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# TALQ

TRANSPARENCY IN ART LEVELS AND QUALIFICATIONS

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CALL FOR PROPOSALS – EACEA/48/2015 Key Action 3: Support for Policy Reform, Support to European Policy Tools. Quality assurance at European level for enhanced transparency and recognition of skills and qualifications. PROJECT – 576008-EPP-1-2015-1-IT-EPPKA3-TRANS-SQ - TALQ - Transparency in Arts Levels and Qualifications.

# The Project

The TALQ proposes a research activity to map national qualifications and certificates to ESCO-based international profiles. The investigation activity will represent the basis to identify and test possible procedures, approaches and quality criteria shared and applicable at European level. The project's activities will be developed according to the policies related to the European Qualifications Framework (EQF), thus linking international profiles to EQF.

The targeted profiles selected belong to _ISCO 08 / 3435 / Artistic and cultural associate professionals not elsewhere classified_. Ideally, the project focuses on the following ESCO profile: lighting technician, lighting operator and lighting designer.

TALQ project aims at providing an exhaustive mapping in at least 10 eligible countries, starting from a quick scan of the whole EU. TALQ will search and analyze contents and structures of existing training and formal education systems, matching them with information on labor market and qualifications and mapping them against the ESCO competences of the chosen profiles. The process of defining the EQF level will be based on the work of a group of experts chosen by the stakeholders and will use a quantitative as well as a qualitative approach to reach consensus. Moreover, TALQ will take advantage of the investigation to develop a common set of quality assurance principles and quality criteria for the assessment, validation and award of qualifications procedure. The aim is to implement a standard pattern that can be applied and customized to other similar profiles within and outside the sector of reference.

TALQ is led by the Accademia Teatro alla Scala in collaboration with STEPP vzw and the Social partners UNI Europa and Pearle* (Sectoral social dialogue – Live performance).

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# The Structure of the Research

## Milestones

1. Identifying training programs (including alternatives like recognition of prior learning) and gathering information (core data) through desk study and selected interviews.

2. Identifying professional profiles where they are available in order to check also which is the reality of the sector in each country.

3. Analysing the content by "comparing them with / translating them in" the ESCO competences.

4. Comparing the 3 profiles with the EQF descriptors and defining the level.

**INTERIM STAND I - Based on the previous steps, researchers aim at reaching a common denominator on the three levels/professions. Researchers will firstly deliver a fixed profile and, as an alternative, a variable profile which will be described through a 70% fixed-competences (which define the level) and a 30% variable-competences, to ensure the safeguard of cultural identity and of local traditions and peculiarities.**

5. Checking and analyzing assessment methods, classifying them against a list of standard assessment procedures.

6. Checking and analyzing quality measures taken in the different institutes and, where applicable, on a national level.

7. Classifying assessment/quality measures against a set of quality measures developed based on the principles set out in ISO/IEC 17024 as well as against the quality measures used in the different countries.

8. Delivering of an ideal framework that takes no account of the practical and financial restrictions and of a realistic framework that fits the actual situation.

**INTERIM STAND II - Proposing both the ideal and the realistic quality frameworks.**

9. The last section of the project will be carried out through tables of discussion together with the stakeholders' representatives in order to get to a final report on the common position.

**FINAL STAND – Formalization of the report. Final meeting with the stakeholders and with the Agency to share the outputs and outcomes of the project.**

# Intermediate state of the project

The intermediate state of the project has been discussed and presented in Brussels on April 24th and 25th in the frame of two different meetings. A first appointment has been hosted by UNI EUROPA and fostered a discussion between invited experts about the results of the research. The day after, the results have been further presented to the Social Dialogue Committee meeting at Albert Borschette Congress Center.

The table of experts aimed at collecting feedbacks about the intermediate stand of the work. The researchers presented their work proposing some key-issues to be discussed in the light of everyone's' national specificity in order to collect useful elements to design a "possible common frame of reference". The table of experts has been composed by the Researchers of the project, the Representatives of the Commission/EU Agency and a list of invited experts including:

Gloria Barilari, Project Adviser at European Commission - Education, Audiovisual and Culture Executive Agency EACEA (EU)

- Umberto Bellodi, Cultural Cooperation Responsible at Accademia Teatro alla Scala, Milan (IT)

- Maarten Bresseleers, Coordinator at Sociaal Fonds voor de Podiumkunsten (BE)

- Dianella Chiodi, Researcher and Project manager at Accademia Teatro alla Scala, Milan (IT)

- Anita Debaere, Director at Pearle*-Live Performance Europe (EU)

- Sophie Dunoyer De Segonzac, Head of Unit Europe and responsible for certifications at Centre de Formation Professionnelle aux Techniques du Spectacle – C.F.P.T.S. (FR)

- Hubert Eckart, Diretor at DTHG – Bonn (DE)

- Iratxe Garcia Bayona, Project Management Assistant at the Education, Audiovisual and Culture Executive Agency EACEA (EU)

- Randell Greenlee, Director Policy and International Relations at VPLT · The German Entertainment Technology Association, Langenhagen (DE)

- Michal Laznovsky, Head of Department of Theatre Management at Academy of Performing Arts in Prague, Theatre Faculty (CZ)

- Richard Polacek, Policy Officer at UNI MEI (EU)

- Daphne Tepper, Project Director at Creative Skills Europe (EU)

- Chris Van Goethem, Researcher at STEPP vzw (BE)

- Els Wijmans, Director at  Vereniging voor Podiumtechnologie - VPT (NL)


Moreover, the same intermediate results have been shared to the selected partners identified within UNIMEI and Pearle* affiliates according to the 10 countries investigated by TALQ. This, in order to formally "set" a group of stakeholders who are officially able to intervene at any time in the development of the outputs.  These partners involved "on remote" has been informed and will be informed of all the steps until the end of the project, furthermore with a relevant involvement in the final meeting of the project, which will take place in November/December 2017.

The group of experts has been based not only on the national participation but on their recognized expertise in the field. The Researchers' approach has been oriented to share the adopted methodology and to propose the outputs as open to everybody's considerations/corrections/suggestions.

Finally, the day after, in the frame of the Social Dialogue Committee meeting, TALQ researchers presented the state of the project, including experts' feedbacks, to the whole forum of the UNI MEI and Pearle* affiliates.

The methodological approach for testing key criteria and procedures followed a series of steps, leading to Interim stands and to the above mentioned table.

Researchers identified training programs and gathered core data through desk study, questionnaires and selected interviews. This action has be carried out through two different steps: a quick scan of all the EU countries and an in-depth research focused on 10 countries, selected on the basis of the relevance of the collected responses, safeguarding the geographical coverage of the EU. The selected countries have been: Belgium, Bulgaria, Czech Republic, Finland, France, Germany, Italy, Netherlands, Romania and Sweden. In those countries for which an ESCO translation is already available, training providers have been able to match themselves with the expected profiles, thus facilitating the work; in other cases, a specific support has been provided by the researchers in order to facilitate the approach to ESCO profiles (including optional and compulsory competences) and the following comparison with the own delivered training programs. The phase has been carried out remotely mainly, providing two digital questionnaires (one addressed to Training Institutions and another one to Social Partners and Professional Associations) to the contacted institutions and guaranteeing online support to the compilation. The preparation of the questionnaire as well as the online support have been directly managed by the researchers. A first analysis of the collected data has been possible digitally (through the SurveyMonkey online service) and then developed in the researchers' further reporting.

Thanks to the support of the Social Partners and of the Institutions leading the Sectoral Social Dialogue (UNI MEI and Pearle*), the researchers identified professional profiles (where they are available) also taking into consideration the work already developed by the Skills Council, in order to check which is the reality of the sector in each country.

By "comparing profiles with / translating profiles in the ESCO competences, this action led to a matrix where researchers joined the competences of the three profiles getting a comparison with identical descriptions. Those matrix include both optional and relevant competences which corresponds to the ESCO proposal to a good extent.

Researchers reached a common denominator on the three levels/professions, delivering a variable profile described through a 70% fixed-competences (which define the level) and a 30% variable-competences, to ensure the safeguard of cultural identity and of local traditions and peculiarities. Moreover, EQF descriptors have been properly compared.

In the second part of the project, researchers will get in depth with the following actions, based on the previously collected information:

- Checking and analysing assessment methods, classifying them against a list of standard assessment procedures

- Checking and analysing quality measures taken into account under a double perspective:

  ✓ PROCESS EVALUATION: belonging to the training process and including aspects related to workplace learning.

  ✓ FINAL EVALUTATION: the core-objective of the research.

- Developing a framework adapted to the targeted qualification structures.

- Delivering of an ideal framework that takes no account of the practical and financial restrictions and of a realistic framework that fits the actual situation. The resulting quality framework will represent the "ideal" quality standard for certifying bodies in EU.

