



cCLEP! - Certified Competences for Live Event Professionals

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

**Training opportunities for Riggers,
Scaffolders, Production Managers
Greece**



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The project

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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 / Eclee(Fr)
- Epralima_Escola Profissional Do Alto Lima, C.I.P.R.L. (Pt)
- MESO / 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, Scaffolders and Production Manager, 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;
- Scaffolders;
- 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, 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.

This document, "cCLEP! Professional profiles of the Rigger, Scaffolders, and Production manager ", aims to define these professional profiles at European level, with the aim of identifying roles, levels of specialization, skills and characteristics.

This definition is a fundamental step towards the recognition of these professional figures in the partner countries of the project, as well as a unique and important contribution, a significant starting point, for their recognition at European level.

GREECE: Training opportunities for Riggers, Scaffolders, Production Managers

RIGGERS & SCAFFOLDERS

General context of the sector in Greece;

[Greek legislation](#) is aligned on EU one in terms of ISO and Certification of procedures, materials and regulations but it doesn't really emphasize on professionals skills and competencies.

EOPPEP (National Organisation for the Certification of Qualifications and Vocational Guidance) is the authority that creates and delivers the CPQ (Certificates of Professional Qualification). The CPQ certify at the national level the professional qualifications related to works in height in general and not specifically for construction or performing arts.

The Greek associations, Unions, civil society and social partners have not mentioned that CPQ concern any entertainment need regarding professionals / employee's skills or competencies. In fact, legislation focuses mainly on ISO and safety requirements in terms of materials, rules of construction and specs of installation, than in term of professional's skills or competencies. Further to this oxymoron, except for the safety requirements to attend public bids and large events, there are no real safety prevention control held from governmental or municipal bodies, during for example the construction phase of risers, trusses and roofs for a music stage (in private or public space).

In the vast majority and as discussed with experienced producers from Live events sector in performing arts (e.g. Mr. Costas Baboulas, Managing Director at Theskri Ltd and Mr. Costas Lamproulis, MD at SMOYTH Events) in reality, responsibility in terms of safety, legally and literally relies on Event Production Director, Technical Director and Civil Engineers (see NTUA, ENAERITIS) capacity to build safe construction and to prevent accidents, via supporting for example team professionals with VET and training activities.

An important issue that occurs from this research in Greece is that the "Job of the specific professional technician" designation includes actually equivalent job description both for riggers, scaffolders in Construction and Live sector of performing events.

Having that said, depending on the size and requirement of a show (open air or indoor, stadium or park...), the technicians are polyvalent and they can perform different functions. If for example one has a rigger diploma, he will be able to work at the same time in building scenes and in construction sector. Although CPQs are not mandatory for the job of rigger, as there are many prerequisites that require training for the use of scaffolder and machines or the work in heights, and more and more employers require either an EOPPEP certification either a Fire Bombers or Mountain Climbing seminar / workshop attendance certificate.

There are several organizations providing learning and/or safety training for climbing and rigging but only few committed to rigging and scaffolder requirements like e.g. Enaeritis and safebusiness (see appendix for details).

Furthermore EOPPEP has recognized CQPs in the field of risk prevention and occupational health, as a need that requires the implementation of specific training CPQ for the prevention in professions of the height (and not exclusively for performing arts) and it supports Organizations and professionals with the cost of the training.

Indicative distinctions between training organizations accredited by the EOPPEP [Enaeritis](#) & [Safebusiness](#) and organization for Climbing certification [SEO Association of Greek Climbers](#) (Athens) & [Hellenic Mountain Guides Association](#) (whole Greece) which are often used by professionals for their own expertise.

PRODUCTION MANAGER

General context of the sector;

Although there is no specific definition for CPQ in Greece regarding Production Managers in the Creative & Cultural Industries, it is acknowledged that a Production Manager makes sure that everything happens at the right time, to the highest standards.

Production managers usually have worked in one or more relevant roles, including a music business background in promotions or merchandising. Alternatively they have operated as tour managers, agent, stage managers or in a technical position in sound or lighting or events management.

Production Managers can work for individual venues or be employed by touring productions. Since they work with all aspects of a touring act's live show, PMs work alongside a diverse mix of professionals, including some combination of the following: Tour Manager, Tour Coordinator, Sound Technician, Guitar Technician, Lighting Technician, Tour Bus Driver, Stage Manager, Concert Hall Manager, Talent Buyer, Nightclub Manager, and the artists of course.

On the actual show day, they will be managing the department heads of the show, making sure that everything is getting in the building and set on time per the schedule. They will have the 'big picture' view of the entire production. They will also spend quite a bit of their day on the phone and email advancing future shows. On mid and smaller level tours, the PM will also wear multiple hats, taking on other roles such as FOH Engineer, Lighting Director, etc."

Training opportunities, and necessity to receive any professional updating (if any).

There are few related Training courses in Greece (such as for example for Cinema Unit Production Manager) but no data for Greece. There are several French and UK based training programs but we are not aware of any European common model.

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