Capitalization of Learning Outcomes in Europe's Live Performing Arts

CAPITALISATION DES ACQUIS PROFESSIONNELS
CAPE SV
DANS L'EUROPE DU SPECTACLE VIVANT

CAPE-SV: METHODOLOGICAL GUIDE

Guide to CAPE-SV methodology and applications.

DG Éducation et culture
Programme pour l'éducation et la formation tout au long de la vie

CAPE-SV: METHODOLOGICAL GUIDE

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PREFACE

Since 1992, the CFPTS has been developing its action research activities with a network of partners (as part of several European projects), at the request and with the support of the French Ministry of Culture and Communication.

It was therefore natural for the CFPTS to look at the issue of recognition of professional qualifications between European countries with regard to "lifelong learning" in the context of ECVET (European Credit system for Vocational Education and Training), and for it to manage this partnership.

This was a long and laborious process involving numerous participants, but it has now borne fruit. One of these is a tool that I hope everyone will find useful in the future, namely the guide to CAPE-SV methodology and applications.

Yet this experiment has enabled the bodies involved to consider an issue that is wider than the single question of training, namely that of the diversity of the different career paths across the performing arts sector. This has led to the creation of a common reference tool and the development of reciprocal trustworthiness.

I would like to take this opportunity to thank all of the project partners.

Patrick FERRIER
Director of the CFPTS

FOREWORD

At the Lisbon Summit in 2000, the European Union stated its strategic aim «to become the most competitive and dynamic knowledge-based economy in the world, capable of sustainable economic growth, with more and better jobs and greater social cohesion», so setting itself a number of ambitious goals in the areas of employment, training and education by adopting a "lifelong learning" strategy.
To this end, the Copenhagen Process has been working since 2002 to build co-operation in the area of vocational education and training. One of its aims was to establish a learning outcomes credit transfer system, called ECVET (European Credit system for Vocational Education and Training).

The aim of ECVET is to ensure the transparency, comparability, transferability and recognition of skills or qualifications between different countries and at different levels.
It focuses on individuals and is based on the validation and accumulation of learning outcomes in a formal VET system (Vocational Education and Training) or in non-formal contexts.
The ECVET system is based on the description of qualifications in terms of knowledge, skills and competence, organized into units that can be transferred and accumulated, and on the awarding of credits for the qualifications and the units, taking into account the relative weight of each one of them.

As far as "lifelong learning" is concerned, it seemed natural for the issue to be considered by education and training establishments (and associated stakeholders) in the performing arts sector working at a European level; and for them to plan how to include the principle of mobility and recognition of professional experience and learning outcomes between European countries in their current qualification systems.

Cape-SV (Capitalisation of Professional Experience and Learning Outcomes in Europe's Performing Arts) is a project involving seven European education and training establishments. It has been working to develop and test methodological instruments for the description, recognition and validation of credits for learning outcomes.

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INTRODUCTION

CAPE-SV (Capitalisation of Professional Experience and Learning Outcomes in Europe's Performing Arts) is an experimental project with the general aim of harmonising the recognition of learning outcomes, and as a consequence encouraging the professional and geographic mobility of students, apprentices and employees.

To achieve this, the project used existing national qualifications to define a method for the learning outcome units, consolidated by their concrete application in two national agreements signed by all partners.

This methodological guide is a tool for training professionals in the European performing arts sector. It is provided as a non-exhaustive presentation of the general frame of reference, the project stages and the results obtained.
Its aim is to make the project results accessible to other potential users to use as a starting point before adapting them to their own professional and national contexts.

The first part is an extremely concise presentation of the ECVET and EQF (European Qualifications Framework) guidelines.

The second part presents the working methodology developed for the experiment, as well as the learning outcomes description method developed by the partners, with the participation of associate partners, experts and beneficiaries.

The third part illustrates the application of the Cape-SV method in two real cases: two learning outcome units that are covered by two transnational agreements to foster the mobility of learners within the partnership.

The implementation of the mobility programme will confirm the effectiveness of the method and reveal both its limitations and its advantages, which will be important for further development.

CONTEXT

1. ECVET

a. ECVET for lifelong learning

ECVET is a tool to promote trustworthiness and mobility throughout Europe, and is a response to political decisions taken by member states[1].

ECVET is defined in seven points:
- it concerns the lifelong learning opportunities available to individuals, without borders;
- it is based on the acquisition of education or training credits (knowledge, skills and competence) whatever the learning context (formal, non-formal or informal);
- it focuses on qualifications;
- it is consistent with the EQF[2] (European Qualifications Framework);
- it focuses on mobility;
- it must be a tool that fosters transparency;
- it is compatible with and complementary to the ECTS (European Credit Transfer System) used in higher education.

It comprises four elements:
- glossary of terminology and concepts;
- description of qualifications in terms of learning outcome units;
- transfer and partnership procedure: assessment, validation, recognition, accumulation of professional experience and learning outcomes;
- system of points awarded to units and qualifications.

It is based upon the European Qualifications Framework, comprising eight levels.
It focuses on all kinds of mobility:
- between geographical areas;
- between learning contexts;
- between qualification systems.

It is different yet comparable with and complementary to the ECTS for higher education.

1 http://ec.europa.eu/education/lifelong-learning-policy/doc50_en.htm
2 http://ec.europa.eu/education/lifelong-learning-policy/doc44_en.htm

The Commission's position regarding ECVET:

- the process may only be voluntary;
- the regulations and procedures of the member states must be followed;
- the qualifications of member states, as well as their professional training qualification regulations and procedures must be respected (centralised, decentralised, etc.);
- application of ECVET must be in accordance with the priorities of the member states;
- there must be constant flexibility and adaptability;
- the system must be developed progressively, stage by stage;
- the system must form the basis for future mobility and co-operation;
- results of the experiment by the users must be provided to the Commission in order to improve the system.

b. The European Qualifications Framework (EQF)

The EQF is a common European reference system that enables equivalences to be made between the qualification systems and frameworks of different countries. In practice, it serves as a transposition tool that gives a better understanding of qualifications for learners and workers wishing to change country, job, or education establishment in their own country.

As an instrument created to encourage lifelong education, the EQF covers general education, adult education and training, vocational education and training, and higher education.

The EQF uses eight reference levels based on education and training outcomes (defined in terms of knowledge, skills and competence). These levels cover the whole range of qualifications, from those that one obtains at the end of compulsory schooling to those received at the highest level of higher education and vocational training. In principle, it should be possible to reach each level by following different educational and vocational paths.

The EQF favours the knowledge and skills of a person with a given qualification rather than their educational path (length of training or studies, type of establishment, etc.).

The emphasis on professional experience and learning outcomes:

- encourages a better balance between the needs of the labour market (in terms of knowledge, skills and competence) and the education and training provided;
- facilitates the validation of non-formal and informal training and education;
- facilitates the transfer and use of qualifications in different countries and education and training systems.

The EQF also recognises that the diversity of European training and education systems is such that one cannot make comparisons based on educational paths or on length of studies.

The EQF refers to:

- theoretical and/or factual knowledge;
- cognitive skills (involving the use of logical, intuitive and creative thinking) and practical skills (involving manual dexterity and the use of methods, materials, tools and instruments);
- competence, in terms of taking on responsibility and autonomy.

The European Qualifications Framework:

EQF level	**Knowledge** theoretical and/or factual	**Skills** cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments)	**Competence** in terms of taking on responsibility and autonomy
1	basic general knowledge	basic skills required to carry out simple tasks	work or study under direct supervision in a structured context
2	basic factual knowledge of a field of work or study	basic cognitive and practical skills required to use relevant information in order to carry out tasks and to solve routine problems using simple rules and tools	work or study under supervision with some autonomy

3	knowledge of facts, principles, processes and general concepts, in a field of work or study	a range of cognitive and practical skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools, materials and information	take responsibility for completion of tasks in work or study adapt own behaviour to circumstances in solving problems
4	factual and theoretical knowledge in broad contexts within a field of work or study	a range of cognitive and practical skills required to generate solutions to specific problems in a field of work or study	exercise self-management within the guidelines of work or study contexts that are usually predictable, but are subject to change supervise the routine work of others, taking some responsibility for the assessment and improvement of work or study activities
5	comprehensive, specialised, factual and theoretical knowledge within a field of work or study and an awareness of the boundaries of that knowledge	a comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems	exercise management and supervision in contexts of work or study activities where there is unpredictable change review and develop performance of self and others

6	advanced knowledge of a field of work or study, involving a critical understanding of theories and principles	advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study	manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts take responsibility for managing professional development of individuals and groups
7	highly specialised knowledge, some of which is at the forefront of knowledge in a field of work or study, as the basis for original thinking and/or research critical awareness of knowledge issues in a field and at the interface between different fields	specialised problem-solving skills required in research and/or innovation in order to develop new knowledge and procedures and to integrate knowledge from different fields	manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams
8	knowledge at the most advanced frontier of a field of work or study and at the interface between fields	the most advanced and specialised skills and techniques, including synthesis and assessment, required to solve critical problems in research and/or innovation and to extend and redefine existing knowledge or professional practice	demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts including research

c. ECVET terminology and structure

The system includes a structure and a certain number of terms that can take a little while to understand properly. The following definitions may appear clear and easy to use, but they become more complicated as soon as one has to translate them into a common system for the recognition of professional experience and learning outcomes:

a) "qualification"
a formal outcome of an assessment and validation process, which is obtained when a competent body determines that an individual has achieved learning outcomes to given standards;

b) "learning outcomes"
statements of what a learner knows, understands and is able to do on completion of a learning process, and which are defined in terms of knowledge, skills and competence;

c) "unit of learning outcomes" (unit)
a component of a qualification, consisting of a coherent set of knowledge, skills and competence, that can be assessed and validated;

d) "credit for learning outcomes" (credit)
a set of learning outcomes of an individual which have been assessed and which can be accumulated towards a qualification or transferred to other learning programmes or qualifications;

e) "competent institution"
an institution which is responsible for designing and awarding qualifications or recognising units or other functions linked to ECVET, such as allocation of ECVET points to qualifications and units, assessment, validation and recognition of learning outcomes, all under the rules and practices of participating countries;

f) "assessment of learning outcomes"
methods and processes used to establish the extent to which a learner has in fact attained particular knowledge, skills and competence;

g) "validation of learning outcomes"

the process of confirming that certain assessed learning outcomes achieved by a learner correspond to specific outcomes which may be required for a unit or a qualification;

h) "recognition of learning outcomes"

the process of attesting officially achieved learning outcomes through the awarding of units or qualifications;

i) "ECVET points"

a numerical representation of the overall weight of learning outcomes in a qualification and of the relative weight of units in relation to the qualification.

2. Particular issues of the performing arts sector

a. Specific technical and administrative issues

There are issues at various levels. On one hand, there is an ever more frequent obligation on the part of member states to develop qualification reference systems based on professional profiles; on the other hand, there is a need to secure careers in the performing arts sector in order to improve individuals' employability by facilitating the validation and recognition of their professional experience and learning outcomes.

In their current form, these qualifications fit a different logic, one linked to the history of the performing arts and to technological developments.

Training for the arts has traditionally been quite structured, preparing learners for identifiable diplomas at different levels. This training has been dispensed by institutions whose roots go back a long way in European history.

However, vocational training in technical and administrative roles for the performing arts is more recent, and structured in different ways according to country. In addition, this sector presents several notable singularities: a mixture of

both technical and artistic aspects, importance of interpersonal relationships, and a very considerable degree of teamwork.

There is a concept of "craftspeople" within the sector, professionals whose work consists of creating the environment or world of a particular artistic project, and who have:

- an ability to adapt quickly to different working situations;
- a creative capacity that cannot be reduced to the simple application of previously acquired knowledge or skills.

These are therefore people who «keep in touch with the world around them» and who enrich their craft through new techniques and practices encountered in different working situations. Indeed the sector demands a combination of experience and skills, a heightened awareness of their environment, and a capacity for initiative, autonomy and responsibility.

➔ The performing arts sector is almost entirely composed of companies with fewer than 500 staff, and often no more than a dozen. This is therefore very much a "craft" sector, where every product made («the performance») is a one-off.

➔ Every field in the sector, be it theatre, opera or circus, for example, has particular requirements and professional practices regarding the organisation of work. The same goes for each company according to the particularities of each production.

➔ In most cases, the sector has a preference for original individuals who do not so much "have a production job", or "hold a marketing position" but embody a "craft".

