
PEARLE*

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A report on theatre
technical training in EU
1998 - 2008

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Introduction: who's "the technician"?

In 2002, an important European training centre decided to promote a training programme for technicians named "Information technologies applied to set design". The course (today we would call it "Digital set-design") was part of the educational plan of the organisation and it was considered to be an evolution of the "set and costume designer".

But the "set and costume designer" itself is a complex profession needing a deep analysis to be understood in all its different aspects.

The set designer must "know what he wants to communicate", the way, the methodology of interpretation of the "signs". Moreover, there is the desire to communicate the final result of a work, as a message with both an artistic and an ethic value, responding to both the artistic and aesthetic exigencies of the director. The work of the set designer is often considered as an interpretation work multiplied many times: this effort is considered as limit to his/her creative potential, while others call it "art", because it represents the final result of a strictly disciplined process.¹

Scenery is not a frame to be added to a finished work but it cooperates on the semantic level in order to translate the original message and transform it into a performance. Within the set production department we can distinguish two different roles: the chief designer (sketching and leading the realization) and the "set builders" team, composed by set and costume designers, working on the realization of technical elements (different materials, paintings, sculptures etc.).

Thus, if set and costume designer is a painter, a technical expert, a creative professional and, since few years an IT expert too, a question arises: who he is in reality? Is he a technician or an artist?

This specific case is probably the most meaningful in relation to the status of the technical professionals operating within the field of performing arts. We could trace a line differentiating *creative* from *technical* technicians; defining as "technical" professionals working within a technical crew who is not deeply involved within the creative process and "creative" the ones playing a proactive role within the creation and set up. These are considered to be "artists" working through a technical medium.

This debate would probably require a deep analysis but what really interests us is the fact that all technical professions in the field of performing arts are deeply changing and the division between "artistic" and "technical" profiles is harder and harder to trace.

The trans-national experience "Virtual Interactive Programme", run from 2003 to 2005, analysed 3 core profiles such as set and costume designer, lighting designer and director, and, through many interviews conducted throughout Europe, it reached a definition of the following technical/artistic job:

The set and costume designer, otherwise defined as the creative or draft painter (...) contributes to choose the spaces and their management, projecting and defining scenery by ideation, imagination, documents and elaborations. Two frequent methods of developing the project are described as follows: a) The set designer realizes a product that represents his own conceptual work; b) The traditional instrument to show his/her own idea (mainly to the conductor) is the sketch. (...) The sketch demonstrates that the set and costume designer is able to capture and interpret ideas, stage realities,

¹ Virtual Interactive Programme (Leonardo da Vinci 2003-2005; number I/03/B/F/PP-154198), "DIRECTOR, SET AND COSTUME DESIGNER, LIGHTING DESIGNER IN LIVE ENTERTAINMENT...between ancient knowledge and new media", pp. 134-137

emotional climates in a synthetic way, that is conceptual and graphic. The sketch matrix is usually bi dimensional: the realization of the project is done using the maquette (...) Nowadays this method is more often integrated by a new, expending, work alternative: the information technology support becomes a comfortable and efficient possibility to simulate and realize the sketch, its projection on a map, a three-dimensional project. (...) The role of the scenery maker² is different: he spends his own working and professional resources understanding the project done by the scenery painter and joining the creative exigencies with his/her knowledge of materials (ensuring the possibility to adequate the elements and materials asked by the sketch makers in an artistic way, testing the possibility to realize the project).³

All the above mentioned concepts are embraced within the definition of one professional profile even if the preparation and the competence profiles of each concept (including the digital set designer) are considered and described separately. The role and the description of “the technician” are extremely wide and all national specificities can render it even wider. In order to follow this brief research on European experiences in this field we should probably simplify our point of view, considering as “the technician” all the fascinating professionals working on the dark side of the stage.

Generally speaking, in many countries there is a clear separation between designers (those who design and are part of the artistic team) and set builders (as painters, carpenters, considered as a “technical crew”). As we said, it is not easy to define the “technician”, but this is somehow necessary in order to define the borders of our research; in other words: which professional profiles are included within the definition “technician” and which are not? While thinking about it, it might be interesting taking into consideration the fact that the idea of the technician /operator as an artist is not new:

If the lighting is, as it should be, an essential part of the production, the switchboard operator is an unseen actor.⁴

There are also cases showing the following relationship between artists and operators:

Unfortunately in a lot of companies the operator is still seen as someone who comes into the production during the last days of the rehearsal period to “do the lights”. The operator is seen as a necessary evil, disturbing rehearsals and limiting the actor’s freedom of movement. (...) But this vision is changing, in some theatre companies operators are really an integral part of the team. A very good example is “de Queeste”, a small Flemish theatre company where actors, designers, operators and director sit together in the beginning of the creative process to research the content of the play and where every individual has equal participation in this process. This cooperation is maintained throughout the whole process. The result is an intense involvement of all “players” with the content of the performance and a production team in which all participants become “theatre makers”.⁵

In the same article, the author makes an interesting consideration on “physical conditions within the theatre building”. 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

² Also called in the same text “set builder”. It’s important to know that this text is translated from its original Italian version and all these expressions are related to the lemma “scenografo realizzatore”.

³ Virtual Interactive Programme (Leonardo da Vinci 2003-2005), Ibid

⁴ Lighting the Stage - P. Corry - Second edition 1958

⁵ Chris Van Goethem, Long Beach 2001 – OI STAT International Lighting Design Symposium. Proscenium nr 19

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.

With a little rest in the royal box, the operator moved to the back of the house, which gave a good view on stage, but little contact with the audience. And today we consider a place within the audience seating as ideal for operating. This place gives the operator an average view of what the audience sees, lets them feel what the audience feels and enables good contact with the stage.⁶

This physical place allows technicians to “inter-act” with artists while the fact of being surrounded by audience gives them the opportunity of receiving further information participating to the performance.

In order to define the borders of our considerations on technicians, we can point out three “key words”: *production*, *skilled manual* and *translation*. These words carry the following concepts which can be used in order to keep in mind who is “the technician” or, at least, who is “our technician”:

- *Production*; it is very important for “the technician” to be directly connected to the *production* (even on stage or in workshops). If not, his/her role would be the same as his/her colleagues working in other sectors (like street lights workers for instance).
- *Skilled manual*; it is fundamental for “the technician” to be involved in *skilled manual* work and not only in the creative process. If not, he should be defined as an artist.
- *Translation*; all technicians float between pure technical jobs and artistic fields; somehow they represent a sort of bridge between these two aspects, a bridge allowing the *translation* of an artistic concept into a theatre production.

⁶ Id.

SECTION I

1 Context and Background situation

1.1 How does the European context look like?

1.1.1 EU Processes

After more than ten years of projects and discussions we can nowadays identify which are the most influent programmes implemented in our field of research within the European Community. First of all we should consider the reforming process started in Bologna in 1999, defining priorities in order to improve the European Higher Education System.

The Bologna Process aims to create a European Higher Education Area by 2010, in which students can choose from a wide and transparent range of high quality courses and benefit from smooth recognition procedures. The Bologna Declaration (...) of June 1999 has put in motion a series of reforms needed to make European Higher Education more compatible and comparable, more competitive and more attractive for Europeans and for students and scholars from other continents. Reform was needed then and reform is still needed today if Europe is to match the performance of the best performing systems in the world, notably the United States and Asia.⁷

The three priorities of the Bologna process are: Introduction of three cycle system (bachelor/master/doctorate), quality assurance and recognition of qualifications and periods of study. Every two years Ministers meet in order to analyse progress and set priorities for action.

After Bologna (1999), they met in Prague (2001), Berlin (2003) and Bergen (2005). They met again in London (17/18 May 2007) and in reconvene Leuven/Louvain-La-Neuve (April 2009). At the London meeting of 17/18 May Ministers adopted a strategy on how to reach out to other continents. They also gave the green light to create a Register of European Quality Assurance Agencies.⁸

The process of modernisation of national higher educational systems has improved thanks to a parallel cooperation process in the field of vocational education and training, called “Copenhagen Process”.

To establish synergies between Copenhagen and Bologna, the Commission has brought forward its proposal for the European Qualifications Framework for lifelong learning (EQF). This is linked to and supported by other initiatives in the fields of transparency of qualifications (EUROPASS), credit transfer (ECTS -ECVET) and quality assurance (ENQA -ENQAVET). Of similar importance is the link between the European Higher Education Area and the European Research Area (EHEA and ERA).⁹

EQF, ECVET and EUROPASS are three important initiatives (in terms of guidelines and target results) within the modernisation process.

EQF (European Qualifications Framework) aims at translating national qualifications in order to be more intelligible in whole Europe. Thus, the long-term goal is to promote the mobility of workers and learners among EU countries and to facilitate lifelong learning.¹⁰ Through EQF professionals and employers will be able to better understand

⁷ http://ec.europa.eu/education/policies/educ/bologna/bologna_en.html

⁸ Idem

⁹ Idem

¹⁰ http://ec.europa.eu/education/lifelong-learning-policy/doc44_en.htm

and compare the qualification levels of different countries and different education and training systems.

EQF foresees eight levels describing what a learner “knows, understands and is able to do” (knowledge, competences and abilities) as “learning outcomes”. So, all the levels of national qualifications will be translated in a scale going from basic (Level 1) to advanced (Level 8).

The EQF applies to all types of education, training and qualifications, from school education to academic, professional and vocational. (...) At present, an enterprise in France may hesitate to recruit a job applicant from, say, Sweden, because it does not understand the level of the qualifications presented by the Swedish candidate. But once the EQF is fully implemented, a Swedish person's certificates will bear a reference to an EQF Reference Level. The French authorities will have already decided where their own national certificates in the field concerned lie, so the French enterprise would use the EQF reference to get a better idea of how the Swedish qualification compares to French qualifications. Most Member States are now developing their own National Qualifications Frameworks (NQFs) to link into the EQF. The Commission, national authorities and social partners are working to implement the EQF through an EQF Advisory Group. The group's work is complemented by the Cluster on the Recognition of Learning outcomes, one of the eight clusters within the Education and Training 2010 Work Programme, which supports the validation of non-formal and informal learning.¹¹

EQF was adopted by the European Parliament and Council on 23 April 2008.¹² On the other hand, ECVET is the European Credit system for Vocational Education and Training. It aims at creating a European device in order to help the transfer, validation and recognition of learning outcomes acquired by individuals moving among different learning contexts and qualification systems.¹³

In Europe, many people undertake learning activities outside their own country. The appeal of this kind of mobility is nonetheless limited by various factors, in particular the absence of provisions for the transfer, validation and recognition of learning outcomes acquired abroad.

The same applies to the transition from one system of vocational education and training to another, or from an informal learning situation to a formal training context. What is therefore needed is a system whereby people can follow through the process of qualification while moving from one learning context to another. ECVET thus aspires to be an information exchange tool to help individuals take full advantage of learning acquired, in particular as a result of trans-national mobility, whether the context was formal, non-formal or informal. Within the European area, the disparate nature of vocational education and training, the large number and diversity of those involved and the differences in the national or sectoral systems of qualification, constitute one of the major challenges facing ECVET.¹⁴

Speaking about certifications and qualifications, *Europass* is another important process that we should mention. First of all it sets a new kind of CV replacing the European CV, launched in 2002. Moreover it implies a series of connected initiatives concerning mobility, certifications and diploma:

¹¹ http://ec.europa.eu/education/lifelong-learning-policy/doc44_en.htm

¹² See the “Official Journal of the European Union” – 6.5.2008;

<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2008:111:0001:0007:EN:PDF>

¹³ See http://ec.europa.eu/education/ecvt/index_en.html; in the same area of “credit transfer” we must mention also ECTS, European Credit Transfer and Accumulation System, which makes teaching and learning more transparent and facilitates the recognition of formal, non-formal and informal studies. The system is used for credit transfer/accumulation through student mobility (learning paths towards a degree). It also informs curriculum design and quality assurance. (see http://ec.europa.eu/education/lifelong-learning-policy/doc48_en.htm).

¹⁴ http://ec.europa.eu/education/ecvt/work_en.pdf

The Europass Mobility is a record of any organised period of time (called Europass Mobility experience) that a person spends in another European country for the purpose of learning or training.

This includes for example: work placement in a company; an academic term as part of an exchange programme; a voluntary placement in an NGO.

The mobility experience is monitored by two partner organisations, the first in the country of origin and the second in the host country. Both partners agree on the purpose, content and duration of the experience; a mentor is identified in the host country.¹⁵

The Europass Certificate Supplement is delivered to people who hold a vocational education and training certificate; it adds information to that which is already included in the official certificate, making it more easily understood, especially by employers or institutions outside the issuing country. The information in the Europass Certificate Supplement is provided by the relevant certifying authorities.¹⁶

The Europass Diploma Supplement is issued to graduates of higher education institutions along with their degree or diploma. It helps to ensure that higher education qualifications are more easily understood, especially outside the country where they were awarded. The Europass Diploma Supplement was developed jointly with Unesco and the Council of Europe.¹⁷

1.1.2 EU organisations

The EU panorama in the field of performing arts shows number of important associations that are active not only in their own sector but work also in cooperation with other institutes in the implementation of communitarian programmes. The intent of this brief paragraph is to give a short description of the main organisations operating in the field in order to provide a general framework. The list is not exhaustive and it's open to further updates.

1.1.2.1 Union and employers associations: EuroMEI and Pearle*

EURO-MEI is the European region of UNI-MEI, the media, entertainment and arts sector of Union Network International (UNI) representing seventy European national trade unions. Its members are technicians, scriptwriters, directors and others working in film and cinema production, theatre, exhibitions and visual arts. One of EuroMEI's main roles is to create stronger ties between workers and unions, and it also represents its members in dealings with European institutions.

Pearle* is the Performing Arts Employers Associations League Europe, the European trade federation of Performing Arts organisations, and was created in 1991. It represents through its member associations almost 4.000 theatres, companies, orchestras and music ensembles, opera houses, ballet companies, festivals, and other European organisations working within the sector of performing arts. "Pearle* acts as a forum for exchanging information of relevance to members, for sharing experiences in cultural management and technical skills, for supporting and assisting the formation of employers' associations in addition to serving as the body to make representations to the European Commission and any other authorities whose deliberations may affect the work of the Performing Arts in Europe."¹⁸

¹⁵ <http://europass.cedefop.europa.eu/europass/home/vernav/InformationOn/EuropassMobility.csp>

¹⁶ <http://europass.cedefop.europa.eu/europass/home/vernav/InformationOn/EuropassCertificateSupplement.csp>

¹⁷ <http://europass.cedefop.europa.eu/europass/home/vernav/InformationOn/EuropassDiplomaSupplement.csp>

¹⁸ <http://www.pearle.ws/pearle.php>

1.1.2.2 Professional organisations: OISTAT, Theatreurope, Opera Europa

OISTAT is the International Organization of Scenographers, Theatre Architects and Technicians. It aims at stimulating the sharing and exchange of ideas and innovations, and at promoting transnational cooperation among professionals supporting the sector of live performance. OISTAT promotes the formation of centres in each country in order to achieve its goals, it encourages life-long learning among practitioners working in the field of live performance, it respects the integrity of all cultures and celebrates the diversity as well as the similarities of those who work in the field.¹⁹ OISTAT has Centres in 34 countries around the world with a membership of over 12,000 members; OISTAT works through six active Commissions undertaking projects in the areas of Education, Technology, Scenography, History and Theory, Publication and Communication, Architecture.

Theatreurope is an European association of theatre and performance practitioners, educators and students. It offers individual membership to belong to an association focused on collaboration and realisation of active projects. It promotes a greater understanding of all areas of practice through an interdisciplinary creative network, develops and encourages life long learning, and offers guidance and support to emerging talents. Theatreurope was developed through European professional theatre practitioners and educators working together in OISTAT Scenofest 2007 for the Prague Quadrennial. It aims at following the principals developed by OISTAT and works alongside OISTAT centres in order to create European based activities.²⁰

Opera Europa is the leading service organisation for professional opera companies and opera festivals throughout Europe. It currently serves 110 member companies from 33 different countries. Its main office is in Brussels, where it is registered as a cultural organization in compliance with Belgian law. Its governing Board is made up of 15 members chosen from the general membership and elected for 3 year terms. An executive Director, Manager and Coordinator are responsible for managing the organization and for responding to members' needs.²¹

1.1.2.3 Training and Education associations: Elia, Reseo

The European League of Institutes of the Arts, ELIA, founded in 1990, is an independent network of approximately 315 Arts Education Institutes covering all the disciplines of the Arts - Dance, Design, Theatre, Fine Art, Music, Media Arts and Architecture - from 47 countries. It has its own theatre education network named PROSPERO.²²

Founded in 1996, RESEO is the umbrella organisation for those working in opera and dance education. RESEO's strength lies on the number and diversity of its members, currently comprising over fifty opera and dance companies of all sizes from twenty countries in Europe. RESEO acts as a forum where exchanging educational practices within the opera-sector at a European level. Members can share information, experience and ideas. RESEO is the European platform for the development of opera education and it supports the sector through research, lobbying and projects.²³

¹⁹ See <http://www.oistat.org/>

²⁰ <http://www.theatreurope.org/>

²¹ <http://www.opera-europa.org/view.asp?id=57>

²² See www.elia-artschools.org

²³ <http://www.reseo.org/site/index.php?lg=en&pg=rese>

1.1.3 The Donor: Directorate and Agency

The European Commission's Directorate in charge of managing programmes in the field is the Directorate General (DG) Education and Culture. It has a specific mission aiming at reinforcing and promoting lifelong learning, linguistic and cultural diversity, mobility and engagement of European citizens, in particular youth. The DG organisation chart (updated on February 16th 2009) is composed by the following directorates.²⁴

- Directorate A: Lifelong learning (horizontal Lisbon policy issues and international affairs)
- Directorate B: Lifelong Learning (policies and programme), including coordination of LLP25, Comenius, Erasmus, Grundtvig and Leonardo da Vinci26)
- Directorate C: Culture, Multilingualism and Communication
- Directorate D: Youth, Sport and Citizenship
- Directorate R: Resources

The European Commission's DG Education and Culture has two units dealing with culture:

the "Culture Programme and actions" unit (responsible for the definition, implementation and monitoring of the Culture Programme and other Community actions in the cultural field) and the "Culture policy and intercultural dialogue" unit (dealing with policy-related aspects in the cultural field and intercultural dialogue).²⁷

On January 14th 2005 the Commission adopted Decision 2005/56/EC setting up the Education, Audiovisual and Culture Executive Agency (EACEA). This Agency is responsible for the management of certain parts of the EU's programmes in the fields of education, culture and audiovisual and it has been operative since January 2006. The Executive Agency works under the supervision of its three parent Directorates-General: Education and Culture (DG EAC), Information Society and Media (DG INFSO) and the EuropeAid Cooperation Office (DG AIDCO).

