



cCLEP! - Certified Competences for Live Event Professionals

**Erasmus Plus Programme
Strategic Partnerships for vocational education and training**

**cCLEP! Methodological Guidelines
for the recognition of the professions of
Rigger, Scaffolder, Production Manager**



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The project

This publication is one of the final product of the project cCLEP! - Certified Competences for Live Event Professionals, Erasmus Plus Programme - Strategic Partnerships for vocational education and training, Project Number 2017-1-IT01-KA202_006231.

Aim of the project was to promote the official recognition and validation of qualifications, skills and competences of some key professions of the live events industry. Particularly the professional profiles we focused on are:

- Rigger;
- Scaffolder;
- Production manager.

For the purposes of the project the scope of live events is:

- Live Music
- Live TV for example; sporting, awards, talent shows etc.
- Corporate for example; conventions, fashion shows, political & religious etc.

<https://www.cclep.eu>

The project partners

- Assomusica Associazione (Coordinator)
- Patou International / Eclée(Fr)
- Epralima_Escola Profissional Do Alto Lima, C.I.P.R.L. (Pt)
- Mousikes Ekdilosis Syntonismos Organosi (Gr)
- Regione Emilia Romagna (It)
- PLASA -Professional Lighting And Sound Association (UK)¹

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¹ PLASA only provided input into the rigging profession

Introduction

The professions in live events industry

Live events is one of the most important cultural and social fields in contemporary society; an area that has evolved greatly, from all points of view in the last decades, not only from a technical, artistic and economic point of view. In fact, it is a cultural area that attracts a wide audience and influences mentality.

The impact on the professions in this area have transformed as technology and demands for production have grown.

The cCLEP project! - Certified Competences for Live Events Professionals, was started because of some fundamental problems:

- there are some key professions in live music, namely the professions of Rigger, Scaffolder and Production Manger, which share internationally professional practices, with a strong professional identity, but which are practically invisible to the systems of recognition and certification of professional profiles in most of the European Countries;
- in addition to the lack of certification and recognition, there is also a lack of specific training opportunities for these roles;
- this involves a series of consequences, both in terms of safety and the employability of these roles.

Aim of the project cCLEP!

The aim of the Certified Competences for Live Events Professionals, Erasmus Plus Programme -Strategic Partnerships for vocational education and training, was to promote the official recognition and validation of qualifications, skills and competences of some key professions of the live music events industry. Particularly the professional profiles we focused on are,:

- Rigger;
- Scaffolder;
- Production manager.

During the two years of the project life, several outputs and advocacy actions have been set up in order to achieve this aim.

Particularly the project has seen the creation of several intellectual outputs:

- cCLEP! Background research about Rigger, Scaffolder, Production Manager;
- cCLEP! Job description of: Rigger, Scaffolder, Production Manager;
- cCLEP! Training opportunities for Riggers, Scaffolders, Production Managers;
- Cclep! Training Models for the professions of Rigger, Scaffolder and Production Manager;
- cCLEP! Methodological Guidelines for the recognition of the professions of Rigger, Scaffolder, Production Manager.

This documents, the cCLEP! Methodological Guidelines for the recognition of the professions of Rigger, Scaffolder, Production Manager, has the aim to give some advice and guidance to stakeholders in the field of live events industry, and managers of professions recognition systems, in order to set up create recognition systems, and to favor the creation of training courses in the professions of Riggers, Scaffolders, Production Manager.