➔ More perhaps than in other sectors, job roles in this sector are not defined by strict profiles and the application of rigid procedures. A particular role, or "craft" cannot be reproduced from a single mould, since it is as diverse as there are individuals to practise it.

b. Particular issues for training providers[3]

3 Extracts from interviews with each representative of the seven partners of the Cape-SV project.

The strong individualisation of careers in the performing arts sector is a major factor when considering occupational mobility or retraining.

People working in the performing arts are faced with several phenomena that affect their career development:

- physical wear, linked to the carrying of heavy loads and staggered working hours;
- the need for stability after years of travel;
- very strong competition, particularly at the start of a career;
- job insecurity;
- stress generated by working to a rhythm dictated by the programming of performances;
- the need to adapt to new technologies;
- the modernisation of production structures;
- changes to the economic context.

Bearing this in mind, it is useful to imagine a system that would enable planning for these career changes, be they of sector or of management level.

There are also more specific issues according to national context:

➔ **Institut del Teatre, Spain**

"There is a current trend towards developing a multiplicity of skills in order to increase professionals' employability. The current world is geared more towards uniformity in careers. The performing arts sector is special in that it very much involves an artistic and a craft approach, with the result that vocational training centres must find a system that is adaptable to all of our crafts – which do not number many people yet are extremely varied.

What interests us as a training centre is how to integrate other countries' developments into our own system. It is important for a professional or a young person to be able to assert their employability on the basis of recognised and identifiable professional experience and learning outcomes.

It is important for a training centre to see how it can integrate informal skills developed through professional experience into assessment methods. Yet in Spain, regulation of professional training is highly centralised and institutional, meaning that anything that does not fit this institutionalised model is excluded.

Since 2006, there has been a law which requires that all vocational qualifications be drafted according to professional frames of reference. All qualifications must be rewritten and restructured, taking into consideration the European framework, ECVET and transfer agreements. On one side there is "legal", regulatory, ministerial logic, and on the other side the school's interest. This law was borne out of European projects, which makes it natural that issues of transferability, mobility and recognition of qualifications at a European level lie at the heart of the Institut's training.

Technical work in the performing arts sector is very international. Theatres receive foreign companies, and themselves go on tour, something which is not necessarily common in other sectors. Since the Institut positions itself as a European school, students undertake compulsory practical work placements in Europe. We try to reinforce this European aspect through recognition of our qualifications, which is already quite considerable, regulatory issues aside."

➔ **DAMU, Czech Republic**

"The main issue is to develop international co-operation to enrich the understanding of different training and education approaches in different countries.
Few schools in the performing arts sector approach education and training in the same way, particularly production administration. Consequently, the issue for the Czech faculty is to find a means of communicating with other institutions that offer the same or similar curriculum, particularly since practices are not quite the same from one country to another. The current issue is therefore to understand how everyone works and trains professionals in the sector, so that once this first stage has been completed it will be possible to progress towards the reciprocal recognition of qualifications."

➔ **STAFF, France**

"It is about integrating a European approach to logical qualification, following everything that has been done since 2006 concerning vocational training qualification.
The research undertaken for CAPE-SV requires training centres to take a position on a social-economic issue that is wider than simply the question of training, and not to restrict themselves to a consideration of their immediate environment. This opens up the national systems and contexts of the various partners for consideration."

➔ **Accademia, Italy**

"The important thing is to find a common system for vocational training that is

similar to what already exists for university education, in order to facilitate transfer procedures for both professionals and students.
This is because each institution has a different training system and that there is no single set of regulations shared by and applicable to everyone. The diversity of the project partners brings some very different structures together, for the very reason of improving everyone's knowledge and facilitating reciprocal understanding. The issue of formal recognition cannot be resolved by a project; however, the experiments undertaken on this occasion do bring us nearer to a solution."

➔ **CFPTS, France**

"The securing of career paths and the development of lifelong training are real issues. What questions will arise from them? Will they encourage both vertical and horizontal mobility? The institution must prepare itself to apply procedures for the partial recognition of professional experience and learning outcomes, so that people can secure their career path in a formal and official manner. The CFPTS is currently not equipped to partially recognise professional experience or learning outcomes, such as by module or by block. The CFPTS has always met the needs of the sector by providing the most effective training offer possible in relation to demand, but not necessarily by partial qualification. The CFPTS was motivated to suggest this project by a proposal from the Ministry of Culture and social partners (CPNEF-SV - Joint National Commission on Employment and Training in the Performing Arts) to test a tool to enable the recognition of vocational qualifications in our sector, and to facilitate their validation between different countries and crafts. This should enable the future encouragement of mobility in its widest sense, with the aim of guaranteeing career paths."

➔ **Rose Bruford College, United Kingdom**

"The issue is the promotion and encouragement of mobility. This issue is of particular interest to higher-education establishments in the United Kingdom.
It is very important fro Rose Bruford College to be able to give young students and graduates the possibility of confronting the realities of the workplace in as wide a context as possible. This means giving them the opportunity, for example, to understand what a "lighting designer" or "lighting technician" does in Italy, to understand different working environments and cultural differences, so as to remove pre-conceived ideas. To take "stage lighting design", for example, the meaning of this term can differ widely."

➔ **ISTS, France**

"The key factor is the issue of training that provides qualifications, that is to say

official validations, the need to consider things in the context of BA then Masters then PhD and the resulting changes at a European level.
The project also fits well with others undertaken by the ISTS as part of the Leonardo programme[4]. The ISTS is required to undertake this course of action, since people from all over the world come here for training. Streamlining of qualifications is therefore important. The issue is how to establish lines of communication between lifelong vocational training, initial university education, and vocational training. It corresponds to the different centres and brings together the interests of each of them. The challenge is to streamline recognition between different qualifications in a milieu where it is difficult to apply standards, a milieu which is all about being different; and it is this "being different" that is one aspect of the richness of the various forms of artistic expression among the various countries."

c. New issues arising from the validation and recognition of professional experience and learning outcomes to facilitate mobility

From a general point of view, it involves responding to four issues that are common to all sectors, through the use of ECVET:

- the question of the attribution of a value to credits and its position in the European Qualifications Framework;
- the measuring of the gap between the value attributed to the qualification and the requirements of the labour market;
- transfer between different sectors and geographical areas;
- the concrete application of the credit accumulation system.

From the specific viewpoint of the performing arts sector, the issue lies in the lack of planning on the part of professional or training institutions for ECVET, as well as a lack of recognition of vocational qualifications at a European level.

Whatever the country, partners pinpoint the following issues for the performing arts sector:

4 Part of the European Commission's Lifelong Learning Programme, this programme funds many different types of activities of varying scales. These include 'mobility' initiatives enabling people to train in another country, co-operation projects to transfer or develop innovative practices, and networks focusing on topical themes in the sector. http://ec.europa.eu/education/lifelong-learning-programme/doc82_en.htm

➔ The value of a training course is first and foremost the recognition accorded it by the labour market (that is to say a "value in use") on the one hand, and an "official" recognition at national and European levels on the other. There is clearly a time lag between these two types of recognition, since the qualification follows the expectations of the labour market.

➔ How to find a common logic for vocational training and the validation of professional experience amongst the hybrid forms of existing qualifications in the university framework?

➔ The "monetary" value of vocational qualifications, as well as the question of content and that of the levels attributed to the qualifications. What counts after gaining a higher qualification is life and career. A qualification is important, but has no real "monetary value". Employers seek efficiency and experience.

➔ The main obstacle to the accumulation of professional experience and learning outcomes is that although there is a common sense of what constitutes the various crafts of the sector, the practices within them differ. Accumulation of professional experience and learning outcomes, and understanding of what a particular role involves are not identical from one institution to another. Experiences and qualifications may be accumulated, but how can one accumulate validation of these? The challenge is therefore to conceive of an accumulation with the aim of growing towards state-awarded qualifications, by units of value. The question of ECVET (how to create the link between vocational training and the university system) was quite rightly raised at the ECVET seminar in Barcelona.

➔ Professional and geographical mobility is also a key factor. Geographical mobility may be a catalyst to professional mobility. Harmonisation may be a catalyst in the context of agreements between institutions. It is a first stage.

➔ There is an issue of the quantification of ECVET credits in relation to the levels of the European Qualifications Framework, particularly as regards the definition of "learning outcomes".

➔ Companies do not define the skills that they require.

➔ The question of vocational qualifications is a key problem. Higher education qualifications may correspond to professional realities, but not entirely.

➔ We have seen a growing phenomenon of professionals being made to handle working situations that do not exactly correspond to their original training. For example, lighting designers, including those who are actually qualified, do not work so much as designers, but more often as technicians. Higher education provides them with a general knowledge, but from then on the specific element that is vocational training becomes necessary.

➔ The difficulty lies in the different definition of the skill between the university world and that of vocational training. The university world shows a reticence to consider technical skills in the same way as theoretical skills. We must go further and demonstrate the real application of acquired skills. There are three types of learning: experience of a particular job/role; vocational training; initial/university education.
There will always be an incomplete correspondence between these three kinds of learning. Is it really possible to establish an exact correspondence between the ECVET and the ECTS systems? This approach is only possible if we are able to instil a trustworthy system. ECVET is a system that may enable a tool of reciprocal trustworthiness to be formalised.

CAPE-SV

1. The partnership

The partnership for this project is composed of seven vocational training and higher education establishments in the sector, from five European countries.

Directly involved in vocational training in the sector, these establishments came together to find a solution to an issue of the recognition of qualifications at a European and professional level. Also joining the project were representatives of the competent authorities in the field of qualifications or professional activities in the sector from the five countries.

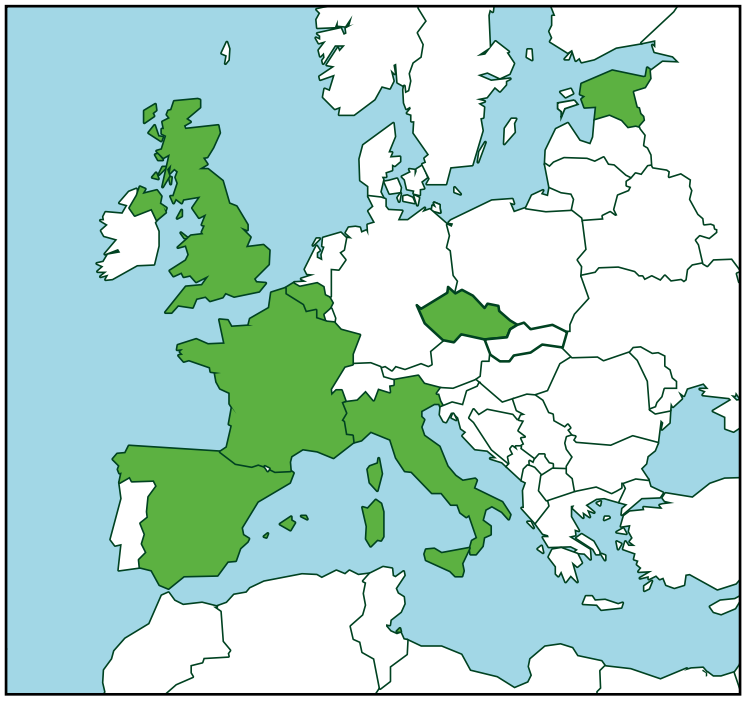
This process, where experimentation on the part of the "training bodies" leads to work on the part of the qualifications-awarding institutions, aims to encourage the emergence of immediately applicable results.

7 partners
8 associate partners

UNITED KINGDOM
Rose Bruford College, London

FRANCE
CFPTS, Bagnolet
CPNEF-SV, Paris
CNCP, Nantes
STAFF, Nantes
ENSATT, Lyon
ISTS, Avignon

SPAIN
Institut del Teatre & ICQP, Barcelona



ESTONIA
University of Tartu
Viljandi Culture Academy

BELGIUM
RITS & TEADvzw, Brussels

CZECH REPUBLIC
DAMU, Prague

ITALY
Accademia Teatro alla Scala, Milan & FISTEL, Rome

a. Active partners

DAMU, in the Czech Republic, is one of the three faculties of the Prague Academy of Performing Arts, the other two being for cinema and television, and music and dance. DAMU comprises seven teaching departments: drama, traditional and contemporary puppetry, scenography, arts management, drama for schools, writing and pedagogy, theory and criticism. The qualifications awarded by the Academy of Arts run from bachelor's degrees to doctorates. The qualification chosen for the project was the BA in Arts Management. DAMU provides higher initial training and is developing numerous European partnerships, as well as exchanges as part of the Erasmus[5] programme.