Proposing both the ideal and the realistic quality frameworks researchers will share and discuss results in the frame of a transnational meeting involving the partnership and some key-actors which will be identified according to a specific risk assessment based on the critic aspect of the work carried out until this stand. Interim results will be shared also with the Agency in the frame of the meetings expected by the Guidelines of the call.

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# Section 1

# Quality Framework Rationale

## Background Questions and Answers

- What is a qualification?

We define qualification as a statement by validating body (competent body, authority, …) that the holder masters all the learning outcomes / competences required by the occupation profile.

- Which would be the advantages of a European qualification?

We consider both direct and indirect advantages of a European qualification. Among the direct ones, there would be the fact that a European acknowledgment would fit all the EU systems (e.g. ESCO, EQF, …), facilitate mobility, assure a high quality standard (as the employers would know what they can expect from the market), be exchangeable between countries and, of course, understandable and recognisable. Indirect advantages would be the facilitation and promotion of an effective collaboration between schools, which would be able to exchange learning content, develop methodology and teaching tools, training teachers according to a communitarian reference. Moreover, schools would be motivated in levelling up their training and educational offer, promoting safe working procedures and benefiting from an easier exchangeability of students.

The background offered by the labor market encourages the possibility of a European qualification as it is already featured by international elements such as multinational rental and event companies, multinational workspace (due to travelling organisations) and work floor. Also manufacturers and suppliers serve different countries as equipment and tools follow international standard and regulations.

- Which would be the principles behind a EU qualification?

a) **Transperency** is the first principle. If a qualification needs to be accepted by different countries, it must be clear what it exactly means, also in order to reach a mutual understanding. To be able to write an understandable qualification, a common language is needed too.

b) **Trust** is the second principle, assuring that the person holding the qualification is able to perform, that he masters the competences described in the qualification. This trust can be reached by a profound quality assurance of the assessment.

c) **Freedom** is the third principle. Especially in the actual political situation, countries would hardly accept interferences in their education systems. A EU qualification needs to leave enough freedom to adapt to the different education systems and traditions. And the content needs to be flexible enough to adapt to local needs and labour traditions.

# Trasnsparency

In order to gain the "transparency" principle it seems obvious to draw a common profile based on ESCO,[1] the multilingual classification of European Skills, Competences, Qualifications and Occupations. The ESCO classification identifies and categorises skills, competences, qualifications and occupations relevant for the EU labour market and education and training. It systematically shows the relationships between the different concepts. ESCO has been developed in an open IT format, is available for use free of charge by everyone and can be accessed via the ESCO portal.

ESCO states that their level of detail will enable qualitative competence-based job matching at European level across languages. In addition, it will allow using the vocabulary for describing or annotating individual CVs, job vacancies, and learning outcomes.

The logic of ESCO is moved by the following goals and it is represented by the picture below:

- Bridging the communication gap between education and work
- Online matching of people to jobs
- Enabling mobility
- Supporting education and training in the shift to learning outcomes
- Supporting skills intelligence and statistics
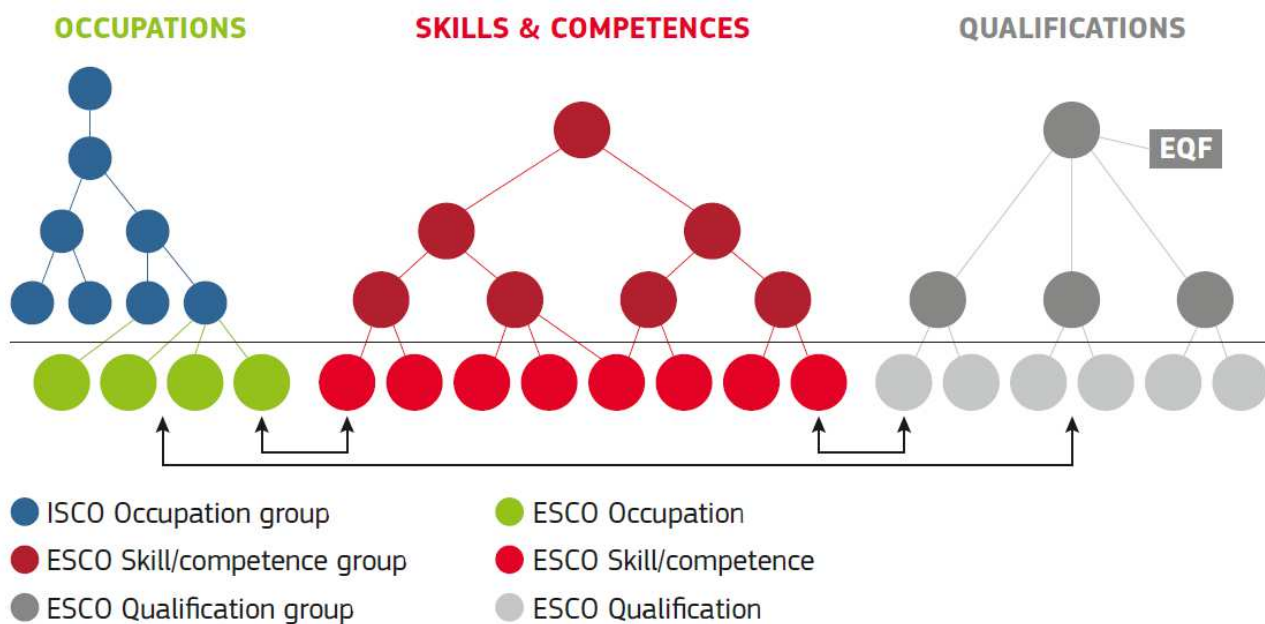


The TALQ investigation started from three core profiles which can be considered also as samples for different level of occupation in other fields. All three profiles are build up with "level skills" that are equal for similar level occupations in the field (e. g. sound, video, etc.), "field specific skills" that are shared by different levels in the same field (e. g. lighting tech, lighting operator, lighting designer) and unique skills that only fit one occupation.

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[1] https://ec.europa.eu/esco/portal/home

At the same time, TALQ aims at overcoming the obstacles in using ESCO competences as they are and, especially, to solve the lack of sector specific detail in the description, which is due the transversal focus of the ESCO competence descriptions.

The need of further details can be supported by the work which has been developed in the last fifteen years through EU funded initiatives such as TTT-LPT, OPTiV, CAPE-SV, TeBeVat, ETTE,[2] which helped in structuring competences, detailing and structuring information, developing descriptors, improving assessment strategies, analysing the "weight" of competence blocks.

According to these developments, TALQ propose a sectoral layer, which keeps the original competences[3] intact and transversal, but provides enough detail to make an accurate comparison ensuring transparency (better detailing competences knowledge and suggesting feasible assessment strategies):
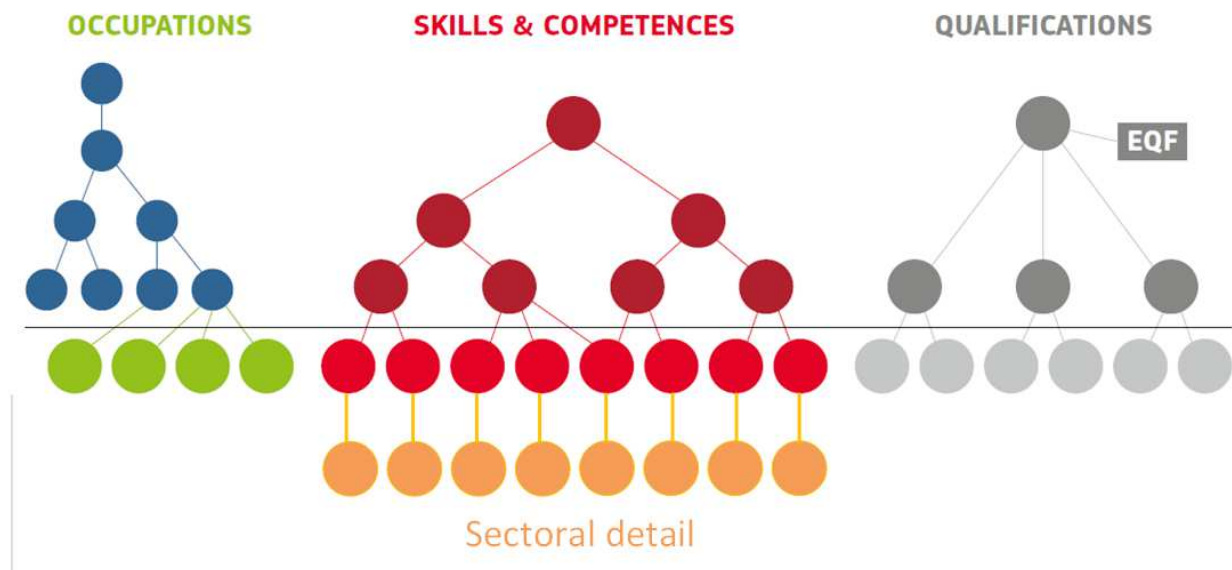


The confrontation of the ESCO occupations with the TALQ concept while comparing the three targeted core-profiles revealed some critical points:

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[2] See Bellodi Umberto, Van Goethem Chris, PEARLE* EURO-MEI Training Forum 2009 - A report on theatre technical training in EU 1998 – 2008, pages 32-45

[3] There is a general issue related to the terminology defining "competence" and "learning outcomes". Depending on the context, the two terms and meanings often overlap; for instance, while the competence is seen from the employers side, the learning outcome is considered (with the same meaning) from the learners / education institute side. On the other hand, Sectoral Qualification Frameworks show that competence doesn't define the level of mastering or understanding, while the learning outcome does: *"The research found that learning outcomes were commonly used to define international sectoral qualifications and standards. (…) Around half of organisations managing frameworks reported using learning outcomes to define the levels of frameworks. In these frameworks, each level indicated the level of autonomy in which individuals could conduct a task. For example, in level 1 individuals are able to assist with work, in level 2 they able to work with little supervision, and in level 3 they can conduct tasks without any direction."* (European Commission, Study on International Sectoral Qualifications Frameworks and Systems, July 2016, ec.europa.eu/social/BlobServlet?docId=16568&langId=en). The sectoral layer developed under the ESCO competences is actually written in learning outcomes.