This guide lines are divided in two parts:

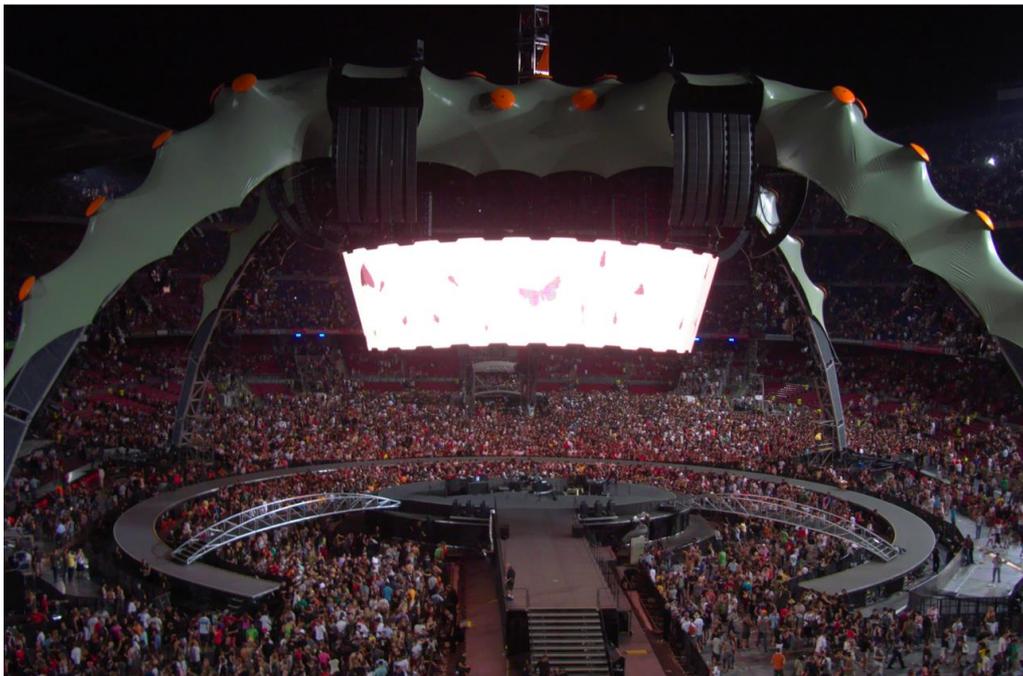
- **first part - rigger, scaffolder and production manager profiles**
- **second part - support the recognition of the professions in live events**

Box: the evolution of the Live Event industry

Some images show how the live event shows evolved over a relatively short period of time.



The Beatles perform at Shea Stadium, one of the first major concerts in the stage of history, with over 55,000 fans, in 1965. They will use the same sound system that broadcast sports commentaries during the game. Fans heard almost nothing about the concert, which was a key event in the history of live events.



Some concert stages, like the Rolling Stone concert (2005-2007), and the U2 (2009-2012), are an emblematic example of the evolution of live events, both in a technical and artistic sense.

Box: the “transnational community” of the professionals in Live Event industry

Professionals in live events, such as Riggers, scaffolders and production managers, have a strong professional identity, also given the type of work they do.



For example, working at high assembling and dismantling gigantic and complex structures, such as those of the stages of many live events, is a fascinating and adventurous human work, a continuous challenge, which requires the work of a very large number of workers, with the help of different professionals.

In the past, the lack or lack of attention to safety regulations and to attention to sustainable working conditions (for example long work shifts, lack of rest, etc.) has been the cause of problems that have also led to fatal accidents. This is why professionals in this field have supported the dissemination of a safety culture, which also includes adequate training, and the need to certify and recognize the skills of professionals.

The field of action of these professionals is by its nature European and transnational. Riggers, for example, work in productions that lead them to work in different countries, and so do the other professional figures. Beyond the national European and international contexts, which can vary from one country to another regarding rules, certifications, etc., the "people" of live events professionals share professional practices, passion for their work, knowledge and methodologies, with a strong sense of belonging to this transnational "community".

FIRST PART: RIGGER, SCAFFOLDER AND PRODUCTION MANAGER PROFILES

RIGGER

Context & Working Environment

Riggers are specialized technicians who work at height and on the ground in the design, preparation, positioning and installation of rigging systems, made with different types of lifting elements and accessories, designed to support technical, scenic and structural equipment as well as artists and performers. Their work is essential in many types of productions and venues, from clubs to arenas and stadiums, theatres to temporary outdoor locations.

