounding success with the performance calendar can be achieved by allocating sufficient time for a good communication plan in social networks and local and university media.

9. Communication

In 2015, graphic designer Jordi Boscá created the corporate identity manual for the entire Erasmus Scene project, both local offices and the Erasmus Scene Network.

9.1. Branding and brand architecture

The European Erasmus Scene theatre project needed a brand that would act as a catalyst for affection, that is, the sum of all the sensations, perceptions and experiences audiences might have as the result of contact with this organisation and its artistic productions.

Our organisation needed to create a structure for managing its brands, known as brand architecture. The architecture must be clear, easy to understand, coherent and consistent with the organisation's values and positioning.

As the organisation grows, the relationships between the corporate brand and its sub- brands become more complex and may cause confusion among people related to the brand, complicating management of operations and marketing plans and diluting brand differentiation and positioning. The brand architecture organises the strategy between the organisation's different brands and sub-brands.

In view of the above, designer Jordi Boscá created a brand and its architecture based on the concept of "geographical icons", a graphic image made up of groups of geographical elements that symbolise Europe's cultural variety through its territorial identity, with a young, informal approach that permits visual recognition of the brands and avoids the stereotypes of theatre communication (curtains, masks, etc.)

9.2. Working languages

Each office will use the State's official language as its working language. If the city's region or federated State has a co-official language it will also be taken as a working language in communications. In addition to the linguistic reality of the Erasmus Escena city-office, English will be used as the international language for communication.

We recommend that the acting training workshops be taught in the State's official language to promote real understanding of the language among Erasmus students each year. Meetings and activities will be promoted to provide an understanding of the cultural and linguistic reality of the region the city belongs to.

9.3. Managing social networks

Social network management will help to publicise the project exponentially so that it gains notoriety and visibility, especially in local circuits. Based on the experience of the most consolidated offices, we recommend not opening all existing networking channels because that would require almost exclusive dedication and does not always ensure success with audiences. Each office will study the best channels for reaching target audiences. We recommend Facebook, Twitter, Instagram and Youtube because they cover respectively text, interconnection and direct relationship, image and video.

The organisers of Erasmus + Scene Network (E+SN) have Facebook and Instagram channels that can be fed from all local offices.

9.4.Website management

As explained above, the fact of having a website for the project or a dedicated section on the University's institutional website ensures online institutional presence and permanently updated information. The website must also serve as a space for documenting and displaying all the productions, as well as all the activities promoted by the local office. The website menu must have the following sections:

- Presentation of the Erasmus Scene office.
- History. Organised by editions for clarity of information.
- International projects. Reference must be made to all the European and international projects in which the office in question participates.
- News. All the events and news the office generates must be updated on this channel.
- Activities. All the project's ordinary and extraordinary activities must be specified: Acting training courses, Tour, monographic Workshops, collaborations, etc.
- Contact. All contact channels must be specified, as well as the people on the management team and project leaders.

10. Legal

10.1. Data protection

Personal data shall be processed in the context of the project in compliance with European data protection regulations (current Regulation (EC) no 45/2001 of the European Parliament and of the Council on the protection of individuals) and national legislation in the country where the project takes place.

To ensure compliance with data protection regulations, we recommend seeking legal advice from the Erasmus Scene University where the project takes place.

10.2. Participant protection and safety

The protection and safety of participants in the project are important principles and a safe environment that respects and protects their rights must be guaranteed.

To that end, the Erasmus Scene University shall adopt effective procedures and provisions to promote and guarantee the safety and protection of participants, such as the most appropriate type of insurance policy for the activity and for the insurance formats available nationally.

As appropriate, all participants in transnational activities should have a European Health Card. This card provides access to state health care in all 28 EU countries, Iceland, Liechtenstein and Norway, under the same conditions and for the same cost (free in some cases) as persons insured in the country in question, provide the healthcare is necessary from a medical perspective. For further information on the card and how to get one, please see:

http://ec.europa.eu/social/main.jsp?catId=559&langId=es

As a first step, we recommend consulting the recruitment service at the Erasmus Scene University running the project.

10.3. Visas

The Erasmus Scene University must ensure that all the necessary authorisations (visas, short or long-term residence permits) are in order before the project takes place. We recommend applying to the competent authorities well in advance, because the process can take several weeks.

10.4. Templates legal documents for participants

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ASSIGNMENT OF IMAGE RIGHTS

AND INTELLECTUAL PROPERTY, DATA PROTECTION

ERASMUS SCENE PROJECT PARTICIPANTS ACADEMIC YEAR ………….