The Escola Superior de Tècniques de l'Espectacle (ESTAE), in Spain, is one of the constituent schools of Barcelona's Institut del Teatre, which also trains actors, scenographers, playwrights, dancers and technicians. ESTAE provides initial and lifelong training in the areas of lighting, sound and rigging/stage machinery. The school, a pioneer in Spain, has capitalised on the work undertaken as part of the Leonardo da Vinci programme, through the various Fircte[6] projects, which have helped it to implement the curriculum for performing arts technicians. It was quite natural for ESTAE to take part in the project, particularly since its teaching staff participated in the drafting of the Professional Qualifications, and continue to be involved in the development of performing arts technical qualifications awarded by the Ministry of Education, Political Science and Sport.

STAFF, in France, is an association (founded in 1986) providing technical training for the performing arts. It has become a place for pedagogical sharing, experimentation and innovation. Since 2007-2008, STAFF has been awarding a Level IV Qualification (FR) of "Performing Arts Technician (choice of Lighting, Sound or Rigging/Stage Machinery)" and a Level V Qualification (FR) of "Performing Arts Technical Assistant (choice of Lighting, Sound or Rigging/Stage Machinery)", both of them

5 ERASMUS is the EU's flagship education and training programme enabling 200,000 students to study and work abroad each year. In addition, it funds cooperation between higher education institutions across Europe. The programme not only supports students, but also professors and business staff who want to teach abroad, as well as helping university staff to receive training. http://ec.europa.eu/education/lifelong-learning-programme/doc80_en.htm

6 The FIRCTE partnership is a network of technical/artistic training institutions, theatres and professional organisations operating in the field of performing arts in Europe and which has been developing several projects as part of the Leonardo da Vinci programme. http://www.scenofest.org/Teaching/FIRCTE.htm

registered on the National Vocational Qualifications Directory. STAFF wishes to join a European qualification initiative by signing up to the project.

ISTS, in France, provides lifelong training to theatre practitioners, permanent staff of performing arts companies, and permanent or casual technicians seeking professionalization or improvement. ISTS awards a Level I Qualification (FR) of "Technical Director of Performing Arts Companies" jointly with a Masters from the University of Avignon in "Public de la Culture et Communication"; as well as two Level III Qualifications (FR) of "Head of Department" and of "Performing Arts Head of Rigging/Stage Machinery", all of them registered on the National Vocational Qualifications Directory. ISTS has chosen to use its "Technical Director of Performing Arts Companies" qualification as a basis for its work in the project.

CFPTS, in France, offers a large number of training courses as part of its lifelong learning framework. These cover eight technical areas of the performing arts and one administrative area. CFPTS has created three qualifications registered on the National Vocational Qualifications Directory: Level II Qualification (FR) of "Technical Director of Performing Arts", Level II Qualification (FR) of "Stage Manager" and Level III Qualification (FR) of "Head of Department (Stage Management, Lighting or Sound). CFPTS also provides teaching towards the Level V Qualification (FR) for Prop Maker. The benefit of this project to CFPTS is the opportunity to experiment with a European learning outcome credits attribution system for its own qualifications in terms of method, procedures, graduation and transfer. The Level II Qualification of Head of Department was chosen for this experiment, since it is aimed at several types of learner.

The Fondazione Accademia d'Arti Mestieri dello Spettacolo del Teatro alla Scala, in Italy, took on its current form and title in 2001, whilst remaining very closely linked to the opera house that gave birth to it. Its mission is to meet the training needs of the Scala's artistic and technical staff and to promote education, training and re-conversion of professionals in the performing arts sector. The Accademia has four departments: production administration, ballet, music and technical. It is the technical department that is involved in the project, and it is composed of six strands: makeup; stage photography; carpentry-construction; men's tailoring; scenography; costume. The Accademia has been running research projects on training and pedagogy for several years, as well as developing European and international partnerships, hence its participation in the project.

Rose Bruford College, in the United Kingdom, offers an extremely wide range

of training courses in the performing arts. It provides teaching in areas as varied as costume design, lighting design for the stage, sound design for performance, scenography and scenic construction, and stage management. The three years of study lead to a BA degree of between 5 and 8 in the European Qualifications Framework, whatever the strand chosen. The benefit of the project to Rose Bruford College lies in experimenting with the application of the ECVET system at a European level, in order to better meet the demands of employers in the sector.

b. Associate partners

RITS, Department of Technical Training for the Performing Arts of the Eramushogeschool higher education establishment in Brussels, Belgium
TEAD vzw, training and qualification body, Belgium
ICQP, Catalonian Institute of Vocational Qualifications, Spain
University of Tartu Viljandi Culture Academy, Department of Theatre Studies, Estonia
CNCP, National Commission for Vocational Qualifications – Pays de Loire regional delegation, France
CPNEF-SV, Joint National Commission on Employment and Training in the Performing Arts, France
ENSATT, Higher National School for Theatre Arts and Technical Crafts, Lyon, France
FISTel Cisl, Federation of CISL unions - Press, Telecommunications and Performing Arts, Italy

2. Qualification structures of each partner

a. The qualification system in each of the five partnership countries

➔ In the Czech Republic, the creation and drafting of a qualification is the responsibility of the Ministry of Education.

➔ In Spain, the creation and drafting of a qualification is the responsibility

of the Ministry of Education. In Catalonia, there is currently a body working on the creation of vocational qualifications, namely the ICQP (Catalonian Institute of Vocational Qualifications).

➔ In France, there are three kinds of qualification: a) vocational qualifications submitted to the National Commission for Vocational Qualifications for validation; b) Vocational Qualification Certificates established and awarded by professional branches; c) state qualifications. All three types are registered on the National Vocational Qualifications Directory[7].

➔ In Italy, vocational training is the responsibility of the regions. Only the music conservatoires, the fine arts academies, the National School of Dance in Rome, and the "Silvio d'Amico" academy in Rome award higher education qualifications. The other bodies are chosen by the regions as "establishments of excellence" (such as the Accademia du Teatro alla Scala, for example) that might be able to award higher education qualifications in the future.

➔ In the United Kingdom, the awarding of qualifications is regulated by the law, by a Royal Act or an Act of Parliament. These national qualifications are constructed on the basis of a single, established reference framework (definition of levels; procedural code; definition of specialities; definition of teaching programmes).

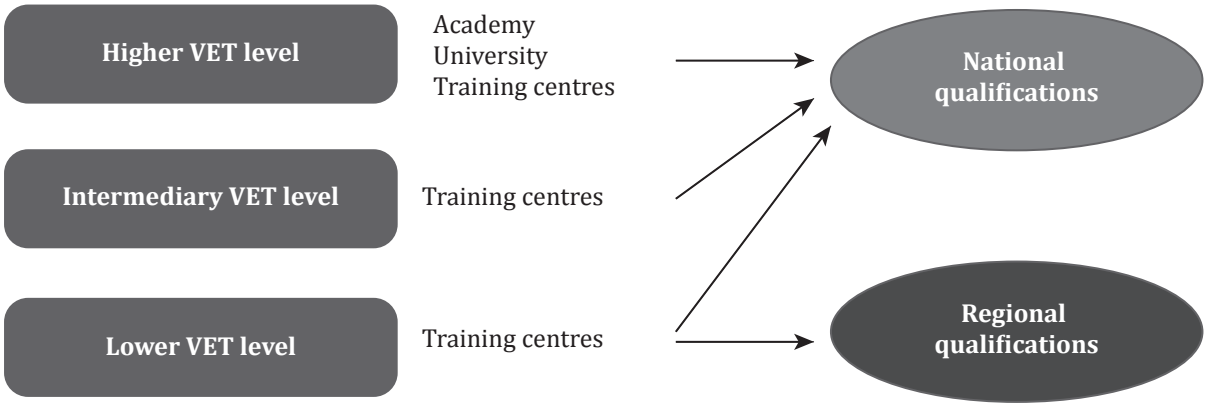
The qualifications awarded by the CAPE-SV partners:

Institution	**Type of qualification**	**Competent authority awarding the qualification**
DAMU	Bachelor level – national	AMU
Institut del Teatre (ESTAE)	Titulo propio	Institut del Teatre / Universitat Polytecnica de Catalunya
CFPTS	National vocational qualifications	CFPTS / CNCP
STAFF	National vocational qualification	STAFF / CNCP

7 http://www.cncp.gouv.fr/gcp/pages/lang/fr/Accueil35701/Repertoire

ISTS	National vocational qualifications and Professional Masters	ISTS / CNCP / University of Avignon
Accademia	Regional Qualification	Accademia Teatro alla Scala / Regione Lombardia
RBC	University degrees / BA (Hons)	RBC / University of Manchester

The qualifications structure in the various partner countries:



b. Advantages and challenges of the partnership

We have noted several differences in approach and organisation of qualifications in the partnership countries. They mainly concern:

- type of authority awarding the qualifications;
- organisation of training cycles;
- levels attributed to the qualifications and what they correspond to;
- professional profiles and training paths associated with them;
- status of vocational training in the partner countries;
- validation of professional experience.

In the case of geographical or professional mobility, these differences may result in:

- an absence of means of correspondence between qualifications;
- a difficulty in the mutual recognition of components of qualifications;
- impossibility of formally validating a career or training path begun in another country.

The main challenge for the project lay in the variety of qualifications chosen for experimentation in the project. The partnership had to find a solution corresponding to the specificities of the performing arts and to the needs of the professional sector, that is to say the individualisation of career paths, which obliged the partners to find appropriate solutions to a limited number of individuals, but ones with very high added value, however.

In some partnership countries, the current trend is towards multiplicity of skills in order to boost employability, so this had to be taken into consideration. If the performing arts sector can provide something useful regarding the experimentation with the ECVET system, then it is the diversity and variety of career paths, on one hand, and on the other the professional profiles, which are linked not only with the world of the arts, but also with the world of crafts. The solution found therefore had to be adapted to this world.

3. Development of the method

a. Participative working

In order to reach a consensus, the method used had to be that of suggesting a new methodological hypothesis at each meeting, one that would take into account the comments of previous meetings:

- an initial hypothesis, consisting of suggesting a learning outcomes modelling tool useable by each partner, was developed and proposed by the coordinator-promoter before each meeting;
- this proposal was sent to the partners approximately one month before each meeting;
- it was studied separately by each partner in order to pinpoint the obstacles to its application in each partner's frame of reference;

- comments were collected during the following meeting and a discussion took place between the partners regarding the initial proposal, in order to tease out obstacles to its application;
- a joint decision was taken regarding a new approach to be developed, if a consensus was not found;
- at each stage, sticking points were identified, the method was adjusted and a new proposal was made by the promoter.

This approach enabled an analysis of possible obstacles, the causes of which were identified using a causal tree. Five types of obstacle were noted:

- **hypothesis:** badly formulated, inapplicable, unsuitable;
- **terminology:** ignorance, incomprehension, lack of correspondence with the national terminology;
- **reference certifications:** constraints linked to differences in the structure of national training and certification systems;
- **involvement, attitude:** resistance to change, passivity, lack of contribution, monopolising the discourse;
- **work plan:** badly defined stages, badly defined goals, badly defined or shared out roles and tasks.

The implementation of a participative approach was quite effective in getting past the causes of the obstacles analysed, because:

- entering a back-and-forth process based on a suggested hypothesis allowed adjustments and tests;
- joint and progressive familiarisation with the terminology facilitated a progressive search for correspondences with national terminologies;
- joint search for a common field of qualification in the reference qualifications facilitated the goal of transfer into the national systems;
- individual and joint agreement actively involves everyone in finding a common solution to achieve the project aims;
- a progressive adjustment of the work plan allows adaptation to emerging needs.

The Cape-SV learning outcomes description and recognition method was developed in three fundamental stages:

- Methodological conception seminars.
- Transnational panels.
- Meetings to finalise the Memorandum of Understanding.

Three key methodological elements enabled the work to advance:

- Identification of units according to a chronological logic.
- Description of professional experience and learning outcomes in four parts and four colours.
- Identification of both common and specific elements in the assessable results.

b. First stage: methodological study groups

This first stage concerned the development of a method to create a common model to describe learning outcomes. The various discussions and exchanges around the hypotheses formulated throughout this first stage resulted in a consensus on the fourth one:

➔ **Hypothesis 1**: definition of an area of shared skills within a qualification (search for a scope that is shared, even if it is reduced).
Identification of obstacles, leading onto a consideration of a second hypothesis.