In the education, culture and audiovisual fields the Commission has a long tradition of outsourcing certain activities to Technical Assistance Offices (TAOs). Since 2000, measures have been adopted to phase out the private sector TAOs and create public law entities specialised in programme management in their stead. In particular, on 19 December 2002 the Council adopted Regulation (EC) No 58/2003 which empowers the Commission to set up executive agencies entrusted with certain tasks in the management of Community programmes. Entrusting programmes to a well-resourced, specialised body should lead to better-managed and improved services to beneficiaries. Compared to the previous management situation, whereby the Commission was assisted by three TAOs, the new Agency has more staff stability (longer term contracts). Moreover, within the agency it is possible to create and exploit synergies between programmes. Management and programme administration tasks are concentrated within the Agency, leaving the Commission free to refocus its activities on its policy and institutional tasks.

A cost-benefit analysis has shown that using an executive agency to manage certain parts of the EU's programmes in the education, culture and audiovisual fields is the most advantageous of the options available, both in financial and in non-financial terms.²⁸

²⁴ See the complete organigram at http://ec.europa.eu/dgs/education_culture/organi_en.pdf

²⁵ Lifelong Learning Programme

²⁶ "Comenius" concerns school education, "Erasmus" higher education, "Grundtvig" adult education and "Leonardo da Vinci" vocational training".

²⁷ See http://ec.europa.eu/culture/who-we-are/doc595_en.htm

²⁸ http://eacea.ec.europa.eu/about/index_en.htm

While the agency is only dealing with the centralised actions, national agencies are dealing with more country based actions. The Agency is responsible for the following tasks:

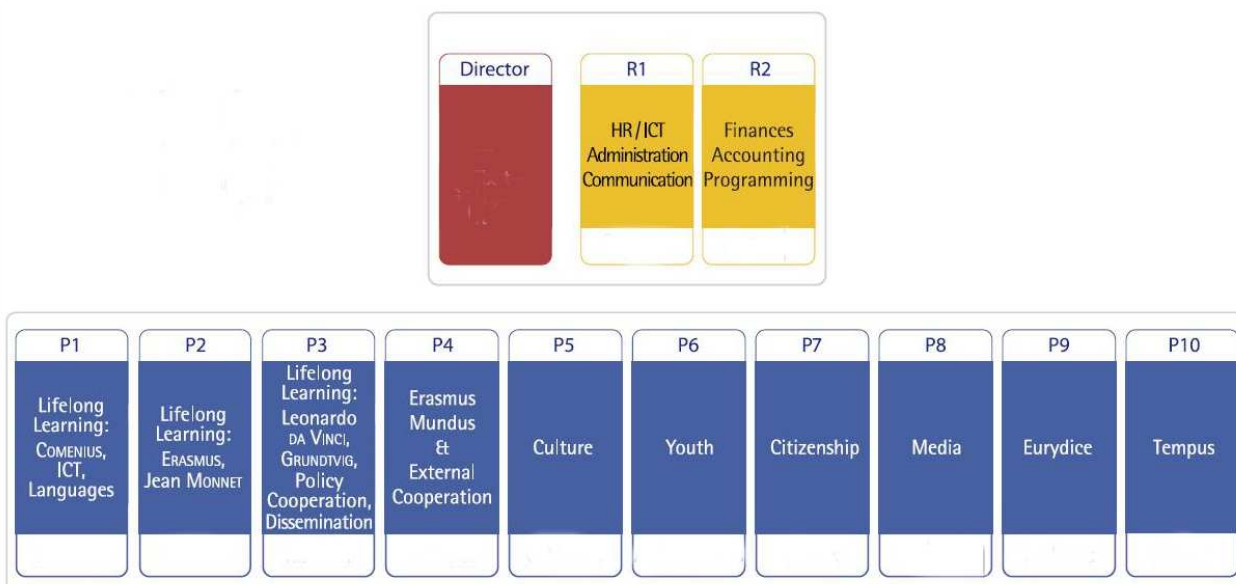
Designing calls for proposals:

- Selection of Projects (in some cases the Commission adopts the selection decision)
- Signing project agreements
- Financial management: Operational budgets of programmes and Operating budget
- Monitoring of projects (intermediate reports, final reports)
- Communication and information provision to beneficiaries
- On the spot controls
- Annual work programme and activity report

On the other hand, the Commission is responsible for the following tasks:

- Management of certain programme strands
- Annual work programmes in the fields of education, audiovisual and culture
- Political and budgetary priority-setting
- Programme evaluation and information
- Monitoring of the agency
- Chairing programme committees (the role of the committees remains unchanged)
- In certain cases: adoption of project selection and publication of the calls for proposals

Here follows the Executive Agency’s organigram:



1.1.4 EU projects: the national specificity

Number of projects have been run thanks to Comunitary funds from 1998 to 2008, in order to improve technicians and organizations in the field. This should give us a context, but “unfortunately” this context varies from country to country. Strong differences between different educational and training systems throughout Europe require to pay specific attention to national specificities in order to share experiences at communitarian level.

But, is it really “unfortunate”? Actually, we cannot define the fact that the context is different as unfortunate, because this is one of the advantages of Europe: different countries, with different backgrounds, histories, traditions. This represents a rich and precious heritage, even if it does not make things easier. Some of the differences have a reason and the most obvious one is that European countries make different kinds of theatre; anyhow, we have all started considering training as a “father to son” relation, a “master to apprentice” relation, an “a bottega”²⁹ apprenticeship. Nowadays, we could probably say that all different European countries are working on the creation of educative systems replacing (or enriching) the traditional ones.

In a recent Leonardo da Vinci Experience named “The Best European Solutions of Training”³⁰ a wide transnational partnership has been matched together in order to share training experiences (good practices) related to all professional profiles operating in the field of performing arts. During this collection, several problems came out because of national specificities, apparently not allowing the comparison of similar experiences from different countries. Therefore the partnership decided to prepare a protocol³¹ defining the rules of this activity, saving all individualities.

The Net Protocol guarantees **the national specificity**; it is based on the exchange of experiences and practices considered as an “enrichment” and a “sharing”. The national specificity is a “difference that allows the improvement” and, at the same time, a valorisation of each tradition.

The Net Protocol is based on a **Catalogue** collecting examples. The Catalogue does not mean to be an exhaustive one, but represents a starting point for checking European criteria and editing adequate Disciplinaries leading to an eventual future definition of an European Best Practice.³²

Another experience named Theatre Technical Training in EU (Leonardo da Vinci TTTinEU³³) developed a specific way to describe competence units in order to make them comparable, keeping technology, culture and language independent.

To guarantee the comparability, the TTT project conceived the principle of the *smallest common denominator*. Every TTT competence unit can only be “a part of” or “equal to”

²⁹ “One final feature of the exhibition are the works by botteghe, which were artisan-run workshops. These botteghe produced all manner of goods, including armor, jewelry, drapery, costumes, cassone and pictures of saints for domestic religious shrines. An artist in a bottega served a long apprenticeship from an early age, which was the fundamental education for many of the Renaissance’s great artists, like Leonardo’s tutelage under Verrocchio from the tender age of 14. Becoming a master in one’s own right required the submission of a “masterpiece” to a guild, which gives us the origin of our current concept. Some of the sculptural insignia of these guilds are also on display.” From Matthew Larking, “All the glory that was Florence” Special to the Japan Times - February 2nd 2005

³⁰ Project n. I/05/B/F/NT-154004, managed by Fondazione Accademia d’arti e mestieri dello spettacolo Teatro alla Scala from 2005 to 2007 (see www.leonardobest.com).

³¹ Best European Solutions of Training – Net Protocol (<http://www.leonardobest.com/index.php?s=136&lang=en>)

³² Idem, pages 3-4

³³ Theatre Technical Training in EU (<http://www.tttineu.stadia.fi>)

a competence unit in another description-system or profile. In other words, every competence unit or competence profile can be written as one or more TTT units. This concept makes the TTT units an ideal medium to compare profiles written following different national standards or layouts.

From these lines we can deduce that a “general report” on communitarian experiences during the last ten years cannot be a simple collection of titles, acronyms and codes but must take into consideration different social and cultural aspects influencing the development of the outcomes and results generated by national and transnational partnerships.

On the other hand, we cannot ignore how the mobility of individuals throughout Europe is becoming a reality.

People are moving for training, work experiences and the European Community is strongly encouraging this process. Thus, if we must take into consideration the national development of EU countries' systems, we cannot forget that individuals need to move towards a trans-national approach and ask for tools and facilities in order to increase this trend. Education and training usually develop from concrete working needs. This should be a sort of “law” insuring a tight link between training and labour. If education and training are influenced exclusively by the evolution of theoretical and methodological approaches a concrete risk of splitting up from working behaviour could occur. Therefore, the European context could be described as a combination of national points and, on the other hand, as a common ground needing “cardinal points” in order to encourage mobility, as a unified context.

In this sense, it is fundamental to know what really happens on local scale, which are the needs, the answers and the results that can be considered as added values at communitarian level. The match of local situations helps understanding reasons and needs moving communitarian relationships, this means that once we know the background it becomes easier to develop effective transnational cooperations.

The ambition of this report is to create a path answering to the following issues:

- **What has been done in the past on local scale?** *Which projects, researches and activities did social partners encouraged at their own national system?*
- **What can be (re)used?** *Which achieved results can be re-used in the system and how is it possible to improve their dissemination?*
- **What do technicians / organisations need?** *Which are the local needs of technicians and how can organisations be supported in order to answer to these needs?*
- **Which are the priorities?** *Which are the priorities assessed by social partners in their own countries?*

1.2 Background/Scenario of training and work in each country

1.2.1 Labour environment (work situation)

In the frame of the Leonardo da Vinci “the BEST” catalogue, Centre Culturel la Vénérie³⁴ (a Belgian French-speaking training centre) provided the description of a training programme aiming at training a “Multipurpose stage technician”. The justification of this “polyvalent” professional profile is the following:

We can see there is a huge difference between the major cultural bodies and the sector’s smaller players. We could also say that the two sectors rarely meet, as they cover different fields of action (major institutions organising occasional events in a few large cities compared with small productions spread across the country over longer periods) and therefore have a hard time understanding that they might be involved in the same job. In Belgium’s French-speaking Community, the cultural industry sector is partly represented by small to mid-sized companies, local or regional cultural centres working mostly with smaller budgets and whose staff is as multi-disciplinary as possible.³⁵

We surely can extend this situation to the whole European context. Among medium and small size theatre organisations, budgets fight against new demands of resources. Technicians have to have more skills than the ones its profile strictly requires. It often happens that a machinist has to be ready to work on electrical systems too, a tailor should develop abilities in costume design or (like in this specific case) a stage technician must be prepared to work on sound, lighting and multimedia devices. The paradox is that on one side budgets force companies and organisations but on the other side the development of new tools and technologies requires specialists in very delimited fields.

A clear division of roles is still maintained at bigger organisations. The lighting department of Teatro alla Scala in Milan still maintains four different professional profiles: the lighting designer in charge of artistic lighting plans (who can be an inside professional or a freelance guest), the “realizzatore (or “datore”) luci”³⁶ in charge of the application of lighting plans on stage, the lighting board operator (working exclusively on the console following *realizzatore’s* instructions) and stage electricians (including chief electricians and subordinated members of the crew). But in the majority of European organisations (including Italian ones) lighting designers and “realizzatore luci” do the same job and it often happens that the lighting board operator has wider responsibilities including artistic and coordinating tasks. Coming down to smaller realities (often representing the main job opportunities for new technicians) all the described profiles are matched together in a single operator who must be trained in order to work on different aspects of a lighting plan: from the artistic idea until the on-stage realization. This means that Training institutions must be able to provide training programmes including both artistic and specialist technical skills in order to create competitive professional profiles.

But, how much did the labour market change in the last years? And which are the aspects that training must take into account in order to update its programmes?

First of all we have to consider that both the opening of inner borders and the extension of the European Union have changed the practice of technical theatre profoundly during the last fifteen years. The opening of borders has facilitated the export of

³⁴ <http://www.lavenerie.be/>

³⁵ <http://www.leonardobest.com/index.php?s=42> > C.06 Stage technician in sound light and multimedia

³⁶ Literally translated as: “lighting maker” or “lighting provider”

performances and the possibilities of employment abroad. Practitioners face different training systems, health and safety legislations, labour organizations, languages, attitudes and creative cultures. For instance, health and safety became an important issue in most countries, but even with common EU guidelines, each country has a different approach, focusing more on *safety* or on *responsibility*.

As we saw, the organisation of the work on stage and the composition of the technical crew vary from country to country (and from house to house): where some choose specialist crews, others work with multi skilled crews. In some countries a crew will stay with a production, while in others the crew changes limiting its involvement in the artistic process.

The growth of small (sometimes *ad hoc*) companies, the growing complexity of the relation design - technology and the availability of affordable technology imply also the technician's deeper involvement in the creative process. The economic changes caused a shift from cheap labour to cheap technology. It becomes more cost efficient to invest in technology in order to reduce technical staffing. The staff of theatre organizations is reduced to a small core team, to which technicians and artists are added when and where needed.

Moreover, technical crews are employed in different systems. In some countries crews are still permanent staff, while in others they are temporary, interim or independent. Sometimes they have an advantageous artist statute, in other cases they are treated as pure temporary staff, not different from casual staff working in other sectors. The result is that we are moving away from a "job for life".

In general we can say that trend goes towards smaller, more flexible organizations giving bigger responsibilities to (temporary) technicians. This new structure is in conflict with the traditional "father to son" or "master to apprentice" education used in theatre.

The use of theatre technology is not limited to theatre anymore. Other sectors like Pop music, events and product-presentations use the same technology with different objectives. So, the flexibility demanded to technicians makes them float between these different sectors.

The evolution of technology has an influence also on the job description and career of the technician. On one hand possibilities of new interfaces are giving to the technician the ability to control during performance and with this the ability to play, to act. This means that the technician needs also some acting skills, he/she needs to interact with the performance. On the other hand the complexity of technology causes a continuous need for updates in the field of training, since the introduction of technologies such as automated movement control and network based control systems asks for completely new functions and skills in the field.

In order to have a complete overview of the labour system in each country it is necessary to answer the following questions:

- **Which jobs / job descriptions changed most in the last 5 years?** (stage hand / technical general / sound technicians / light technicians / video technicians / stage technicians / ...)
- **Which jobs do not find work anymore? Why?**
- **How many technicians are working in each country? Do they have permanent jobs / freelance / ...? Which level do they have?**
- **Which challenges do we foresee in terms of change in technology, working methods, labour organization?**

1.2.2 Education and training context

A brief description of the EU education and training context must consider very few common denominators in order not to create confusion, misunderstanding, erroneous interpretations.

We can define some macro categories which are shared among the European Community. These categories move on two levels; the first level is based on *target users* and foresees two items: initial learning (for beginners) and life-long learning (advanced learning and training for professionals). The second level is based on the *place* hosting the training programme and could be summarized into 4 items: “inside” educational system (i.e. academic system, based on BA, MA and PHD), “outside” educational system (i.e. private training centres), in house (i.e. training on stage, apprenticeship), products training (i.e. training directly related to a specific commercial product, such as a lighting board).

These two levels cross each other and always find a relationship, except for the case of “products training”, which hardly exist for beginners during initial learning.

	Inside educational	Outside educational	In house	Products training
Initial learning	X	X	X	none
LLL	X	X	X	X

Thanks to the cooperation of Social partners it should be possible to draw a more detailed overview of training and educational situation of technicians operating in the field of performing arts among different EU countries.

The above table suggests us at least seven different combinations of the main denominators:

- Training within the educational system, for beginners
- Training within the education system for advanced learners
- Training outside the education system, for beginners
- Training outside the education system, for advanced learners (including also extra courses and professional re-conversion; this kind of courses are often supported by social partners, professional bodies or unemployment services).
- In house training for beginners
- In house training for advanced learners
- Product training for advanced learners

Starting from this very general description of local contexts we should be able to see if the results of European projects fit with concrete needs. But what are the needs of workers and organizations and to which extent are different European systems responding to them after ten years of communitarian programmes? Moreover, how much this disharmonic relationship between “education” and “training” throughout Europe is influential?