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In the context of **Erasmus Scene** project activities, I, Mr/Ms……………………………………………………………………………..

of legal age and with Id Document. No.……………………., do hereby:

I. ASSIGNMENT OF IMAGE RIGHTS

expressly **authorise UNIVERSITY** with VAT code no. ………………….., and an address at…………………………, throughout the life of the entity, without geographical limitation, **to use, publish, disseminate and exploit photographed and recorded images, and to mention my first name and surnames in Erasmus Scene theatre performances that take place during the academic year ………………..., and in the subsequent Las Pequeñas Europas theatre production and tour.** All of the above in any paper (handbills, posters, leaflets, etc.) or digital format, in audiovisual media and/or multimedia, including making it publicly available in web spaces which **UNIVERSITY** may have now and any it may develop in the future, for the purpose of disseminating and documenting Erasmus Scene project activities.

All of the above with the sole exception and limitation on any uses or applications that may violate the right to honour.

II.- ASSIGNMENT OF INTELLECTUAL PROPERTY RIGHTS

Without waiving ownership of the moral rights of authors or creators, I exclusively authorise **UNIVERSITY** to obtain and produce images in the context of Erasmus Scene theatre performances during the academic year ………….., as well as the subsequent Las Pequeñas Europas theatre production and tour. All of the above pursuant to the terms and conditions in the Creative Commons Licence entitled "Attribution - Non Commercial (by-nc)".

Permits the generation of derived works provided the material is not used for commercial purposes. The original work may not be used for commercial purposes either.
In addition, all these licences shall take into account the following:
• Waiver: Any of these terms and conditions may be amended with the permission of the copyright holder.
• Other rights: Under no circumstances shall the licence affect the following rights:
1) Fair treatment or fair use rights;
2) The author's moral rights;
3) Rights of any other persons over the work itself and over how the work is used, either in advertising or in the rights affecting privacy.
When reusing or distributing the work, the terms of the licence for this work must be specified.

I also exclusively authorise **UNIVERSITY** so that it may proceed free of charge, for the time permitted by the national legal system, without geographical limitation and regardless of the current or future format in which the works may be contained, to:

Reproduce, distribute and publicly communicate the fixations of my performances in the spaces arranged by University. All of the above in the context of Erasmus Scene theatre performances which take place during the academic year ……….., as well as the subsequent Las Pequeñas Europas theatre production and tour.

This dissemination shall be governed by the principles defined by the Creative Commons Licence entitled "Attribution-NonCommercial-NoDerivs (CC BY-NC-ND).

This licence only permits others to download the works and share them with other persons, provided there is attribution of authorship. The works cannot, however, be changed in any way nor can they be used for commercial purposes.

III.-DATA PROTECTION

I consent to the processing of my personal data, including image and voice, either as part of the content of audiovisual material, or by inclusion in the **University's** information systems for publishing, processing and dissemination, and indexing by Internet search engines when said data appear on **University's** public pages.

Recorded information shall be used, in the context of the ERASMUS SCENE project to perform **University's** characteristic functions like:

• The creation, development, transmission and review of science, technology and culture.

• Training in professional activities which require the application of scientific knowledge and methods and in artistic creation.

• The dissemination, appreciation and transfer of knowledge at the service of culture, quality of life and economic development.

• The dissemination of knowledge and culture through university extension and life-long education.

• The publication of multimedia materials and content indexing.

Materials may be indexed or labelled and published for the above-mentioned purposes in any audiovisual media and/or institutional web spaces of **University** including social networks, intended for the publication of documents and multimedia content.

IV.- REVOCATIONS AND EXERCISE OF RIGHTS

The authorisations granted in this document may be revoked upon presentation of the opportune letter. The right to access, rectify, cancel and block data processing may be exercised by email to ....@........., or by sending a letter, together with proof of identity to:

University Name: ....

Address: ....

Your application should include the reference "ERASMUS SCENE".

In view of the above, I DECLARE that I am familiar with and agree to the nature and purposes of the assignments of rights described herein.

And for the record, I issue and sign this present document in Valencia, on DD/MM/2017

Sgd. Mr/Ms ....

This document has been produced by Fundacio General de la Universitat de València for the purposes of guidance only and is directed at entities starting up the Erasmus Scene Project. All of the above without prejudice to the document being analysed and reviewed by the legal services of the entities starting up the project, as there has been no prior analysis of the legal status of each entity or of each country's internal regulations.

TERMS AND CONDITIONS OF USE AND CONTRACT FOR THE ERASMUS SCENE PROJECT

1. LEGAL

In compliance with E-commerce regulations, the details of University owner of the Erasmus Scene service:

Full name: ....

Address: ....

VAT Number: ....

Telephone: ....

Email: ....

2. OBJECT AND SPHERE OF APPLICATION

The present document is intended to regulate the terms and conditions of use and contract for managing and participating in the Erasmus Scene theatre project.

By accessing the website you acquire the status of User (hereinafter, "USER") implying acceptance of all the terms in these Terms and Conditions of Use and Contract.

Acceptance of these present Terms and Conditions of Use and Contract means that USER:

• has read and understands the content of this document.

• If intending to sign up for the service, has sufficient capacity to do so.

• assumes all the obligations hereunder.

The official language of these Terms and conditions of use and contract is the .... version

3. TERMS AND CONDITIONS OF PARTICIPATION IN THE ERASMUS SCENE PROJECT

Insert link here ....