➔ **Hypothesis 2**: definition of learning outcomes within a qualification, based on tasks linked to a particular role or craft.
Identification of obstacles, leading onto a consideration of a third hypothesis.

➔ **Hypothesis 3**: definition of units by skills area and learning outcomes, based on the description of expected measurable and assessable results.
Identification of obstacles, leading onto a consideration of a fourth hypothesis.

➔ **Hypothesis 4**: definition of learning outcomes, taking the chronology of a work process as a starting point, in order to describe the outcomes of each unit (of professional experience and learning outcomes) in detail.

Although the first attempts were focussed on elements linked to qualifications (skills areas, activities, tasks), the last hypothesis, which arose from a discussion between partners, is based on the concrete and chronological application of skills. It is a methodology that seems to demonstrate great adaptability to different roles/ crafts and skills.

c. Second stage: transnational panels to test the method

The second stage involved the implementation of the method developed and the testing of the description model for professional experience and learning outcomes by members of the gathered transnational panels.
The project was built on the principle of establishing assessment panels. The aim of these panels was not to test the real professional experience and learning outcomes of participants, but rather to test the applied method, analyse the results and provide the necessary adjustments from one panel to another.

A set of specifications was drawn up for each panel; these defined how the panel would run, the goals to be reached, and the number and quality of participants. Following each meeting, a joint report was drafted by the partners to highlight both progress and sticking points. All the participants answered an assessment questionnaire according to their role on the panel. The responses were then analysed and used to draft the specifications for the next panel, taking into account the observations and suggestions made.

It was possible to measure progress of the work through the accumulation of experiments, the range of participants involved and the variety of potential beneficiaries having accepted to take part in the panels.

- **First Panel:** definition of a common perimeter of observation and testing. Identification of common skills (time management and communication) through observation of a stimulated assessment test involving costume-design students.

- **Second Panel:** test of the method's applicability. The panel worked with students on the transfer of an existing unit into a qualification: transcription of its content according to the developed method.

- **Third Panel:** test of the transferability of units. Simulation of the transfer of two chosen units. Following this panel, it was decided that it was no longer necessary to involve beneficiaries of the project (students, learners and workers of the sector), since the work of recognizing and transferring learning outcome units essentially concerns trainers, representatives of training bodies and institutions awarding qualifications.

- **Fourth Panel:** Assessment of the transferability of the method to other

qualifications. Potential users have applied the method in order to evaluate its effectiveness and suggest improvements.

d. Third stage: Memorandum of Understanding

During this stage, the partners essentially worked on defining the framework and procedures for the validation and recognition of both specific and common professional experience and learning outcomes pinpointed through the Cape-SV method.
A model Memorandum of Understanding was drafted, enabling each partner's commitment to be formalised on one or two units identified for the project.

4. The Method: key concepts

a. A work-related approach: chronological identification of units

The first attempts to find common definitions (units – learning outcomes) focussed on elements linked to qualifications (skills areas, activities, tasks) did not get very far, since there were such great differences between the organisation of each partner's qualifications. The first obstacle to get over was to switch from a formulation based on training goals to an approach based on learning outcomes. The problems encountered (which risked holding up the whole process), were linked on one hand to terminological questions, and on the other hand to the differences in logics of training and work.

Consensus was achieved on the fourth and final hypothesis, based on the concrete and chronological application of skills, and the fruit of a discussion between partners. This methodology appears to demonstrate great adaptability to different roles/crafts and skills.

It was agreed to describe learning outcomes based on a detailed task list. It enables a switch from a training-focussed logic to one focussed on the craft itself and the world of work. This clarification of each partner's position allowed the project to

take into consideration the different learning contexts, whether formal, informal or non-formal, in the context of lifelong learning and training.

Chronological consistency of activities was therefore agreed to be the way to go, since everyone understands it. It also enables the pinpointing of categories or stages that are common to all qualifications in the same professional field, even in all professional sectors.

The following structure presented itself:
- chronology of activities;
- tasks grouped into work units;
- learning outcomes.

Category of activities	Tasks, units	AA-EQF level 1	AA- EQF level 2	AA- EQF level 3	etc.
Conceive	Adaptation, adjustment, marketing, etc.				
Plan	Planning, organisation, budgeting, risk assessment, etc.				
Produce	Storage, placement/marking, assembly, maintenance, construction, use, etc.				
Sell	Promotion, advertising, etc.				
Evaluate	Control/check, etc.				

b. Transparency: description of professional experience and learning outcomes in four parts / four colours

Once this chronological approach had been defined and accepted by everyone, it was important to build a common tool for reading the learning outcomes and not to define common professional experience and learning outcomes, which remains the responsibility of the partners, since the qualifications are national.

It is important to have a method that everyone understands, so that possibly common elements, such as units or learning outcomes, may be pinpointed, as well as increasing the visibility of such notions as professional or geographical mobility/ transferability.

The method used to define tasks or learning-outcome units has four sections. Each section responds to a different question. The partners agreed on a common colour code to facilitate reading and comprehension. This has the advantage of bringing structure to the description of learning outcomes, and above all providing everyone with a common reference framework.

1. What do we do?
2. What element is related to the action?
3. How? What is the context and requirements?
4. Why? What are the objectives and results?

This allows everyone to remain responsible for the content of the different learning outcomes and the composition of accepted professional experience, whilst retaining a common reading, because:

- A very technical learning-outcome unit may be present in several qualifications at different EQF levels.
- The same learning outcomes, but with different goals, may be present in several activity stages, such as “Plan” and “Produce”.
- The same skills used in different fields may be present in the description of learning outcomes according to the attributed EQF level, even if they are not linked to a specific activity stage.
- It is essential to have a description of the same skills that are used in different

fields, so as not to forget them. They will be described as being "independent of the chronological process".

Examples of the application of the description method for units and learning outcomes in the various qualifications:

➔ **"Production Manager" qualification – DAMU, Prague**

ACTIVITY STAGE	LEARNING OUTCOME UNIT	LEARNING OUTCOMES
Plan	Feasibility	Establish and determine the financial feasibility of a project by estimating the resources required in order to fulfil the specifications
		Establish and determine the legal issues for a production through the understanding of all production requirements

➔ **"Head of Lighting" qualification – CFPTS, Bagnolet**

ACTIVITY STAGE	LEARNING OUTCOME UNIT	LEARNING OUTCOMES
Plan	Feasibility	Etablir, déterminer la faisabilité technique d'un projet d'éclairage en analysant les conditions techniques et d'exploitation pour apporter une réponse au cahier des charges de la production.

➔ **"Tailor – Costumer" qualification – Accademia Teatro alla Scala, Milan**

ACTIVITY STAGE	LEARNING OUTCOME UNIT	LEARNING OUTCOMES
Plan	Allocating staff, resources and time for a production	Assessing needs and planning working activities through the evaluation of requirements concerning staff, resources and timing, in order to meet the production deadlines.
Evaluate	Evaluate theatre costumes after a performance	Evaluating, veryfying and storing the performance resources (costumes) according to the techniques and methodologies aimed at future reprises of the same productions or tours.

➔ **"Lighting Designer" qualification – Rose Bruford College, Sidcup-London**

ACTIVITY STAGE	LEARNING OUTCOME UNIT	LEARNING OUTCOMES
Conception	Design concept	Prepare a design proposal through the consolidation and evaluation of the former process in order to prepare a plan.

➔ **"Lighting Technician" qualification – STAFF, Nantes**

ACTIVITY STAGE	LEARNING OUTCOME UNIT	LEARNING OUTCOMES
Produce	Drafting of paperwork and notes for a performing arts show	Rédiger, mettre en forme et faire valider tous les documents nécessaires et préalables à l'exploitation du spectacle en utilisant les outils, les méthodes et les procédures dédiées afin de préparer les différentes étapes d'accueil du régisseur lumière

	Hosting a head of department for the purpose of staging a show	Accueillir le régisseur lumière en transmettant les informations et l'ensemble des documents afin d'établir un bilan préalable à l'exploitation du spectacle et d'effectuer des interventions pendant l'exploitation

➔ **Test of the transferability of the method to a qualification awarded by a body that does not belong to the partnership (Centro de Tecnologia del Espectaculo – Madrid)**

ACTIVITY STAGE	LEARNING OUTCOME UNIT	LEARNING OUTCOMES
Produce	Hosting a head of department for the purpose of staging a show	Recibir la informacion de la propuesta artistica, por medio una presentacion oral, para integrarse en la misma de una forma activa. Recopilar o en su caso realizar la documentacion necesaria, para poder transmitir la informacion relativa a los equipos y a las instalaciones de nuestro espacio de acogida.

Once a chronological approach to activities, and a method for describing learning outcomes was accepted by everyone, two application units were identified to concretely and pragmatically translate this system, which might otherwise remain theoretical and inconsistent with the general direction of the project.

Each partner was therefore asked to fill in the activity stage table, using the "four parts / four colours" method to describe the learning-outcome units, then to note the associated measurable and assessable results. Based on what is transcribed into the table, and on these "expected results", it is possible to determine the two test units common to several partners.

This approach avoids remaining stuck on a description that only covers training, such as: "after the training, the student will be able to". Rather, the question posed

would be: "what is the tangible and measurable proof that allows the professional experience and learning outcomes to be recognised?".

VET PROVIDERS	*EQF/NQF level*	*LEARNING OUTCOMES*	*EXPECTED RESULTS*

The two units chosen (based on which the rest of the process has been developed) and the full transnational agreements are:

➔ **"Drafting of paperwork and notes for a performing arts show"**

The learning outcomes of this unit may contain elements that are either more creative, or more organisational, or more technical, and which are common to the same technical field, namely lighting for the performing arts.

➔ **"Planning and management of the work schedule"**

The learning outcomes of this unit may contain organisational elements that are common to production administrators and to technical managers.

c. Transferability: identification of both common and specific elements of assessable results

First step:

From the chosen stage – "production" in this case – we take the unit corresponding to: "Drafting of paperwork and notes for a performing arts show". Each partner defines the learning outcomes associated with this unit in their qualification.

UNIT	**CFPTS**	**STAFF**	**RBC**	**ESTAE**	**etc.**
	L.O. 1	L.O. 1	L.O. 1	L.O. 1	
	L.O. 2	L.O. 2			
	L.O. 3				

Second step:

Each partner indicates the expected result(s) associated with this learning outcome.

CFPTS	STAFF	RBC	ESTAE	etc.
L.O. 1 Expected result 1 Expected result 2 Expected result.	L.O. 1 Expected result 1 Expected result 2 Expected result.	L.O. 1 Expected result 1 Expected result 2 Expected result.	L.O. 1 Expected result 1 Expected result 2 Expected result.	etc.
L.O. 2 Expected result 1 Expected result 2 Expected result.	L.O. 2 Expected result 1 Expected result 2 Expected result.			
L.O. 3 Expected result 1 Expected result 2 Expected result.				

Third step:

Each partner then identifies the elements that compose each expected result, as follows:

1. What? (method/procedure)
2. Using what?/How? (resources/tools (knowledge)
3. Who for/What for? (relation/communication)

VET PROVIDERS	*LEARNING OUTCOMES*	*ASSESSED EXPECTED RESULTS*	*RESULTS COMPONENTS*
e.g.: RBC	Conceive a stage lighting design applying traditional lighting techniques in order to create suitable images for text-based theatre.	Production of appropriate paperwork for stage lighting designs, drafted either by hand or using computer software.	resources/tools (knowledge): digital tools (2D & 3D CAD, or lighting design software); hand-drafted plans, models, etc. procedures/method (skills): draw plans of the lighting design, and list the required equipment, using accepted lighting symbols and graphics. communication/relations (competences): communicate with heads of lighting.
etc.	etc.	etc.	etc.

Fourth step:

Identification of both specific and common elements in each learning outcome.

