ArtS – Skills for the Creative Economy

R2.8: ArtS Strategy for developing curricula using EQF/ECVET

WP2: Defining Sector Skill Shortages and ECVET strategy
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Disclaimer:

Executive Summary

The "ArtS Strategy for developing curricula using EQF/ECVET", is the second report to be delivered by the ArtS partner, TÜV Rheinland Hellas, to all partners of the project.

It has been composed to provide ArtS partners and especially VET partners with guidelines for implementing the EQF/ECVET principles on the development of curricula. The aim of the strategy issue is to define the broad framework, inform the partners for the stages of the process of curricula development, prepare them for the obstacles that they might tackle and design templates for the implementation of each stage.

The suggesting guidelines have built upon the outcomes of the Guide issue (2.7) and the existing experience in applying ECVET principles which has been recorded in former EU projects.

The Strategy also provides some examples for a better understanding of the aforementioned topics and results finally in some indicative issues for further reflection and consultation later, at the meeting between partners in Palermo, in October.

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LIST OF ACRONYMS

VET: Vocational Education and Training

EQF : European Qualification Framework

NQF: National Qualification Framework

LLL: LifeL0ng Learning

ECVET : European Credit (system) for Vocational Education and Training

CCS : Cultural Creative Sector

ECTS: European Credit Transfer System

HE : Higher Education

THE FRAMEWORK OF THE PROJECT

ArtS is a project financed by the Erasmus+ Programme of the European **Commission, under the title "Skills for the creative economy".**

According to the communication COM(2012) 537 of the 26.9.2012, from the Commission to the European Parliament, "*the cultural and creative sectors contribute with 3.3% in GDP and 3 % in the total employment (6.7 million people).*

The cultural and creative sectors, though, are faced with a rapidly changing environment driven by the digital shift and globalisation, leading to the emergence of new players, the coexistence of very big structures with micro-entities, a progressive transformation of value chains and evolving consumer behaviour and expectations. While these changes offer great opportunities in terms of lower production costs or new distribution channels, they call for action at different levels…"

ArtS Consortium partners are concerned about the rise of unemployment in their regions and recognise the cultural and creative sectors' (CCS) potential for growth and jobs creation

The purpose of ArtS project is to respond to a strong need for a partnership between the Creative and Cultural Sectors, social partners and training providers that a) will identify the current and future skill requirements of the CCS labour market in Greece, Italy and Spain and b) develop an innovative joint training programme which will provide sectors with the mix of skills needed for creative entrepreneurship.

The project will cover the following areas a) Craft, b) Cultural Heritage, c) Design, d) Music, e) Visual arts, f) Literary arts g) Performing arts.

1. Introduction

The ArtS Guide provided a broad knowledge background regarding the EQF/ECVET, specifying their historical and political origin and suggesting a plan of activities and methods which could be used to convert qualifications into LOs, by integrating the EQF/ECVET principles and elements in the VET programmes for CCS. The Guide resulted to suggesting templates for recording the LOs and ECVET LO Units per Qualification and the ECVET LO Unit Assessments as well.

Thereafter followed the mapping of Cultural Creative Sector of the three countries participating in the ArtS Project, while at the same time survey questionnaires were developed and disseminated, in order to detect CCS shortages.

The aim of ArtS Strategy report is to incise the path for developing curricula using EQF/ECVET. The deliverable issue has built upon the mapping reports produced in the previous stage and presents the Cultural Creative Sectors' needs grouped in separate categories that will be used later, in WP3, to the designation of specific qualifications, which subsequently will lead to specific LOs. Then follows the description of the broad framework of VET programmes (tools and methods) that can provide those LOs, the suggested assessments of performance and finally the allocation of ECVET points to the LOs and LO Units. Finally, the report ends up with the difficulties encountered while implementing the converting process, which emerge the foremost role of Memorandum of Understanding, as a possible and effective way out of those difficulties.

2. CCS in partner countries

The Cultural and Creative Sectors are very difficult to define. They contain various artistic activities and the creations of each professional differ according to their background and specialisation. However, even without a clear definition the CCS have proved extremely valuable from their beginning, managing to enrich and broaden humanity's horizons and aiding communities in various other ways.

In this preparatory stage, the first objective of the WP2 was to create comprehensive reports of the current state and needs of the CCS in each of the three participating countries, in order to understand them better.