In several European countries, vocational education plays an important role at the end of or directly after the compulsory schooling cycle (...). The main feature of vocational education programmes is that rather than aiming at the provision of general skills that can be used in a variety of different activities, they provide an education that prepares for specific tasks. Such programmes may be either solely school-based, or – more often

– they may combine vocational schooling with work experience on the job, as in apprenticeship contracts. In the latter case, vocational programmes differ from programmes of general education in that the educational decisions are not only made by students and their families, but also by firms. The debate on vocational versus academic qualifications and their payoffs is more heated in some European countries than others. But despite its prevalence in many European countries, there is a general lack of hard empirical evidence on which to base a sound analysis of efficiency and equity issues in initial vocational education and training (...). Consequently, the scientific assessment is forced to remain very limited. Furthermore, the extent, design and pattern of operation of initial vocational education and training are very different across Member States (...) and even across sectors within Member States (...), so that Europe-wide assessments are particularly hard to arrive at for this type of education.³⁷

Usually, academic education is considered to be “far from reality” and from practice. In many cases there is a sort of “educational implosion”, occurring when teaching staff entered the field of education straight after graduation without any professional experience on the field. On the other hand, vocational training is seen as a “short term” solution, teaching exclusively what is needed today, with no long term view on future needs. It mainly serves the responds to the needs of industry rather than practitioners’ employability.

These preconceived ideas need to be clarified through some further remarks. Education is supposed not only to train people, but also to “educate” them, providing a general background, a set of “learning skills” offering the possibility to work in different sectors and environments. Education brings an important baggage of theoretical knowledge to be invested in different fields. On the other side, training is more focussed on job. It should provide people with skills enabling them to develop their professional profile continuously within their field. Even if behaviours are different, both education and training should give to the vocational side an equal importance because all target users (people attending education or training programmes) should be able to work in a professional environment.

But despite its prevalence in many European countries, there is a general lack of hard empirical evidence on which to base a sound analysis of efficiency and equity issues in initial vocational education and training (...). Consequently, the scientific assessment is forced to remain very limited. Furthermore, the extent, design and pattern of operation of initial vocational education and training are very different across Member States (...) and even across sectors within Member States (...), so that Europe-wide assessments are particularly hard to arrive at for this type of education.³⁸

³⁷ EENEE, “Efficiency and Equity in European Education and Training System”, 2006 (<http://ec.europa.eu/education/policies/2010/doc/eenee.pdf>)

³⁸ Idem

Probably the concept of “vocational” could help in defining a common ground³⁹, because in every European country both training and education prepare students for their future professional career: thus, once again the link between “learning” and “working” comes up really strongly. If we consider this link, it does not seem possible to talk exclusively about training (generally considered as closer to the labour market) and trainees working on the ground, but we have also to pay attention to the schooling approach. In fact, target groups of European transnational projects and researches are wider than training centres. We cannot leave education out of the context, because that would exclude many experiences and users and, moreover, it wouldn't be the same “kind of exclusion” for all European countries, because of the differences in their *education & training* definitions.

Generally possibilities are wider than the duality *education & training*. In Flanders, a student can be trained in four different manners: 1.on the ground /on the job (and certified on the basis of that), 2.through an apprentice (a combination of theoretical and on the job training), 3.following regular education at secondary or higher level, 4.participating to “update training” organized through social funds.⁴⁰

In these cases differences between education and training are rudely reduced to the different kind of “recognition” (in terms of certifications and qualifications), and that represents another important issue: recognition of competences.

Training (and education) for technicians is something that has been developing its nature during the last decade. From a natural craftsmanship training approach, several institutions decided to fix on paper job descriptions, competence profiles and training programmes in order to create a proper path for new professional developments. All these frameworks (job descriptions, competences and programmes) are continuously changing because of the open, self-implementation nature of the working methodologies. Anyway is it nowadays possible to ask some clear questions in order to understand which are the strong and critical points of this process:

- **Which is the educational situation now at local level?**
- **Has the EQF been introduced in all countries (translated in local law)?**
- **Has the BA/MA system been implemented in all countries?**
- **Is there a system of recognition of competences? For the technical theatre too?**

³⁹ These are Codes and Types of institutes and organisations which are taken into account by the European Commission:

Nursery school EDU.1
 Primary school EDU.2
 Secondary school (incl. vocational / tech EDU.3
 Higher education institution EDU.4
 Adult or continuing education provider EDU.5
 Non-profit association (regional/national ASS.1
 Non-profit association (international) ASS.2
 Association of Universities ASS.3
 Research institute RES
 Public authority (local) PUB.1
 Public authority (regional) PUB.2
 Public authority (national) PUB.3
 Private company (manufacturing) IND
 Private company (services) SER
 Other type of organisation OTH

⁴⁰ See also <http://www.ond.vlaanderen.be/English/>

- **Which are the possibilities for training of technicians in each country?**
Name of training, type of training (school, training course, product training, in house training, ...), level of training (EQF level / Secondary school / higher education / ...)
- **Who trained the technicians currently working?**
- **Who trains the trainers?**
- **What can be done to support trainers / schools?**
- **Which other organizations are involved in training and education of technicians in each country?** Professional organizations / education institutes / theatre houses / private companies / vendors / rental companies / unemployment offices / ...
- **Which are the jobs that are difficult to fill / to find competent people for? And why?**
- (stage hand / technician general / sound tech / light tech / video tech / stage tech / ...)
- **Which are the most urgent needs for training of working technicians?**

1.3 European Priorities

1.3.1 General overview on EU priorities

Through its calls for proposal, the European Union is asking to face the following issues:

- To answer to the need for **transparency in competence systems**
- To answer to the need for **transparency in education programs**
- To facilitate **mobility towards jobs** (*professional reconversion and requalification*)
- To facilitate **mobility of people in education and training**
- To facilitate **mobility of people in job opportunities**
- To facilitate a **proper networking**

Actually, “transparency” is the key-concept in order to achieve all EU priorities. Thanks to a clear and shared communitarian system it would be possible to facilitate *mobility and networking*.

In order to achieve this “transparency”, European priorities encourage systemic changes such as shifting to learning outcomes and to competence-based systems able to provide common recognition of competences and Qualifications (LLL - *Priority 3; 3.2.3*).

EQF is supposed to act as a transparency tool facilitating work and study mobility, credit transfer and accumulation, networking. As we said, it is based on learning outcomes in order to support the recognition of non-formal and informal learning. Different projects are working in order to develop and test principles and mechanisms of EQF, exchanging experiences at national and sectoral level in order to render EQF a common point of reference, including the development of qualifications frameworks and establishing closer links between different education and training systems.

Some intermediate steps in the development of this process are necessary.

Consolidating EQF means to relate qualifications, qualification systems and frameworks (including qualifications framework of higher education) with EQF’s levels and descriptors; it means also to develop and implement both the learning outcomes approach and the convergence of higher education and vocational training. Moreover, it means to link sectoral and national qualification systems and frameworks to each other; finally it requires a clarification on quality assurance and validation of non-formal and informal learning procedures through national and European credit transfer systems.

EQF is based on what a learner *knows, understands and is able to do* regardless of the system where these outcomes have been acquired. The focus shifts from the traditional approach, based on learning inputs such as length of learning programmes or type of institution, towards learning outcomes; this approach should enforce also the link between the needs of the labour market and training provision.

The 2008 Leonardo da Vinci call for proposal encouraged the development of national and sector systems of qualification and frameworks incorporating common European tools developed in order to promote transparency and recognition.

Because of the risk of having several tests focused on theoretical and conceptual aspects of EQF and “EU priorities” at the same time, it is necessary to facilitate also the development of specific tools enabling priorities to become effective. Moreover, the

need of *mobility*⁴¹ asks for several services addressed to all potential target users operating in the field: professionals, teachers, students and training institutions.

Therefore individuals need a sort of guide ensuring their Life Long Learning and careers and facilitating learning, assessment and collection of proof of competences. Creating transparency between different National systems and standards, and implementing it thanks to innovative tools, it is probably the best way of answering to these needs and improving work on a trans-national level.

1.3.2 Concrete adaptations of EU priorities

Actually, some further questions could be asked in order to consider issues playing an important role at national level and to focus on what European priorities mean in each country:

- What do we mean by needs of mobility? Between people? Between jobs? Between organizations?

- Which kind of networking do we really need? At local level? At international level? At individual level? What could we do at the EU level and what can we do to support local and individual levels?

- How do all these systems fit in a changing labour environment composed by small companies, free lance work and self employed technicians?

-> Recognition of competences, training

-> accreditation of training programs between countries

- Would it be useful organizing training at a wider, EU level? For which professions?

- Which tools could support mobility?

-> A multilingual theatre dictionary?

-> An handbook describing different EU working system?

-> An information platform?

-> Other...

- How can social partners link with education, training, suppliers... and work together in training people. (at local and international level)?

⁴¹ The concept of "Mobility" from <http://ec.europa.eu> : "The free movement of people, goods and services is a driving force behind the sustained development of the Community. A key priority of the European Union is achievable and effective mobility for EU citizens. The Community is working to encourage open and easily accessible opportunities for citizens to move around the Union for educational, professional, healthcare or other purposes. A major aim is to make it easier for citizens to take advantage of the benefits of European integration and the European Single Market. The EU also encourages the provision of information to give citizens a clearer overview of the existing legal framework. This is an important step towards making them aware of their rights and of the advantages they can benefit from as citizens of the Union."

SECTION II

2 Inquiry results

All questions arisen from the *Section I* of this report have been collected in two different questionnaires, which have been spread through the Uni-Mei and Pearle* associated partners and sent to the training institutions managing the good practices identified in the first part of the research.⁴² We have received answers from 12 countries. Even if they are probably too few in order to draw a complete framework of the European situation; nevertheless they allow making some important considerations both from a general and a particular point of view.

First of all it's essential to say that most partners answering to the questionnaire were not fully aware of the situation of their country; organisations responding did not show an exhaustive knowledge of their country and only some of them provided some partial information. Moreover they represent only a part of the employers of the technicians, such as professionals working in events, commercial theatre, etc... This first consideration supports the importance of creating cooperation between education networks, professional organisations and other bodies operating in this specific field. Finally, even if the field of research was quite defined, some professions in some countries are still considered as artistic and in others as technical.

We have noted a general lack of information on technical training. The link between social partners and training centres seems not to be strong enough and it doesn't allow a proper sharing of updated information on specific issues.

We can provide a couple of interesting examples on this issue: one is represented by the Luxembourg situation where we have noticed the absence of a "bridge" transferring information from training institutions to performing arts enterprises.

"We don't have in Luxemburg an association of employers in the field of performing arts. We think, that this is a big lack because such an organisation could certainly provide information about the issue of technicians and technical training."⁴³

In other cases there is lack of a coordinating platform collecting information about the whole sector at national level, in order to sub-divide general data in smaller and more specific sectors:

"Unfortunately we were not able to complete all questions of the questionnaire as you probably noticed. The questionnaire is very detailed and covers a lot of aspects of technicians. The reason for not providing you all the information as asked, is that the information is not registered in The Netherlands. An example of not registered information is how many freelancers, season workers or permanent workers are working in our country. The VPT (the Dutch Association for Stage technology) represents technical professional development of stage engineering. It has no information about occupations such as hairdressers, tailors, make up artists, costume designers etc.."⁴⁴

⁴² From the beginning of it in January 2009 up to the conference placed in Milan on March 13th and 14th 2009.

⁴³ Veronika Meindl, Fédération Luxembourgeoise des Théâtres Professionnels

⁴⁴ Francis Klunder, Vereniging voor Podiumtechnologie (VPT). We can point that following the questionnaire, VPT decided to work on these issues in order to improve the amount of available information: « The questions of your questionnaire are now partly on the agenda of OSAT. OSAT is the

In the following sections we will put in evidence further lacks representing on the one side weak points of the sector itself but on the other side starting points for the development of innovative solutions.

2.1 General Matters

2.1.1 Implemented Systems

Analysing the answers coming from the 12 countries we can note that BA/MA system and “recognition of competences” are running more or less in every country; every partner is aware of what they actually mean and is able to work on them in order to apply and improve these systems within their countries. Only a part of European countries is aware of what EQF and ECVET systems are (as well as ECTS) and are working on them.

From this point of view, UK, Belgium and Scandinavian partners seem to own the best practices.

2.1.2 Training of Technicians

Universities and Academies, Training centres, Professional organizations, Theatre houses, Private companies, Vendors, Rental companies are the main actors of the technical training in Europe. Apparently unemployment offices work in this sense in Belgium only. Self-Training is still largely diffuse and in many cases it represents the main “training system”. We can analyse this phenomenon at two levels:

- negative level: formalised training is still not institutionalised
- positive level: working on EQF (formal and informal learning outcomes) and competence recognition is strategic.

Moreover, we must put in evidence the lack of training programmes especially in some Eastern European countries. Most of these countries provide a good education to designers, mostly within art schools. Designers are educated starting from “general art practice” like drawing, while technicians are trained on the job within apprenticeship programs.

We have witnessed a strong change from low tech to high tech in the last decade. We have assisted to the shift from “cheap labour” to “cheap technology” at the same time. It seems that education systems cannot keep up with these changes, apprenticeship can’t deliver the necessary underpinning knowledge, there is a lack of experienced technicians and existing schools cannot adapt fast enough to the needs, especially because theatre technical training does not easily fit in existing programs.

"There are no options for educating any of these specialists in Latvia. All of them (technicians) are either educated abroad or self-taught and have practically acquired skills while working."⁴⁵

"There are no special education and training programmes for theatre technicians in Slovenia. Theatres have to take care of professional education and skills of their

link between professional practice and education in the industry of stage technology in Holland. OSAT will discuss what information we want to know from your questionnaire, which could lead to a detailed questionnaire on a national scale concerning the labour market, if there is the need to and funding can be found. »

⁴⁵ Aldis Misevics, Chairman of Latvian Trade Union Federation for People Engaged in Cultural Activities (LKDAF) (Latvia)

employees more or less by themselves. Most urgent needs are for achieve special skills for chief technicians, specialist technicians and technicians."⁴⁶

"There is a Centre for professional training belonging to the Ministry of Culture, but (...) our main need is to establish a regular form and frame for training the already existent technicians, and for the next generation too. Also to recognize their qualification."⁴⁷

In addition it was notified⁴⁸:

"It would be very helpful to get information about foreign education and training programmes and especially of the curriculum and skills technicians get at these educational programmes"⁴⁹

On the one hand a possible answer to this need could be found in various closed and running projects (i.e. Leonardo da Vinci LPLinEU, TTT and theBEST⁵⁰) whose outputs consisted also of ad hoc databases. On the other hand, what the Slovenian partner says is in line with EU priorities such as mobility (of professional and contents, both in the field of culture and training) and transfer of knowledge, as stated in the official Leonardo da Vinci description.

The Leonardo da Vinci programme links policy to practice in the field of vocational education and training (VET). Projects range from those giving individuals the chance to improve their competences, knowledge and skills through a period abroad, to Europe-wide co-operation between training organisations. Part of the European Commission's Lifelong Learning Programme, the programme funds a wide range of actions, notably cross-border mobility initiatives; co-operation projects to develop and spread innovation; and thematic networks. The potential beneficiaries are similarly wide – from trainees in initial vocational training, to people already in the labour market, as well as VET professionals and private or public organisations active in this field. Leonardo da Vinci enables VET organisations to work with European partners, exchange best practices, increasing the expertise of their staff and respond to the teaching and learning needs of people. It therefore supports efforts to make vocational education more attractive to young people. By helping European citizens to acquire new skills, knowledge and qualifications, the programme also aims to bolster the competitiveness of the European labour market⁵¹

Moreover, in several Eastern countries structural funds give the opportunity to develop programmes together with transnational partners in the field of "human resources development" in order to transfer consolidated practices from country to country and to improve the level of training. A good example of it is represented by the joint project of Teatrul National de Opereta "Ion Dacian" (TNO) and Accademia Teatro alla Scala (starting in autumn 2009), a three-years programme⁵² aiming at improving skills and knowledge of Romanian technicians and at creating a new group of Romanian trainers at the same time. The project aims at running a three-years programme⁵³ focusing on the creation of a "skills improvement system" specifically dedicated to all professionals working in the field of performing arts in Romania. With the methodological and

⁴⁶ Borut Smrekar, Deputy General Manager of SLG CELJE (Slovenia)

⁴⁷ Vlad Radescu, General Manager of National Theatre Targu Mures (Romania)

⁴⁸ Borut Smrekar, Deputy General Manager of SLG CELJE (Slovenia). Known today as the Slovene People's Theatre (SLG Celje), it currently stages around seven new productions a year, presented in over 180 performances and featuring up to 50 performances of new works. SLG Celje also hosts around 50 guest events every year, the most popular being the traditional Days of Comedy, and the more recent Days of Children's Theatre Programme. (see <http://www.culturalprofiles.net/slovenia/Units/5873.html>)

⁴⁹ Borut Smrekar, Deputy General Manager of SLG CELJE (Slovenia)

⁵⁰ See Section II, Paragraph 4

⁵¹ http://ec.europa.eu/education/lifelong-learning-programme/doc82_en.htm

⁵² Project "Scenart – Sprijin pentru Competente in Artele Spectacolului din Romania".

⁵³ The ESF Coordination Directorate for Romania is organized within the AMPOSDRU. It is responsible for technical and financial coordination of the ESF initiatives. <http://www.fseromania.ro/>

teaching support of a well recognized European best practice (the Accademia Teatro alla Scala), the Teatrul National de Opereta “Ion Dacian” (TNO) will manage a programme of self-improvement, dedicated to its own staff first and to all the professionals of Romanian theatres throughout the country then . The cooperation between Italy (Accademia Teatro alla Scala) and Romania (TNO) will be based on transnational sharing of best practices at a European level. Therefore, a proper research will put in light the possible actors who will be involved in the implementation of the trainings. Special attention will be paid to the inclusion of TNO in a transnational network of research, training and production in the field of performing arts and in the creation of a Romanian network including different actors such as theatres, opera houses, trade unions, universities and public institution. This networking strategy will support the adaptability of the system and the sustainability of the project in the immediate future. A similar action, but more focused on “post lauream” and specialization training for new professionals, will be run in parallel by Accademia Teatro alla Scala and Opera Nationala Bucuresti⁵⁴ in the same period. Also this programme aims at adapting contents and methodologies from country to country in order to set up a sustainable training system, based on European previous experiences and recognized and certified by local (Romanian) authorities.