3.1. Registration fee (as appropriate)

Participation in the Erasmus Scene theatre project requires payment of .... by way of ....

3.2. Registration process

User shall provide personal details (name, surnames, email and....) on the electronic form available below:

Insert link here ....

After registering user will receive an email confirming registration as follows:

"*We have received your application to participate in the selection process for the Erasmus Scene theatre project. Remember that your details will be included in our information systems. You may examine our privacy policies in Erasmus Scene frequently asked questions and University general privacy policies available at the institutional website*"

3.3. Candidate selection rules

• Please be prompt.

• Presentation at the casting does not entitle candidates to form part of the definitive group.

• Recording of the selection process by any sound and/or image medium is strictly forbidden. It is also strictly forbidden to bring in photographic cameras with flash, video cameras, or audiovisual recording devices that enable subsequent reproduction of the selection process without prior authorisation.

3.4. Rules for selected participants

The selected actors will form part of the group of ERASMUS SCENE actors and they undertake to:

      • Rehearse as required and as scheduled by the production team for the smooth staging of the show,

      • carry out all the duties for the show that are programmed for the tour and organise and take part in complementary sociocultural activities contemplated in the tour programme.

Users expressly waive the exploitation rights related to their intellectual property in the performances in the context of theatre activities for the Erasmus Scene project.

4. USE OF THE FACILITIES

USER undertakes to use University services with full respect for the facilities, social standards and the law as well as the terms and conditions of contract.

USER shall be personally liable for damage caused if the use made of our services contravenes the above provision and especially if it is unlawful or detrimental.

University accepts no liability for any damage sustained by a visitor as a result of unsuitable behaviour or unlawful use of the facilities.

5. QUALITY OF THE SERVICES

University may make any changes to the Terms and Conditions of contract required to deliver service quality and improved USER service as well as for operational or technical reasons.

Users may suggest changes or make suggestions by email to: ....

6. INTELLECTUAL PROPERTY

All website content, understood to mean by way of example, texts, photographs, graphics, images, icons, technology, software, links and other audiovisual and sound content and the graphic design and source codes for the website are the intellectual property of University and third parties. None of the exploitation rights recognised in the current legislation on intellectual property matters can be understood to be assigned to USER.

Brands, trade names and distinctive signs published on the website are owned by University or third parties, and used to customise the ERASMUS SCENE website. No rights over them can be understood to have been assigned to USER.

7. SAFEGUARDING THE TERMS AND CONDITIONS OF USE AND CONTRACT

Should any provision in these general terms and conditions be considered null and void or inapplicable in whole or in part, by any Court, Tribunal or competent administrative organ, the remaining provisions in these general terms and conditions of contract or in any particular clauses that may be agreed shall not be affected.

University's failure to exercise or enforce any right or provision contained in these general terms and conditions shall not constitute a waiver thereof, unless University recognises or agrees as such in writing.

8. JURISDICTION AND APPLICABLE LAW

These present terms and conditions of contract shall be governed and interpreted according to current Spanish law unless expressly established otherwise. University and USER may submit any dispute arising over provision of the service object of these terms and conditions of use and contract to the courts and tribunals of the domicile of UNIVERSITAT DE VALENCIA unless otherwise established by law.

In any event, any dispute arising over the provision of seat reservation services to consumers shall be submitted to the Courts and Tribunals of user's domicile.

9. PRIVACY POLICY

You are hereby notified that your data will be included in University systems for the purposes of managing the Erasmus Scene theatre project.

You may exercise your right to access, rectify, cancel or block the processing of your data by writing to .... @....... or by sending a letter together with proof of identity to:

Name: ....

Address: ....

(Please use the reference "Erasmus Scene" in your application).

In any event, you may consult University general privacy policies by clicking on the following link:..

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VOLUNTARY PARTICIPATION IN ERASMUS SCENE PRODUCTIONS

In the context of Erasmus Scene **activities and theatre performances during academic year ...., and in the subsequent Las Pequeñas Europas** theatre production and tour, I, Mr/Ms .... of legal age and holder of Identification document No. ...., do hereby

UNDERTAKE TO:

Form part of the group of actors and rehearse as necessary and as scheduled by the production team for the smooth staging of the show, to perform all the duties for the show programmed for the tour and to organise and participate in the complementary socio-cultural activities contemplated in the tour programme.

I ALSO HEREBY DECLARE:

I.- My participation in said project is altruistic and voluntary, and does not require the payment of any type of salary, fee, bonus, grant or any other consideration of a remunerative nature. Under no circumstances shall my participation constitute an employment, civil service, business or any other type of paid relationship.

DECLARATION:

I.- My participation and therefore, commitment to the organisation of the Las Pequeñas Europas programme shall end two days after the last scheduled show.

In view of the above, I sign the present document in the city of .... on DD/MM/ 2017

Sgd. Mr/Ms ....

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TO KNOW BETTER ABOUT US

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ERASMUS+
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