To this end, an extensive mapping of the CCS was conducted in Italy, Spain and Greece led by Centro Studi e Formazione Villa Montesca(CSFVM), with the participation of several partners from each country. These reports presented the various activities of the CCS in each country as well as their contribution to the economy. The CCS are driven by numerous passionate people who find professional contentment and development within them, and they have a lot to offer to every community and economy.

However, there is always room for improvement and surely the CCS and its professionals have their own needs that need to be fulfilled for them to flourish. For this reason, SMouTh designed and provided the partners with detailed Needs Assessment Questionnaires for each area of expertise within the CCS, which were then made public and extensively disseminated by all partners. Several artists, CCS bodies and stakeholders completed these questionnaires, submitting their own invaluable feedback focusing on their personal experiences and professional needs within these sectors. These questionnaires provide the basis for SMouTh to create an analysis report of all the general sector needs, as well as the specific needs per region, and the personal training needs and preferences of the participants, which will be vital for the curricula development in WP3.

2.1. Key points of Mapping Reports

Each of the mapping reports is a unique opportunity to take a deeper look into how the CCS aid each partner country's economy, along with the chances of employment within these sectors. All the data gathered during this phase will be extremely valuable in WP3 which will result in the creation of the curricula for all professionals involved in the CCS.

a) Italy

The mapping of the Italian CCS was conducted by the Consorzio Universitario Pizeno(CUP) and offered extensive insight into the most required professions within the sector as well as the most important skills. CUP's analysis was based on the

estimated number of hires per profession or categories of professions and the most required professionals of 2014 were as follows:

- Chefs and other professionals of the culinary field (23.600 hires)
- Designers (2.500 hires)
- Carpenters, tailors, cutters (2.250 hires)
- Directors, artistic directors, actors, writers, etc. (1.400 hires)
- Graphic designers, set designers (1.200 hires)
- Artistic processing of wood, professions to do with footwear (nearly 900 hires)
- Painters, decorators (about 800 hires)
- Software designers (more than 500 hires)

Moreover, research data indicated that there is a much better chance of employment for young people in the field of ICT & Engineering, where a formal degree and good training are the most important factors.

Artisan professions, on the other hand, value great work experience not just degrees, therefore VET training in action is their main criteria.

A very interesting outcome of CUP's report is the fact that Italy's CCS are in need of several professionals whose occupational profiles seem to be unavailable within the country, creating a gap between demand and supply of labour. These profiles are divided into sectors as follows:

- **Computer and engineering** – analysts, software engineers, technical programmers, electrical engineers, telecommunications engineers, industrial engineers, management engineers
- **Artisan culture of "Made in Italy"** – carpenters, toolmakers of machines for woodworking, craftsmen, skilled workers in footwear, craft and industrial painters, tailors and cutters, plasters, decorators
- **Creative & Cultural** – audio-visual content production, composers, musicians, singers, graphics designers, stage fitters, directors, writers etc.

Several of these professions are integral to Italy's CCS identity, and it is extremely important to take them into account during WP3, in order to develop fitting curricula.

Working toward this, CUP assembled the following most important transversal skills required from a CCS professional, which should complement their sector-specific knowledge and training:

➢ Ability to work in a group
➢ Ability to work independently
➢ Problem-solving
➢ Flexibility and adaptability
➢ Analysis and synthesis of information
➢ Written and oral communication
➢ Resourcefulness, creativity and design

➤ Ability to plan and coordinate

➤ Eco-friendly, energy saving attitude (in some cases, not all)

These basic skills required are an important indication of what the curricula should include, but this will be considered further after the outcomes of all the countries have been discussed.

b) Greece

The mapping report of the Greek CCS was created by the Athens Chamber of Tradesmen and one of the first issues it raised is that creating a complete and up-to-date mapping of these sectors in Greece is challenging for various reasons. Special employment characteristics (part-time work, temporary contracts, freelancing) are more frequent in the CCS that in the rest of the workforce, a fact that is present in the other two partner countries as well, and the vastness of the CCS' industries and sub-sectors pose a difficulty in assembling empirical data. Therefore, their analysis utilized statistical information, through a recent study based on Eurostat data, which recognised the most important CCS in Greece, with a total number of employees that reaches 110.000.