The development of a “Training of Trainers” strategy plays a central role too. It is currently run by Training centres, Universities and Houses but it seems that there are no good practices. Nevertheless it is interesting to put in evidence a couple of experiences run at a national level aiming at improving the teaching skills of those trainers who are former technicians and not pedagogical experts. The first experience is represented by the project “Formare ad arte”⁵⁵ run by Accademia Teatro alla Scala in 2006, aiming at defining a proper lifelong learning path addressed to human resources teaching in the technical and artistic field of performing arts. In this specific field teachers are not always qualified in terms of pedagogical skills but they are the owner of the specific technical know-how which is the base of the transfer of competences. Through “Formare ad arte” it has been possible to understand teachers’ needs in order to improve their pedagogical and teaching skills.

Another experience is represented by the foundation OSAT, linked to the partner VPT (Dutch Association for stage technology). OSAT (Stage Technology Schooling Employment Consultative Group) is the bridge-organisation between professional practice and education in the field of stage technology.

Within the OSAT foundation the various parties involved in stage and events technology consult each other. On the one hand the institutions which see to education, on the other hand the theatres, venues and concert stages which represent professional practice. The purpose of OSAT is to achieve the best possible education, geared at the needs and requirements of professional practice and at the developments in the employment market. The two major bodies within OSAT are the educational consultative group (the schools are represented in this) and the working field consultative group (professional practice is represented in this). (...) Education and professional practice each have their own expertise, their own structure and their own ‘laws’. OSAT performs the function of intermediary between these two with the purpose of enhancing and monitoring the quality of stage technology education. From the working field suggestions are made for improvement and wishes are expressed. Thus the content of education can be geared at the needs of professional practice. Within OSAT the working field controls which skills and competences students of stage and events technology must have to be sufficiently prepared for working practice.⁵⁶

Together with OSAT, several Dutch organisation developed different projects on several issues producing such outputs as: trainee protocol for field and schools,

⁵⁴ Project “Studio Opera”.

⁵⁵ FSE Regione Lombardia, programme “Dispositivo azioni di sistema” academic year 2005-2006

⁵⁶ <http://www.vpt.nl/content.asp?path=wr7hmxn8>

catalogue of working conditions, tuning differentiation rigging standard, profile of competences, needs-assessment of rigging courses in current educational programs, and Training of Trainers.

The Flemish Social Found represents a good example because of the OOP (Counsel of Technical theatre education) that brings together all types of training and education institutes in order to discuss content and methods.

Another interesting practice is based in London: the National Skills Academy for Creative & Cultural Skills (NSA)⁵⁷ is a network of creative and cultural employers and organisations, freelancers, training providers and industry trade associations working together in order to develop skills recognition systems starting from the 'backstage' and 'offstage' roles in theatre and live music events⁵⁸. The National Skills Academy is part of Creative & Cultural Skills, the Sector Skills Council working in the fields of advertising, crafts, cultural heritage, design, music, literature, performing and visual arts.

It is important to mention the publications on "FIRCTE 3", lead by Institut del Teatre de Barcelona together with a large partnership. The general aim of FIRCTE 3 was to create specific material focusing on technical-artistic professions in the field of performing arts. This project wanted to establish common guidelines allowing managers and teachers to improve the quality of their courses; the investigation methodology was based on the analysis and reflection on teaching experiences run by the partners. Thanks to this approach new methodologies arise from the round tables among the experts involved. The project results include:

- guidelines to the development of classroom materials including practical examples to be used as supporting materials
- examples of cost effective teaching methodologies focusing on the simulation of professional working conditions
- paths of synthetic-disciplines, matching together technical and artistic aspects
- handbooks and guidelines addressed to students in work experiences and placement; specific methods and patterns to assess and monitor students;
- specific training plans for trainers, supporting professionals in developing a parallel career as teachers,(Training of Trainers programmes)
- teaching programmes addressing students participating to on the job trainings on the one side, and technicians acting as their tutors, on the other side.
- criteria and examples focusing on the development of new curricula and on the update of current ones
- handbooks and guidelines addressing the administration and management of training centres for theatre production techniques.⁵⁹

⁵⁷ <http://www.nsa-ccskills.co.uk/>

⁵⁸ [Idem](#)

⁵⁹ see www.fircte.net

2.2 Education and Training Programmes

This section produced very limited results. Partners provided some lists describing different kinds of technical training, but not all Countries were able to draw a framework of their internal situation; therefore it has not been possible to make a comprehensive analysis. Nevertheless it is important to put in evidence an interesting contribution written by Peter Roberts from the Society Of London Theatres/TMA:⁶⁰

"The UK is at the moment at a crossroads in training and the research that supports it. A national organisation formed by government and named Creative and Cultural Skills (CCS) is tasked with overseeing a framework for national training standards for the technical and other areas of the performing arts, both at vocational diploma level and more formal academic training with degree status. The research is now in its mid phase and is supported by and with direct input and engagement from Trades Unions and Employer Associations, along with government training and education departments. Other parallel training analysis initiatives which will feed into the process referred to above are taking place in London's West End, where a new skills based collective agreement is in negotiation, and a number of actual training schemes are already in place in many of the major subsidised UK companies –Royal National Theatre, Royal Opera House, English National Opera etc. We would expect the general roll out of the training arising from these initiatives to be a gradual process spread over the next few years."⁶¹

The research described by Peter Roberts is not very common within the EU. Almost no countries have research programs that support / feed training institutes. In most cases education programs are designed by technicians, starting from their own work experience. There is no support for these professionals, neither in the field of pedagogy, nor in the field of underpinning theoretical knowledge. Contrary to (for instance) an engineering department that is "fed" by research from the industry and the academic world, theatre technical training has no "feeding source".

There have been several projects dealing with this issue but the temporary nature of these projects makes it hard to reach the educational field systematically. Initiatives like the UK "Centre for excellence in training for theatre" and the (starting) "RITS knowledge centre (Erasmus University college Brussels)" could create a more stable base, but ideally this type of research should be done within a structured and permanent European framework.

2.3 Labour Market

It seems not to be possible to gather information on the number of technical staff operating in the sector. Organisations providing information refer that results are fractional and not exhaustive. In some countries, social partners are in the process of defining the general figures. In other countries, social partners have only results on their own field or area. Moreover, some others refer to national data stored at the ministry.

Even if the results are inadequate for statistic use, we will try to give a short overview of what we have:

⁶⁰ The answers from the UK partners was a joint effort from unions and employers. However, "TMA is the pre-eminent UK wide organisation dedicated to providing professional support for the performing arts. Our members include repertory and producing theatres, arts centres and touring venues, major national companies and independent producers, opera and dance companies and associated businesses." (see <http://www.tmauk.org/>)

⁶¹ Peter Roberts, Society Of London Theatres/TMA

- Belgium 5000 (1500 permanent + 1100 seison + 2400 Freelance), based on estimated guess over the whole field, including events, rental, etc. Count in heads and not in FTU , figures only for Flanders
- Switzerland, between 530 and 630 (200-250 permanent, 30 seison, 300-350 freelance), only French speaking part
- Finland 1290 (1100 permanent + 190 seison and freelance) theatre and dance only
- Latvia 278

Only 3 countries responded to the question on the division of jobs, they all agree that there are 20 % of assistants and around 20% of leading functions.

The comparison between the number of technicians available and job offers doesn't give enough information in order to draw funded conclusions. In some countries the selection is based on general skills and the professional skills are trained in house. In some countries there are very specific needs like "period tailors" and scenic painters in UK, while these jobs are not longer needed in other countries due to different performance styles or production methods.

The change in job descriptions is clearer in the results; most countries agree on the fact that there is a significant change in the job descriptions of sound, light and video specialists. Surprisingly most feel there is no change in the designer's job descriptions in the same fields.

The results of questionnaires on machinists are various: in those countries where automated stage machinery is in place, mechanists' job descriptions have developed consistently ,while in those countries where more traditional settings are still in use, the profile of the machinist has not changed much.

There seems to be an agreement on the fact that the minimum change has occurred in the fields of hair, make-up, costume, set and stage management.

The needs expressed by partners are double: on the one hand there seems to be a large need for basic, initial training; on the other hand there is a need for specialized training addressing technicians working in the field.

We can figure some possible solutions:

- information on curricula and foreign education
- state initiatives
- international recognised standards

All the partners have mentioned the lack of lighting, sound and video professionals. These technicians (designer/specialists) are difficult to find because of the rapid changes of technology in their sector. Moreover, as stated by Aldis Misevics, Chairman of Latvian Trade Union Federation for People Engaged in Cultural Activities (LKDAF)⁶² in several countries it is very hard to train specialists.

Colleagues from Belgium and UK reported that in some cases it is hard to find even traditional profiles like machinists and mechanics. In some Eastern countries, especially Romania, Slovenia and Latvia there is a lack of qualified technicians in all the fields. Generally speaking, the work of technicians is shifting from being permanent to "intermittant" and freelance.

⁶² "There are no options for educating any of these specialists in Latvia. All of them (technicians) are either educated abroad or self-taught and have practically acquired skills while working."

An interesting statement comes from the French organisation CPNEF-SU which states that low qualified technicians do not find job anymore.

2.4 Programs: Inventory of international initiatives and national evidences

The research of international initiatives and national evidences is based on the cooperation with Social Partners, and Education and Training Organisations. It has been absolutely fundamental to collect and share as many information as possible on the specific field of research and on past experiences; therefore interviews became valuable tools in achieving interesting results. Through a proper cooperation it became possible to get both a general framework and punctual description of specific practices within the international panorama.

In order not to loose unsuspected and precious information, the borders of this research were defined as follows:

- research of projects in which Social Partners played a specific role;
- research of projects run between 1998 and 2008, including the possibility to describing previous experiences if significant in understanding the development of the research.

After dealing with general issues, the research focused on a selection of experiences considered to be relevant for the development of specific EU priorities.

2.4.1 Participation over Europe

EU countries have participated to national and transnational experiences in order to improve the level of training for technicians. During the last ten years the European Commission paid a constant attention to the involvement of a wider number of countries, encouraging the participation of Eastern Europe countries.

Some experiences reveal that new communitarian members have been represented by important Universities and Organisations participating actively in the development of work programmes.

At the same time, new EU members invested in different ways at national level, valorising their heritage according with their national needs and specificities through the participation in project funded by local authorities and European structural funds.

2.4.2 Impact

Number of projects funded between 1998 and 2003 have been considered as “Pilot Projects” and due to their innovative and experimental nature their results have not always fully satisfied the users, reached the target groups, nor produced all the expected outcomes.

Some other project results need time to enter the practice and their impact will only be measured years after the end of the project. As one of the early participants stated in the questionnaire:

“Even if a project fails completely, the fact that people from different countries work together and fail together is an achievement that makes the project valuable. The understanding between different cultures and countries, created by working together, is a result on its own.”

Today it is necessary to consider which has been the impact of different EU projects in practice, in other words, to understand if results have been used in real life, how and by whom. Moreover, the European Commission always encouraged the valorisation/dissemination of results in order to ensure spreading of outputs to all possible stakeholders. An effective research must take into consideration this aspect, evaluating concrete effects on training and working system in the field of technical professions.

Therefore, future actions should be based on concrete results of previous experiences that have been adopted at national level, on active networks and accessible results of ended projects, even if they failed.

2.4.3 Selection of successful experiences

Some of the following examples are considered to be successful experiences because of their multi-edition, continuity, appreciation by EU, publication and awards (at national and international level). Moreover, it is possible to draw a map including several interactions between partners participating to the following programmes; this means that all outputs have been shared within a larger network of institutions, individuals and organizations working in the same field in order to improve training for technicians in the field of performing arts.

Each example represents a meaningful experience related to a specific issue/priority of the European Commission such as: *quality of training, new technologies, mobility, networking, competence units and qualification frameworks, training of trainers, e-learning, continuity (follow up projects), start up (early projects)*. In relation to each priority, the projects have been researching further issues (sub-issues) matching the the partnership's needs. Here follows a list of projects considered to be interesting examples:

Project: **FIRCTE** (4 consecutive Leonardo da Vinci projects)

Issue: **Quality of Training**

Sub-Issues: teaching methodologies, curricula, work experiences, monitoring, evaluation

Project Leader: *Institut del Teatre de Barcelona*

Project: **VIP (Virtual Interactive Programme)**

Issue: **New Technologies**

Sub-Issues: impact on working procedures, impact on training systems

Project Leader: *Accademia Teatro alla Scala, Milano*

Project: **EPTE** (6 consecutive editions)

Issue: **Mobility**

Sub-Issues: students mobility, teachers mobility, methodologies and training paths mobility

Project Leader: *Institut del Teatre de Barcelona*

Project: **The BEST European Solutions of Training**

Issue: **Networking**

Sub-Issues: theatres networking, schools networking, sharing and exchanging of good practices

Project Leader: *Accademia Teatro alla Scala, Milano*

Project: **TTTinEU**

Issue: **Competence Units and Qualifications frameworks**

Sub-Issues: competence units, European sharing of competences and skills, professional profiles and qualifications, information technologies tools

Project Leader: *STADIA Helsinki*

Project: **Moliere**

Issue: **E-Learning**

Sub-Issues: distance learning, ICT platforms, European qualifications

Project Leader: *Amitié, Bologna*

Project: **LPTinEU**

Issue: ***follow up project***

Previous experiences: TTTinEU

Project Leader: *STADIA Helsinki*

Project: **CAPE-SV**

Issue: ***follow up project***

Previous experiences: FIRCTE, The BEST European Solutions of Training

Project Leader: *CFPTS, Bagnolet*

Project: **Brevet**

Issue: **Competence profiles**

Sub-Issues: quality of training and qualifications

Project Leader: ARTOS, Lausanne

Project: **Adapt/Adapt II**

Issue: **Health & safety (*early projects*)**

Sub-Issues: -

Project Leader: CFPTS, Bagnolet (Paris)

Project: **Euroform**

Issue: **Training of Trainers (*early project*)**

Sub-Issues: -

Project Leader: CFPTS, Bagnolet (Paris)

Project: **Petra/Petra II**

Issue: **Mobility programmes for students (*early projects*)**

Sub-Issues: exchange of trainers

Project Leader: CFPTS, Bagnolet (Paris)

Project: **PraPAT**

Issue: **Quality of training, learning on the job**

Sub-Issues: -

Project Leader: RITS (Erasmus University college Brussels)

Project: **OPTiV**

Issue: **Quality of training**

Sub-Issues: - good practices in training

Project Leader: RITS (Erasmus University college Brussels)

Project: **Testcentre Stage professions**

Issue: **Validation of competences**

Sub-Issues: -

Project Leader: RITS (Erasmus University college Brussels)

Project: **TTTS**

Issue: **Trans-national validation of competences**

Sub-Issues: Lifelong learning
Project Leader: STTF Svensk teaterteknisk förening

Project: "**Support to Practitioners Project**" (SPP)
Issue: **Training quality**
Sub-Issues: Networking, support of local organisations
Project Leader: OISTAT TechCom

Project: "**Effervescence avant le spectacle**"
Issue: **Competence profiles**
Sub-Issues: requalification, training paths
Project Leader: Wallony and Brussels Regional Authorities

2.4.3.1 FIRCTE

The goal of FIRCTE, within the European programme Leonardo da Vinci, was to improve vocational training on the techniques of theatre production. FIRCTE and FIRCTE 2 (Initial Training and Ability Recognition in Performing Arts Techniques) developed initial training programs and guidelines for the recognition of professional competences in live theatre production techniques. The aim of FIRCTE 3 (Training for the Staff and Pedagogical Resources for Technology Performance Centre) was training teaching staff and developing teaching methodologies in this field. FIRCTE4 (Training and Quality in Performing Arts Techniques) focused on developing patterns and procedures assessing the training of technicians.