Riggers work indoors and outdoors, on permanent and dismantable structures. Rigging is an experiential based skill with few formal training opportunities owing to the specialized nature of the work. Often, but not always, the most experienced riggers will direct work from the ground, and although a highly skilled task, the riggers at height may be relatively less experienced. Effective planning and communication is essential to support a safe and efficient workplace.

Riggers collaborate with civil engineers, production managers and technical directors to select the appropriate location, venues and method of construction (especially if open-air), in relation to the needs of the project and knowledge and experience of the Rigger.

Missions & Activities

Riggers on site perform the following functions:

- Assemble, lift and attach rigging points to supporting structures.
- Attach lifting equipment to rigging points.
- Assemble and attach rigging equipment such as trusses and spreaders.
- Connect loads to lifting equipment and carry out lifting operations.
- Assemble the electrical supply and controllers for the hoists.
- Fault finding and maintenance of their equipment.
- Operating lifting equipment as part of the production or project.
- Dismantle and disassemble equipment and pack for transport.

These functions evolve according to the three levels of the rigger profession: Rigger, supervising rigger & head rigger. Head Riggers may perform the following functions:

- Designing, planning and specifying rigging systems (including ground support systems) to support a range of loads including production equipment, scenic elements, special effects, products, performers and other items.
- Coordinate load information from production suppliers and others into an integrated rigging plot.
- Advise on appropriate methods of work in pre-production.

- Verify, brief and coordinate the members of the team about the operations to be done.
- Analyze and follow the rigging plot to carry out the floor marking process.
- Supervise all rigging operations.

Specific training & certificates

Regarding training, there are entertainment rigging and working at height courses available across Europe, but they are not formally recognized and/or certified in most of the different European countries. Some courses are specific to manufacturer's equipment, others are product-neutral courses and seek to assist in the development of the sector and to advance safety standards in the industry. Many employers use an informal apprenticeship approach, supplemented with training in specific areas as dictated by the work the employer undertakes.

There are also codes of practices in rigging. The International Code of Practice for Entertainment Rigging - ICOPER, (available from the ESTA and PLASA websites) provides a universal foundation for those planning, managing and executing entertainment rigging. It also provides guidelines for those who develop policy, design training content or help establish certification criteria.

In addition there is currently a CEN project to produce a European Code of practice for Lifting related to Entertainment technology - EN 17206 under TC433 this COP will reference ICOPER. Regarding certificates, the UK launched a National Rigging Certificate (NRC) in 2007, and particularly:

- It is the industry standard and is being adopted across Europe. The Nordic countries, Italy, Spain and Portugal are working towards implementing the NRC in those countries. There are many riggers in these countries who have qualified with the NRC.
- It is an assessment, a vocational competence against a set of industry occupational standards developed by the industry itself. It does not offer training, but provides an assessment of knowledge, skill and experience following employment, which may include training, on the job learning, or a formal apprenticeship.
- There are three levels - Trainee Rigger, Rigger Level 2 and Rigging Supervisor Level 3. The Live Event Rigger Apprenticeship scheme in the UK requires the apprentice to achieve the NRC Level 2 assessment as part of the program.

EQF Qualification level

About EQF qualification level, the current situation is:

- In France, the rigging profession in entertainment has no recognized EQF qualification level.
- In Greece, the rigging profession in entertainment has no EQF qualification level.
- In Portugal the rigging profession in entertainment has no EQF qualification level.
- In the UK, the Live Event Rigger Apprenticeship is recognized on the national qualification framework. The NRC riggers have no recognized EQF qualification level.
- In Italy, the rigging profession in entertainment has got an EQF level 5 qualification level only in the region Emilia Romagna.

Other roles and functions this profile reports to; other profiles that can be managed by this figure

In general, riggers report to the Production Management team and interact with other technical departments ,scaffolders (TDS builder) on stage and ground support construction and management.

Performance & Periodical Checks

In Greece, France, Italy, Portugal and the UK periodical checks are mainly related to health & safety and are specifically dedicated to medical checks. Depending on the industrial sector, the working environment and the specific profession, periodical medical checks can be mandatory.