According to this data, employment in these sectors is as follows:

- Architecture (23.013 employees)
- Software (17.021 employees)
- Printing (14.512 employees)
- Publishing (13.221 employees)
- Arts & Recreation (12.632 employees)
- Advertising (9.704 employees)
- TV & Radio (8.230 employees)
- Museums & Libraries (5.410 employees)
- Design (4.526 employees)
- Film, Video & Music (2.008 employees)

Furthermore, it is intriguing that most of the CCS companies are found in the region of Attica and scarcely elsewhere in the country. At the same time, the financial crisis throughout these past years seems to have greatly affected the CCS, with printing and museums and libraries having received the greatest blow from 2008 until 2013, as their employment saw a decrease of 67% and 54% respectively.

Still, they remain an important financial contributor to the country, and according to 2006 data, the sectors were categorized as follows based on annual turnover:

- Advertising (18,6%)
- Publishing (18%)
- TV & Radio (11,8%)

- Architecture (11,1%)
- Printing (9,6%)
- Software (8,4%)
- Cultural Commerce (7,3%)
- Film & Video (7%)
- Arts & Entertainment (3,2%)
- Museums & Libraries (1,9%)
- Photography (1,5%)
- Music (1,1%)
- Specialized Design (0,6%)

The Greek mapping report also discusses the skill shortages in CCS which mostly concern:

➤ **Entrepreneurial skills** (Initiative, creativity and innovative thinking – Cooperation/Teamwork – Communication – Problem solving – Sense of initiative and entrepreneurship – Planning and Organizing – Entrepreneurial Orientation)

➤ Skills in the use and exploitation of new technologies or digital skills

➤ Intellectual property protection skills

➤ Soft skills (Personal management – Reliability – Flexibility/Adaptability – Writing skills – Communication in a foreign language)

This information on the matter of skill shortages and how it can be solved was acquired through the focus group method with the involvement of important stakeholders.

c) Spain

The Spanish mapping report was conducted by FVEM and offered a comprehensive overview of the CCS in the country, which are mostly made up of SMEs, small firms and micro-SMEs. These are faced with several problems, which are the difficulty in accessing loans and a general shortage of funding, the insufficient intellectual property protection, the difficulty in reaching international markets due to the small sizes of the companies, the lack of cooperation between sectors and, finally, the low training standards among professionals of the CCS.

However, there are several important cultural activities that take place in Spain and they play an important role in the country's economy. The classification of these activities, according to their average contribution to the GDP from 2008 until 2012, is the following:

- Books & press (38,20% of cultural GDP)
- Audiovisual & Multimedia (25,50% of cultural GDP)
- Visual arts(15.10% of cultural GDP)
- Performing arts (approx. 8,2% of cultural GDP)

- Heritage, archives & libraries (7% of cultural GDP)
- Interdisciplinary (6% of cultural GDP)

The authors also created a classification of the cultural activities' contribution to the GDP from 2008 until 2012 based on their different phases, which is as follows:

- Creation & production (59,80% of cultural GDP)
- Manufacturing (15,50% of cultural GDP)
- Dissemination, distribution, promotion & regulation (11,10% of cultural GDP)
- Education (9,20% of cultural GDP)
- Ancillary activities (5,40% of cultural GDP)

Finally, according to 2012 data, the cultural activities' contribution to the GDP by sectors is:

- Books & press (10.167 millions of euros)
- Audiovisual & multimedia (6.310 millions of euros)
- Visual arts (3.750 millions of euros)
- Performing arts (2.172 millions of euros)
- Heritage, archives & libraries (1.912 millions of euros)
- Interdisciplinary (1.721 millions of euros)

This financial data proves the importance of the CCS in Spain's economy and also indicates which sectors seem to have strong financial potential and employability.

To make things even clearer on this front, the authors created first of all a classification of the average employment distribution for 2013 by broad economic activities, which is the following:

- Other economic activities (26,8%)
- Design, creation, translation, art & entertainment activities, graphic arts, recording, playing of media, music publishing (22,8%)
- Manufacture of audio & video media and equipment, musical instruments (18,2%)
- Film & video activities and broadcasting (14,2%)
- Publishing of books & periodicals and other publishing activities (11%)
- Activities associated with libraries, archives, museums & other cultural institutions (6,9%)

Along with this, they created a similar classification of the average employment distribution for 2013 this time by occupations, which is as follows:

- Specialists and technical staff in the artistic and cultural world (36,4%)
- Other occupations (34,2%)
- Writers, journalists & linguists (12,2%)
- Creative & performing artists (11,4%)
- Archivists, librarians, curators & similar and their assistants (5,8%)

All of the above classifications are vital in understanding the contemporary CCS in Spain, as in all partner countries, and they create a clear view of which sectors have more to offer in terms of financial benefits and employment.