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- The ESCO profiles do not have a defined volume that can be referred to a qualification nor to an EQF level;

- The division between essential and optional is rather arbitrary;

- The ESCO profiles foresee no "general education competences". [4]

An analysis of the existing education programs and the reality of the labour field demands a redefinition of the essential competences, that need to be present in every program or qualification. These competences would ideally form the 70% of the qualification. The other part would provide the possibility for the education or assessment providers to choose 30 % variable competences to complete the profile.

Ina further step, the differentiation between "essential" and "optional" could even be replaced by a sort of "Essential Vs Variable" classification, thus avoiding a nuance which results as Slim and difficult to evaluate.

In this hypothetical frame, the overall picture would look like this:
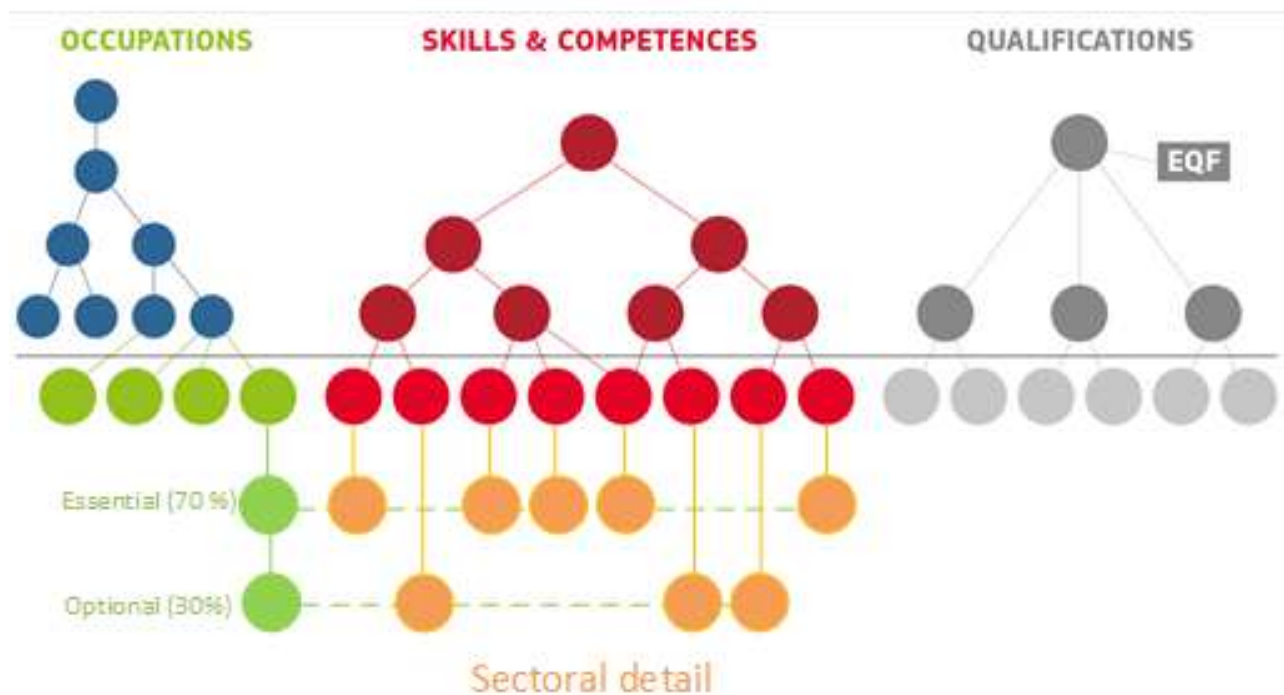


Thus, the TALQ research started from ESCO gathering at the same time inputs from existing programs, existing profiles and field research focused on stakeholders which have been previously identified:

- Social partners
- Professional organisations
- Education players

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[4] Among the "general education" field is included the so called "democratic – humanistic education" as well as "key competences" such as communicating in a mother tongue, communicating in a foreign language, mathematical, scientific and technological competences, digital competences, learning to learn, social and civic competences, sense of initiative and entrepreneurship, cultural awareness and expression.

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- Field specialists
- Structure specialists

To be able to weight the fixed and variable parts, a credit systems is needed. This brings us to the ECTS/ECVET systems[5] measuring specific learning units. Indeed credits are quite crucial in the definition of a common framework as they help in weighting the fixed/variable parts of the expected profile, they are appropriate indicators to facilitate exchanges, they are key-elements in defining a qualification.

At the same time, credit systems have some un-solved issues as well; for instance, what happens with a credit if the unit of learning occurs in different levels? Which is the appropriate mathematic relation to apply in order to re-define the weight in terms of credits? As credits are not originally conceived for defining a competence (but a learning unit) and they are too large from a quantitative point of view, the use of "CentiCredits" would help in solving the issue.
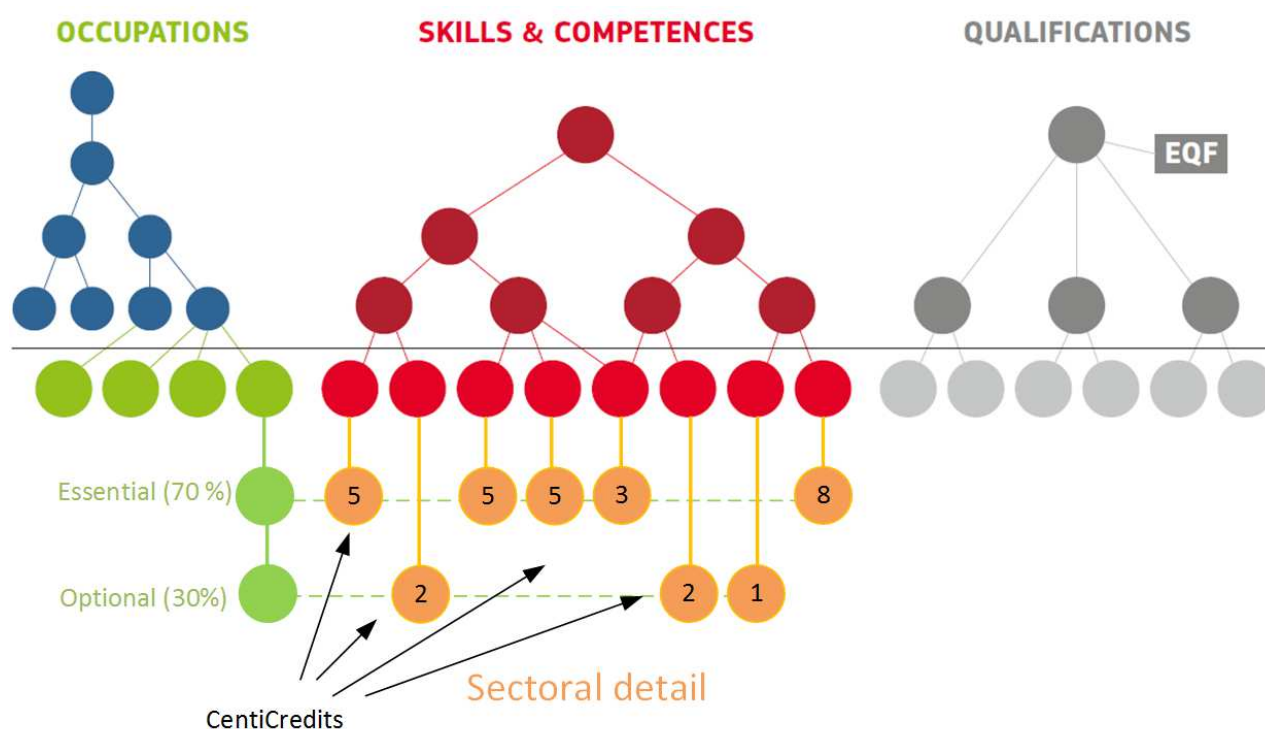