VET PROVIDERS	*COMMON COMPONENTS BETWEEN THE FIVE INSTITUTIONS*	*SPECIFIC COMPONENTS OF EACH INSTITUTION*
Rose Burford College , UK	resources/tools (knowledge): computer software (2D CAD); hand-drafting. procedures/method (skills): draw plans of the lighting design, and list the required equipment, using accepted lighting symbols and graphics.	resources/tools (knowledge): lighting design software, models, etc. procedures/method (skills): draw plans of the lighting design and list the required equipment, communication/relations (competences): communicate with heads of lighting

CFPTS, FR	resources/tools (knowledge): computer software (2D CAD); hand-drafting. procedures/method (skills): use accepted lighting symbols and graphics.	resources/tools (knowledge): lighting design software, spreadsheet. procedures/method (skills): define personnel and scheduling requirements. communication/relations (competences)s: report to the stage manager.
	resources/tools (knowledge): computer software (word processor, spreadsheet); hand-drafting. procedures/method (skills): use accepted lighting symbols and graphics.	procedures/method (skills): define staffing and time requirements. communication/relations (competences): report to lighting designer.
	resources/tools (knowledge): computer software (word processor, spreadsheet); hand-drafting. procedures/method (skills): use accepted lighting symbols and graphics. communication/relations (competences): communicate with technicians.	procedures/method (skills): define the fit-up/get-out stages to ensure efficiency and safety; provide a list of useful telephone numbers.
etc.	etc.	etc.

This method can reveal specificities in cases where there is a similarity between identified expected results. Several types of tools/resources (from the simplest to the most sophisticated), methods, and procedures may be used to obtain the expected results, according to roles, responsibilities and context.

These elements comprise the specific part of the unit in each of the qualifications, and may therefore constitute an added value to mobility. It becomes possible to obtain additional professional experience and learning outcomes that complement one's qualification unit. The same method may be applied to the "Planning and management of the work schedule" unit, which may be more or less oriented towards technical, management or financial aspects, depending on the training

body involved.

It is therefore possible to create a table summarising both specific and common elements for each unit (of professional experience and learning outcomes), according to qualifications. This will facilitate the transfer process.

Example:
Work unit: "Drafting of lighting paperwork and notes for a performing arts show"

RESULTATS EVALUES / ASSESSED OUTCOMES :
Etude sur les épreuves d'évaluation liées à l'unité choisie entre partenaires(CFPTS, RITS, RBC, Accademia, STAFF, ESTAE)
Unité de travail : « production de documents de transmission et d'information » Eclairage de scène

		CFPTS	RITS	ESTAE	RBC (modules)	ACCA	STAFF
METHODES & PROCEDURES / *METHODS & PROCEDURES* APTITUDE skills	analyser et hiérarchiser les demandes / *analyse & prioritise demands*	X	1b		L104	X	AT1 – AP1
	évaluer et adapter le matériel nécessaire en fonction du contexte / *describe equipment needs & adapt requirements according to the context*	X	1b		L104	X	AT1 – AP1
	appliquer les conventions graphiques lumière / *use lighting graphic conventions*	X	1b	X	L104	X	AT1 – AP1
	lister le matériel / *list the equipement*	X	1b	X	L202	X	AT1 – AP1
	discuter les aspects financiers du plan d'éclairage / *discuss financial aspects of the lighting plan*		1a,b,c		L204		
	déterminer les besoins en personnel et en temps / *define needs for staff & scheduling*	X			L204		
	recueillir des informations sur le personnel et la planification du temps / *collect information on staff and planning time*			X			
	déterminer l'organisation des tâches / *define tasks organisation*	X			L204		
	recueillir des informations sur l'organisation du travail / *collect information of work organization*			X			
	dessiner un plan d'implantation des éclairages et un patch / *draw lighting plan and patch*	X	1b	X	L204	X	AT1 – AP1
	dessiner un synoptique de puissance / *draw power scheme*	X		X	L202	X	AT1 – AP1
	dessiner un réseau DMX / *draw DMX network scheme*	X		X	L204	X	
	noter la conduite lumière de la production / *document lighting cues*	X	1b	X	L204	X	AT1 – AP1
	noter les adaptations de l'éclairage en fonction d'un nouvel espace scénique / *document changes on lighting plan for new venues*			X			
	produire une feuille de suivi des modifications pendant filages et répétitions / *produce a follow up sheet to document changes during rehearsals*			X			
OUTILS & MOYENS / *TOOLS & MEANS* SAVOIRS - knowledge	technologie des matériels d'éclairage / *lighting equipment technology*	X	1a,b,c		L104	X	AT1 – AP1
	conventions graphiques / *graphic conventions*	X	1b	X	L104	X	AT1 – AP1
	terminologie professionnelle du spectacle / *professional terminology*	X	1c	X	L104	X	AT1 – AP1
	angles et direction de la lumière / *angles & lighting directions*	X	1b		L204	X	AT1 – AP1
	colorimétrie / *color theory*	X	1b		L204	X	AT1 – AP1
	particularités des lieux de spectacle dans les murs, hors les murs, en tournée / *specificities of performing space indoors & outdoors, touring*	X	1b	X	L303	X	AT1 – AP1

		CFPTS	RITS	ESTAE	RBC	ACCA	STAFF
COMMUNICATION – RELATION / *COMMUNICATION* COMPETENCE	communiquer avec l'éclairagiste / *communicate with lighting designer*	X		X	L202	X	
	communiquer avec le régisseur / *communicate with lighting manager*				L204	X	AT1 – AP1
	communiquer avec le régisseur général / *communicate with stage manager*		1c		L204/L 303	X	AT1 – AP1
	communiquer avec les techniciens / *communicate with lighting technicians*	X			L204/L 303	X	
	rendre compte au régisseur lumière / *report to lighting manager*				L202	X	AT1 – AP1
	s'adresser à des personnes ne connaissant pas la technique / *address people without technical background.*		1a,c		L303		AT1 – AP1
	contacter ses homologues des équipes techniques et artistiques / *contact one's counterparts in the artistic and technical teams*			X			
	communiquer avec l'équipe artistique et de production /*communicate with artistic and production staff members*		1a,c	X	L204	X	AT1 – AP1
	transmettre des documents clairs, précis et lisibles / *deliver clear, precise and readable documents*	X	1b	X	L303	X	AT1 – AP1
	procéder avec rigueur / *be methodical*	X		X	L202	X	AT1 – AP1
	respect du concept artistique / *respect artistic concept*	X	1b,c	X	L104	X	
	proposer des alternatives / *offer alternatives*	X	1a		L202	X	AT1 – AP1
	respect de la prévention des risques / *respect H & S regulations*	X	1c	X	L104	X	AP1
	respect des délais, ponctualité / *respect schedule*	X	1b, c	X	L104	X	AP1
ENVIRONNEMENT – CONTEXTE / *ENVIRONMENT*							

d. Validation of learning outcomes

The identification of these elements also allows the pinpointing of correspondences between the learning outcomes assessed in other countries and the qualification of the original institution, meaning that:

- The common elements of the learning outcomes are clearly validated and integrated into the qualification.
- The specific elements of the learning outcomes represent an added value of mobility, are complementary and may be validated with a europass mobility.

Some partners use an international code called ISCED (International Standard Classification of Education), in addition to the European Qualifications Framework. The partners decided to apply this code, since it does not harm the project, but on the contrary may further facilitate understanding. This ISCED code is reproduced in the Memorandum of Understanding.

e. EQF level of learning outcomes

It was decided by common agreement that the learning outcome level should be determined by the qualification level in the European Qualifications Framework. However, it was essential that everyone describe the professional profile associated with the qualification. The professional profile describes what a person can undertake, execute and manage at a particular level of autonomy, and therefore be in line with the European Qualifications Framework.

f. ECVET credits

A certain number of systems have been suggested by the partners, without any definitive decision having been taken, if only that it is necessary to make the weighting of the unit in the qualification clear and comprehensible.
The calculation system used to measure this weighting is left to the discretion of each partner, according to the structuring of their qualification. The main point of disagreement that did not allow a consensus to be reached concerned the reference

point on which to base the calculation system. Basing it only on the number of formal training hours required for acquisition of the unit's knowledge, skills and competence does not provide the key to measuring the number of hours required to acquire the same knowledge, skills and competence in an informal or non-formal fashion.

Nevertheless, the general principle of the calculation system proposed is as follows:

- The basis is the ECVET system, which suggests 120 credits per year (the ECTS system attributes 60 credits per university year).
- In order to make the attribution of a certain number of credits to each unit consistent, it is necessary to define attribution criteria. One way is to start with the total number of training hours and then divide this amount according to the following criteria (linked to the learning situations), and add an additional criterion (linked to an EQF level):
  1. Theory classes.
  2. Practical classes (i.e. workshops).
  3. Professional experience.
  4. Personal work (work done by the individual without direct supervision or final assessment).
  5. The EQF level.
     Two other criteria were added after a discussion between the partners:
  6. Self-training/maintaining knowledge and skill levels (activities that do not belong to a training curriculum, such as language or IT skills, etc.
  7. Organisational competence.

The credit attribution process may be described in four stages:

- Regarding the first four criteria, each amount of training hours was attributed to one or several units. By applying this method to all training hours for a qualification, a figure was arrived at for each criterion and for each unit. A percentage was calculated on the basis of the EQF level attributed to each unit in relation to the highest level present in the qualification.
- All of the values for each unit were added together to get a total and cumulative value for each unit. These values were then added together to get a figure from which the percentage of each value was calculated in relation to the total.
- The resulting figure serves as a reference to obtain the value of the unit (as a percentage) in relation to the total value, e.g.: 1.12 ÷ 9.78 = 11.45%
- The last calculation is the percentage of the unit value in relation to the total

number of credits for the qualification. This figure is then rounded off and represents the number of credits for each unit.

Since there was not a general consensus on a common method to calculate ECVET credits, it was agreed that since this question was not central to the partnership project the decision would be left to each institution.

5. Transnational agreements

Two specific agreements were drafted around the two units identified in the course of the project, based on the model Memorandum of Understanding drafted by the partners. Some partners were concerned by both of them, others by just one.

These agreements define the unit that will be the focus of a mobility programme, and the learning outcomes and the elements that will be recognised and validated by each one, as well as formalising each partner's commitment.

a. First agreement: "Production of documentation to realize a show" unit

The learning outcomes of this unit may contain elements that are either more creative, or more organisational, or more technical, and which are common to the same technical field, namely lighting for the performing arts.

The partners agreed to use the expected results of each learning outcome for their assessment and their validation, since they are more easily assessable and closer to the professional context. Details of the knowledge, skills and competence associated with these learning outcomes appear in the mobility programme.

STAGE 1: Presentation of professional profiles and work contexts linked to the qualifications and the unit chosen for the experiment

➔ **ESTAE**: "Lighting Specialist for the Performing Arts", equivalent NQF SP level 3 (CINE H51)

Professional profile associated with the qualification: The performing arts technician specialising in lighting organises and manages the lighting of a performing arts show, an exhibition or an event, adhering to the artistic aims and the lighting design. They will supervise, rig, focus and use the lighting instruments and equipment, while taking into account the specificities of the venue, and the technical, budgetary and staffing conditions, as well as ensuring the safety of the public, the artists and the staff. They are part of a multidisciplinary technical team. They may be employed permanently at a performing arts venue or they may work freelance for companies on tour or for service providers.
Potential employers:

- performing arts: theatre, dance, opera, zarzuela[8], musicals, reviews, circus, etc.
- music: acoustic and electroacoustic concerts, pop, rock, jazz, recitals, etc.
- events: conferences, rallies, celebrations, sports, etc.
- exhibitions: trade fairs, exhibitions, museums, historic monuments, etc.
- advertising
- tourism

Job title: Head of Lighting; Board/Console Operator; Assistant Lighting Designer; Follow-spot Operator

➔ **CFPTS**: "Head of Lighting", FR level 3, national vocational qualification, estimated EQF Level 4, (ISCED R-5B)

Professional profile associated with the qualification: The Head of Lighting has responsibilities for organisation, execution and communication, and sometimes the management of technicians. They work under the management of the Technical Director and the Stage Manager. They ensure the proper operation of lighting equipment, its upkeep and maintenance. They are responsible for the planning of the fit-up, focus and use of lighting instruments and equipment, followed by its get-

8 Spanish lyric-dramatic genre that alternates between spoken and sung scenes, the latter incorporating operatic and popular song, as well as dance.
http://en.wikipedia.org/wiki/Zarzuela

out. They oversee the running of lighting cues during a show and may be involved in plotting.
Potential employers: public and private theatres, independent producers, independent and subsidised companies, modern music, opera houses, dance companies, technical service providers, amusement parks, etc.
Job title: Head of Lighting.

➔ **STAFF**: "Lighting Technician", FR 4, national vocational qualification, estimated EQF Level 3 (ISCED R-4B)

Professional profile associated with the qualification: The lighting technician participates in the development of a show or an event from beginning to end of the process. They plan, check, implement and run the lighting resources required for the event and participate in their operation during the show, while taking the artistic elements into account.
Their activities may include responsibilities for coordination, and are subject to the authority of a head of lighting or a lighting designer.
Potential employers: public and private theatres, independent producers, independent and subsidised companies, modern music, opera houses, dance companies, technical service providers, amusement parks, etc.
Job title: Lighting Technician.