FVEM's report offers a general overview of the professional skills and competences that are considered important for each one the CCS. The most important skills and competences are the following, based on the fact that they are valued in almost all sectors:

- **Instrumental** (Capacity for organisation & planning – Oral & written communication – Capacity for analysis & synthesis – Knowledge of IT relative to the area of study – Knowledge of a second language – Capacity for information management – Problem solving – Decision making)

- **Personal** (Critical reasoning – Autonomous learning – Teamwork – Work within multidisciplinary teams – Ethical commitment – Recognition of diversity and multiculturalism – Work in international context – Interpersonal relationship skills)

- **Systemic** (Adaptation to new situations – Creativity – Knowledge of other customs and cultures – Initiative and entrepreneurial spirit – Leadership – Motivation for quality – Awareness of environmental issues)

- **Other** (Ability to communicate with non-experts – Ability to apply theoretical knowledge in practice – Use of the Internet as a means of communication & source of information)

This analysis, in correlation to the ones of the other partners, provides crucial information for WP3, which will greatly aid the work of developing general and sector-specific curricula. FVEM also lists the 2011 National classification of occupations which, offers a detailed overview of the occupational profiles that the CCS consist of.

2.2. Important skills as indicated by Mapping Reports

Through the three Mapping Reports of the partner countries it is obvious that each one has different needs and their CCS don't always produce and work in the same way. However, there are several similarities that cannot be overlooked, and one similar aspect concerns the required skills for all CCS professionals.

These may differ according to the sector, but the following skills seem to be deemed necessary in general:

- **Entrepreneurial skills** (Problem solving – Resourcefulness, creativity and innovative thinking – Initiative and entrepreneurship – Capacity for organizing and planning – Teamwork and ability to work independently)

- **Soft/Personal skills** (Flexibility and adaptability – Reliability – Analysis and synthesis of information – Written and oral communication – Communication in a foreign language – Critical reasoning – Autonomous learning – Ability to

plan, decision making – Capacity for information management – Ability to apply theoretical knowledge in practice)

➢ **Knowledge of IT/New technologies or digital skills/Networking skills**

2.3. Considering Occupational Profiles

Focusing on the National classification of occupations list, found in the Spanish Mapping Report, along with the Proposed Economic Activities for the ArtS Project (attachment of the Greek Mapping Report), several occupational profiles seem to stand out. These are listed below in the Table under their relative sector, in order to facilitate the curricula development in WP3.

Sector	Suggested Occupational Profiles
Advertising	Advertising & marketing professionals Public relations professionals Sales professionals
Information Technology	Systems analysts Software analysts, engineers and designers Technical programmers Analysts, programmers and designers of websites and multimedia content
Cultural Heritage	Museum curators Art gallery curators Archivists Librarians Museum, library, art gallery and archive employees Technical staff at art galleries, museums, libraries, archives
Literary arts	Writers, screenwriters Journalists Philologists, interpreters and translators Publishers of books, magazines etc.
Performing Arts	Composers Musicians Singers Choreographers, dancers Actors Theatre directors Producers Set designers and other members of technical staff

Visual arts	Painters Photographers Sculptors Designers and interior decorators Specialised designers Graphics designers Architects
Audiovisual and Multimedia	TV & Radio presenters TV & Radio producers TV & Radio broadcasters Movie producers Movie distributors Movie directors Movie post-production professionals (editors, special effects artists, animators etc) Sound recorders and producers Computer games publishers
Crafts	Jewellers Watchmakers Pottery and ceramic craftsmen and women Glassblowers, modellers Wood and similar materials craftsmen and women Weavers, leather craftsmen and women Musical instruments craftsmen and women Footwear craftsmen and women Tailors, cutters
Culinary sector	Chefs Pastry chefs Other professionals of the sector

Table1: Suggested occupational profiles in CCS sub-sectors.

The aforementioned occupational profiles are the ones that stood out as similar in the three countries to the authors of this Strategy. However, they are simply suggestions as and they should be examined and classified according to their relevance or importance by all partners, especially those involved in WP3.

3. Developing Curricula

With the completion of the Mapping Reports and the Needs Assessment Questionnaires, the partners working on WP3 should have a clear overview of the current workings and needs of the CCS.