In the UK the NRC is periodically checked every three years to demonstrate current practice. In the other countries there are no official performance checks specifically related to the rigging profession.

Professional Evolution & Career Opportunities

The natural path is starting from entry level to reach the highest one in the profession, which is the head rigger level.

Rigging Automation is another specialization that a rigger can develop.

Remaining in the entertainment industry, an alternative path is the possibility to switch from rigging to production, using the experience acquired during years of interaction with production managers and teams.

SCAFFOLDER (Temporary Demountable Structure Builder)

Context & Working Environment

The primary task of the Scaffolder, whose traditional name has recently been updated to “Temporary Demountable Structure Builder” (TDSB), is to assemble temporary structures, usually made-up of pre-manufactured components, in multiple configurations, able to support all the technical equipment (rigging, audio, light, video, etc.) as well as the scenic, artistic and performing elements of the show.

Scaffolders work indoor and outdoor, at height and on the ground. They take care of all the activities related to the structural elements, such as: unloading the trucks, positioning of the materials on the ground according to a functional logistics criteria, disassembly and reloading. They access and work at height following the vertical development of the structures, anchoring their PPE directly to the assembled elements to prevent falls from height. They access height also using mobile elevating work platforms (e.g. cherry pickers). Their activities also involve the use of forklifts of different types and the coordination of multiple mobile crane actions.

TDS building is an experiential based skill with few formal training opportunities owing to the specialized nature of the work. Often, but not always, the most experienced scaffolders will direct work from the ground, and although a highly skilled task, the scaffolders at height may be relatively less experienced. Effective planning and communication is essential to support a safe and efficient working environment.

Scaffolders collaborate with civil engineers, production managers and technical directors to select the location, the venues and the most appropriate type of structures for the type of event and production design.

Missions & Activities

Scaffolders assemble and dismantle various types of temporary structures such as stages, ground support, towers, platforms, roofs and large tents. The structures usually consist of prefabricated modular elements that are often pre-assembled on the ground, according to the safety rules. In collaboration with the site manager's team, scaffolders often supervise the choice of material and the activities for the protection and re-enforcement of the floor, according to the type of the surface.

Head of construction (scaffolder's chief), performs the following functions:

- Interprets the design and establishes the most efficient way to manage it, assigning roles and tasks to every single member of his team.
- Performs a direct check of compliance and conditions of the venue/location, in particular to the ground surface that will host and support the structures.
- Carries out geodetic and topographical surveys with tools such as Theodolite and levels (outdoor).

- Marks out on the ground the main points that determine the precise positioning of the structures according to a designed footprint layout.
- Constantly checks the compliance between the project and the progressive setting-up of the structures.
- Coordinates with the rigging team for the installation of any lifting equipment on the temporary structures.

Scaffolders on site perform the following functions:

- Supervise and manage the activities of unloading the materials from the trucks and positioning on the ground in the most appropriate way according to the set-up procedures and sequences.
- Supervise the management of all the machineries needed to move and lift the materials and the pre-assembled structural elements.
- Coordinate the crew dedicated to the moving of structural material (stage hands and climbers), advising the best way to manually manage it, especially the non-standard elements.
- Directly perform the manual activity of setting-up and dismantling the single components of the structures.
- Manage and/or coordinate the correct installation of the weather-proof covers of the structures, both at height and on the ground.
- During the load-out, supervise and manage all loading activities of the structural materials into the trucks.

Specific training & certificates

There are many working at height and temporary dismantable structure building courses available across Europe. In general, they are dedicated to the construction sector and culminate in various degrees of professional and H&S certificates.

About the entertainment sector, there are no formally recognized and/or certified training courses for TDSB. Many employers use an informal apprenticeship approach, supplemented with training in specific areas or for specific manufacturer's products, as dictated by the work the employer undertakes.