➔ **RBC**: "Lighting Designer", EQF Level 5 – National – Level 4 ECTS for this unit (ISCED R-5A)

Professional profile associated with the qualification: The lighting designer will work independently on a creative translation and representation of a dramatic context using lighting equipment to give lighting images that work in the production.
Potential employers: public and private theatres, independent producers, independent and subsidised companies, opera houses, dance companies, architects, amusement parks, etc.
Job title: Lighting Engineer, Lighting Technician.

➔ **ACCADEMIA**: "Lighting Designer", no level; regional professional qualification.

Professional profile associated with the qualification: The lighting designer follows the planning of the stage manager for the implementation of the lighting plan, including use of the latest video projection technology, to realise the lighting design.

Potential employers: public and private theatres, independent producers, independent and subsidised companies, opera houses, dance companies.
Job title: Lighting Engineer, Lighting Technician.

STAGE 2: Relationship between this unit and the partner's qualifications

VET PROVIDERS	QUALIFICATION TITLE	EQF/NQF LEVEL	UNIT TITLE
Rose Burford College , UK	BA (Hons) Lighting designer	ECTS - NQF level V	Prepare drawings to communicate the lighting design (WU 027 - Prepare drawings to communicate designs / WU 028 – Provide design information to enable drawings to be produced)
CFPTS, FR	Head of Lighting	FR NQF level III	Prepare technical paperwork (human resources, equipment, scheduling, etc.) to be used by in-house technicians or touring companies.
STAFF, FR	Lighting Technician	FR NQF IV	Produce and draft the technical paperwork needed for the realisation of a lighting design for the stage.
ESTAE, ES	Lighting Specialist for the Performing Arts	Equivalent NQF ES niveau III (CINE H51)	Participate in the planning and realisation of a lighting design for the performing arts, including relighting in other spaces (UC39001)
ACCADEMIA, IT	Lighting Designer	Not applicable	Module: Theatre lighting design; Unit: Perspective drawing of a lighting plan for a theatre show.

STAGE 3: Description of the chosen learning outcomes and expected results

VET PROVIDERS	*EQF/ NQF LEVEL*	*LEARNING OUTCOMES*	*EXPECTED RESULTS*
Rose Burford College , UK	ECTS V	Conceive a lighting design applying traditional lighting techniques in order to create images that work with text-based theatre.	Production of paperwork (either hand or computer-drafted) for stage lighting designs.
CFPTS, FR	FR NQF III	Draw a lighting plan for the given design, using accepted lighting symbols and graphics to display the artistic requirements in 2D.	Clear and legible paperwork containing lighting plans, using accepted lighting symbols and graphics.
		Draft clear and comprehensible lighting paperwork using accepted lighting symbols and graphics.	Clear and legible paperwork covering all tasks: lantern and equipment list, DMX and power layout diagrams, patch sheet, assessment of staff needed for fit-up and focus, schedule for fit-up and focus, task list.
		Draft procedures for fit-up and get-out of lanterns and equipment to ensure safety and proper operation.	Paperwork describing all of the tasks to be done, including positioning of equipment to facilitate fit-up and get-out while ensuring safety.

STAFF, FR	FR NQF IV	Draft, organize and have validated all necessary paperwork for running a show, using the appropriate tools, methods and procedures, in order to facilitate the work of the head of lighting.	- Technical paperwork for the venue (plans and equipment lists). List of equipment to be used. List of rental equipment. Summary of electrical requirements. Plan showing the choice of bars, with load calculations. Patch sheet. - File including: list of technical, operational and planning questions. Very succinct estimation of time required and daily timetable (rigging changes, focus, plotting, show, get-out). Situation in relation to rest of the get-in team (sound technician, "company" heads of department).
ESTAE, ES	*Equivalent NQF ES niveau III (CINE H51)*	Apply basic techniques for the lighting of small productions (RP2).	Technical file including: - Plans (CR2-2) - Quantity and type of technical equipment, and staffing needs (CR2-3) - Planning of tasks and production schedule (CR2-4)
		Adapt a lighting design to a different space, while adhering to the original lighting plan (RP3)	Technical file containing changes to the design for the new venue, as agreed with the host technical crew.
ACCADEMIA, IT	No level	Ability to obtain artistic, technical and logistical elements in order to be able to draft a lighting plan.	Lighting plan that includes all of the necessary information so that the technical crew can undertake the fit-up without direct supervision.

STAGE 4: Agreed assessment procedures and criteria

VET PROVIDERS	*Credit points or qualification weighting*	*ASSESSMENT PROCEDURES*	*ASSESSMENT CRITERIA*
RBC, UK	30 ECTS credits/120	Presentation of evidence to a committee of trainers and tutors : testimonials, training qualifications, employers' certificates, references, concrete working evidences, official and legal professional certificates (Lifting Operations & Lifting Equipment Regulation, Electrical Standards and Risk Prevention regulations, etc.).	- Relevance of the evidence (plans) - Comprehension of theatre terminology. - Ability to interpret a lighting plan and extrapolate equipment needs from it. - Accuracy in describing lighting control desks (analogue or digital).
CFPTS, FR	weighting: 16% or 20/120 ECVET credit points	Presentation of a technical file (containing lighting plan and lists of equipment, procedures and tasks) to a panel of professionals. Interview before a panel of professionals.	- Suitability of the methodology and technical choices according to the specificities of the host venue. - Clear and comprehensible paperwork. - Consistency in the prioritisation of tasks.

STAFF, ES	weighting: 10/120 ECVET points	Presentation of a technical file (containing technical and planning details that are suitable to the show and venue) to a panel of professionals. Interview before a panel of professionals.	- Suitability of the analysis and planning process to the drafting of the required paperwork. - Graphical and terminological consistency of the proposed solutions (or changes).
ESTAE, ES		Presentation before a panel of a technical file containing: - Plans (CR2-2). - Details of the quantity and type of equipment, and staffing needs (CR2-3). - Schedule of production tasks and timings (CR2-4). - Adaptations to different venues in agreement with the host technical crews. (CR3-2).	- CR2.2 Agreed format properly applied to produce plans, lists, etc. - CR3.2 Paperwork adapted to the new venue and sent to the host technical crew. Changes made in agreement with the host technical crew. - CR1.2 Correct use of accepted symbols and graphics to illustrate the lighting plan. Correct use of accepted symbols and graphics to assist the fit-up: lantern and equipment types, channels, circuits, colour filters, etc. - CR1.3 During rehearsals, technical notes and comments useful to run the lighting cues are noted in the prompt book (either handwritten or digital). - CR1.4 Lantern schedule (and plan) listing the following details: type, number, circuit, channel, position, filter colour. - CR1.5 Additional information that would be useful to the process: detailed characteristics of control desk, patch, lantern schedule, details of colour filters, etc. - CR2.3 Suitability of the procedure put in place to keep the prompt book updated on a daily basis: changes, new instructions from the lighting designer, the stage manager or the director.

ACCADEMIA, IT	20-30 ECTS credits/120	Presentation of a lighting plan that includes all of the necessary information so that the technical crew can undertake the fit-up without direct supervision.	Precision of the following elements: - positioning (measurements and sizes), - perspective, - lighting equipment, - positioning of lanterns, - channel hookup and angles, - audience sightlines, - artistic/aesthetic lighting choices, - shadows.

STAGE 5: Description of both specific and common elements of the expected results

VET PROVIDERS	*LEARNING OUTCOMES*	*ASSESSED EXPECTED RESULTS*	*RESULTS COMPONENTS*
Rose Burford College , UK	Conceive a lighting design applying traditional lighting techniques in order to create images that work with text-based theatre.	Production of paperwork (either hand or computer-drafted) for stage lighting designs.	resources/tools (knowledge): digital tools (2D & 3D CAD, or lighting design software); hand-drafted plans, models, etc. procedures/method (skills): draw plans of the lighting design, and list the required equipment, using accepted lighting symbols and graphics. communication/relations (competences): communicate with heads of lighting.

CFPTS, FR	Draw a lighting plan for the given design, using accepted lighting symbols and graphics to display the artistic requirements in 2D.	Clear and legible paperwork containing lighting plans, using accepted lighting symbols and graphics.	resources/tools (knowledge): digital tools (2D CAD, or lighting design software, spreadsheet, word processor, etc.); hand-drafted plan. procedures/method (skills): use accepted lighting symbols and graphics; communication/relations (competences): report to the stage manager and to the lighting designer.
	Draft clear and comprehensible lighting paperwork using accepted lighting symbols and graphics.	Clear and legible paperwork covering all tasks: lantern and equipment list, DMX and power layout diagrams, patch sheet, assessment of staff needed for fit-up and focus, schedule for fit-up and focus, task list.	resources/tools (knowledge): computer software (word processor, spreadsheet); hand-drafting. procedures/method (skills): use accepted lighting symbols and graphics; define personnel and scheduling requirements. communication/relations (competences)s: report to the stage manager and to the lighting designer.
	Draft procedures for fit-up and get-out of lanterns and equipment to ensure safety and proper operation.	Paperwork describing all of the tasks to be done, including positioning of equipment to facilitate fit-up and get-out while ensuring safety.	resources/tools (knowledge): computer software (word processor, spreadsheet); hand-drafting. procedures/method (skills): define the fit-up/get-out stages to ensure efficiency and safety; use accepted lighting symbols and graphics; provide a list of useful telephone numbers. communication/relations (competences): communicate with the technicians.

STAFF, FR	Draft, organize and have validated all necessary paperwork for running a show, using the appropriate tools, methods and procedures, in order to facilitate the work of the head of lighting.	Technical paperwork for the venue (plans and equipment lists). List of equipment to be used. List of rental equipment. Summary of electrical requirements. Plan showing the choice of bars, with load calculations. Patch sheet.	resources/tools (knowledge): computer software (word processor, spreadsheet); hand-drafting. procedures/method (skills): use accepted lighting symbols and graphics. communication/relations (competences): report to the lighting designer.
		File including: list of technical, operational and planning questions. Very succinct estimation of time required and daily timetable (rigging changes, focus, plotting, show, get-out). Situation in relation to rest of the get-in team (sound technician, "company" heads of department).	resources/tools (knowledge): computer software (word processor, spreadsheet); hand-drafting. procedures/method (skills): collect plans, list equipment and suppliers; describe tasks to be undertaken; organize the file; use accepted lighting symbols and graphics. communication/relations (competences): report to the head of lighting.

Institut del Teatre, ES	Apply basic techniques for the lighting of small productions (RP2).	Technical file including: - Plans (CR2-2). - Quantity and type of technical equipment, and staffing needs (CR2-3). - Planning of tasks and production schedule (CR2-4).	resources/tools (knowledge): digital tools (2D CAD, or lighting design software, spreadsheet, word processor, etc.); hand-drafted plan. procedures/method (skills): use accepted lighting symbols and graphics; precisely describe the required equipment; decide the fit-up procedures. communication/relations (competences): communicate with the lighting designer and the heads of department of the host venue or production.
	Adapt a lighting design to a different space, while adhering to the original lighting plan (RP3).	Technical file containing changes to the design for the new venue, as agreed with the host technical crew. (CR3-2).	resources/tools (knowledge): digital tools (2D CAD, or lighting design software, spreadsheet, word processor, etc.); hand-drafted plan. procedures/method (skills): use accepted lighting symbols and graphics; precisely describe the required equipment; describe the adaptations and changes; keep the prompt book up to date. communication/relations (competences): communicate with the lighting designer, the director and the heads of department of the host venue or production.

ACCA-DEMIA, IT	Draft a lighting plan using the appropriate software, in order to meet the demands of the designer and the technical crews.	Lighting plan that includes all of the necessary information so that the technical crew can undertake the fit-up without direct supervision.	resources/tools (knowledge): lighting control and lighting design software, accepted lighting symbols and graphics, professional terminology, lighting angles and directions, colour theory, specificities of performance spaces (whether indoors or outdoors) and touring. procedures/method (skills): analyse and prioritise demands; describe equipment needs and adapt the demand to different situations; use accepted lighting symbols and graphics; make an equipment list; draft the lighting plan, the patch plan, the power distribution plan, DMX network plan and the channel hookup. communication/relations (competences): communicate with the lighting designer, the head of lighting, the stage manager and the technicians; report to the head of lighting; communicate with the creative team and the production team.