Results

FIRCTE's results are several and can be summarized in the following table

FIRCTE (first edition):

- Guide to mutual recognition of professional skills (Stage Technology, Stage Management); languages: Spanish, French and Italian
- Initial training programme: Performing arts techniques (stage technology, lighting, stage sound, stage management) ; languages: Spanish, French and Italian

FIRCTE 2

- Guide to mutual recognition of professional skills (Scenic Construction, Costume making, Props, Hair and makeup) ; languages: Spanish, French and Italian
- Initial training programme: Performing arts techniques (Scenic Construction, Costume making, Props, Hair and makeup); languages: Spanish, French and Italian

FIRCTE 3

- Guide to work placements; languages: Spanish, French, English and Italian
- Guide to work practice in training centres (workshops); languages: Spanish, French, English and Italian
- Pedagogical approach to training in theoretical-practical subjects; languages: Spanish, French, English and Italian
- Training centre management; languages: Spanish, French, English
- Pilot experiences coming from FIRCTE 3 project; languages: Spanish, French, English and Italian
- Work placements (*LE STAGE. Analyse des textes de l'Union Européenne et étude comparative entre six pays européens - France, Italie, Angleterre, Belgique, Portugal et Espagne - des normes juridiques relatives au statut du stagiaire*); languages: French

FIRCTE 4

The project provided documents on 4 different areas:

- Training plans
- Education assessment
- Transition from training institution to enterprise
- Quality assessment of the placement

For each area there are related documents translated into Spanish, French, English and Italian

Partners

Promoter: Institut del Teatre Barcelona

Partners:

Théâtre Royal de la Monnaie/De Munt

Koninklijke Vlaamse Schouwburg

Centre de Formation Professionnelle aux Techniques du Spectacle (CFPTS)

Institut Supérieur des Techniques du Spectacle (ISTS)

Théâtre National Populaire de Villeurbanne

École Supérieure d'Art Dramatique du Théâtre National de Strasbourg (ESADTNS)

SYNPTAC-CGT

Fondazione Accademia d'Arti e Mestieri dello Spettacolo del Teatro Alla Scala

Lietuvos Nacionalinios Operos ir Balleto Teatras

Stary Teatr Krakow

Centro Dramatico de Evora – Associação

Centro de Estudios Escénicos de Andalucía

Centro de Tecnología del Espectáculo Madrid

Escuela Taller Técnicas del Espectáculo de Asturias

Asociación de Técnicos de las Artes Escénicas, ATAE of Bilbao

Rose Bruford College (RBC)

Teatro alla Scala Milano

Central School of Speech and Drama (London, United Kingdom)

Website

www.fircte.net

Follow up projects

FIRCTE counts 4 different editions representing consequent follow ups of the previous ones. From the FIRCTE experience the mobility programme EPTE has been developed.⁶³

Moreover, FIRCTE and theBEST⁶⁴ gave birth to CAPE-SV (*Capitalisation des acquis professionnels dans l'Europe du spectacle vivant*), led by CFPTS of Bagnolet. This project is built around four objectives: to improve and accumulate learning outcomes, to encourage geographical and professional mobility, to experiment the application of ECVET, to develop the co-operation between the authorities responsible for certification. In order to achieve this goals, partners will meet for seminars (in order to carry out a common analysis of formal and informal competences, to build a methodological guide and to develop various planned products), for steering committees (to report the situation of national certifications, to share experience and to work out transfer strategies towards national systems) and for trans-national juries (validating the work on learning outcomes to be certified at transnational level).

⁶³ See following paragraphs

⁶⁴ See following paragraphs

2.4.3.2 Virtual Interactive Programme

The objective was to identify new training methodologies in the artistic field referred to the following professional profiles: “set and costume designer”, “director” “lighting designer”.

The focus was on the use of new information technologies in the artistic sector, in the light of the deep changes within theatre production and within the skills required to produce complex, original and innovative stage designs. The training model investigated by VIP’s research was not only addressed to beginners (initial training) but also to young professionals willing to improve their skills and abilities (life-long training) as well as to teachers and trainers themselves (training of trainers).

Results

- Report on new technologies applied to target professional profiles (available in Italian, English and French)
- 3 competence profiles applied to target professional profiles (available in Italian, English, Spanish, Hungarian and French)
- 3 training methodologies applied to target professional profiles (available in Italian, English, Spanish, Hungarian and French)

Partners

Promoter: Fondazione Accademia d’Arti e Mestieri dello Spettacolo del Teatro Alla Scala

Partners:

Institut del Teatre Barcelona

Centre de Formation Professionnelle aux Techniques du Spectacle (CFPTS)

École Supérieure d’Art Dramatique du Théâtre National de Strasbourg (ESADTNS)

FISTEL-CISL

SLC-CGIL

UILCOM-UIL

Magyar Allami Operahaz Budapest

Università di Milano Bicocca

Fondazione IBM Italia

Idea Bologna

Fondazione Teatro alla Scala Milano

Rose Bruford College (RBC)

Website

<http://www.leonardovip.leonardobest.com/>

Follow up projects

The partnership gave birth to the concept paper of the following project “the Best European Solutions of Training”

2.4.3.3 EPTE

The project “Practical Training for Live Performance Technicians” (EPTE), funded by the European Programme Leonardo da Vinci, is running its 6th edition. It is a mobility programme, led by Institut del Teatre de Barcelona, giving the chance to its students (technicians) to receive on the job trainings at the most prestigious European theatres. Theatres inform the students about the professional situation in the guest country, offer to them a four weeks practical work experience related to their professional background and appoint a tutor for each student in order to observe and assess the practical work in close collaboration with a tutor provided by the Institut del Teatre

Results

35/40 students trained outside of Spain every year

Partners

La Comédie de Saint-Etienne (St.Etienne)
 Opéra de Nancy et de Lorraine (Nancy)
 Théâtre National Populaire (Villeurbanne , Lyon)
 Théâtre National de Strasbourg (Strasbourg)
 Théâtre des Treize Vents (Montpellier)
 Théâtre Salle Victoire II (St.Jean de Vedas , Montpellier)
 Théâtre du Merlan (Marseille)
 Odéon Théâtre de l'Europe (Paris)
 Théâtre National de Chaillot (Paris)
 Koninklijke Vlaamse Schouwburg (Brusselles)
 Théâtre Royal de La Monnaie / De Munt (Brusselles)
 Stary Teatr (Cracòvia)
 Theater Bonn (Bonn)
 Schauspielhaus Graz (Graz)
 Opernhaus Graz (Graz)
 The Royal Lyceum Theatre Company (Edinburgh)
 Royal Court Lyceum (London)
 Teatro di Pisa (Pisa)
 Accademia d'Arti e Mestieri dello Spettacolo. Teatro alla Scala (Milano)
 Teatro Arena del Sole (Bologna)
 Katona József Színház Theatre (Budapest)
 Teatro Garcia de Resende – Cendrev (Evora)
 Helsinki City Theatre – Helsingin Kaupunginteatteri (Helsinki)
 The Finnish National Opera (Helsinki)
 University of Viljandi Culture Academy (Viljandi)

Website

www.institutdelteatre.org

Home > El Institut del Teatre > Relaciones externas > Relaciones académicas

Follow up projects

This study programme is based on the results of the European project FIRCTE (Initial Training and Recognition of the Competencies of the Art Crafts of Live Performance Techniques). Almost all the partners have had previous experience in practical work for students of performing arts techniques and can easily include on the job training in their programme.

2.4.3.4 The Best European Solutions of Training

“theBEST” project moves from the assessment on what already exists. It takes into consideration all the courses of those Training Centres which are certified by their own national governments and develops their description in four areas:

- Target Professional Context
- Training Relevance
- Training Course
- Resources

“theBEST” project does not have a valutive character: observations are strictly developed on the basis of the Catalogue collecting existing examples; moreover, its partnership is made of valuable Institutions that cannot take the moral or judgemental responsibility of the evaluation of external training experiences.

“theBEST” does not look for training courses with a didactic importance exclusively, but it pays special attention to how those courses enter the social context. This idea follows the European Community concept of flexsecurity (*flexsécurité*); flexibility and security (*welfare*) based on 3 elements:

- equal opportunities in terms of retirement pension
- governmental support through unemployment benefit
- right to life-long learning in order to guarantee competitiveness in the labour market

Results

The main result is represented by a Catalogue including all the training programmes collected during and after the project period. The collected training courses belong to the following five areas of the performing arts system:

- A. Music
- B. Dance (“Ballet”)
- C. Technical Area (“Technicians”)
- D. Drama
- E. Management

The first edition included 81 training courses belonging to 52 training centres of 10 different European Countries. These courses include 41 different disciplines.

Training courses in this edition have been selected from a collection of 118 examples provided by 73 training centres. Every training centre filled in its own information in a format, published by the partnership in the “Technical Disciplinary” and translated in 6 languages (www.leonardobest.com > DOWNLOAD > FORMAT), using its own language and thus becoming part of the second circle of “theBEST” partnership. Starting from the collected descriptions, the partnership prepared a series of summarizing tables (*fiche*) translated in the official languages of the project: Italian and English. These *fiches* are collected in this document: the official Catalogue of the Leonardo “theBEST” project. All the original descriptions, developed by the training centres, are available on-line through the following address: www.leonardobest.com > CATALOGUE

Partners

The project involved two levels of partnership. The “First Circle” Partnership encouraging the involvement of all the partners of the network (Second Circle Partnership included) within the project activities such as:

- Recording training courses in the Catalogue
- Using the official website in order to present its own activity and edit research, after joining the “Second Circle” partnership
- Participating to the diffusion of the intermediate and final results of the project.

According to the principles of Leonardo da Vinci Programme, the participation to the network is cost-free.

“First Circle” partnership includes:

Promoter: Fondazione Accademia d’Arti e Mestieri dello Spettacolo del Teatro Alla Scala

Partners :

Institut del Teatre Barcelona

Centre de Formation Professionnelle aux Techniques du Spectacle (CFPTS)

Opera Europa

Staatliche Hochschule für Musik und Darstellende Kunst Mannheim

Istituto Quaser

FISTEL-CISL

Università di Milano Bicocca

Rose Bruford College (RBC)

F3C-CFDT

DAMU - Praha

Institut Supérieur des Techniques du Spectacle (ISTS)

Assessorato alla Formazione, Istruzione, Lavoro – Regione Lombardia

Centro Dramatico de Evora – Associação

The “Second Circle” partnership reached almost 70 organisations including training centres and social partners.

Website

www.leonardobest.com

Follow up projects

“The BEST” partnership strongly encouraged exchanges of experiences with other Leonardo da Vinci projects; during the 2007 edition of “Scenofest” in Prague, 3 projects focusing on technicians in performing arts (TTT, theBEST and FIRTCE) have been joined together in a common conference. From these contacts two new Leonardo experiences, still on going, have been developed: LPT (led by STADIA of Helsinki) and CAPE-SV (led by CFPTS Bagnolet).

2.4.3.5 TTT project

The *Theatre Technical Training in EU* project is a research and development project co-financed by the European Union programme Leonardo Da Vinci. It started in October 2005 and ended in September 2007.

The target groups of the project are all professionals working in the field of theatre techniques such as: sound and light engineers, stage technicians, stage managers, riggers, theatre employees, unions and training organisations focusing on developing the field of theatre technical professions. The project aims at recognizing skills and competences needed by technical professionals working in the rapidly changing technical theatre. The core analysis of their professional competences will be a tool allowing self evaluation both of training centres and professionals in order to plan continuous education. The project also promotes transparency of qualifications in different partner countries and facilitates the comparison of different trainings offered by various training centres.

Results

- TTT Competence Analyse Tool: an online tool helping employers and employees to define the right training to keep up with the variety of competences needed in the technical theatre.
- Theatre technical dictionary in 5 languages included within the Competence Analyse Tool; it supports professionals by making concepts used in theatre technical professions intelligible.

Partners

Project leader: Metropolia – Helsinki

Partners:

Tead vzw

Dramatiska Institutet Stockholm

Skillscene

The society of London theatre

TEME

UNI-MEI

Pearle*

Svensk Scenkonst

Acod

Eesti Teatrilut

Teaterförbundet

CC.OO.

Suomen Teatrilitto

Theatre Privé

Website

<http://tttineu.stadia.fi/>

Follow up projects

LPTinEU is based on the innovative solutions created by TTTinEU and aiming at developing tools to best suit the needs of vocational training and professionals within the Live performance technical area. By integrating the technical solutions of earlier projects, applying them on the undocumented fields of design and technical management and collecting existing resources and references on the web, LPT aims at creating more transparency of competences and qualifications and increasing the understanding of national backgrounds of technical professions.

2.4.3.6 Moliere

Moliere was a research project co-financed by the European Union in the frame of the Community Programme “Leonardo da Vinci” involving an international partnership composed by theatre organisations, research and vocational training centers as well as representatives of trade unions from Italy, France, Great Britain and Malta. The project started in January 2002 and ended in 2005, its objective was the promotion of a course to be shared at European level, directed towards improving the quality of vocational training and learning within the technical sectors of light and sound in theatre and live entertainment. The idea was: to define, at European level, the basic technical skills of professionals working in the sound and lighting sector; to create and experiment vocational distance learning modules for light and sound designers; to start a process directed towards the creation of qualifications – based on European parameters – which are recognised and certified by formal Awarding Bodies in each country.

Results

The main results of the project have been:

A complete mapping of all competences giving the chance of creating a sort of certification
E-learning methodologies in the field of light&sound
Experimental training curricula
Experimental E-learning platform

Partners

Project leader : Amitié, Bologna (Coordinatore del progetto)

Partners:

Centro Musica, Modena

CGIL – Formazione Ricerca

Emilia-Romagna Teatro Fondazione – Teatro Stabile, Modena

Fondazione Teatro “Carlo Felice”, Genova

SLC – CGIL

FISTEL – CISL

Thomas Consulting Group, Bologna

UILSIC – UIL

CFPTS Centre de formation professionnelle pour les techniciens de spectacle, Bagnolet

AETTI, London

Mikelang Borg Drama Centre, Blata Lbajda

Website

www.moliere.it

Follow up projects

-

2.4.3.7 Brevet

Local project funded by the local authority. It started in 2000 and run researches and initiatives concerning competence profiles, quality of training and qualifications.

Results

-

Partners

Project Leader: ARTOS, Lausanne

Website

<http://www.artos-net.ch>

Follow up projects

-

2.4.3.8 Adapt/Adapt II

Financed by Community project initiative (CIP) specific funding, it was a two-edition trans-national experience led by CFPTS and addressed directly to technicians working in the field. These projects started in 1996 and 1999.

Results

The first edition produced 3 days courses on health & safety; the second edition achieved a first attempt of a dedicated website on health & safety regulations.

Partners

Project Leader: CFPTS, Bagnolet (Paris)

Other Countries Involved: UK, Ireland and Germany

Website

-

Follow up projects

-

2.4.3.9 Euroform

Financed by Community project initiative (CIP) specific funding, it started in 1993 involving three European countries and addressing to training operators and organisations.

Results

Publication on Training of Trainers.

Partners

Project Leader: CFPTS, Bagnolet (Paris)

Other Countries Involved: Ireland and Portugal

Website

-

Follow up projects

FIRCTE programme

2.4.3.10 Petra/Petra II

Financed by Petra programme (EU), they was two consecutive transnational experiences led by CFPTS and addressed directly to students involved in VET. The two editions started respectively in 1992 and 1993.

Results

Petra (first edition): mobility programmes for students, exchange of trainers (lighting & sound), experiment of transnational assessment (costume designers only).

Petra II (second edition): mobility programmes for students, exchange of trainers (lighting & sound), experiment of transnational training material (sound manual + CD)

Partners

Project Leader: CFPTS, Bagnolet (Paris)

Other Countries Involved: Ireland, Spain and Portugal

Website

-

Follow up projects

Petra has actually been the very first experience from which FIRCTE, CAPE, VIP, theBEST and other transnational programmes took life in the following fifteen years

2.4.3.11 PraPAT

The PraPAT project (Praktijkleren in Podium en Audiovisuele Technieken, Practical Work experience in Theatre and Audiovisual Techniques) created guidelines, tools and good practices on different levels of training and education in Flanders.

Results

Important issues where the improvement and standardisation of communication between training institutes and work experience places, training and support for the responsables on the working floor and exchange of good practices. The standardisation of the communication is based on the Leonardo da Vinci TTT and LPT descriptions⁶⁵. In the sideline of the project a national common labour agreement was developed to facilitate training in the specific field of theatre. This project was part of a larger VLOR (Flemish counsel for Education) project in wich different sectors researched and exchanged ideas to improve practical work-experienced methodologies.

⁶⁵ See paragraph 3.4.3.5

Partners

Project Leader: RITS (Erasmus University College of Bruxelles)

Partners (Local partners from Belgium):

- Het Sociaal Fonds voor de Podiumkunsten van de Vlaamse Gemeenschap
- Het Sociaal Fonds voor de Audiovisuele Sector
- DeSingel, Sabbattini
- Het Stedelijk Instituut Handel en Ambachten (SIHA)
- SYNTRA Licht en Geluidopleidingen (LGO)

Website

http://www.rits.be/onderwijs/pkt/podiumtechnieken/onderzoek/prapat_project

Follow up projects

-

2.4.3.12 OPTiV

The OPTiV project (Opleidingen Podiumtechnieken in Vlaanderen, Theatre technical Education in Flanders) makes an evaluation of different types of theatre technical education in Flanders in the European context.

Results

The project is still running and is funded by PWO, a research programme for Professional Higher Education. After an inventorial phase, the project started researching different paths, teaching methods and quality systems in education, from “in house” over vocational, from professional to higher education. The comparison of training paths uses the methodologies developed by the TTT and LPT projects⁶⁶. The final result of the project is a knowledge base which can be used by all training providers.

Partners

Project Leader: RITS (University College of Bruxelles)

Partners (Local partners from Belgium):

- Department Secondary School Teaching (Erasmushogeschool Brussel)
- Social Fund voor dramatic art
- OOP, network of theatre technical education in Flanders

Website

-

Follow up projects

-

2.4.3.13 Testcentre Stage professions

The “Testcentrum podiumtechnieken RITS” developed test procedures for validation of acquired competences based on the Flemish standards for theatre technical

⁶⁶ Id.

professions.

Results

Tests are based on observation of simulated situations in a “real life” environment. At the moment, are already running procedures for assessing the following profiles: “assistant technician”, “technician” and “stage manager”. Procedures for “stage technician sound”; “stage technician light” and “stage technician image” are in their validation phase. In preparation of their tests, participants make own portfolio, based on the principals described in the TTT and LPT projects⁶⁷.

Partners

Project Leader: RITS (University College of Bruxelles)

Partners: a consortium of secondary schools, vocational training institutes, professional organisations and social partners from Belgium.

Website

www.podiumtechnieken.be

Follow up projects

-

2.4.3.14 TTTS

TTTScandinavia is a informal network between the Nordic countries. It started in 2005 with the English network TTTS, Theater Technical Training Services, as a model and with the support of STTF, Swedish Association for Technical Theatre.