EQF Qualification level

About EQF qualification level, the current situation is:

- In France, the scaffolder profession in entertainment has no recognized EQF qualification level.
- In Greece, the scaffolder profession in entertainment has no EQF qualification level.
- In Portugal the scaffolder profession in entertainment has no EQF qualification level.
- In the UK, scaffolders in entertainment have no recognized EQF qualification level.
- In Italy, the scaffolder profession in entertainment has no recognized EQF qualification level.

Other roles and functions this profile reports to, other profiles that can be managed by this figure.

In general, scaffolders report to the Production Management team and interact with riggers, for the construction and management of ground support and for the installation of the technical and scenic equipment.

Performance & Periodical Checks

In Greece, France, Italy, Portugal and the UK periodical checks are mainly related to health & safety and are specifically dedicated to medical checks. Depending on the industrial sector, the working environment and the specific profession, periodical medical checks can be mandatory.

In these countries there are no official performance checks specifically related to the scaffolder profession.

Professional Evolution & Career Opportunities

For TDSB the evolution is very dependent on experience. The development of the skills required are almost always experiential and will be in proportion to the scale and nature of the projects worked on.

The natural path is starting from entry level to reach the highest one in the profession, which is the head of construction (chief scaffolder) level.

After that point, one possibility could be changing the specific sector of activity and become a project manager/director at a major construction company.

PRODUCTION MANAGER

Context & Working Environment

The job of Production Manager is exclusively managerial. The Production Manager makes sure that everything happens at the right time, within budget and according to the project. The PM can be a manager, director or executive, depending on the seniority level. In live music events the PM is the person that is contracted by the Producer of the event to manage and coordinate the event from the design stage to the end of the project, in all aspects, including finance, legal, health & safety, technical, logistical and artistic.

The PM oversees the preparation, budget management, and smooth running of the project and production, participating both in the strategic and actual management. The PM is involved in the analysis, decision-making and implementation phases of the project. The PM has to be flexible and take on different roles quickly and efficiently, multi-tasking and delegating appropriately. In the case of tour productions, the PM also participates in decisions about itinerary and the booking of the venues.

During the design and preparation phases, the PM often works in the office with producers, designers, suppliers and directors to interpret a design and identify the production resources required to deliver the project or the event. At this step, frequent site inspections are usually needed. According to the characteristics of the venue, the PM works both indoor and outdoor.

Missions & Activities

The PM role includes the following activities:

- Generating the "clients' brief" to inform production suppliers.
- Managing and coordinating the design process with production suppliers including lighting, sound, audiovisual/projection/video, staging, scenic, rigging, electrics, special effects, transport, catering, engineers, architects and health & safety advisors and the security team.
- Developing and implementing schedules for the complete production process.
- Creating and managing budgets for a project and working with a finance team to manage the business plan.
- Assembling and leading the production team.
- Choosing the most suitable suppliers.
- Ensuring that all legislative requirements of the project are met.
- Actively collaborate in designing and achieving the best suitable H&S and welfare management system for the event.
- Developing, assembling, and overseeing all the technical, production and logistics documents, diagrams and plans.
- Preparing production schedules and technical riders for the event.
- Communicating with the venue and staff during all processes.

Specific training & certificates

In the countries that participated at this time there are no specific courses for Production Manager training. In the UK there are a growing number of technical Production universities offering training. In other countries there are a range of Event Management courses but these are not Production management for live events. There are also training courses that, even though not dedicated to this specific profession, include many elements connected to it.

These courses are mainly provided by private academies and more oriented to form event managers, a profession more involved in fashion, corporate, sport, marketing and sponsorship sectors, and less in live music.

Both PM and EM knowledge includes elements of general organization management, but EM do not necessarily have to deal with the specific technical aspects that are crucial to PM competencies.

There are also university and master degree course, mainly dedicated to general managerial activity.