A further issue in transparency is represented by EQF, as it is not conceived to link directly to a qualification but through NQF's. Moreover, there is no legal ground to assign an EQF level nor a clear methodology to define an EQF level. The EQF reference framework is not always adapted to the specific needs for the arts. For this reason the TUNING[6] project developed a prototype for a Joint European Sectoral Qualifications Framework for the Creative and Performing Disciplines. This prototype SQF combines the EQF domains of knowledge, skills and competences in a matrix format with the seven dimensions identified as being shared by the Creative and Performing Disciplines. As such, it locates itself at the intersection of the different professional practices characteristic of these disciplines and

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[5] For an analysis and comparison between ECTS and ECVET system, see
http://www.cedefop.europa.eu/files/Setting_the_scene_-_Robert_Wagenaar.pdf
[6] See http://www.unideusto.org/tuningeu/

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contributes to an essentially better understanding of the current requirements and standards in Higher Education in Architecture, the Arts and Music, both on a national and a European level:
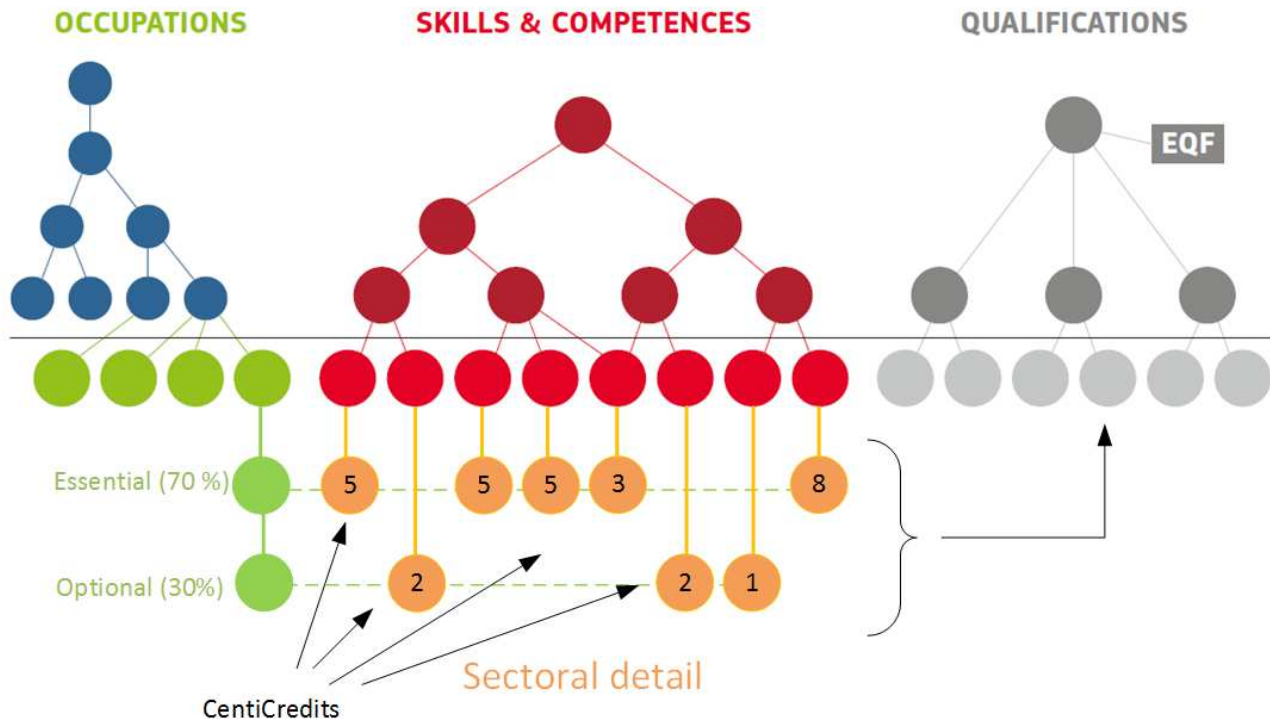


The final question about all the issues related to transparency are "how" and "who" is going to score qualifications and competences? A possible answer is that scoring can be carried out through a check with National Qualification Frameworks and existing programs & modules delivered by acknowledged best practices.

A group of interested parts (stakeholders) would be probably able to ensure a supported conclusion meeting the interests of all the sectors potentially involved in the field of reference, keeping in mind the ultimate "relevance" of the competence impacting directly the labour field. This consortium would be composed by social partners, professional organisations, education players, field specialists and structure specialists. In simple words, some acknowledged experts would be involved to prepare a proposal based on reality and then the consortium of stakeholders makes decisions.

This approach would result into a common profile with the following features:

- Based on ESCO
- With sectoral definition
- With a proposed EQF level based on existing evidence and an interpretation of EQF
- With 30% flexibility (Defined by CentiCredits)
- Supported and validated by an inclusive consortium of stakeholders

Finally the EU institutions could have a facilitating, mediating role (which would be rather informal) or it could decide to develop a more formal role for themselves, ensuring quality by validating the profiles.

# Trust

Quality assurance is the path to safeguard the principle of "trust". This core aspect is created by the assurance of the real abilities of the holder of the qualification, despite the origin and the attended training program.

Quality assurance of an education program is the set of rules regulating the "service" or the "process", namely a series of standards defining appropriateness of equipment, staff, facilities, procedures. This concept normally answers to the different kind of demands coming from the client / learner and from the donor / funding entity (public authorities, private entities, private citizens).

On the other hand, the quality of a qualification should be supported by a proper assurance of the "quality of result", which is otherwise important for the "final client" (the employer) as well as for the owner of the qualification. If the quality of the service can be considered as an issue impacting in the national system, the quality of a qualification affects the international environment.

In order to assure the quality of a qualification, it is mandatory to take into consideration the expected features of the assessment process, which actually provides the expected proofs of competence. In principles, the evaluation is regulated by three core criteria:

- assessment must be implemented independent from training or work, avoiding conflicts of interest
- It should guarantee fairness (equal opportunities)
- It must be objectively structured (free from bias)

Moreover, it must be supported by a well trained set of assessors.

The difference between the quality of the service / process and the quality of the result could be summarized as follow:

|  | Service / Process | Result |
|---|---|---|
| *Based on…* | Learning | Qualification |
| *Measuring through…* | Grading is about<br>▪ Effort<br>▪ Improvement | Statement is about<br>▪ Competence |
| *Quality is about…* | Quality is about service to learner | Quality is about measurement of result |

There are several existing quality standards and part of them are "service oriented" only. The main reference is represented by DIN EN ISO/IEC 17024,[7] which is specifically focused on assessment (independent from the education sector) but there are other frameworks related to:

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[7] The DIN EN ISO/IEC 17024 standard is focused on organisations certifying candidates, in other words, measuring people against an agreed occupational profile or a set of competences. The main goal of the standard is to ensure impartiality, independence, freedom from bias, lack of prejudice, neutrality, fairness, open mind-ness and to reduce

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- Quality standard for higher education
- Quality for double, multiple or joint degrees
- Quality standard for vocational education and training
- Quality standard for validating non-formal and informal learning
- National Quality standards
- NARIC
- Considerations on COM(2016)383 - European Qualifications Framework for lifelong learning, ANNEX IV, Quality assurance principles for qualifications referenced to the European Qualifications Framework
- Etc.

In order to move to a quality standard for a common qualification it is important to set a common ground which possibly meets the different national and European standards, at the same time limiting the quality assurance to the assessment and validation process of the result, thus avoiding those "service oriented" features.

According to this consideration, the quality requirements for a common qualification should be implemented by accredited assessment centres, working with agreed and supported assessment procedures and validated assessment methods carried out by qualified assessors.

The resulting qualification would transparently show what a holder is able to do and would be independent of the type of education program.

Moreover, a Consortium of stakeholders (social partners, professional organisations, education players, field specialists and structure specialists) would properly play the role of overviewing the structure that safeguards the quality by allowing assessment centre to perform.

Finally, once again, the EU institutions could have a facilitating, mediating role or it could decide to develop a more formal role for themselves, ensuring quality by validating the profiles.

# Freedom

The third and last principle is conceived as a postulate fostering the independence of education frames and organisations, allowing every country, region, school to be free to organise their education as they want, safeguarding the different systems (informal, apprenticeship, classroom, modular). According to this principle, the structure of the assessment would follow.

Through the freedom of education and organisation, every individual is free to learn being able to exploit at their best all those opportunities offered by existing flexible tracks (different schools, different ways, independent learning) and recognition of prior learning.

The fact that TALQ only aims at looking at the qualification and the assessment of the qualification, guarantees the educational freedom.