It is, therefore, time to begin with the curricula, certification and assessment development. This is the most crucial point for the implementation of the ArtS project, since it will create the first major results, which will be utilized in the future.

Based on the project description, the partners should focus on designing 10 training modules, covering all aspects of the CCS, which will be divided as follows:

❖ 3 common (Management – Sales - Networking)

❖ 7 sector-specific (Crafts – Cultural Heritage – Design – Music – Visual Arts – Literary Arts – Performing Arts)

3.1. Creating ECVET Units

According to the ECVET Recommendation, the description of a unit should comprise of the following:

✓ The title of the Unit

✓ The title of the respective qualification to the unit

✓ The EQF level of the qualification

✓ The ECVET points allocated to the unit

✓ The Learning Outcomes contained in the unit

✓ The assessment procedures and criteria

✓ The validity in time of the unit

a) ECVET Unit Title

The first step in creating a Unit is to provide a title for it. WP3 Partners should consider the Occupational Profiles for the CCS and classify them as they see fit. Some of the criteria could be:

- Importance (vital to the sector or sub-sector)
- Employability (better chances of finding work in CCS)
- High demand (unavailable profiles that the market needs)
- Lack of training (profiles that might have shown a need for better training)

The above criteria are simple suggestions as to how the partners could choose the occupational profiles that are needed. These occupational profiles will then become ECVET Unit Titles, which will clearly state the position or occupation a professional holds when classified under them. The Title should offer a general image of what the professional needs to know and do in a work environment, and it can be as specific as is deemed necessary.

b) Qualification Title

Qualifications are constituted of one or more units. Thus it is facilitating and useful to name the qualification which relates to each unit. In cases where units are at the same time components of a qualification and of a training programme, additional information pertaining the teaching content must be included in the units' description.

c) EQF Level

Following the title should be the EQF Level of the Qualification that is associated with the Unit. According to the ArtS Project Description, the modules created by the WP3 partners need to be compatible with the EQF Level 4.

d) ECVET points

ECVET points is the numerical representation of a qualification. The number of ECVET points allocated to a particular unit, indicate the grade to which it contributes towards achieving that qualification and therefore it represents the weight of the unit in the qualification's framework. At this point, we must accent that ECVET points are linked to the qualification's structure and its component LOs and they are not related to the success or failure on achieving the qualification. That means, the ECVET points are recognised when a learner completes a particular unit, even if s/he does not succeed in the overall number of units required to acquire the full qualification.

e) Learning Outcomes

The next step is the choice and designation of Learning Outcomes to those Titles. Both the occupational profiles and the results of the needs questionnaires will be extremely helpful for this. LOs are the end goal for any professional and they make up the required qualifications. They should note what the professional is expected to have learned by completing this Unit.

Each ECVET Unit needs to have at least one LO that is appropriate to the Title and what that entails. The LOs will be divided into knowledge, skills and competences at the next step, but keeping that in mind could offer an idea of what they need to be like. WP3 Partners need to make sure that the LOs they create and assign to each Unit cover the learning experience along with what a person under that occupational profile will need to know in order to do that specific job.

- ● Knowledge, Skills, Competence

When the LOs are complete for the Unit, they should be followed by the knowledge, skills and competence pertaining to it, in order to be complete. At this stage, the ECVET Units and LOs should be analysed into all their essential theoretical and practical

aspects. These will create descriptions of the required knowledge, skills and competences.

Knowledge will represent the all the necessary theoretical concepts that the professional should learn before being in a relevant work environment.

Skills signify a person's ability to put into practice the knowledge acquired in order to complete tasks and solve problems that may occur in a work environment. Therefore, depending on each ECVET Unit, there needs to be a relevant description of all the skills that should be acquired by the end of the person's education.

Competence is a more perplex issue, since it needs to consider the subjective factor of personality, which means that a person uses the knowledge and skills he or she has along with social and methodological abilities in a work environment. The competences need to be specified according to the Unit and its LOs and should generally include a practical application of the relevant knowledge and skills, that will prove the person has assimilated all the information and practices needed and is able to apply them in a work environment.

f) Assessment procedures

In order to describe sufficiently a particular Unit of a qualification it is necessary to mention the assessment procedures and criteria (types and duration of the exams, threshold values, etc.), which are going to determine whether the candidate succeeded or failed in acquiring the anticipated LOs, in terms of knowledge, skills and competences. The suggesting assessment tools and methods are further analysed subsequently.

g) Validity in time

Depending on the educational content of the unit and the nature of the expected LOs of a qualification, it is possible that a certification provided, after a candidate's successful performance, is valid in a specific period of time and has to be updated at regular intervals. In this case, this information must be included in the Unit's presentation.