Results

All project's results follow TTTScandinavia's main objectives which are supporting the development of the different professions skills, enhancing the professional status and promoting lifelong learning for technicians and craftsmen in the light, sound, stage and production sectors.

Partners

Participants in the network currently include public funded Theaters in Stockholm, Gothenburg, Helsingborg, Växjö, Malmö (all in Sweden), Oslo (Norway) and Copenhagen (Denmark). TTTScandinavia organises one to two times per year joint seminars to learn from others' experiences and provide support and inspiration.

Website

-

Follow up projects

-

2.4.3.15 "Support to Practitioners Project" (SPP)

SPP is the attempt of the OISTAT Technology commission to get back to the roots and use the potential of it's members for the educational, informational, training and networking causes creating a stronger connection between the members from the developing countries and the ones from EU and other developed environments. During

⁶⁷ Id.

the OISTAT Technology commission meeting in Belgrade, organized in September 2006 by OISTAT centre Serbia, initiative for SPP came out as a result of the fruitful discussion of the present members. Serbia, one of the emerging countries preparing to enter soon the European Union, is the country where the pilot project started, which can later be implemented to all the other member countries/organizations represented in the Technology commission.⁶⁸

Results

- Travel grants

Special fund aimed at helping the exchange of ideas and practices covering travel costs of professional involved in their self development.

- Trainings

Grants allocated in order to support training programmes which fits wirth Serbiarbian large investment on technical equipment in leading theatre houses.

- Literature

Publications and books concerning the issues of the theatre technology and live events technology to the OISTAT centre Serbia. All these publications are available for use to people working in the technical departments of Serbian theatres.

- Newsletter

Tool for the connection of Serbian colleagues with members of OISTAT Technology commission from all over the world in order to allow the exchange of ideas, experiences and problems.

Partners

Project Leader: OISTAT

Other Countries Involved: Serbia

Website

<http://www.oistat.org/content.asp?path=j78zqq4s>

Follow up projects

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⁶⁸ <http://www.oistat.org/content.asp?path=j78zqq4s>

2.4.3.16 “Effervescence avant le spectacle”

It is a project run in the framework of Equal programme from 2001 to 2005.

"Effervescence avant le spectacle" at first was a training project of Social promotion school of the Hainaut province (Belgium). Later it became a wider project based in two regions rich in experimentations in the field of performing arts, trainings for stage technicians and social and professional support.

The project designed training paths aimed at facilitating disqualified people through re-socialisation and qualifying courses, and helping people in activity through short training experiences.

Moreover, the project set a "White paper", based on discussions and debates, which represents a reference framework describing different profiles working in the sector. All these profiles have been described through competences, skills and operational practices.

Results

- Official website
Including a communication platform aimed at collecting outputs and feedbacks
- White paper
Reference framework for all job profiles in the field of performing arts
- Training programmes
- Empowerment programme
- Job descriptions
- Agreement on mentoring programmes

Partners

Project Leader: Regional Authorities (Wallony Authority and Brussels Authority)

Other Countries Involved: Belgium

Website

<http://effervescence.centreindigo.org/>

Follow up projects

The partnership and the project itself is in the framework of the Belgium National Development. Originally, it has been installed by Regional Authorities (Wallony and Brussels) matching four different project experiences (three in Wallony and one in Brussels) linked to the same sector of stage techniques in performing arts and events.

2.5 Considerations

We can now formulate the following conclusions and critical notes:

- The majority of projects are on the edge of developing new systems. In some cases they experiment with systems that are still experimental CAPE-SV for instance works on ECVET, which is still in a development phase, TTT worked with EQF before being finalized. Ideally the results should be reviewed, reworked afterwards, based on the final version of the systems.
- it seems hard to put the results in practice. When a partnership reaches the expected outputs and these are evaluated positively by the National Agency or directly by the Commission, the introduction of them in a wider system is a slow process. It requires further valorisation and evaluation. Spreading news and updates would require to involve social, institutional and political boards. The necessary means and structures for the implementation of this activity are currently missing.
- After the end of projects, project websites are no longer maintained or updated. The lack of funding for the valorisation of the work after the project or the lack of a more institutional website aimed at collecting and spreading these results can be pointed out as the main cause.
- The participation of Eastern European countries is rather limited; in our research we have not been able to find a programme on technical training run by an Eastern Partner as project leader.

On the other hand, as positive notes, we have to mention that:

- There is a considerable amount of re-usable information and documents that could be extremely useful. Many of these results actually fit, directly or indirectly, in the EU priorities. This treasure, if well preserved, can reinforce the processes currently running at European level.
- A central issue is that all these results come from professionals working in the field, experts, specialists who share their heritage and knowledge on the same trans-national table of discussion. This seems to be a richness we should take care of.
- Many results could be re-used as guidelines and handbooks transferring knowledge between countries, supporting new entries and less developed training systems in getting information, standards and practices in order to improve their own systems.

These considerations reflect several notes that partners wrote in the questionnaires while describing their actual and future needs. In the following chapter we would try to draw an overview of the whole panorama.

SECTION III

3 Conclusions: Assessing Future Needs

The last questions of both questionnaires aimed at assessing partners' needs. Summarizing their consideration, the main needs seem to be:

- An Information European platform safeguarding, organising, managing and diffusing results as a base for future researches.
- A permanent network of training and education providers in technical theatre.
- A handbook on different labour traditions and methods in EU countries
- Qualification recognition in work agreements
- Multilingual dictionary on technical (and educational) jargon

CFPTS states that:

"The interest produced through the different programmes helped a great deal in maintaining the partnership active. Another reason is the quality of the partnership itself, as European programmes are a great help in experimenting and testing new methods. It also helps training institutions in situating the training programmes they deliver in a wider context, that is not only in a national context, which gives an opportunity to find out the relevance of the training programmes.

(...)

"The development of websites has helped a great deal to promote the projects. The interest of social partners to the work done is quite new; their representatives are not so numerous in our sector and have much to do. A link on their website could be useful to promote the work, and also to promote the idea of Europe !"

(...)

"We can say that there is more and more bureaucracy and administrative control than earlier, but we are more EU members with the same amount of money to share between us. For us, European projects and programmes are interesting and positive since they offer an opportunity to experiment hypothesis that we cannot afford to work on in our daily activity. There again it is a matter of individuals concerned and ready to get involved !"⁶⁹

3.1 Communication

One of the main issues emerged from the research is the need for better / clearer information on past and current projects. This information should be easily accessible, simple intelligible to non-specialists. Since the conference in Milan⁷⁰ social partners put in evidence the need of a common tool, a sort of "platform" (eventually on-line) where sharing information, documentation, updates, fund opportunities, results...

All the results of past (and present) international cooperation are not properly valorised neither at national nor international level. Each project creates its own "web-platform" that slowly crumble after the conclusion of the experience, causing an inevitable waste of precious information and data.

⁶⁹ Sophie Dunoyer, CFPTS.

⁷⁰ March 13th – 14th 2009

Some participants to trans-national projects stated that after few years from the conclusion of the project they couldn't get into the intranet of their project website because of the loss of their passwords. That means that even if those projects had a significant value in terms of sharing of practices and development of a common heritage, they cannot be properly valorised because of the lack of official information. A common platform should need a sort of "new indexing system letting all contents be approachable and comparable; the design of the platform should be based on a detailed analysis of all the contents to be included in it.

Comparing professional profiles or providing translations on work-methodologies across countries, for instance, could be useful tools supporting transparency, avoiding the risk of standardisation.

Those and other issues came up from the research, focusing on information to be transparently shared on a trans-national level in order to facilitate the exchange of information and the development of cooperation. For those who work in the field it seems to be very important to be informed on:

- results of international cooperation and relationship between different projects
- information on training operators and training partners
- Information on social partners involved in the trans-national cooperation
- information on the state of different training and labour systems across Europe
- information on competences, qualifications and job descriptions / opportunities across Europe
- updates on European developments and evolutions in the field
- updates on funding opportunities
- address books listing all national and international organisations working in the cultural and training processes.

We feel that the actors of the Social Dialogue should play the role of managers/owners of this ideal system because they currently are the main representatives of the sector across Europe. This should give a stronger voice to the practical needs of the sector.

It seems essential to include representatives of training centres and of those universities who are particularly active on trans-national level since they can bring inputs in terms of quality of the contents.

Social partners are believed to be essential in the process also because of the continuity they could assure: from the analysis of the European training context they seem to be the only permanent operators in the field. Social partners are the only organisations that are not dependant on projects, therefore their management role could be dedicated to give access to content providers. These content providers would also benefit from a common information platform in order to develop their own projects. Therefore, the role of social partners would be reinforced by a proper network of stakeholders aimed at working on theatre technical training.

In the CEDEFOP⁷¹ document "The role of social partners in implementing European tools for vocational education and training and lifelong learning"⁷² is stated that:

⁷¹ "Cedefop - the European Centre for the Development of Vocational Training, established in 1975 (2), is a European agency that helps promote and develop vocational education and training in the European Union (EU). It is the EU's reference centre for vocational education and training. Cedefop was one of the first specialised and decentralised agencies set up to provide scientific and technical know-how in specific fields and promote exchanges of ideas between different European partners. Originally based in Berlin, in 1995 Cedefop's head office was transferred to Thessaloniki. Cedefop has a liaison office in Brussels." (<http://www.cedefop.europa.eu/about/default.asp>)

⁷² Full Report of the conference in Thessaloniki, 26 and 27 February 2009

The social partners' involvement in the development and implementation of the European tools and principles is determined by:

- their ability to achieve a sufficient level of knowledge of the different instruments and principles and the interconnection between the instruments;
- the enormous diversity in the bargaining role played by the social partners in the different countries and sectors, which affects their participation in the process at national level; and
- their competence defined in terms of responsibility and autonomy, i.e. the ability to contribute, to take responsibility and to be involved in the process and to initiate/carry out activities themselves.⁷³

Recent Cedefop studies assessed the urgent need of a “closer relationship between the European processes and the social partners at all levels”⁷⁴ in order to face European training policies properly.

The link between the European processes and policies and the social partners' agenda was identified as weak, but it appeared stronger at the EU level than at the national level. When those links existed, they were a result of common concerns and challenges rather than of top-down coordination.⁷⁵

Moreover, this need responds to the demand of a closer connection between VET and labour market representing the core of activity for all operators in the field of training.

The role of the social partners is crucial, especially in national and sectoral developments. The social partners are aware of the labour market and represent the workplace. Therefore they are better placed to identify the impact of using these tools in the workplace and the labour market more generally. They can help link qualifications to the competences needed, facilitating the interaction between the world of work and the world of education.⁷⁶

This answers to two basic needs: how to reach individuals and how to spread the updates. From this base it would be possible to develop a more frequent dialogue, achieving and sharing results together with professional organisations and training operators. The social partners have the final responsibility of guaranteeing coherence and monitoring projects and activities beside guiding and disseminating all relevant results.

⁷³ “The role of social partners in implementing European tools for vocational education and training and lifelong learning”, page 4

⁷⁴ Idem

⁷⁵ Idem

⁷⁶ Ibid. pages 6-7

3.2 Training

The perception of training as an “investment for the future” and not as a “tax” for enterprises seems to be the basis for the development of the European training system.

Because of the different political relationships, an eventual solution to this matter should be different from country to country and should consider both permanent and freelance workers.

Organisations should be completely aware of the opportunity to get a benefit from training, not only in terms of update of their own technical crew but also in the light of the improvement of the working system in terms of cost/benefit. Organisations should “use” training centres as a breeding ground, creating direct link between practice/work experience and production, in order to train on the floor the future generation getting a benefit for the future and in the present time. In some European Houses the ideal match between organisations and training centres already exists. In fact most of them join together production and training under the same structure, with best results for both job and classroom “worlds”, in a sort of blended learning process.

Nowadays, in several countries, the first generation of “modern style trained” professionals is finally entering the labour market. Actually, the old “bottega” is still operating in the system (within many European countries) and has been influenced by life-long learning procedures aimed at improving the level of the “older generation” of technician. Therefore, we could probably foresee that, through a proper trans-national cooperation and exchange of practices, in about 20 years all technicians operating in the field will be trained through this “modern style”. But what should / will be the shape of this style? Training operators and social partners are responsible of this and must be able to answer to concrete needs in terms of technologies, digitalization, working procedures etc... in the future. International cooperation helped a lot in this and the “FIRCTE” experience⁷⁷ is a valid example of how much a research programme can improve training procedures. Through the cooperation of different training institutes, comparing and sharing different experiences, it is possible to achieve a common framework with different declinations due to national work specificities. On this side, social partners stressed the importance of experience in “the real world”. It is impossible to train or teach without working experience in the sector; consequently, also the training of trainers becomes an important issue.

A possible solution could be represented by the “blended learning” concept, which could be particularly useful in those countries facing problems in finding professional trainers and training organisations. The idea is to train within the working environment, supporting the learning path with electronic tools and contents.⁷⁸

⁷⁷ See www.fircte.net

⁷⁸ “BL is part of the ongoing convergence of two archetypal learning environments. On the one hand, we have the traditional F2F learning environment that has been around for centuries. On the other hand, we have distributed learning environments that have begun to grow and expand in exponential ways as new technologies have expanded the possibilities for distributed communication and interaction. In the past, these two archetypal learning environments have remained largely separate because they have used different media/method combinations and have addressed the needs of different audiences (see Figure 2). For example, traditional F2F learning typically occurred in a teacher-directed environment with person-to-person interaction in a live synchronous, high fidelity environment. On the other hand, distance learning systems emphasized self-paced learning and learning-materials interactions that typically occurred in an asynchronous, low fidelity (text only) environment.” Bonk, C. J. & Graham, C. R. (Eds.). (in press). Handbook of blended learning: Global Perspectives, local designs. San Francisco, CA: Pfeiffer Publishing, page 5.

Every participant in the process holds the responsibility of training and education. The organisation is responsible to train his workers; the manufacturer is responsible for the “product training”, but also the individual is responsible for his own development. He needs to have the will to change and to learn. Training is an investment in the future of all parties.

3.3 Training contents

Both the Milan conference and our research revealed an important change in the perception of the role of the technician. The concept of “technical interpreters”⁷⁹ is adopted by most partners. This underlights the importance of soft skills and artistic skills. The importance of “cross-cutting” skills seems to become every day more and more evident. The dichotomy between “technician” and “artist” often requires to slide from one definition to the other. Technicians are nowadays “members” of companies, acting with the rest of the crew, while they are losing their characteristic of “supporting the performance”. This evolution requires a strong attention on certain skills that match together technical knowledge with artistic and aesthetic application.

Last relevant note is that *new technology* doesn't exist; most technology already exists in other sectors or is adapted from earlier versions. Not tools themselves but what we do with them makes the change. This makes the importance of interfaces only bigger.

3.4 International Projects

EQF, ECVETT, transparency in competences and E-PORTFOLIO are core points that answer to the EU's need of “transparency” and “translation”. It seems that all the project leaders are going into this direction; which means that it would be necessary to create a link between all these research projects (past and new) in order to share and exchange strengths. This could help the research and would optimize all results.

The results of past and present projects can be reused and/or combined. This, together with new EU concepts can lead to an integrated concept of Life Long Learning including education, training and work.

⁷⁹ See also *Introduction: who's “the technician”* in the present document.

3.5 A proposition for a communication platform

From the analysis of most projects it is clear that all theatre practitioners are unique. Differences occur not only between countries, regions or employers, but even within the same organisation. We believe this is a strength that should be caressed. The creation of a common framework should help in understanding each other with respect for these differences, rather than narrowing definitions to a “unified” or “standardised” general result. Moreover the possibility to have direct contacts and exchanges between professionals operating in the same field in different countries brings an extraordinary added value to every kind of cooperation. All the efforts must be kept in a common heritage which need to be shared and available for every kind of further development. The proposition of a communication platform matching different relevant issues could probably answers to the declared needs. This platform would aim at supporting the professional development of practitioners in the performing arts through the disclosure of existing information and the initiation and facilitation of initiatives that serve this purpose. The essence of this tool would be addressing all the past, present and future actions directly to the stakeholders and, consequently, improving strongly the whole system.

The connected goals would be:

- Supporting and facilitating professional development of practitioners;
- Disclosing and safeguarding the heritage of projects and good practices in the field of performing arts;
- Promoting and facilitating exchanges and collaborations between practitioners in the EU;
- Initiating and supporting the development of lifelong learning, training and education programs;
- Supporting researches and data gathering to underbuild long term strategic planning;
- Exchanging and promoting standards and good practices with respect for local differences in training, work methodologies and culture.

Matching together all the outputs of the collected questionnaires, we could draw a very general framework of a possible communication platform to be based on a web portal. The following issues/information should be included in the platform providing services and tools to all the operators of the sector.

- Database including:
 - schools list
 - organisations list
 - local training systems descriptions and updating
- Content area including:
 - descriptions and results of different local and transnational projects
 - publications
 - good practices
- Competence units section including:

- competence descriptions
- competence assessment
- comparison of certificates and diplomas held by different national systems
- e-portfolio tools
- Collection of standards and professional profiles
- Working area open to partnerships belonging to specific projects
- Other tools
 - e-books
 - bibliographies
 - resources list
 - dictionary

The technical features of a platform like this can be defined based on the following criteria, which also answer to the need of easy-reading and easy-implementing.

- It should be easy accessible for all practitioners and professionals
- It should be easy to manage
- It should be easy to cooperate on platform (adding contents like in a wiki-system⁸⁰ i.e.)
- It should be an open system easy adaptable to future needs
- It should be easy to manage the work-flow in order to allow free contribution access without losing the proper quality control

We strongly believe that a platform like this, combined with a proper promotion activity provided through both *virtual* and *human* meeting approaches and encouraged by a network, would contribute to the efficient use of the already available knowledge in the sector. Moreover, all future developments would be more focused and supported in terms of common objectives, aims and goals.