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risks from conflicts of interest. The DIN EN ISO/IEC 17024 states a set of requirements to guarantee the quality of and equality between international assessment centres. The standard includes a set of good practices and formalises them into procedures and documents.

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The TALQ approach aims at encouraging the freedom of education and organisation, including contents (which need to be adapted to local traditions and needs, eventually combining different parts of different occupations) through a minimum 30% of variable competences in the proposed profiles.

The fact that we develop a flexible profile guarantees enough freedom to define the local occupation.

## In conclusion: the shape of a possible European Qualification

The European Qualification sets the minimum requirements for learning outcomes based on the ESCO profiles

The European qualification is measured based on high quality standards

This gives the freedom to choose different options:

Existing school can adopt existing program to fit the EU Qualification (and gives a double Qualification)

Validating of previous learning can be implemented based on the same rules

An organisation can start an education program directly under the EU Qualification

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## Section 2

# A possible EU common framework

According to the scan on the whole EU and to the deeper investigation on the ten selected countries, the TALQ research led to the definition of a likely framework which can be proposed as a possible common basis to develop tools and quality criteria which can be shared at EU level.

Among the lighting field in the performing arts sector, we can consider the following average division between the different profiles:

## 72% Technicians

### 20%    Operators

8%      Designers

The highest presence of "technicians" has been registered in Bulgaria, where the percentage of technicians reach the 96% of the whole:

## 96% Technicians

2% Operators

2% Designers

On the other hand, Finland presents the most balanced situation:

## 50% Technicians

## 30% Operators

## 20% Designers

The distribution between different forms of contracts is equal in the 80% of the investigated countries:

# Permanent Workers (35/45%)

# Self Employed (35/45%)

## Season Workers (20/25%)

Bulgaria and Romania represent the exceptions to this situation as highly relevant percentages of Permanent Workers are registered in these countries.

> Compared with the European Union's examples, the Romanian specificity provides some further elements of discussion because of the public nature of the larger part of the performing arts institutions and the consequent working status of its professionals, mainly "permanent employees". This status could be described as the closest possible connection between "employees" and "employers", and it is an element which makes hard to consider any kind of an alternative labour market for the system; "alternative" in order to face problems like low salaries or nowadays government's difficulties in assuring a stronger social security to all the employees.

> Imagining a new way of conceiving the system is not simply an hypothetical shifting from a public nature to a "private" one but it consists also in a larger analysis matching together considerations about training professionals at different levels, focusing on the updates of the needed skills, facilitating the mobility of collaborators between institutions and countries, considering the importance of the evolution of stage technologies, keeping in mind the extreme importance of the "quality" of the artistic product as the concrete output of a properly working system.

> Moreover, a hypothetical new system must provide reciprocal benefit to workers and employers, including in the second category both Theatres and Public Administration.[8]

About the training providers, the collected data reveal a strong importance of higher education institutions (which operate in the 80% of the countries), while other forms of providers are active according to the national specificities of the training system and of the market as well.

## Higher education institutions provide training in the 80% of the countries

## Theatre houses /Self training/Vendors provide training in the 70% of the countries

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[8] Scenart (Support for skills improvement in the Romanian Performing Arts/Sprijin pentru competente in artele spectacolului din Romania),  Final Report - Promoting flexicurity inside the performing arts labour market, 2013, p.6

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Secondary VET/Training centers (private) operate in the 60% of the countries

Professional organisations/Theatre companies/Training abroad exist in the 40% of the cases

20% of the countries have training providers such as Unemployment offices (Sweden and Belgium) and Dual Education (Germany and Belgium)

In the 10% of the countries (Finalnd) Unions are also training providers

Responsible Authorities for training are mainly national (they are regional in Italy, Belgium and – partly – in Germany):

# 70% National Authorities

## 30%   Regional  Authorities

The national diversities emerge in the existence of different supporting authorities and stakeholders which take part at different levels in the political process of organizing the national training system. This role is played in Finland by Sectorial Unions, in Germany and France by Unions and Employers' Associations, in Belgium by professional organisations and Social Partners, in Italy and Romania by Governmental Agencies.

Finally, informal training is assessed only in the 40% of the investigated countries: Belgium, Netherlands, Czech Republic and Germany[9]

Moving to the labour market perception, technicians, operators and designers are equally perceived in the investigated countries. In the 70/90% of the countries technicians works for:

# Big art Organisation

# Medium art Organisation

# Rental companies

# Small art Organisation

# Free market

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[9] In Germany, the Externenprüfung examination for external candidates now enables some 30 000 annually to receive exactly the same certificate as those who have taken the examination following a vocational apprenticeship in the Dual System. (Source "Recognition of Non-Formal and Informal Learning: Country Practices, Patrick Werquin")

A similar situation we have for operators, as in the 70/90% of the cases they work in

<div align="center">

# Big art Organisation

# Medium art Organisation

# Rental companies

# Free market

</div>

In some countries "operators" are working also for "Small art organisations" but this depends mainly by how the specific job is considered in the country.[10]

Finally, designers are operative in 70/90% of the cases in the following working environments:

<div align="center">

# Big art Organisation

# Medium art Organisation

# Rental companies

# Small art Organisation

# Free market

</div>

About the perception of technical and artistic features of the investigated profiles, there are some background issues which must be taken into account. First of all, those professions which used to be considered as purely technical in the past, have been re-considered because of the evolution they've been facing.

> At the time of gas lighting the "gazier" used to work under the stage having no view of what was happening on stage, therefore his role was similar to the one of some colleagues working in other fields such as street lighting. The technician used to work with valves in a sort of independent parallel world, while actors were performing. After the electrical lighting, technicians changed their working position to the side of the stage but still did not have the same view of the audience, but it became possible to see what was happening on stage.[11]

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[10] Among the ESCO occupations, operators are described as leading a team within a specific field, operating the equipment and supporting the designer. In some countries, the operator is only operating the light board and is on a lower NQF level.

[11] See Bellodi Umberto, Van Goethem Chris, PEARLE* EURO-MEI Training Forum 2009 - A report on theatre technical training in EU 1998 – 2008, p. 3

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According to those changes, the common perception changed, introducing artistic features in those jobs which traditionally were part of the technical assistance to the performance. It is possible to propose an "EU average perception" for technicians and designers.

For technicians:

# 75% Technical features

## 25%  Artistic features

The highest technical features are perceived in Bulgaria (95%), while the lowest technical features are in Czech Republic (50%).

For designers:

## 13%  Technical features

# 87% Artistic features

The highest artistic features are perceived in Germany (100%), while the lowest technical features are in Italy (68%).

On the other hand, differences are registered in the perception of the operator as this profession is considered as mainly artistic in Sweden, Belgium, Netherlands, Italy and Romania, while in Germany, France and Bulgaria it is considered as mainly technical. Finally, in Finland and Czech Republic it has been registered an equal perception between technical and artistic features.

These differences are mainly due to the national specificities of the professional profile of the operator and, in particular, if this profile coincides with the role leading the lighting team or if it is only considered as the one programming and operating the lighting board.[12]

Some cross-cutting aspects have been investigated too, such as the existence of collective agreements specifically designed for the core profiles (which exist in the 50% of the countries), the requirement of a compulsory diploma for operating with lights and electricity (which is mandatory only in Romania and Germany) or the need of licence/authorization/specific training in the field of health and safety, electricity and fire risk, risk assessment, working on heights. This last point is quite challenging as, beside the legal regulations which are influencing the sector in approximatively the 50% of the countries, the organisation/company's policies often requires those certifications in order to hire skilled people.

Finally, the investigation on the EQF level of the core profiles brought the following results.

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[12] Some concrete examples:
- IT: «Realizzatore Luci» / Console Operator
- FR: «Régisseur Lumière»
- RO: Console operator and Chief of Department (Maestro de Lumini)
- DE: Head of lighting department Vs Console operator

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For technicians:

# 70% Level 4[13]

## 20% Level 2

### 10% No EQF Level

For operators:

# 90% Level 5[14]

### 10% No EQF Level

For designers:

# 70% Level 7

10% Level 6

## 20% No EQF Level[15]

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[13] Among these, in Belgium the profile trained at EQF level 4 is the Multi-skilled Technician

[14] Among these, in Italy the Level 5 belongs to the Director of Photography (Cinema) while in the Netherlands the definition of Level 5 programs is in progress.