3.2. Template Table for ECVET Unit Title, LOs, Knowledge, Skills & Competence

Each ECVET Unit needs to be recorded in a specific Table that will consist of several information, according to the template below.

ECVET Unit: (title)		
Reference Qualification:	(title of the Qualification)	
EQF Level	(note the appropriate level)	
Learning Outcomes	(list the LOs)	
Knowledge	Skill	Competence
(note down all the theoretical knowledge relevant to every LO the Unit consists of)	(similarly to Knowledge, note down all the practical aspects which a professional should be able to apply in a work environment.)	(note down abilities to combine several aspects of Knowledge and Skills that the professional will then use in a work environment, but also with special care to social or methodological abilities that may play a significant role)

Table2: ECVET Unit Knowledge, Skill & Competence template table.

These basic points are the sections of the ECVET Unit table template that, when filled in, will provide a clear overview of the aims of each Unit and all the necessary means to achieve them, as well as being the basis for the creation of the curricula.

4. Broad Framework for Curricula

4.1. Designing the modules

The LOs with all their components will be the main indicators of how the modules should be specifically developed, but there are a few basic issues that need to be addressed beforehand.

a) Training Material

As was already mentioned, 10 modules should be created by the WP3 partners for the target groups of the project. This will be part of Task 2 of the WP3 and will divide the modules into <u>Sector-specific</u> and <u>Common</u> ones.

The <u>Sector-specific Modules</u> will be created with an aim to cover the specific needs of each sub-sector of the CCS. These 7 modules will have the form of Workrooms where the professionals will be able to evolve in their field of artistic activity and expand their knowledge, skills and competence according to their needs. These modules will need to focus on the specific needs they have depending on their sub-sector. Also, according to the ArtS Project Description, these modules will provide knowledge on multimedia and one software package in each sector that has proven to be the most popular, based on the results of WP2. The designated Workrooms by sub-sector are:

- Workroom for Crafts
- Workroom for Cultural Heritage
- Workroom for Design
- Workroom for Music
- Workroom for Visual Arts
- Workroom for Literary Arts
- Workroom for Performing Arts

Moving on to the 3 <u>Common Modules,</u> they will cover a broader range of material, useful to all sectors, which are:

- **Management** – Providing artists with useful skills in managing their affairs successfully, such as researching and applying for funding, project management techniques etc.
- **Sales** – Giving artists the ability to sell their products with more success and beyond their local market, by teaching them strategic planning, copyright rules, negotiation skills, and other business skills.
- **Networking** – Offering artists valuable ICT knowledge in order for them to learn to promote their work by creating pages and participating in social media etc, communicate on a global level through the latest technological means(social networks, voice and video calling, etc), take part in transnational art platforms that will be provided to them in a list by WP8. These provided networking skills will be put into practice by WP4's ArtS Platform and the presentation of a collaborative project in Vienna through WP8.

b) Pedagogical tools and methods

There are several ways professional knowledge and development can be achieved. Formal training through various institutions is one of them, which always ends with the procurement of a certificate. Vocational and educational training is another means, which may offer professionals a very specific set of skills or knowledge pertaining to their chosen field and may or may not provide them with a certification. There is also the working experience which cannot be overlooked, since it provides valuable information concerning the ways in which a person works and handles various situations. Nowadays, the technological advancements are so integrated into everyday life that numerous innovative pedagogical methods are available as well, such as experiential learning Massive Open Online Courses (MOOCs), or even simple access to open learning resources, which are available to everyone interested in personal or professional development, providing them with valuable knowledge, mostly through what is considered as informal learning.

Task 1 of WP3 will be extremely helpful, since its first aim is to offer recommendations on the best pedagogical tools and methods for the specific ArtS target groups. These recommendations will be the result of cooperation between the partners that represent cultural organisations and bodies and the VET partners.

The final decisions should focus on determining which methods are best suited to each ECVET Unit's needs, so that its aims can be better accomplished.