STAGE 6: Description learning outcomes and expected results that can be considered for the international mobility period

VET PROVIDERS	COMMON COMPONENTS BETWEEN THE FIVE INSTITUTIONS	SPECIFIC COMPONENTS OF EACH INSTITUTION
Rose Burford College, UK	resources/tools (knowledge): computer software (2D CAD); hand-drafting. procedures/method (skills): draw plans of the lighting design, and list the required equipment, using accepted lighting symbols and graphics.	resources/tools (knowledge): lighting design software, models, etc. procedures/method (skills): draw plans of the lighting design and list the required equipment, communication/relations (competences): communicate with heads of lighting

CFPTS, FR	resources/tools (knowledge): computer software (2D CAD); hand-drafting procedures/method (skills): use accepted lighting symbols and graphics.	resources/tools (knowledge): lighting design software, spreadsheet. procedures/method (skills): define personnel and scheduling requirements. communication/relations (competences): report to the stage manager.
	resources/tools (knowledge): computer software (word processor, spreadsheet); hand-drafting. procedures/method (skills): use accepted lighting symbols and graphics.	procedures/method (skills): define staffing and time requirements. communication/relations (competences): report to lighting designer.
	resources/tools (knowledge): computer software (word processor, spreadsheet); hand-drafting. procedures/method (skills): use accepted lighting symbols and graphics. communication/relations (competences)s: communicate with technicians.	procedures/method (skills): define the fit-up/get-out stages to ensure efficiency and safety; provide a list of useful telephone numbers.
STAFF, FR	resources/tools (knowledge): computer software (word processing, spreadsheet); hand drafting. procedures/method (skills): use accepted lighting symbols and graphics.	resources/tools (knowledge): word processing and spreadsheet software. communication/relations (competences): report to the head of lighting.
	resources/tools (knowledge): computer software (word processing, spreadsheet); hand drafting. procedures/method (skills): use accepted lighting symbols and graphics.	procedures/method (skills): collect plans, list the suppliers; identify equipment; describe the tasks to be undertaken; keep the prompt book up to date and in order. communication/relations (competences): report to the head of lighting.

Institut del Teatre, ES	resources/tools (knowledge): digital tools (2D CAD, or lighting design software, spreadsheet, word processor, etc.); hand-drafted plan. procedures/method (skills): use accepted lighting symbols and graphics; precisely describe the required equipment; decide the fit-up procedures.	resources/tools (knowledge): digital tools (2D CAD, or lighting design software); communication/relations (competences): communicate with the heads of department of the host venue or production; communicate with the lighting designer.
	resources/tools (knowledge): digital tools (2D CAD, or lighting design software, spreadsheet, word processor, etc.); hand-drafted plan. procedures/method (skills): use accepted lighting symbols and graphics; precisely describe the required equipment; describe the adaptations and changes; keep the prompt book up to date.	procedures/method (skills): describe the adaptations and changes; keep the prompt book up to date. communication/relations (competences): communicate with the director, the heads of department of the host venue or production; communicate with the lighting designer.

b. Second agreement: "Planning and management of the work schedule" unit

This unit's learning outcomes may contain organisational elements that are common to production administrators and technical managers.

The partners agreed to base their assessment and validation on the expected results of each learning outcome, since they are more easily assessable and are closer to the professional context. The details of the knowledge, skills and competence associated with these learning outcomes appear in the mobility programme.

STAGE 1: Presentation of professional profiles and work contexts linked to the qualifications and to the unit chosen for the experiment

➔ **DAMU**: "Production Manager", Bachelor degree, CEC-ECTS niveau 6 – (ISCED 5A).

Professional profile linked to the qualification: The Production Manager is responsible for productions that run at their own venue and those hosted at other venues. They are responsible for the marketing, sponsorship, funding and administration of a project. They support the realisation of an artistic project from its conception until its performance in front of an audience. They may manage teams of varying sizes.
Type of employers: public and private theatres, independent producers, independent and subsidised companies, opera houses, dance companies.
Most usual job titles: Administrator, Production Manager, Theatre Manager, Company Administrator, etc.

➔ **CFPTS**: "Stage Manager", FR-NQF Level 2, national vocational qualification, estimated EQF Level 6 - (ISCED R-5B)

Professional profile linked to the qualification: the Stage Manager is responsible for the overall technical planning, operation, coordination and organisation of a show or event, regarding equipment, staff and administration. They are the link between the management, the creative team and the heads of the technical and stage crew.
Type of employers: public and private theatres, independent producers, independent and subsidised companies, modern music, opera houses, dance companies, technical service providers, amusement parks, etc.
Most usual job titles: Stage Manager

➔ **ISTS**: "Technical Manager for Performing Arts Companies", FR NQF Level 1, national vocational qualification and Masters, estimated EQF Level 6

Professional profile linked to the qualification: The Technical Manager supervises all of the technical departments of a theatre or an artistic production. Their main work concerns the technical feasibility and planning of artistic projects, the planning and organisation of technical activities, the organisation of investment in technical equipment and its upkeep, risk prevention and safety issues, the hiring of

technical staff and the maintenance of discipline.
Type of employers: public and private theatres, independent producers, independent and subsidised companies, modern music, opera houses, dance companies, technical service providers, amusement parks, etc.
Most usual job titles: Technical Manager, Stage Manager

➔ **ACCADEMIA**: "Production Manager"

Professional profile linked to the qualification: The Production Manager is in charge of all activities linked to the production. They monitor every stage of its realisation, draw up the work schedule and coordinate the human resources as the production progresses, taking into account the goals, the timetable and budgetary restrictions. They are the main interface between the artistic, technical and financial sectors of a production.
Type of employers: public and private theatres, independent producers, independent and subsidised companies, modern music, opera houses, dance companies, television production companies, technical service providers, etc.
Most usual job titles: Production Manager.

➔ **RBC**: "Stage Manager", ECTS-EQF Level 6, BA Hons degree

Professional profile linked to the qualification: The Stage Manager is responsible for the overall management and operation of a show. They work particularly closely with performers, writers, directors and designers throughout the creative process.
Types of employers: public and private theatres, independent producers, independent and subsidised companies, modern music, opera houses, dance companies, architects, amusement parks, etc.
Most usual job titles: Stage Manager.

STAGE 2: Relationship between this unit and the partner's qualifications

VET PROVIDERS	QUALIFICATION TITLE	EQF/NQF LEVEL	UNIT TITLE
DAMU, CZ	Production manager	ECTS Level 6	Project management / Plan work processes and scheduling
ISTS, FR	Technical Manager for Performing Arts Companies	NQF – FR Level 1	Plan the technical activities of a theatre or company
Rose Burford College , UK	BA (Hons) Stage Manager	ECTS – NQF UK Level 6	Project management / Plan work processes and scheduling
CFPTS, FR	Stage Manager	NQF - FR Level II	Prepare coordination and transmission tools
ACCADEMIA, IT	Production manager	Not applicable	Project management methods

STAGE 3: Description of the chosen learning outcomes and expected results

VET PROVIDERS	EQF/ NQF LEVEL	LEARNING OUTCOMES	EXPECTED RESULTS
DAMU, CZ	EQF Level 6	Plan and schedule the work by deciding the chronological order of tasks and distributing them among the personnel with the aid of a Gantt chart, so as to guarantee effective work flow and task distribution among the personnel of a theatrical production.	Technical paperwork, including plans and schedules (Gantt chart, etc.) for a theatrical production.
ISTS, FR	FR NQF I	Manage time scheduling techniques, using suitable software, in order to plan the tasks and activities of a theatre or a project.	Gantt/PERT charts of a theatre project.
Rose Bruford College, UK	EQF Level 6	Plan and schedule the work by deciding the chronological order of tasks and distributing them among the personnel with the aid of a Gantt chart, so as to guarantee effective work flow and task distribution among the personnel.	Technical paperwork, including plans and schedules (Gantt chart, etc.) for a theatrical production.
CFPTS, FR	FR NQF level II	Draft a work plan prioritizing technical requirements, indicating risks and constraints, and using a scheduling method to distribute tasks within the technical crew.	Plan and schedule a project from beginning to end.

ACCADEMIA, IT	Not applicable	Acquire key project management skills (mainly financial ones) and familiarity with the various stages of a project. Plan all activities properly. Be aware of contractual aspects.	Technical paperwork, including plans and schedules (Gantt chart, etc.) for a theatrical production.

STAGE 4: Agreed assessment procedures and criteria

VET PROVIDERS	Credit points or qualification weighting	ASSESSMENT PROCEDURES	ASSESSMENT CRITERIA
DAMU, CZ	10 ECTS credits	Written case study and drafting of a Gantt chart.	Ability to draft a Gantt chart and to use planning software.
ISTS, FR		Written case study.	Suitable method and chart as applied to the project.
RBC, UK		Written case study and drafting of a Gantt chart.	Ability to draft a Gantt chart and to use planning software.
CFPTS, FR		Written case study.	Proper prioritization, and suitable method and chart as applied to the project.
ACCADEMIA, IT		Written case study and drafting of a Gantt chart.	Ability to draft a Gantt chart and to use planning software.

STAGE 5: Description of both specific and common elements of the expected results

VET PROVIDERS	*LEARNING OUTCOMES*	*ASSESSED EXPECTED RESULTS*	*RESULTS COMPONENTS*
DAMU, CZ	Plan and schedule the work by deciding the chronological order of tasks and distributing them among the personnel with the aid of a Gantt chart, so as to guarantee effective work flow and task distribution among the personnel of a theatrical production.	Technical paperwork, including plans and schedules (Gantt chart, etc.) for a theatrical production.	resources/tools (knowledge): computer software (spreadsheet, word processor, project management); handwriting. procedures/method (skills): list and prioritise tasks and resources, estimate the duration of activities (e.g. PERT method) , schedule task distribution (using a planning chart such as Gantt) communication/relations (competences): liaison with all roles involved in a theatrical production (artists, technicians, administrators, etc.)
ISTS, FR	Manage time scheduling techniques, using suitable software, in order to in order to plan the tasks and activities of a theatre or a project.	Gantt/PERT charts of a theatre project.	resources/tools (knowledge): computer software (spreadsheet, word processor); handwriting. procedures/method (skills): Apply the PERT method to the requirements of the technical departments (equipment, personnel, maintenance, scenic construction, stage, etc.). communication/relations (competences): work with the administrator and the producer.

Rose Bruford College, UK	Plan and schedule the work by deciding the chronological order of tasks and distributing them among the personnel with the aid of a Gantt chart, so as to guarantee effective work flow and task distribution among the personnel.	Technical paperwork, including plans and schedules (Gantt chart, etc.) for a theatrical production.	resources/tools (knowledge): computer software (spreadsheet, word processor, project management); handwriting. procedures/method (skills): apply the method and procedures to the financial and personnel management aspects of a project. communication/relations (competences): work with directors, designers, technical department and stage managers.
CFPTS, FR	Draft a work plan prioritizing technical requirements, indicating risks and constraints, and using a scheduling method to distribute tasks within the technical crew.	Plan and schedule a project from beginning to end.	resources/tools (knowledge): Gantt chart, PERT method, computer software (spreadsheet, word processor); handwriting. procedures/method (skills): Apply the PERT method to the requirements of the technical departments (equipment, personnel, stage management, etc.). communication/relations (competences): work with the creative and production teams, and the technical department.

ACCADEMIA, IT	Acquire key project management skills (mainly financial ones) and familiarity with the various stages of a project. Plan all activities properly. Be aware of contractual aspects.	Technical paperwork, including plans and schedules (Gantt chart, etc.) for a theatrical production.	resources/tools (knowledge): computer software (spreadsheet, word processor, project management); handwriting. procedures/method (skills): apply the method and procedures to the financial aspects of a project. communication/relations (competences): work with the technical department and stage managers.

STAGE 6: Description learning outcomes and expected results that can be considered for the international mobility period

VET PROVIDERS	COMMON COMPONENTS BETWEEN THE FIVE INSTITUTIONS	SPECIFIC COMPONENTS OF EACH INSTITUTION
DAMU, CZ	resources/tools (knowledge): computer software (spreadsheet, word processor, project management); handwriting. procedures/method (skills): apply the task management and scheduling method and procedures to the various personnel of a theatrical production. communication/relations (competences): work with directors, technical departments and stage managers.	communication/relations (competences): liaison with all roles involved in a theatrical production (artists, technicians, administrators, etc.).
ISTS, FR	resources/tools (knowledge): computer software (spreadsheet, word processor); handwriting. procedures/method (skills): Apply the PERT method to the requirements of the technical departments (equipment, personnel, maintenance, scenic construction, stage, etc.). communication/relations (competences): work with the administrator and the producer.	resources/tools (knowledge): PERT method procedures/method (skills): Apply the method to the requirements of the technical departments (equipment, personnel, maintenance, scenic construction, stage, etc.). communication/relations (competences): work with the administrator and the producer.