[15] Among these, in Italy both the Sound Designer and Director of Photography are on Level 5

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# Section 3

# A methodology to compare ESCO Vs TALQ

The methodology to compare the results of the TALQ investigation with the available ESCO profiles moved from the collection of the training providers' feeling about the relevance of the ESCO competences in their own training programs. Researchers collected partners/participants' feedbacks about essential and optional competences. Institutions have been asked to assess the competences according to the final level of their students, thus declaring what a participant is able to do at the end of the training period. Through this approach it has been possible to tabulate the collected data translating the «essential/optional» information into a numerical value assessing the relevance of each competence:

| | | | | |
|---|---|---|---|---|
| **Analyse score** (Study the score, form, themes and structure of a piece of music.) | 0 | | 2 | essential |
| **Analyse script** (Break down a script by analysing the dramaturgy, form, themes and structure of a script. Conduct relevant research if necessary.) | 2 | | 1 | optional |
| **Analyse the artistic concept based on stage actions** (Examine the artistic concept, form and structure of a live performance based on observation during rehearsals or improvisation. Create a structured base for the design process of a specific production.) | 2 | | 0 | non |
| **Analyse the scenography (**Evaluate the selection and distribution of material elements on a stage.) | 2 | | | |
| **Research new ideas** (Analyse information to develop new ideas and concepts for the design of a specific production based.) | 2 | | | |
| **Develop design concept** (Research information to develop new ideas and concepts for the design of a specific production. Read scripts and consult directors and other production staff members, in order to develop design concepts and plan productions.) | 1 | | | |

The next step was to compare the answer of those institutions providing a training program related to one of the core-profiles and to calculate an average value, which has been translated into a resulting percentage of relevance.

| Institution | Teatro Massimo Bellini Catania | Teatro Massimo Palermo | Teatro Pubblico Pugliese | SCENART | ROC van Amsterdam MBO College Hilversum | Pianofabriek | TSO | RICTS | |
|---|---|---|---|---|---|---|---|---|---|
| Country | IT | IT | IT | RO | NL | BE | BE | BE | |
| Target profile | Electrician | Electrician | Stage Electrician | Stage electrician | Podium en Evenemententechniek | Training assistent stage technician | Secundary Technical School | Podiumtechnieken (Stage management and technical theatre) | TOT |
| **Analyse score** (Study the score, form, themes and structure of a piece of music.) | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 6,25% |
| **Analyse script** (Break down a script by analysing the dramaturgy, form, themes and structure of a script. Conduct relevant research if necessary.) | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 2 | 18,75% |
| **Analyse the artistic concept based on stage actions** (Examine the artistic concept, form and structure of a live performance based on observation during rehearsals or improvisation. Create a structured base for the design process of a specific production.) | 1 | 0 | 1 | 0 | 1 | 1 | 0 | 2 | 37,50% |

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Those percentages have been further compared and tabulated according to the different core profiles, so to have the possibility to check and assess how the relevance of a competence does change according to the growth of the complexity of a profession.

| | TECH | OPERATOR | DESIGNER |
|---|---|---|---|
| **1. DEVELOPING A DESIGN FOR A PERFORMANCE** | | | |
| **Analyse score** (Study the score, form, themes and structure of a piece of music.) | 6,25% | 56,25% | 62,50% |
| **Analyse script** (Break down a script by analysing the dramaturgy, form, themes and structure of a script. Conduct relevant research if necessary.) | 18,75% | 75,00% | 87,50% |
| **Analyse the artistic concept based on stage actions** (Examine the artistic concept, form and structure of a live performance based on observation during rehearsals or improvisation. Create a structured base for the design process of a specific production.) | 37,50% | 75,00% | 87,50% |
| **Analyse the scenography (**Evaluate the selection and distribution of material elements on a stage.) | 43,75% | 68,75% | 87,50% |

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After that, it has been possible to award of the «relevance» status according to the percentage; researchers worked according to the following conventional awards: "essential" for percentages equal or higher than 75%, "optional" for 60% to 74,99%, "no award" for percentages below the 60%.

| | TECH | OPERATOR | DESIGNER | 75% or more TECH | 75% or more OPERATOR | 75% or more DESIGNER | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| **1. DEVELOPING A DESIGN FOR A PERFORMANCE** | | | | | | | | | | |
| **Analyse score** (Study the score, form, themes and structure of a piece of music.) | 6,25% | 56,25% | 62,50% | | | **Analyse score** (Study the score, form, themes and structure of a piece of music.) | | **in YELLOW:** | from 60% to 75% | **OPTIONAL** |
| **Analyse script** (Break down a script by analysing the dramaturgy, form, themes and structure of a script. Conduct relevant research if necessary.) | 18,75% | 75,00% | 87,50% | | **Analyse script** (Break down a script by analysing the dramaturgy, form, themes and structure of a script. Conduct relevant research if necessary.) | **Analyse script** (Break down a script by analysing the dramaturgy, form, themes and structure of a script. Conduct relevant research if necessary.) | | **in WHITE** | >75% | **ESSENTIAL** |
| **Analyse the artistic concept based on stage actions** (Examine the artistic concept, form and structure of a live performance based on observation during rehearsals or improvisation. Create a structured base for the design process of a specific production.) | 37,50% | 75,00% | 87,50% | | **Analyse the artistic concept based on stage actions** (Examine the artistic concept, form and structure of a live performance based on observation during rehearsals or improvisation. Create a structured base for the design process of a specific production.) | **Analyse the artistic concept based on stage actions** (Examine the artistic concept, form and structure of a live performance based on observation during rehearsals or improvisation. Create a structured base for the design process of a specific production.) | | | | |
| **Analyse the scenography** (Evaluate the selection and distribution of material elements on a stage.) | 43,75% | 68,75% | 87,50% | | **Analyse the scenography** (Evaluate the selection and distribution of material elements on a stage.) | **Analyse the scenography** (Evaluate the selection and distribution of material elements on a stage.) | | | | |

The results have been compared to the ESCO frame, in order to check similarities, correspondences and discrepancies.

| Competence | Numeric order | TALQ lighting technician | light board operator | lighting designer | ESCO lighting technician | light board operator | lighting designer |
|---|---|---|---|---|---|---|---|
| Adapt artistic plan to location | 00 30 20 15 | | essential | essential | optional | essential | optional |
| Adapt existing designs to changed circumstances | 00 30 20 10 | optional | essential | essential | | optional | essential |
| Adapt to artists' creative demands | 00 30 30 10 | optional | essential | essential | essential | essential | essential |
| Advise client on technical possibilities | 00 80 10 10 | essential | | | optional | optional | |
| Analyse score | 05 30 10 20 | | | optional | | | essential |

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Similarities, correspondences and discrepancies have been further translated into a numerical value assessing their relevance. This translation followed these rules:

| TALQ > ESCO | |
|---|---:|
| none > optional | 75 |
| optional > essential | 75 |
| none > essential | 0 |
| optional > optional | 100 |
| essential > essential | 100 |
| none > none | 100 |

| TALQ | | | ESCO | | | | | |
|---|---|---|---|---|---|---|---|---|
| lighting technician | light board operator | lighting designer | lighting technician | light board operator | lighting designer | | | |
| | essential | essential | optional | essential | optional | 75 | 100 | 75 |
| optional | essential | essential | | optional | essential | 75 | 75 | 100 |
| optional | essential | essential | essential | essential | essential | 75 | 100 | 100 |

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A "double" calculation followed this step: a "vertical one" calculating the average value (according to the profile) and translating into a percentage of coherency

| TALQ | | | ESCO | | | | | |
|---|---|---|---|---|---|---|---|---|
| lighting technician | light board operator | lighting designer | lighting technician | light board operator | lighting designer | | | |
| | essential | essential | optional | essential | optional | 75 | 100 | 75 |
| optional | essential | essential | | optional | essential | 75 | 75 | 100 |
| optional | essential | essential | essential | essential | essential | 75 | 100 | 100 |

| | 6950 | 6400 | 6275 |
|---|---|---|---|
| **%** | **78,09** | **71,91** | **70,51** |
| | level of coherence ESCO vs TALQ | | |

And a horizontal calculation of the average value (according to the single competence) and translation into a percentage of coherency

| TALQ | | | ESCO | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| lighting technician | light board operator | lighting designer | lighting technician | light board operator | lighting designer | | | | | |
| | essential | essential | optional | essential | optional | 75 | 100 | 75 | | **83,33** |
| optional | essential | essential | | optional | essential | 75 | 75 | 100 | | **83,33** |
| optional | essential | essential | essential | essential | essential | 75 | 100 | 100 | | **91,67** |

The final result of the process provided encouraging results in terms of coherency between the ESCO and TALQ frames:

- Technician: 78,09%
- Operator: 71,91%
- Designer: 70,51%

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Moreover, 48 competences (55%) resulted as coherent to a very good extent, 31 competences (34%) are coherent to a fair extent and only 10 competences (11%) are coherent to a low extent. On the other hand, only 6 competences out of 89 resulted as fully coherent,[16] while only one resulted as coherent in no way.[17]

At the end of the process of comparison, it is finally possible to propose a common framework based on the similarities of the two. TALQ researchers applied the following decisional process in translating discrepancies:

ESSENTIAL – are those competences which are classified as "ESSENTIAL" in both frameworks

OPTIONAL – are those competences which are classified as "OPTIONAL" in both frameworks or ESSENTIAL in one of them and OPTIONAL in the other

VARIABLE – are those competences which are not present in one of the two frameworks.