The ArtS Project Description places emphasis on **blended learning** with a combination of:

- **Instructor-led, classroom-based learning** – This method will include both theoretical and practical knowledge through classes and workshops
- **E-learning** – With the creation of a distant learning platform, the trainees will be able to attain knowledge in a flexible manner.

Flexibility in the training arrangements is one of the most important factors in designing the modules. There are various teaching and learning methods that suit individuals depending on their personalities, cognitive abilities and free time. Therefore, the creators of the courses should consider which methods and tools are the best suited for each Unit. At this point, the results of the Needs Assessment Questionnaires could prove valuable, since the participants have offered insight into which methods aided them most in learning. The course developers should plan the modules using the methods and tools that are believed to be most beneficial depending on each ECVET Unit.

4.2. Template Table for Educational Methods

A Table is deemed necessary, in order to provide an overview of the training methods that will be employed during the modules for each ECVET Unit. The Template Table found below should be filled in accordingly to show the methods used in the module.

ECVET Unit: (title)				
Reference Qualification:	(title)			
Module Title	(title given)			
Module Type	(Sector-specific or Common)			
Module Theme	(which sector-specific workroom it concerns or which of the three common module areas)			
	Training Methods		Training hours	Weight
Instructor-led/Classroom-based	Theoretical learning	(describe way of accomplishing it, i.e. classes, lectures, etc.)	(note down the duration of theoretical training, i.e. 650 hours)	(note down the weighting grade representing the theoretical learning's contribution to the achievement of the qualification, i.e. 60%)
	Practical learning	(describe way of accomplishing it, i.e. workshops, projects during modules etc.)	(note down the duration of practical training, i.e. 30 hours)	(note down the weighting grade representing the practical learning's contribution to the achievement of the qualification, i.e. 30%)
E-learning	(describe means available to trainees and the programme they will have to follow to complete this)		(note down the duration of e-learning training, i.e. 5 or 10 hours)	(note down the weighting grade representing the practical learning's contribution to the achievement of the qualification, i.e. 5% or 10%)

Other	(describe any methods included that do not fall under the categories already mentioned, i.e. work placement, etc.)	(note down the duration of e-learning training, i.e. 5 or 0 hours)	(note down the weighting grade representing the practical learning's contribution to the achievement of the qualification, i.e. 5% or 0%)
Total training hours		(sum of the duration of all used training methods, i.e. 690 hours)	
Total ECVET points		(attribution of ECVET points considering that 60 points are awarded to 800 hrs of training)	

Table3: ECVET Unit Educational methods template table.

The final filled-in table will record the type of module, its theme, training methods in detail and any other Unit specific training variations, along with the ECVET points allocation, according to the declared duration of all training methods. Using the $\frac{690}{800} \times 60 = 51,75$ ECVET points attributed. Considering the relative uncertainty that characterizes the converting process from the beginning, the decimal degrees will be deliberately neglected, within the context of this project.

5. Performance Assessment

5.1. Assessment Methods & Tools

In order for the courses to reach a successful conclusion, a performance assessment should be developed according to the Unit needs. This assessment should aim to test the knowledge, skills and competences acquired during the module, and determine whether or not it was successful for each candidate.

There are various assessment methods which can be used, depending on the course material of each Unit, but the most common one among them, which is considered necessary for the ArtS modules, is a written examination.

This should be designed in such a way that will help candidates prove they have assimilated the theoretical and practical knowledge provided the course and are able to utilize it in their work. The most important points to be taken into account before designing these assessment exams are:

- There should be a written examination for each different module and only the participants that have passed it will be able to get a certification.
- It is crucial to align each Unit's LOs with its assessment, in order to know they were successful.
- Written examination requires the participant's physical presence to be valid. Therefore, any e-learning courses and similar will also need a written examination that cannot be completed online.
- To further assert that this process is valid, the examinations could be supervised by official examiners designated by the training partners.
- Each module's examination will consist of a set of questions, the number of which will be decided in WP3.
- The grading of these exams will be based on a point system. For a candidate to receive a pass, there needs to be a minimum grade of 60%.
- Flexibility and attention to the candidates' specific needs should be one of the main to also take into consideration when designing the assessment.

After these general guidelines have been followed, depending on the ECVET Unit the need may arise for the implementation of different grade weighting on theoretical or practical knowledge. This standard should be created in advance in order to facilitate the assessment and grading of the examinations.