Rose Bruford College, UK	resources/tools (knowledge): computer software (spreadsheet, word processor, project management); handwriting. procedures/method (skills): apply the method and procedures to the financial and personnel management aspects of a project. communication/relations (competences): work with the creative and production teams, ad the technical department.	procedures/method (skills): apply the method and procedures to the financial and personnel management aspects of a project. communication/relations (competences): work with the creative and production teams, ad the technical department.
CFPTS, FR	resources/tools (knowledge): Gantt chart, PERT method, computer software (spreadsheet, word processor); handwriting. procedures/method (skills): Apply the PERT method to the requirements of the technical departments (equipment, personnel, stage management, etc.). communication/relations (competences): work with the creative and production teams, ad the technical department.	resources/tools (knowledge): PERT method procedures/method (skills): Apply the PERT method to the requirements of the technical departments (equipment, personnel, stage management, etc.). communication/relations (competences): work with the creative and production teams, and the technical department.
ACCADEMIA, IT	resources/tools (knowledge): computer software (spreadsheet, word processor, project management); handwriting. procedures/method (skills): list and prioritise tasks and resources, and set deadlines. communication/relations (competences): work with artists, the technical department and stage managers.	procedures/method (skills): apply the method and procedures to the financial aspects of a project. communication/relations (competences): work with the technical department and stage managers.

Once all of the stages were agreed and the specific and common elements decided, the partners listed the items that were necessary in their country and for their institution:

1. Identification of training centres involved through this agreement.
2. Goals of the Memorandum of Understanding.
3. Composition of the partnership for the mobility period.
4. Duration of the validity of the agreement.
5. Regulation in the event of a dispute.
6. Definition of competent institutions.
7. Identification of competent institutions in the partnership.
8. Information about the sending countries and the receiving countries.
9. Identification of the qualifications concerned by the partnership agreement.
10. Presentation of the context and the crafts/roles corresponding to these qualifications.
11. The information contained within the mobility programme.
12. The procedure for the validation and recognition of learning outcomes validated during the mobility period.
13. Quality assurance.
14. Europass Mobility for the additional competences.
15. Economic aspects.
16. Signatures.
17. Appendices: mobility programme, transcript of results, Europass Mobility for the additional competences.

c. Mobility programme linked to the two units

The goal of the programme is to allow learners to receive validation abroad for the learning outcomes agreed by the partners in a European environment.

It was agreed that the duration of the mobility period would be three weeks maximum for both units.

The partners also agreed that the sending institution must ensure that the learner who wishes to be a beneficiary of the mobility has the required knowledge and skill levels to follow the corresponding mobility programme.

Description of the mobility programme corresponding to the two units chosen:

1- Unit: "Production of documentation to realize a show"

The mobility programme defined by four partners (Institut del Teatre -SP, CFPTS - FR, STAFF -FR, RBC – UK) is based on the realised lighting design for a performing arts show presented before an audience. The programme will take into account the professional profile of a prospective beneficiary of this mobility, as well as their interest in the field, their career, or their future professional aims. At the end of this mobility period, the professional experience and learning outcomes linked to this unit will be evaluated and validated, either in their entirety or in part.

During the two to three weeks of the mobility placement, the beneficiary must do the following in order to acquire the additional skills and abilities defined in the mobility programme:

1. Analyse the artistic requirements.
2. Analyse the context of the production.
3. Determine the technical requirements.
4. Provide technical plans of the venue.
5. Define personnel requirements and their roles.
6. Plan tasks.
7. Manage fit-up and get-out.

2- Unit: "Planning and management of the work schedule"

The mobility programme, as defined by the partners (CFPTS - FR, DAMU-CZ, RBC – UK, ISTS-FR, Accademia - IT), will enable the beneficiary of the mobility placement to undertake a complex project in the course of a workshop. This will involve finding suitable solutions in terms of management of time, tasks, personnel, equipment and logistics. The programme will take into account the professional profile of a prospective beneficiary of this mobility, as well as their interest in the field, their career, or their future professional aims. At the end of this mobility period, the professional experience and learning outcomes linked to this unit will be evaluated and validated, either in their entirety or in part.

During the two to three weeks of the mobility placement, the beneficiary must do the following in order to acquire the additional skills and abilities defined in the

mobility programme:

1. Evaluate the artistic requirements of the production.
2. Analyse the context of the production.
3. Determine the level of complexity of the project.
4. Identify their own position in relation to the production process.
5. Define personnel requirements and their roles.
6. Apply planning methods.
7. Achieve what has been planned.
8. Continuously manage and adapt this planning.
9. Adapt the results to the requirements of the contractor.
10. Manage get-in and get-out procedures.

CONCLUSION

1. Potential application of the project's results

Five key ideas emerged from this experience and the various projects cited over the last few meetings, all of them focussed on very concrete European projects:

➔ The creation of a common qualification that would include those modules that are specific to each of the partners, but which may interest other partners as complementary modules (each partner would find the means to integrate these specific modules into their programme). For example, the "storyboard" module does not exist in the Accademia's "stage lighting" programme, yet it is very important at Rose Bruford. The added value for trainees would be the recognition of this learning outcome or of their particular professional experience by a foreign institution (not at the "legal" level but rather as a declaration of "conformity"). This kind of recognition may facilitate employment abroad, as well as increase the prestige of the partnership bodies and interest in them.

➔ The use of a collaborative online platform by the learners of the different countries to undertake a common project or a workshop together, as well as a tool for communication and the circulation of interactive documents. This would reduce travelling and therefore costs.

➔ The drafting and validation of a new common training module by all of the partners. For example, a module that would focus on a very specific subject such as "rigging". This idea is linked to the online training suggestion. An e-learning module is a very good means of sharing content on a common subject and then enriching the content with everyone's specificities.

➔ The creation of an association for the development of common solutions for technical training in the performing arts sector.

➔ The realisation of two mobility programmes developed during the project.

In order to realise these different projects, cooperation between the partners must remain flexible so that mutual recognition becomes simple and natural.

The goals defined by the partners at the start of the project were, mainly, to prepare the training bodies to apply the ECVET concepts and principles, to equip themselves with tools to formalise the recognition of professional experience and

learning outcomes of professionals in the sector, and to inform their supervisory authorities of the results of their work. This guide explains the path taken and the solutions found. The quality of the exchanges, as well as everyone's commitment to the project allowed the building of a collective response, and therefore contributed to transparency, comprehension and trustworthiness between the partners.

2. Impact of the results

In spite of cultural differences, national specificities and a fragmentary knowledge of the ECVET system, a common issue emerged, thanks to the participative approach agreed upon for the implementation of the project. All of the partners were strongly drawn by the prospect of interlinking two worlds that hitherto been juxtaposed, namely the academic world and the professional world, with a view to better taking into consideration the need for qualifications of an ever more demanding and competitive labour market.

Methodologically speaking, the idea of taking the chronology of the working process as the starting point to seek a convergence of opinions was the decisive factor in a process shared by all, and one that enabled a European dimension to be introduced amongst existing national qualifications.

There are discussions emerging in France concerning the development of a European module, linked to existing qualifications, that would enable the widening of everyone's professional practice through a European dimension. This would involve applying the principles of the project to modules and commencing the development of a specific European training programme; a prototype that could be developed, experimented with and adopted by a limited number of partners at first, with a view to rolling it out more widely at a later date.
The CFPTS has started to introduce into its assessment framework some elements of the methodology developed in the course of the CAPE-SV project.

In the United Kingdom, the results of the project were sent to the appropriate organisations in the sector, and to the body responsible for defining qualification standards, the National Skills Academy (NSA) for the performing arts. Indeed, the British partner would have liked to have included the NSA as an additional partner, since this recently established institution serves to provide solutions to companies'

initial and continuous training requirements. Its goal as far as the performing arts is concerned, an industry in which there is intense technological innovation, is to ensure that training solutions match the new data, and that they fully include updated resources.

The Spanish partner underlines the necessity of making reciprocity agreements between partners regarding a common reference tool. Also, the Spanish partner is set to start working with the Catalonian Institute of Vocational Qualifications some time in the next few months.

The Italian partner will share the results of the project with the Lombardy Region, which is the certifying authority. They will work together to define vocational training policy by formulating methodological proposals and by providing our training and methodological research results. The Lombardy Region is also in the process of developing a regional framework for the recognition of vocational qualifications. The Italian performing arts union (FISTel Cisl), an associate partner of the CAPE-SV project, is in contact with the Accademia Teatro alla Scala, and the transfer of results from the projects is under way.

The Czech partner plans to transfer the methodology to other universities offering similar training courses, and with whom they already have student exchange programmes. Up until now the reciprocal recognition of qualifications was not possible, owing to the lack of suitable tools.

FEEDBACK

1. Feedback regarding the experimentation panels

Anna (costumer - Milan)
"Facilitating mobility is now really important. Since we are now increasingly being offered short-term contracts, it is very important to be able to gain recognition for our experience without having to start all over again each time we change jobs. It would be interesting to organise exchanges between schools of different countries who are training professionals of the same speciality."

Giovanna (costumer - Milan)
"It is very important for people working in the performing arts to be able to capitalise on learning outcomes."

Yves (sound technician - Nantes)
"It's a very interesting project because capitalising on professional experience and learning outcomes increases working opportunities. It has raised issues about our role as technicians and what may be expected of us. The bonus of the initiative is the European dimension and the personal recognition and valuation."

Alex (lighting technician - Nantes)
"Capitalising on professional experience may allow you to work in your field abroad without having to do more training. The European dimension provides networking possibilities that might lead to work in France or abroad."

Steph (sound technician - Nantes)
"Allowing cross-border professional recognition is very important. The European dimension of the initiative is a plus, as is the satisfaction of being able to help my training centre in its initiative."

Fab (sound technician - Nantes)
"It's important to capitalise on professional experience and learning outcomes for possible reassessment of salaries. The bonus of the initiative was being able to take part in the European dimension project with STAFF."

Miguel (trainer - Madrid)
"Maybe the authorities will better understand our professional sector."

Luis (expert - Barcelone)
"In my view, such an experience that is innovative, cross-disciplinary and above all practical and constructive, will encourage professional recognition."

Carlos (trainer - Barcelone)
"This will allow different working strategies to be studied and shared, in order to formalise an equivalency process between the different training systems and vocational training validation structures."

2. Feedback from project participants

France:
"A new aspect representing an unexpected added value has appeared: the idea of designing a properly European module that might provide an additional dimension to national qualifications."

"Thanks to the project, they [the training bodies] may widen their area of work."

"It is progress in itself to be thinking about things in terms of international qualifications and international agreements."

"The Cape-SV Memorandum of Understanding covers the use of the methodology developed by all of the partners. It allows us to speak the same language and recognise the same educational commitment. It's a common reference tool that brings an understanding of the learning results for each qualification. It is a tool for reading what everyone is doing. This tool provides comprehension between one frame of reference and another, so enabling agreement between the partners. It is a common reference tool and it will always remain at this level."

United Kingdom:
"We plan to use the project outcomes to create new vocational training programmes, particularly those alternating work and study."

"The further the project progressed, the clearer its significance became for everyone, and the more the understanding between each partner improved. When you have

the ambition of following a career in the performing arts sector, you must not only understand what are the specific technical skills related to a particular role, but also, and above all understand how they work in different cultural and professional contexts."

Spain:
"The Institut has committed to using the products that came out of the project, but transfer to the national level is not easy."

"The CAPE-SV project shows that we are working with very individualised career paths that require constant support with solutions tailored to people's requirements."

"The CAPE-SV project places the emphasis on the differences and the similarities. The benefit lies in the link that can be made between higher education and vocational training, on "the association" or "the marriage" that may be made between the two. For example, how can one validate a vocational qualification for a "stage lighting designer"? This is the kind of question posed by the project."

Italy:
"A regional framework for the recognition of vocational qualifications is currently being developed by the Lombardy region. The method will also be used for the description of learning outcomes as part of the structuring of the professional system in Romania."

Czech Republic:
"We foresee transferring the methodology to other universities offering similar training paths, and with whom we already have student exchange programmes."

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