⁸⁰ "A wiki is a website that uses wiki software, allowing the easy creation and editing of any number of interlinked Web pages, using a simplified markup language or a WYSIWYG text editor, within the browser. Wikis are often used to create collaborative websites, to power community websites, for personal note taking, in corporate intranets, and in knowledge management systems. Most wikis serve a specific purpose, and off topic material is promptly removed by the user community. Such is the case of the collaborative encyclopedia Wikipedia. In contrast, open purpose wikis accept all sorts of content without rigid rules as to how the content should be organized. Ward Cunningham, the developer of the first wiki software, WikiWikiWeb, originally described it as "the simplest online database that could possibly work." From <http://en.wikipedia.org/wiki/Wiki>

APPENDIX I

Questionnaires for Social Partners and Project Leaders

The “**Questionnaire on Social Partners’ participation in European programmes on training for technicians in the field of performing arts**”, is part of the follow-up activity of “Theatre Training Forum” led by EUROMEI and Pearle* which took place at Accademia Teatro alla Scala (March 13-14, 2009). It aimed at improving the research developed in the first part of the present report, covering the period which goes from 1998 to 2008.

The questionnaire aimed at collecting as much information as possible on training and education programmes in the EU countries. The questionnaire gathered also information about research programs on training, run at national and international level. The information provided helped to design an overview of the actual situation in different countries and organisations.

The results are analysed in the last part of the report (**Data Analysis**). Partners have been invited to provide as much information as possible in the easiest way, they were given the freedom to leave blank cells, concentrating only on information already owned.

Within the questionnaire, we have referred to “technicians” as professionals having a practical (manual) relationship with the stage. The questionnaires is composed of **5 sheets** including an “**Intro**” sheet collecting information on the person, role and organisation besides contacts for eventual further clarifications.

A second version of the questionnaire has been addressed to Project Leaders, this version includes two sheets focusing mainly on the analysis of the transnational experience in leading and participating to international programmes.

Questionnaire for Social Partners

Sheet 1 – “Intro”

Intro

TITLE: Questionnaire on Social Partners’ participation in European programmes on training for technicians in the field of performing arts.

FIELD OF RESEARCH: Training programmes provided by different Agencies of the European Union, run at a national and international level.

PERIOD OF RESEARCH: from 1998 to 2008

Please fill in the following information before starting the questionnaire

Organisation:
Type of organisation:
Country:

Name:
Surname:
Role in the Organisation:

E-mail contact:
Telephone contact:
Skype contact:
Website:

Now go through the questionnaire and fill as much information as possible in the following sheets:

General Questions

Education Programs

Labour Market

Programs

Sheet 2 - General Questions

This page aims at collecting some basic information concerning the training situation in every country.

General questions (Education)

Which of the following systems have been implemented in your country?

	Yes/no	Remarks (for example if already implemented in theatre technical education)
EQF		
Ba/Ma		
ECTS		
ECVET		
Recognition of competences		

Who trained the technicians currently working in your country?

	Yes/no	Remarks (i.e. some best practices)
Universities and Academies		
Training centres		
Professional organizations		
Education institutes		
Theatre houses		
Private companies		
Vendors		
Rental companies		
Unemployment offices		
Self-Training		
Others		

Who trained the trainers?

	Yes/no	Remarks (i.e. some best practices)
Universities and Academies		
Training centres		
Professional organizations		
Education institutes		
Theatre houses		
Private companies		
Vendors		
Rental companies		
Unemployment offices		
Others		

Sheet 3 - "Education Programs"

This page aims at collecting a more accurate overview of existing education and training programs in every country, academic as well as work based, short as well as long.

Education and training programs

Please list the different education and training programs available in your country. If you don't have all the information, give as much detail as you have.

Country Place	Name of organisation	Type of organisation	Name of program	Training for	Type of training	Payed by	Level (EQF)	Type of recognition	Length in months students per year	Contact	Contact Email	Webpage	Founding year	Remarks

Sheet 4“Labour Market”

It provides an idea of the amount and type of labour, the needs and changes in the field.

Labour Market

How many technicians are working in your country?

	number	Remarks
Permanent workers		
Season workers		
Freelance		

What level do they have?

	Percentage	Remarks
Assistent		
Technicians		
Specialist technician		
Workshop technician		
Chief technician		
Technical responsible		

Which are the most urgent needs for training of working technicians?

How can an organisation be supported in adressing these needs?

Which are the jobs that are difficult to fill / to find competent people for? And why?

	Difficult/Easy	Remarks
Electricians		
Carpenters		
Set painters		
Machinists		
Mechanics		
Generalist technicians		
Light specialists		
Sound specialists		
Video specialists		
Stage specialists		
Make up artists		
Hairdressers		
Tailors		
Property Masters		
Stage managers		
Costume Designers		
Set Designers		
Lighting Designers		
Sound Designers		
Others		

Which professionals do not find work anymore? Why?

	Difficult/Easy	Remarks
Electricians		
Carpenters		
Set painters		
Machinists		
Mechanics		
Generalist technicians		
Light specialists		
Sound specialists		
Video specialists		
Stage specialists		
Make up artists		
Hairdressers		
Tailors		
Property Masters		
Stage managers		
Costume Designers		
Set Designers		
Lighting Designers		
Sound Designers		
Others		

How much did these jobs / job descriptions changed in the last 5 years?

	How much change	Remarks
Electricians		
Carpenters		
Set painters		
Machinists		
Mechanics		
Generalist technicians		
Light specialists		
Sound specialists		
Video specialists		
Stage specialists		
Make up artists		
Hairdressers		
Tailors		
Property Masters		
Stage managers		
Costume Designers		
Set Designers		
Lighting Designers		
Sound Designers		

Sheet 5 - "Programs"

This sheet provides information about national and transnational research projects in which every organisation have been involved in the last ten years. This part could also contain good practices in training that have been tested, cooperation with different partners, working methods, etc.

International and local research programs on training development

Please list the different national or international programs in which your organisation played a concrete role. If you don't have all the information, give as much detail as you have.

Programme n.	Country of the Project Leader	Local / International	Name of organisation	Type of organisation	Name of program	Funding	Main issue	Starting year	Length in months	Contact	Contact Email	Webpage	Remarks
1													
2													
3													
4													
5													
6													
7													
8													
9													
10													
11													
12													
13													
14													
15													

What have been the main results of those projects?

Programme n.	Name of program	Results
1	0	
2	0	
3	0	
4	0	
5	0	
6	0	
7	0	
8	0	
9	0	
10	0	
11	0	
12	0	
13	0	
14	0	
15	0	

Which kind of organisations were involved in the partnerships?

Programme n. Name of program	Theatres	Performing arts agencies	Schools	Training centers	ICT organisations	Universities	Social partners	Networking Associations	Vendors	Others (explain)
1	0									
2	0									
3	0									
4	0									
5	0									
6	0									
7	0									
8	0									
9	0									
10	0									
11	0									
12	0									
13	0									
14	0									
15	0									

Follow up

Programme n. Name of program	Effectiveness	Continuation	Inspiration
1	0		
2	0		
3	0		
4	0		
5	0		
6	0		
7	0		
8	0		
9	0		
10	0		
11	0		
12	0		
13	0		
14	0		
15	0		

Which issues are the most urgent to adress in your country?

Which issues are the most urgent to adress in your country?

Which kind of networking do you really need in order to improve your training system?

Would it be useful to organize training at a wider, EU level? For which professions?

Which tools could support mobility?

A multilingual theatre dictionary?	
A handbook describing different EU working system?	
An information platform?	
Other	

Questionnaire for Project Leaders:

Sheet 1 – “Intro”

Intro

TITLE: Questionnaire on Project Leaders’ behaviour in European programmes on training for technicians in the field of performing arts.

FIELD OF RESEARCH: Training programmes provided by different Agencies of the European Union, run at a national and international level.

PERIOD OF RESEARCH: from 1998 to 2008

Please fill in the following information before starting the questionnaire

Organisation:	<input type="text"/>
Type of organisation:	<input type="text"/>
Country:	<input type="text"/>
Name:	<input type="text"/>
Surname:	<input type="text"/>
Role in the Organisation:	<input type="text"/>
E-mail contact:	<input type="text"/>
Telephone contact:	<input type="text"/>
Skype contact:	<input type="text"/>
Website:	<input type="text"/>

Now go through the questionnaire and fill as much information as possible in the following sheet

Sheet 2 - "Programs"

This sheet provides information about national and transnational research projects in which organisations have been involved as leaders or partners in the last ten years. As well as in the "Social partners Questionnaire", this part could also contain good practices in training that have been tested, cooperation with different partners, working methods, etc.

International and local research programs on training development

Please list the different programs in which your organisation played a concrete role. If you don't have all the information, give as much detail as you have.

Programme n.	Country of the Project Leader	Local / International	Name of leading organisation	Type of organisation	Name of program	Funding	Main issue	Starting year	Length in months	Contact	Contact E/Email	Webpage	Remarks	Direct beneficiaries	Other beneficiaries
1															
2															
3															
4															
5															
6															
7															
8															
9															
10															
11															
12															
13															
14															
15															

Which kind of organisations were involved in the partnerships?

Programme n.	Name of program	Theatres	Performing arts agencies	Schools	Training centers	ICT organisations	Universities	Social partners	Networking Associations	Vendors	Others (explain)	Countries involved
1		0										
2		0										
3		0										
4		0										
5		0										
6		0										
7		0										
8		0										
9		0										
10		0										
11		0										
12		0										
13		0										
14		0										
15		0										

How did you managed transnational workgroups?

	Programme n.	Name of program	Plenary sessions	Committees	Transnational meetings	VoIP tools (Skype, Messenger...)	Reserved area on project website	Social networks	Wiki systems	Remarks
1	0									
2	0									
3	0									
4	0									
5	0									
6	0									
7	0									
8	0									
9	0									
10	0									
11	0									
12	0									
13	0									
14	0									
15	0									

How did you maintain your network after the projects?

What have been the main results of those projects?

Programme n.	Name of program	Results	Open source/Commercial
1	0		
2	0		
3	0		
4	0		
5	0		
6	0		
7	0		
8	0		
9	0		
10	0		
11	0		
12	0		
13	0		
14	0		
15	0		

How did you managed copyrights?

Follow up

Programme n.	Name of program	Effectiveness	Continuation	Inspiration
1		0		
2		0		
3		0		
4		0		
5		0		
6		0		
7		0		
8		0		
9		0		
10		0		
11		0		
12		0		
13		0		
14		0		
15		0		

What could have been (or could be) done to spread results more?

What would you do differently if you started a new project now?

Do you find logical compatibility between your results and nowadays EU priorities? If yes, explain which priorities are compatible with your results.

APPENDIX II

A first collection of European training programmes for technicians

The following list is a compilation of information collected from:

- The questionnaire;
- OISTAT schools list;
- Partners participating to European projects.
- Quick scan on internet

It is not a whole list, some countries are missing and especially private / commercial providers are not in it. In order to get a complete list of schools and training opportunities it would be necessary to set a networking strategy involving all the institutions demanding to check, update and add information at least on a anual base. An important further help could be provided by other organisations like ministeries of culture / education, memberes of Pearle / UniMei / OISTAT / prospero, etc. The advantage of this would be that at the same time all training providers could be aware of what is happening in EU and in their own country.

Based on the analysis of the following list we could conclude that technical training programmes are "housed" in the most different departments as:

- applied art;
- fine arts;
- drama;
- engineering.

Usually, in the new member states, scenography and set-design are placed on a high level, with an old tradition built on schools existing since a long time. Technical training is non existent or on "low level" professional / secondary schools.

In "old" member states theatre techniques are taught on different levels (secondary and higher education) and are taught in different (parallel) systems such as apprenticeship, adult learning, initial training and private training centres.

As stated in the first section of this report, education and training are two different worlds in some countries with high borders between them, in countries where the training and education is better developed, this all merges into one "open" system.

BE, Aalst, Vti AalstWeb: <http://www.cvovti-aalst.be/>

- Adult education (Generalist technicians) EQF4 (secondary education) , 19 students

BE, Antwerpen, SabbattiniWeb: <http://www.sabbattini.be>

- (Generalist technicians) EQF3 (professional education), 9 months, 15 students

BE, Antwerpen, SIHAWeb: <http://www.siha.be/>

- TSO (Generalist technicians) EQF4 (secondary education), 20 months, 6 students

BE, Antwerpen, Syntra AntwerpenWeb: <http://www.syntra-ab.be/leertijd.aspx>

- Leertijd (Generalist technicians) EQF3 (professional education), 20 months, 25 students

BE, Brugge, Vti BruggeWeb: http://www.vtibrugge.be/dag/BOVENBOUW/podiumtechnieken/algemeen_PT.html

- TSO (Generalist technicians) EQF4 (secondary education), 20 months, 6 students

BE, Brugge, Vti Brugge

Web:

http://www.vtibrugge.be/dag/VOLWASSEN/SECUNDAIR_OPLEIDING/PODIUM/intro_podiumtechnieken.php

- Adult education (Generalist technicians) EQF4 (secondary education), 19 students

BE, Brussel, La VénerieWeb: www.lavenerie.be

- (Generalist technicians, Polyvalent technicians)

BE, Brussel, PianofabriekWeb: <http://www.pianofabriekbe>

- (Generalist technicians) EQF3 (professional education), 9 months, 15 students

BE, Brussel, RITSWeb: <http://www.rits.be>

- Podiumtechnieken (Stage managers) EQF6 (Bachelor), 36 months, 12 students

BE, Brussel, INSAS

- Sound and light

BE, Brussel, INFAC

- Technical theatre

BE, Brussel, La Cambre

- Scenography

BE, Gent, KTA GITOWeb: <http://www.atheneum-groenkouter.be/studieaanbod.html>

- TSO (Generalist technicians) EQF4 (secondary education), 20 months, 6 students

BE, Hasselt, MuziekodroomWeb: <http://www.muziekodroom.be>

- (Generalist technicians) EQF3 (professional education), 9 months, 15 students

BE, Hasselt, PHLWeb: <http://cms.phl.be/eCache/DEF/3/568.html>

- Music technics (Sound technicians) EQF6 (Bachelor), 36 months, 20 students

BE, Hasselt, Syntra LimburgWeb: <http://www.syntra-limburg.be/>

- Leertijd (Generalist technicians) EQF3 (professional education), 20 months, 4 students

BE, Kortrijk, Syntra West

Web: <http://www.syntrawest.be/cursus/detail.aspx?aanbod=open§or=ELC&subafdel=REL&code=I000000551&indeling=TEC>

- Ondernemersopleiding (Sound technicians), 8 months, 10 students

BE, Mechelen, TSM Mechelen

Web: <http://www.tsm-mechelen.be/onderwijs/studieaanbod/TSO3/praktisch/PT.html>

- TSO (Generalist technicians) EQF4 (secondary education), 20 months, 6 students

BE, Oostende, KTA Oostende

Web: http://www.deeltijdsonderwijs.com/index_old.html

- DBSO (Generalist technicians) EQF3 (professional education), 20 months, 5 students

BE, Oostende, KTA Oostende

Web: <http://www.podiumtechniekenkta1.be/>

- TSO (Generalist technicians) EQF4 (secondary education), 20 months, 6 students

BE, Sint-Agatha-Berchem, KTA Zavelenberg

Web: <http://www.kta-zavelenberg.be/podiumtechnieken.html>

- TSO (Generalist technicians) EQF4 (secondary education), 20 months, 6 students

BE, Sint-Niklaas, Syntra Midden Vlaanderen

Web: <http://www.lgo.be/>

- Ondernemersopleiding (Sound technicians), 8 months, 88 students

BE, Sint-Niklaas, Syntra Midden Vlaanderen

Web: <http://www.lgo.be/>

- Ondernemersopleiding (Light technicians), 8 months, 28 students

BG, Plovdiv,

- Technical theatre

BG, Sofia, National Academy of Art

Web: <http://nha.bg/en/faculties-and-departments/faculties-of-applied-arts/scenography>

- Scenography, EQF6-7, months, students

CH, Lausanne, ARTOS , 40 students

Web: <http://www.artos-net.ch/>

- Brevet technique (Generalist technicians) EQF3 (professional education), 30 months
- Brevet technique (Stage & set technicians) EQF4 (professional education), 30 months
- Brevet technique (Light technicians) EQF5 (professional education), 30 months
- Brevet technique (Sound technicians) EQF6 (professional education), 30 months
- Brevet technique (Stage managers) EQF7 (professional education), 30 months

CH, Zurich, The Zurich University of the Arts' (ZHdK) Institute for Design and Technology (idt)

Web: <http://sceno.zhdk.ch/>

CZ, Janacek Academy, Brno

Web: <http://www.jamu.cz>

- Technical theatre

CZ, Prague, DAMU

Web: <http://www.damu.cz/>

- Scenography
- Production

DE, Dresden, Hochschule für Bildende Künste

Web: <http://www.hfbk-dresden.de>

- Theaterausstattung
- Bühnen- und Kostümbild

DE, Berlin, Technische Fachhochschule

Web: <http://www1.tfh-berlin.de/veranstaltungstechnik/>

- Theatertechnik, Bachelor of Engineering
- Veranstaltungstechnik und -management, Bachelor of Engineering
- Veranstaltungstechnik und -management, Master of Engineering