This evaluation drove to three final profiles (one for each core-profession) including an approximately 70% of fixed competences (51,5% for the lighting designer, whose artistic features imply a more influencing subjectivity) and a 30% (48,5% in the case of the lighting designer) of variable competences.

It is important to highlight that the final result of this matching process must be considered as a first exercise. TALQ researchers did not gave credits yet, thus the following selection is based on the match itself only. Moreover, the research team kept the essential/optional diversification according to the ESCO logic and even this aspect will be more accurate when based on credits as in a later stadium credits will be assigned. The relevant output of this exercise is the confirmation of what Researchers was considering while drafting the project proposal: the match between the ESCO frame and the reality provides concrete elements to develop a fruitful frame for reaching a quality system supporting an EU Qualification, and this bring to the ESCO work an encouraging and positive feedback.

Here follows the resulting profiles:

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[16] The fully coherent competences are: *Document lighting plan, Maintain automated lighting equipment,*      *Monitor developments in technology used for design, Present detailed design proposals, Propose improvements to artistic production, Set up generators*.
[17] Verify feasibility (30 70 10 20)

# TECHNICIAN

Fixed Profile (68,5%)

| ESSENTIAL | Assess power needs | 20 11 10 10 |
|---|---|---|
| ESSENTIAL | Contribute to a safe working environment | 00 60 00 02 |
| ESSENTIAL | Contribute to a sustainable working environment | 90 60 00 02 |
| ESSENTIAL | De-rig electronic equipment | 00 00 50 10 |
| ESSENTIAL | Distribute control signals | 00 01 20 26 |
| ESSENTIAL | Document lighting plan | 00 01 10 20 |
| ESSENTIAL | Focus lighting equipment | 00 01 20 30 |
| ESSENTIAL | Maintain lighting equipment | 00 01 60 10 |
| ESSENTIAL | Operate dimmer equipment | 00 01 20 28 |
| ESSENTIAL | Operate lighting equipment | 00 01 40 99 |
| ESSENTIAL | Pack electronic equipment | 20 15 50 10 |
| ESSENTIAL | Prepare personal work environment | 00 00 00 10 |
| ESSENTIAL | Prevent fire in a performance environment | 80 60 00 05 |
| ESSENTIAL | Prevent technical problems with lighting equipment | 00 01 20 23 |
| ESSENTIAL | Provide power distribution | 20 11 20 30 |
| ESSENTIAL | Rig lights | 00 01 20 20 |
| ESSENTIAL | Use personal protection equipment | 20 60 00 04 |
| ESSENTIAL | Work ergonomically | 20 60 00 03 |
| ESSENTIAL | Work with respect for own safety | 20 60 00 01 |
| OPTIONAL | Adapt to artists' creative demands | 00 30 30 10 |
| OPTIONAL | Advise client on technical possibilities | 00 80 10 10 |
| OPTIONAL | Analyse the need for technical resources | 51 70 10 10 |
| OPTIONAL | Check material resources | 51 70 20 10 |
| OPTIONAL | Consult with stakeholders on implementation of a production | 23 70 10 30 |
| OPTIONAL | Develop professional network | 15 70 00 10 |
| OPTIONAL | Devise solutions to problems | 60 50 00 10 |
| OPTIONAL | Document your own practice | 11 70 00 30 |
| OPTIONAL | Handle signoff of an installed system | 61 70 00 10 |
| OPTIONAL | Keep personal administration | 71 70 00 10 |
| OPTIONAL | Maintain automated lighting equipment | 30 01 60 10 |
| OPTIONAL | Maintain dimmer equipment | 00 01 60 11 |
| OPTIONAL | Maintain electrical equipment | 20 11 60 10 |

| OPTIONAL | Maintain system layout for a production | 30 70 00 60 |
|---|---|---|
| OPTIONAL | Manage consumables stock | 51 70 00 20 |
| OPTIONAL | Manage personal professional development | 11 70 00 20 |
| OPTIONAL | Manage technical resources stock | 51 70 00 30 |
| OPTIONAL | Operate follow spots | 10 01 40 10 |
| OPTIONAL | Perform first fire intervention | 80 60 00 15 |
| OPTIONAL | Promote yourself | 11 70 00 10 |
| OPTIONAL | Read lighting plans | 00 01 20 10 |
| OPTIONAL | Rig automated lights | 30 01 20 20 |
| OPTIONAL | Safeguard artistic quality of performance | 58 70 40 20 |
| OPTIONAL | Set up follow spots | 10 01 20 10 |
| OPTIONAL | Set up generators | 20 11 20 20 |
| OPTIONAL | Set up light board | 00 01 20 25 |
| OPTIONAL | Translate artistic concepts to technical designs | 00 30 10 10 |
| OPTIONAL | Understand artistic concepts | 00 30 00 10 |
| OPTIONAL | Use technical documentation | 00 00 00 20 |

## Variable Profile (31,5%)

| VARIABLE | Adapt artistic plan to location | 00 30 20 15 |
|---|---|---|
| VARIABLE | Adapt existing designs to changed circumstances | 00 30 20 10 |
| VARIABLE | Communicate during show | 00 00 40 10 |
| VARIABLE | Consult with director | 10 50 10 10 |
| VARIABLE | Cue a performance | 10 03 40 20 |
| VARIABLE | Document artistic production | 10 40 50 10 |
| VARIABLE | Fit up performance equipment | 00 04 20 10 |
| VARIABLE | Keep up with trends | 05 30 00 10 |
| VARIABLE | Light a show | 00 01 20 99 |
| VARIABLE | Meet deadlines | 20 70 00 24 |
| VARIABLE | Operate a lighting console | 00 01 40 50 |
| VARIABLE | Plot lighting states | 00 01 20 50 |
| VARIABLE | Plot lighting states with automated lights | 30 01 20 50 |
| VARIABLE | Provide documentation | 10 03 10 30 |
| VARIABLE | Store performance equipment | 00 00 50 20 |
| VARIABLE | Support a designer in the developing process | 00 30 20 20 |
| VARIABLE | Take measurements of performance space | 00 01 10 10 |
| VARIABLE | Update design results during rehearsals | 10 30 30 10 |
| VARIABLE | Use communication equipment | 40 02 40 10 |

| VARIABLE | Verify feasibility | 30 70 10 20 |
|---|---|---|
| VARIABLE | Work safely with mobile electrical systems under supervision | 45 60 00 07 |
| VARIABLE | Work with the director of photography | 00 01 00 99 |

## OPERATOR

Fixed Profile (68%)

| ESSENTIAL | Adapt artistic plan to location | 00 30 20 15 |
|---|---|---|
| ESSENTIAL | Adapt to artists' creative demands | 00 30 30 10 |
| ESSENTIAL | Communicate during show | 00 00 40 10 |
| ESSENTIAL | Document artistic production | 10 40 50 10 |
| ESSENTIAL | Document lighting plan | 00 01 10 20 |
| ESSENTIAL | Interpret artistic intentions | 00 30 00 20 |
| ESSENTIAL | Keep up with trends | 05 30 00 10 |
| ESSENTIAL | Light a show | 00 01 20 99 |
| ESSENTIAL | Manage personal professional development | 11 70 00 20 |
| ESSENTIAL | Operate a lighting console | 00 01 40 50 |
| ESSENTIAL | Plot lighting states | 00 01 20 50 |
| ESSENTIAL | Plot lighting states with automated lights | 30 01 20 50 |
| ESSENTIAL | Prepare personal work environment | 00 00 00 10 |
| ESSENTIAL | Safeguard artistic quality of performance | 58 70 40 20 |
| ESSENTIAL | Set up light board | 00 01 20 25 |
| ESSENTIAL | Support a designer in the developing process | 00 30 20 20 |
| ESSENTIAL | Translate artistic concepts to technical designs | 00 30 10 10 |
| ESSENTIAL | Understand artistic concepts | 00 30 00 10 |
| ESSENTIAL | Use communication equipment | 40 02 40 10 |
| ESSENTIAL | Use personal protection equipment | 20 60 00 04 |
| ESSENTIAL | Use technical documentation | 00 00 00 20 |
| ESSENTIAL | Work safely with mobile electrical systems under supervision | 45 60 00 07 |
| ESSENTIAL | Work with respect for own safety | 20 60 00 01 |
| OPTIONAL | Adapt existing designs to changed circumstances | 00 30 20 10 |
| OPTIONAL | Assess power needs | 20 11 10 10 |
| OPTIONAL | Coach staff for running the performance | 00 90 30 10 |
| OPTIONAL | Consult with stakeholders on implementation of a production | 23 70 10 30 |
| OPTIONAL | Cue a performance | 10 03 40 20 |
| OPTIONAL | De-rig electronic equipment | 00 00 50 10 |

