



## **cCLEP! - Certified Competences for Live Event Professionals**

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

**O2-A2: NATIONAL CCLEP! ROUNDTABLES  
Organization: Patou International/ECLEE**



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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)<sup>1</sup>

## Authors

This publication was realized with the contribution of: Mahamouda Salouhou, Omero Marongiu, Aicha Mekentichi.

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<sup>1</sup> PLASA only provided input into the rigging profession.

# cCLEP! - Certified Competences for Live Events Professionals

Erasmus Plus Programme - Strategic Partnerships for vocational education and training

## O2-A2: NATIONAL CCLEP! ROUNDTABLES

Organization: Patou International/ECLEE

### First roundtable

<b>Date</b>	28 <sup>th</sup> March 2019
<b>N. of participants</b>	4
<b>Kind of meeting (in presence, virtual, mix)</b>	<b>presence</b>
<b>Objectives of the roundtable</b>	Presentation of the project and of the outputs produced so far. Focus on the profile of production Manager, and particularly on: recognition of this professional profile; activities of the production manager in music festivals; training, coaching, internship. Learn more about the key stakeholders
<b>Issues emerged - Problems</b>	Nothing to add
<b>Issues emerged - Proposals</b>	See Below
<b>Any notes</b>	See Below

### Participants

<b>Name and surname</b>	<b>Organization</b>	<b>Role</b>	<b>Contacts</b>
Mahamouda Salouhou	ECLEE	Director	<a href="mailto:msalouhou@eclee.eu">msalouhou@eclee.eu</a>
Omero Marongiu	ECLEE	Programme Director	<a href="mailto:omp@eclee.eu">omp@eclee.eu</a>
Eddie Aubin	MyOpenTickets	Director	<a href="mailto:eddie@myopentickets.com">eddie@myopentickets.com</a>
Aicha Mekentichi	ECLEE	Researcher	<a href="mailto:ame@eclee.eu">ame@eclee.eu</a>

**Topic: How can we develop the Recognition of the Production Manager profession by the National Qualifications System?**

### Short description of the key issues emerged

The purpose of the meeting was to present the ambition of the cCLEP project and to collect practical information on the current state of the art and practice within the French cultural event sectors.

After a short intro on CCLEP! Project, was presented a draft of the O1-A1, cCLEP! Background research about Rigger, Scaffold, Production Manager.

Mr. Aubin briefly introduce his activities, his relationship with large events organizers, the ministry of Culture and different associations.

Then we looked at the profile of production Manager, and particularly on the recognition of this profile; activities of the production manager in music festivals; training, coaching, internship. Given the fact that Mr. Eddie Aubin is also teaching in several school's event though he is not an academic.

Below is the synthesis of the outcome of the meeting:

- There are several training programs that lead to "Production Manager" because the function of production manager is such a multi facets function that many schools have designed their own programs. For some of the schools offering those programs was a natural evolution of their activities and for some of the schools it was a pure opportunity.
- This profile seems to refer to one of the commonly used title "Chef de projet événementiel" it covers different fields with different titles:
  - Chef de projet événementiel ;
  - Administrateur de spectacle ;
  - Commissaire d'exposition ;
  - Responsable de projets culturels ;
  - wedding planner ;
  - Organisateur d'événements ;
- The figure of the production manager should therefore be further articulated according to the type of production, in terms of size and type, which is reflected in the various functions performed by the Production Manager.
- It is becoming important for the different stakeholders to come together and agree on the common framework.

## Second roundtable

<b>Date</b>	<b>23<sup>rd</sup> of May, 2019</b>
<b>N. of participants</b>	5
<b>Kind of meeting (in presence, virtual, mix)</b>	ENTREPRENEURSHIP IN CULTURE FORUM, Event organized by the French Ministry of culture
<b>Objectives of the roundtable</b>	Met with several stakeholders to get their opinion
<b>Issues emerged - Problems</b>	Lack of common approach
<b>Issues emerged - Proposals</b>	See Below
<b>Any notes</b>	See Below

## Participants

Name and surname	Organization	Role	Contacts
Mahamouda Salouhou	ECLEE	Director	<a href="mailto:msalouhou@eclee.eu">msalouhou@eclee.eu</a>
Omero Marongiu	ECLEE	Researcher	<a href="mailto:omp@eclee.eu">omp@eclee.eu</a>
Eddie Aubin	MyOpenTickets	Director	<a href="mailto:eddie@myopentickets.com">eddie@myopentickets.com</a>
Elias Lecocq	Praxis & Culture Conseil	Fondateur/Founder	<a href="mailto:elias.lecocq@praxisculture.com">elias.lecocq@praxisculture.com</a>
Aicha Mekentichi	ECLEE	Researcher	<a href="mailto:ame@eclee.eu">ame@eclee.eu</a>

### Topic: How can we develop the Recognition of the Rigger, Scaffolder and Production Manager professions by the National Qualifications System?

#### Short description of the key issues emerged

During The Undertake in Culture Forum that took place in Paris, we met with schools, universities, event organizers, startups in the music and cultural events, independent consultants and also with the French Minister of Culture.

Below is the synthesis of the outcome of the meeting:

- There is a general consensus about the fact that the different functions/titles or qualifications are relatively new. The fact that the big players are imposing or dictating their own rules in the different fields that goes from training to the functions and salary of the smaller.
- There is a need for governmental regulation to step in and come up with a universal law that cover the interest of the smaller free-lance professionals given the fact that some activities are seasonal. On the other hands', event's organizers are saying it is some time difficult to find qualified people during the pic seasons, therefore they take on their own to build partnership with some accredited training organizations. They also have to develop their own in-house training that is short and respond to their needs of the moment. When asked Why, they said during the pic season they have to hire a lot of interim/temporarily workers outside of the profession of music and live events. For the large organization they put more emphasis on the issue of safety in the workplace in their training especially for the professions of Rigger, Scaffolder. As for the Production Manager, there now several universities that offer different programs that could respond to the needs.
- Schools are asking for independent consultants and practitioners to design and conduct courses and training based on their personal experience. The practitioners sees this also as a great opportunity and a way of earning additional income.