EQF Qualification level

Regarding the EQF qualification level, the actual situation is:

- In France, the PM profession in live events has no recognized EQF qualification level.
- In Greece, the PM profession in live events has no recognized EQF qualification level.
- In the UK, the PM profession in live events has no recognized EQF qualification level.
- In Portugal the profession of Event Organizer in entertainment has got EQF qualification recognition at level 4. PM has no recognized EQF qualification level.
- In Italy, the EQF qualification level is assigned by the Regions. In the regions where the PM profession in live events has been recognized, the EQF qualification is level 6 or 7, depending on the educational academic degree.

Other roles and functions this profile reports to; other profiles that can be managed by this figure.

The PM is in constant connection with the whole production team. The size of the event always determines the dimension of the team. Sometimes a single PM can integrate many functions and roles. In big events the team can include a large number of people and roles. The PM can report to more senior production roles (directors and executives), and most likely reports to the employer and/or the client. All heads of technical departments report to the PM and their team.

A medium-large standard Production Team can be comprised of:

- Production Manager
- Technical Manager
- Site Coordinator
- Stage Manager
- Production Coordinator
- Production Assistant

Performance & Periodical Checks

In general, there are no performance checks specifically related to the PM profession.

Professional Evolution & Career Opportunities

The natural path is starting as PM in small events, increasing the experience in larger and more important productions. In any case, the most likely evolution is probably to Production Executive or Executive Producer.

A different path is represented by the possibility of switching from production to vocational educational training management. For example, establishing Academies for professionals in the entertainment industry.

SECOND PART: SUPPORT THE RECOGNITION OF THE PROFESSIONS IN LIVE EVENTS

WHY?

Background

A first motivation behind the recognition of the professions of Rigger, Scaffolder and Production Manager, is the need to guarantee safety, both for workers and for the public. The recognition allows, in fact, to guarantee the standards of competences concerning safety.

Obviously this is only one aspect; in fact, we are talking about a certification process that allows professionals in the field of live events to see their level of preparation recognized, and where necessary, to fill any gaps. This is also important for employers, in order to be able to count on verified and certified professional skills.

Objectives of the recognition process

The path of recognition of the professions in the context of live performances, sees different objectives:

- definition of professional profiles;
- definition of the competences and paths of recognition of prior skills;
- support for the creation of training courses.

HOW

Stakeholders

The stakeholders involved in the process leading to the recognition of the professional profiles are:

- professionals in live events;
- employers of live event professionals
- managers and staff of the institutions that deal with the paths of recognition of the professions;
- operators and providers of vocational training;
- policy makers.

Recommendations

To promote the recognition of professional profiles in the field of live events, the following activities were suggested by some of the stakeholders:

- discussion tables with different stakeholders, in order to verify the definition of professional profiles, the skills of each profile, etc .;
- lobbying towards policy decision makers and technicians, in order to promote the inclusion of professional profiles in national repertoires;
- the recognition paths must also include the recognition of prior skills. The skills recognition methods will include:
 - ✓ practical tests;
 - ✓ certifications;
 - ✓ collection of evidences with respect of realizations done;
 - ✓ theoretical tests.

Resources

The materials created by the project will be useful tools for the process of creating professional profiles:

- cCLEP! Background research about Rigger, Scaffolders, Production Manager;
- cCLEP! Job description of: Rigger, Scaffolders, Production Manager;
- cCLEP! Training opportunities for Riggers, Scaffolders, Production Managers;
- Cclep! Training Models for the professions of Rigger, Scaffolders and Production Manager;
- cCLEP! Methodological Guidelines for the recognition of the professions of Rigger, Scaffolders, Production Manager.

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cCLEP! Panel during the Milan Music Week, November 2018

Stakeholders

- professionals in live events;
- employers in the live event sector
- managers and staff of the institutions that deal with the paths of recognition of the professions;
- operators and providers in vocational training;
- policy makers.

Actions

- discussion tables with different stakeholders, in order to verify the definition of professional profiles, the skills of each profile, etc .;
- lobbying towards policy decision makers and technicians, in order to promote the inclusion of professional profiles in national repertoires;
- creation of recognition paths within the national systems;
- supporting the creation of training opportunities.

Resources

- cCLEP! Background research about Rigger, Scaffolder, Production Manager;
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