DE, Berlin, Universität der Künste Berlin

Web: <http://www.udk-berlin.de>

- Fashion and Textile Design
- Costume Design

DE, Berlin, School of Art and Design Berlin Weissensee

Web: <http://www.kh-berlin.de>

- Fashion and Textile Design
- Costume Design

DE, Stuttgart, Staatliche Akademie der Bildenden Künste

Web: <http://www.abk-stuttgart.de/>

- Set design
- Costume Design

DK, Copenhagen, Statens Teater Skole , 32 students

Web: <http://www.teaterskolen.dk>

- Sound (Sound technicians), 48 months
- Lighting (Light technicians), 48 months
- Stage Management (Stage managers), 48 months
- Production management, 48 months

EE, Tallinn, Estonian Academy of arts, Faculty of Fine Arts

Web: <http://www.artun.ee/international/>

- Scenography

ES, Barcelona, Institut del teatre, School of the Techniques of Performing Arts (ESTAE),

Web: <http://www.institutdelteatre.org>

- Lighting Technology
- Stage machinery
- Sound Engineering

ES, Barcelona, Institut del teatre

Web: <http://www.institutdelteatre.org>

- Scenography

ES, Madrid, The Centro de Tecnología del Espectáculo (Center of Technology for the Performing Arts)

Web: <http://cte.mcu.es>

- Costumes, 18 months
- Hair and makeup, 18 months
- Lighting, 18 months
- Stage machinery, 18 months
- Production and management, 18 months
- Sound, 18 months

FI, Helsinki, THEATRE ACADEMY OF FINLAND, DEPARTMENT OF LIGHTING AND SOUND DESIGN

Web: <http://www.valo.teak.fi/english/>

- light design, EQF 7
- sound design, EQF 7

FR, Bagnolet, Centre de Formation Professionnelle des Techniciens du SpectacleWeb: <http://www.cfpts.fr/>**FR, Avignon, Institut Supérieur des Techniques du Spectacle**Web: <http://www.ists-avignon.com/>**FR, Strasbourg, L'École supérieure d'art dramatique**Web: <http://tns.fr/ecole-superieure-art-dramatique.html>

- régie-techniques de spectacle

FR, Lyon, ENSATTWeb: <http://www.ensatt.com/>

- Costumes
- Direction Technique
- Lumiere
- Son
- Scenographie

GR, Athens, Faculty of Applied Arts and DesignWeb: <http://www.teiath.gr/>

- Fashion and Textile Design

IT, Milan, Accademia Teatro alla ScalaWeb: www.accademialascalea.org

- Tailors
- Machinists
- Set and Costume designers
- Lighting Designers
- Sound technicians
- Mechanichs
- Make up artists
- Hairdressers
- Property masters
- Photographers

IT, Milan, Scuole CivicheWeb: <http://www.scuolecivichemilano.it/on-line/scuoleciviche/Home.html>

- Stage technicians

IT, Modena, ATER FormazioneWeb: <http://ater.regione.emilia-romagna.it/wcm/ater/pagine/attivita/formazione.htm>

- Stage technicians

IT, Rome/Florence, Accademia Italiana

Contact:

Web: http://www.accademiaitaliana.com/ita/roma/design_costume.htm

- Costume Design

LT, Vilnius, Vilnius Academy of ArtsWeb: <http://www.vda.lt/index.php/pageid/812>

- Scenography

LV, Riga, Art Academy of LatviaWeb: <http://www.lma.lv>

- Department of Scenography (Scenography)

NL, Almere Buiten, ROC FlevolandWeb: www.rocflevoland.nl

- Podium- en evenemententechnicus (Stage & set technicians) EQF4 (secondary education), 36-48 months, 5 students

NL, Amsterdam, de TheaterschoolWeb: <http://www.english.theaterschool.nl/en>

- Theatre Technology (Generalist technicians) EQF6 (Bachelor), 48 months, 15 students
- Production and Stage Management (Stage managers) EQF6 (Bachelor), 48 months, 15 students
- Scenography, EQF6 (Bachelor), 48 months, 12 students

NL, Amsterdam, Mediacollege AmsterdamWeb: www.ma-web.nl

- Podium- en evenemententechnicus (Generalist technicians) EQF2 24 months, 4 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 93 students
- Podiumtechnicus Geluid (Sound technicians) EQF4 (secondary education), 48 months, 2 students
- Podiumtechnicus Licht (Light technicians) EQF4 (secondary education), 48 months, 6 students
- Podiumtechnicus Toneel (Stage managers) EQF4 (secondary education), 48 months, 1 student

NL, Arnhem, Rijn IJsselWeb: www.rijnijssel.nl

- Podium- en evenemententechnicus (Generalist technicians) EQF2, 24 months, 3 students

NL, Drachten, ROC Friese PoortWeb: www.rocfriesepoort.nl

- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 11 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF4 (secondary education), 48 months, 19 students
- Podiumtechnicus Geluid (Sound technicians) EQF4 (secondary education), 48 months, 14 students
- Podiumtechnicus Licht (Light technicians) EQF4 (secondary education), 48 months, 9 students

NL, Eindhoven, De Eindhovense SchoolWeb: www.eindhovenseschool.nl

- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 12 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF4 (secondary education), 48 months, 96 students

NL, Enschede, ROC van TwenteWeb: www.rocvantwente.nl

- Podium- en evenemententechnicus (Generalist technicians) EQF2, 24 months, 1 student
- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 52 students

NL, Groningen, Academie Minerva, Frank Mohr InstituutWeb: http://www.academieminerva.nl/info/mfa_theatervormgeving.html

- MFA Theatervormgeving

NL, Groningen, NoorderpoortcollegeWeb: www.noorderpoort.nl

- Podiumtechnicus Toneel (Stage managers) EQF4 (secondary education), 36-48 months, 34 students

NL, Heerlen, Arcus CollegeWeb: www.arcuscollege.nl

- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 6 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF4 (secondary education), 48 months, 37 students

NL, Hilversum, ROC van AmsterdamWeb: www.rocva.nl/gooienvechtstreek

- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 43 students

NL, Leeuwarden, Friesland CollegeWeb: www.fcroc.nl

- Medewerker Podium- en evenemententechniek (Generalist technicians) EQF2, 24 months, 18 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 40 students
- Podiumtechnicus Toneel (Stage managers) EQF4 (secondary education), 48 months, 2 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF4 (secondary education), 48 months, 23 students

NL, Maastricht, Academie Beeldende Kunsten Maastricht (ABKM)Web: <http://www.abkmaastricht.nl>

- Theatre design
- Theatrical costume design

NL, Roosendaal, Zoomvliet College / ROC West-BrabantWeb: www.zoomvliet.nl

- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 18 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF4 (secondary education), 48 months, 29 students

NL, Rotterdam, Albeda CollegeWeb: www.albeda.nl

- Podiumtechnicus Toneel (Stage managers) EQF4 (secondary education), 48 months, 15 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF4 (secondary education), 48 months, 14 students

NL, Rotterdam, Grafisch Lyceum RotterdamWeb: www.glr.nl

- Podium- en evenemententechnicus (Generalist technicians) EQF2, 24 months, 36 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 14 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF4 (secondary education), 48 months, 93 students
- Podiumtechnicus Geluid (Sound technicians) EQF4 (secondary education), 48 months, 44 students
- Podiumtechnicus Licht (Light technicians) EQF4 (secondary education), 48 months, 63 students
- Podiumtechnicus Toneel (Stage managers) EQF4 (secondary education), 48 months, 14 students

NL, Utrecht, Hogeschool voor de kunstenWeb: <http://www.hku.nl>**NL, Zwolle, Deltion College**Web: www.deltion.nl

- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 44 students

NL, ROC ASAWeb: www.rocasa.nl

- Podium- en evenemententechnicus (Generalist technicians) EQF2, 24 months, 10 students

- Podium- en evenemententechnicus (Stage & set technicians) EQF3 (professional education), 36 months, 14 students
- Podium- en evenemententechnicus (Stage & set technicians) EQF4 (secondary education), 36-48 months, 12 students

NO, Oslo National College of the Arts, ONCA

Web: <http://www.khio.no>

- BA Fashion Design and Costume Design
- Bachelor of Scenography
- BA Visual Communication
- MA Design

RO, Centre of Professional Training in Culture

Web: http://www.cppc.ro/index_en.html

RU, St.Petersburg State Theatre Arts Academy

Web: <http://academy.tart.spb.ru/>

- Stage technology
- Set design

RU, Moscow Arts Theatre School

Web: <http://mhatschool.theatre.ru>

- Costume design

SB, Belgrade, University of Arts

Web: <http://www.arts.bg.ac.yu>

- Costume design

SE, Stockholm, Dramatiska Institutet

Web: www.draminst.se

- Sound Design (Sound technicians) EQF6 (Bachelor), 36 months, 4 students
- Light Design (Light technicians) EQF6 (Bachelor), 36 months, 4 students
- Makeup and Wigs (Costume people) EQF6 (Bachelor), 36 months, 4 students
- Theatre Technicians (Generalist technicians) EQF6 (Bachelor), 36 months, 9 students

SK, Bratislava, Vysoká škola múzických umení (VŠMU)

Web: <http://www.vsmu.sk>

- Costume Design

SK, Bratislava, Academy of fine arts and design

Web: <http://www.afad.sk>

- Textile and Clothing Design

SL, Ljubljana, Academy of Theatre, Radio, Film and Television

Web: <http://www.agrft.uni-lj.si>

- Costume design
- Set design

UK, Cardiff, RWCMD

Web: <http://www.rwcmd.ac.uk/>

- Stage management
- Theatre design

UK, Kent, Rose Bruford College

Web: <http://www.bruford.ac.uk>

- Costume Production, EQF6
- Lighting Design, EQF6
- Lighting Control, EQF6
- Performance Sound, EQF6
- Scenic Arts, EQF6
- Stage Management, EQF6

- Theatre Design, EQF6

UK, London, LAMDA

Web: <http://www.lamda.org.uk>

- Stage Management & Technical Theatre Course

UK, London, RADA

Web: <http://www.rada.org>

- TECHNICAL THEATRE AND STAGE MANAGEMENT

- THEATRE DESIGN

UK, Glasgow, Royal Scottish Academy of Music and Drama

Web: <http://www.rsamd.ac.uk>

- Costume design

UK, Guildford School of Acting

Web: <http://gsa.drama.ac.uk>

- Technical theatre

UK, London, Academy of Live & Recorded Arts

Web: <http://www.alra.demon.co.uk>

- Stage management

UK, London, Mountview Academy of Theatre Arts

Web: <http://www.mountview.ac.uk>

- Technical theatre

UK, London, THE CENTRAL SCHOOL OF SPEECH & DRAMA - Production, Art and Design Department

Web: <http://www.cssd.ac.uk>

- Costume design

UK, Bristol, BRISTOL OLD VIC THEATRE SCHOOL

Web: <http://www.oldvic.ac.uk>

- Costume design

UK, Oldham, THE OLDHAM COLLEGE

Web: <http://www.oldham.ac.uk>

- Technical theatre

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CEDEFOP, Full Report of the conference in Thessaloniki, 26 and 27 February 2009 - "The role of social partners in implementing European tools for vocational education and training and lifelong learning"

CEDEFOP, "Terminology of European education and training policy A selection of 100 key terms", Luxembourg: Office for Official Publications of the European Communities, 2008

CEDEFOP, "In dirittura d'arrivo: da Bordeaux a Copenaghen", 2008

CEN, "European e-Competence Framework 1.0 - A common European framework for ICT Professionals in all industry sectors", 2008

CEN, "User guidelines for the application of the European e-Competence Framework", 2008

COMMISSION OF THE EUROPEAN COMMUNITIES, "COMMISSION STAFF WORKING DOCUMENT - European Credit system for Vocational Education and Training (ECVET)", 2006

"Contratto Collettivo Nazionale di Lavoro, PER IL PERSONALE DIPENDENTE DALLE FONDAZIONI LIRICHE E SINFONICHE", 2000

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EENEE, "Efficiency and Equity in European Education and Training System", 2006 (<http://ec.europa.eu/education/policies/2010/doc/eenee.pdf>)

European Community - DG Education and Culture, "Quadro europeo delle qualifiche per l'apprendimento permanente (EQF)", 2008

European Community - DG Education and Culture, Lifelong Learning Programme, "LEONARDO DA VINCI Success Stories Europe creates opportunities", 2007

Larking Matthew , "All the glory that was Florence" Special to the Japan Times - February 2nd 2005

Leonardo da Vinci - Theatre Technical Training in EU (<http://www.ttineu.stadia.fi>)

Leonardo da Vinci - FIRCTE - Guía para el reconocimiento de competencias profesionales (Maquinaria Escénica, Regiduría), 2000

Leonardo da Vinci - FIRCTE - Programa de formación inicial: Técnicas de las artes del espectáculo (Maquinaria escénica, Luminotecnia, Técnicas de sonido, Regiduría), 2000

Leonardo da Vinci - FIRCTE 2 - Guía para el reconocimiento de competencias profesionales (Realización de vestuario, Caracterización escénica, Construcción escenográfica, Utilería), 2002

Leonardo da Vinci - FIRCTE 2 - Programa de formación inicial: Técnicas de las artes del espectáculo (Realización de vestuario, Caracterización escénica, Construcción escenográfica, Utilería), 2002

Leonardo da Vinci - FIRCTE 3 - Guía para las practicas en empresas, 2005

Leonardo da Vinci - FIRCTE 3 - Guía para las prácticas en el centro de formación, 2005

Leonardo da Vinci - FIRCTE 3 - Aproximación pedagógica a la formación en las materias teórico-prácticas, 2005

Leonardo da Vinci - FIRCTE 3 - Organización del centro de formación, 2005

Leonardo da Vinci - FIRCTE 3 - Experiencias piloto realizadas en el marco del proyecto FIRCTE 3, 2005

Leonardo da Vinci - FIRCTE 3 - LE STAGE. Analyse des textes de l'Union Européenne et étude comparative entre six pays européens (France, Italie, Angleterre, Belgique, Portugal et Espagne) des normes juridiques relatives au statut du stagiaire., 2005

Leonardo da Vinci - FIRCTE 4 - Guía para la elaboración de planes de calidad para los centros de formación de técnicas de las artes del espectáculo., 2007

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Leonardo da Vinci - FIRCTE 4 - Guía para la elaboración de planes de evaluación de la docencia., 2007

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Van Goethem Chris, Long Beach 2001 – OISTAT International Lighting Design Symposium. Proscenium nr 19

B. Internet⁸¹

<http://ec.europa.eu>

http://ec.europa.eu/education/policies/educ/bologna/bologna_en.html

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

http://ec.europa.eu/education/ecvt/index_en.html

http://ec.europa.eu/education/lifelong-learning-programme/doc82_en.htm

http://ec.europa.eu/education/lifelong-learning-policy/doc48_en.htm

http://ec.europa.eu/culture/who-we-are/doc595_en.htm

<http://europass.cedefop.europa.eu/europass/home/vernav/InformationOn/EuropassMobility.csp>

<http://europass.cedefop.europa.eu/europass/home/vernav/InformationOn/EuropassCertificateSupplement.csp>

<http://europass.cedefop.europa.eu/europass/home/vernav/InformationOn/EuropassDiplomaSupplement.csp>

<http://www.cedefop.europa.eu/about/default.asp>

<http://www.pearle.ws/pearle.php>

<http://www.oistat.org/>

<http://www.theatreurope.org/>

⁸¹ In the APPENDIX 2 are listed all websites of Training Centers and Universities. Therefore, those links are not shown in this section.

<http://www.opera-europa.org/view.asp?id=57>

www.elia-artschools.org

<http://www.reseo.org/site/index.php?lg=en&pg=rese>

<http://eacea.ec.europa.eu>

<http://www.lavenerie.be/>

www.institutdelteatre.org

<http://www.ond.vlaanderen.be/English/>

<http://www.vpt.nl/content.asp?path=wr7hmxn8>

<http://www.nsa-ccskills.co.uk/>

www.fircte.net

<http://www.culturalprofiles.net/slovenia/Units/5873.html>

<http://tttineu.stadia.fi/>

www.moliere.it

<http://www.artos-net.ch>

<http://www.oistat.org/content.asp?path=j78zqq4s>

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The writers

Umberto Bellodi, born in 1977, is currently the person in charge for international projects at the Accademia Teatro alla Scala in Milan. He has been working on programmes on technical training since 2003, managing different local and transnational projects. In 2008, he worked as a consultant teaching European communitarian projects and funding at the Management Faculty of DAMU University in Prague.

As field operator, he worked since 1996 conducting theatre and music workshops with different target users. In 2008 he managed and run a theatre workshop addressed to Iraqi refugees in Jordan for the NGO Terre des hommes Italy.

Fondazione Accademia d'arti e mestieri dello spettacolo Teatro alla Scala, established in 2001 as a Private Foundation in order to give autonomy to the Schools, Training and Development Department of Teatro alla Scala (which had existed since 1991) is a training centre for performing arts which trains more than 400 new talents every year. The Accademia is divided in four Departments belonging to Music, Dance, Stage and Workshops and Management activities.

Chris Van Goethem started in 1983 as a technician in a rental company, as most of us in that time. Before, he had been active in non-professional school- and community theatre. By self-education he became stage manager and travelled around Europe with number of Belgian companies. Later on he started to work as consultant and educator in technical theatre. His fields of interest are Light, production and special effects. He is involved in international projects like Scenofest, ADSL, Wakha-Wakha, and is vice chair of the OISTAT EduCom.

He started the Sabbattini vocational training course in Antwerp and the stage management department in RITS, Erasmus University College where he is lecturer, researcher and coordinator of the test centre for technical theatre certification. He was involved in the development of the professional profiles, standards and education Flanders. Most of his research is about training methods / systems and competence development.

TEAD vzw is a non profit organisation that organises, researches and supports technical theatre training. The organisation is active in the international field and participates in the TTTin EU project. Through Wakha-Wakha they train technicians in Morocco.