| OPTIONAL | Develop professional network | 15 70 00 10 |
|----------|------------------------------|-------------|
| OPTIONAL | Distribute control signals | 00 01 20 26 |
| OPTIONAL | Document your own practice | 11 70 00 30 |
| OPTIONAL | Ensure design concept quality during realisation process | 58 70 20 10 |
| OPTIONAL | Fit up performance equipment | 00 04 20 10 |
| OPTIONAL | Focus lighting equipment | 00 01 20 30 |
| OPTIONAL | Lead a team | 20 70 00 10 |
| OPTIONAL | Maintain automated lighting equipment | 30 01 60 10 |
| OPTIONAL | Maintain dimmer equipment | 00 01 60 11 |
| OPTIONAL | Maintain lighting equipment | 00 01 60 10 |
| OPTIONAL | Maintain system layout for a production | 30 70 00 60 |
| OPTIONAL | Manage technical resources stock | 51 70 00 30 |
| OPTIONAL | Monitor developments in technology used for design | 05 30 00 20 |
| OPTIONAL | Operate dimmer equipment | 00 01 20 28 |
| OPTIONAL | Pack electronic equipment | 20 15 50 10 |
| OPTIONAL | Perform first fire intervention | 80 60 00 15 |
| OPTIONAL | Plan teamwork | 20 70 10 30 |
| OPTIONAL | Prevent technical problems with lighting equipment | 00 01 20 23 |
| OPTIONAL | Promote yourself | 11 70 00 10 |
| OPTIONAL | Provide documentation | 10 03 10 30 |
| OPTIONAL | Research new ideas | 05 30 10 40 |
| OPTIONAL | Rig automated lights | 30 01 20 20 |
| OPTIONAL | Rig lights | 00 01 20 20 |
| OPTIONAL | Store performance equipment | 00 00 50 20 |
| OPTIONAL | Update design results during rehearsals | 10 30 30 10 |
| OPTIONAL | Work ergonomically | 20 60 00 03 |

## Variable Profile (32%)

| VARIABLE | Advise client on technical possibilities | 00 80 10 10 |
|----------|------------------------------------------|-------------|
| VARIABLE | Analyse script | 05 30 10 10 |
| VARIABLE | Analyse the artistic concept based on stage actions | 05 30 30 10 |
| VARIABLE | Analyse the need for technical resources | 51 70 10 10 |
| VARIABLE | Analyse the scenography | 05 30 10 30 |
| VARIABLE | Check material resources | 51 70 20 10 |
| VARIABLE | Consult with director | 10 50 10 10 |
| VARIABLE | Contribute to a safe working environment | 00 60 00 02 |
| VARIABLE | Contribute to a sustainable working environment | 90 60 00 02 |

| | | |
|---|---|---|
| VARIABLE | Develop design concept | 12 30 10 10 |
| VARIABLE | Develop design ideas cooperatively | 12 30 10 20 |
| VARIABLE | Devise solutions to problems | 60 50 00 10 |
| VARIABLE | Handle signoff of an installed system | 61 70 00 10 |
| VARIABLE | Keep personal administration | 71 70 00 10 |
| VARIABLE | Manage consumables stock | 51 70 00 20 |
| VARIABLE | Meet deadlines | 20 70 00 24 |
| VARIABLE | Operate follow spots | 10 01 40 10 |
| VARIABLE | Operate lighting equipment | 00 01 40 99 |
| VARIABLE | Perform quality control of design during a run | 58 70 40 10 |
| VARIABLE | Prevent fire in a performance environment | 80 60 00 05 |
| VARIABLE | Provide power distribution | 20 11 20 30 |
| VARIABLE | Read lighting plans | 00 01 20 10 |
| VARIABLE | Set up follow spots | 10 01 20 10 |
| VARIABLE | Supervise plotting of stage lights | 00 01 20 55 |
| VARIABLE | Take measurements of performance space | 00 01 10 10 |
| VARIABLE | Verify feasibility | 30 70 10 20 |

## DESIGNER

Fixed Profile (51,5%)

| | | |
|---|---|---|
| ESSENTIAL | Adapt existing designs to changed circumstances | 00 30 20 10 |
| ESSENTIAL | Adapt to artists' creative demands | 00 30 30 10 |
| ESSENTIAL | Analyse script | 05 30 10 10 |
| ESSENTIAL | Analyse the artistic concept based on stage actions | 05 30 30 10 |
| ESSENTIAL | Analyse the scenography | 05 30 10 30 |
| ESSENTIAL | Develop design concept | 12 30 10 10 |
| ESSENTIAL | Develop design ideas cooperatively | 12 30 10 20 |
| ESSENTIAL | Document lighting plan | 00 01 10 20 |
| ESSENTIAL | Meet deadlines | 20 70 00 24 |
| ESSENTIAL | Monitor developments in technology used for design | 05 30 00 20 |
| ESSENTIAL | Present detailed design proposals | 10 30 10 20 |
| ESSENTIAL | Propose improvements to artistic production | 00 30 00 30 |
| ESSENTIAL | Research new ideas | 05 30 10 40 |
| ESSENTIAL | Understand artistic concepts | 00 30 00 10 |
| ESSENTIAL | Update design results during rehearsals | 10 30 30 10 |

| OPTIONAL | Adapt artistic plan to location | 00 30 20 15 |
|---|---|---|
| OPTIONAL | Analyse score | 05 30 10 20 |
| OPTIONAL | Analyse the need for technical resources | 51 70 10 10 |
| OPTIONAL | Coach staff for running the performance | 00 90 30 10 |
| OPTIONAL | Document artistic production | 10 40 50 10 |
| OPTIONAL | Document your own practice | 11 70 00 30 |
| OPTIONAL | Ensure design concept quality during realisation process | 58 70 20 10 |
| OPTIONAL | Focus lighting equipment | 00 01 20 30 |
| OPTIONAL | Operate a lighting console | 00 01 40 50 |
| OPTIONAL | Operate dimmer equipment | 00 01 20 28 |
| OPTIONAL | Perform quality control of design during a run | 58 70 40 10 |
| OPTIONAL | Plot lighting states | 00 01 20 50 |
| OPTIONAL | Plot lighting states with automated lights | 30 01 20 50 |
| OPTIONAL | Provide documentation | 10 03 10 30 |
| OPTIONAL | Safeguard artistic quality of performance | 58 70 40 20 |
| OPTIONAL | Set up light board | 00 01 20 25 |
| OPTIONAL | Supervise plotting of stage lights | 00 01 20 55 |
| OPTIONAL | Take measurements of performance space | 00 01 10 10 |
| OPTIONAL | Translate artistic concepts to technical designs | 00 30 10 10 |
| OPTIONAL | Use communication equipment | 40 02 40 10 |

Variable Profile (48,5%)

| VARIABLE | Assess power needs | 20 11 10 10 |
|---|---|---|
| VARIABLE | Communicate during show | 00 00 40 10 |
| VARIABLE | Consult with director | 10 50 10 10 |
| VARIABLE | Consult with stakeholders on implementation of a production | 23 70 10 30 |
| VARIABLE | Contribute to a safe working environment | 00 60 00 02 |
| VARIABLE | Contribute to a sustainable working environment | 90 60 00 02 |
| VARIABLE | Cue a performance | 10 03 40 20 |
| VARIABLE | De-rig electronic equipment | 00 00 50 10 |
| VARIABLE | Develop professional network | 15 70 00 10 |
| VARIABLE | Devise solutions to problems | 60 50 00 10 |
| VARIABLE | Interpret artistic intentions | 00 30 00 20 |
| VARIABLE | Keep personal administration | 71 70 00 10 |
| VARIABLE | Keep up with trends | 05 30 00 10 |
| VARIABLE | Lead a team | 20 70 00 10 |
| VARIABLE | Light a show | 00 01 20 99 |

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| VARIABLE | Maintain system layout for a production | 30 70 00 60 |
|----------|------------------------------------------|-------------|
| VARIABLE | Manage personal professional development | 11 70 00 20 |
| VARIABLE | Monitor sociological trends | 05 30 00 30 |
| VARIABLE | Operate lighting equipment | 00 01 40 99 |
| VARIABLE | Plan teamwork | 20 70 10 30 |
| VARIABLE | Prepare personal work environment | 00 00 00 10 |
| VARIABLE | Read lighting plans | 00 01 20 10 |
| VARIABLE | Rig automated lights | 30 01 20 20 |
| VARIABLE | Rig lights | 00 01 20 20 |
| VARIABLE | Set up follow spots | 10 01 20 10 |
| VARIABLE | Support a designer in the developing process | 00 30 20 20 |
| VARIABLE | Update budget | 56 70 00 20 |
| VARIABLE | Use personal protection equipment | 20 60 00 04 |
| VARIABLE | Use technical documentation | 00 00 00 20 |
| VARIABLE | Verify feasibility | 30 70 10 20 |
| VARIABLE | Work ergonomically | 20 60 00 03 |
| VARIABLE | Work safely with mobile electrical systems under supervision | 45 60 00 07 |
| VARIABLE | Work with respect for own safety | 20 60 00 01 |

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