Each Unit is unique in methods and material, therefore, there may be cases in which a project or thesis can also be part of the assessment. Units consisting of LOs that can benefit from the creation of a project or thesis paper of the candidates' choice throughout the training module, can utilize this to offer them thorough involvement with the knowledge provided. Using long-term projects in this way, can help professionals to approach the material either theoretically or practically in a manner

closer to their personalities and tastes. This way their learning process could become more efficient and their assessment more well-rounded.

5.2. Template Table for the Performance Assessment & its Criteria

The Assessment table should include the basic performances to be assessed along with the methods and tools used. The duration and the minimum grading should be recorded in each table. The table should also contain information on the grade weight of any individual parts or methods. The Assessment Template Table below includes all the crucial points that need to be recorded.

ECVET Unit Assessment		
ECVET Unit Title: (title)		
Module Type/Title: (sector-specific or common/title)		
What is assessed(Competence, Skill & Knowledge)	**Assessment Methodology**	**Tools**
Focus on overall Competence and Skill		
(describe the Competence & Skills that will be assessed)	(record the method used, i.e. Practical observation, etc)	(record the tools used to implement the method, i.e. observation charts)
Knowledge		
(describe the Knowledge that will be assessed)	(record the method used, i.e. Written examination with multiple choice test, etc.)	(record the tools used to implement the method, i.e. Questionnaire, etc.)
Summary Chart: typology, duration, threshold, weight		

Type of Exam	Duration	Threshold Value	Weight
(note down the tool used for Competence & Skills assessment)	(note down a designated duration for this examination)	(note down the designated minimum grade for a candidate to pass this examination)	(note down the grade weighting this examination has, i.e. 50 or 30)

(note down the tool used for Knowledge assessment)	(note down a designated duration for this examination)	(note down the designated minimum grade for a candidate to pass this examination)	(note down the grade weighting this examination has, i.e. 50 or 70)

Table4: ECVET Unit Assessment template table.

6. Converting LOs to ECVET Credits and EQF Levels

The last step in the implementation of the programme is the allocation of the appropriate amount of ECVET Credits to an ECVET Unit. This is a crucial and demanding point with which a professional's knowledge, skills and competences can be corresponded to an appropriate EQF Level.

However, the allocation of the proper amount of credits to LOs or to Units in general, is a relatively new process and depends on the sectors at hand. The general convention used in order to maintain a common approach in Europe is the **ECTS system**, which attributes **60 points to the LOs that a professional is expected to have achieved within a year** of formal full VET (D.3.3.Operational guidelines ECVET credits).

Keeping this general convention in mind, it is obvious that **it is necessary to examine and define the allocation of credits to the learning activities, designed and associated to meet the LOs of a Unit**. Therefore, as far as the new training courses that will result from this programme are concerned, the LOs considered necessary for the development of the CCS, as demonstrated by the Needs Assessment Questionnaires of all three participating countries, need to be converted to substantial credits, which will in turn be clearly corresponded to specific EQF Levels.

The **duration, the content and types of learning**, of the training courses must be carefully designed and decided, now, since they are the determining factors concerning the amount of credits that should be allocated to each Unit. Furthermore, the type of training (theory, practice) could prove helpful in this conversion, since, depending on the LOs, it is possible that formal, non-formal and informal learning can be used and validated, under ECVET.

In addition to this, the **description of the courses might also, given with proper words, verbs and structured, in a way to clearly designate the association to relative LOs, assist to allocate specific weights for each of the LOs, in terms of their contribution towards achieving the qualification**. For example, for some Units, theoretical training and acquired knowledge could be considered more important than practical training and gained skills and/or competences, and vice versa. Thereafter that might also need to be reflected in the allocated credits.

The same principles apply to all other training courses that have already taken place and haven't been designed through ArtS. These also need to have allocated ECVET credits according to the aforementioned factors, in order to be placed in the appropriate EQF Level and not be disregarded.

At this phase, it is necessary to accumulate the LOs demonstrated by the needs assessment questionnaires and apply these principles to convert them into ECVET Credits, which will allow them to be sorted into the appropriate EQF Level. This way the knowledge, skills, and competences acquired as well as the time a professional has

devoted to completing an ECVET Unit will factor in the credits and prove that the respective EQF Level has been reached.

Using as starting point, that 60 points are allocated to one year of full formal VET and aiming to apply the above theoretically described conversion process, we suggest the sequent assignment of ECVET points to hours of training, for the sake of the example which follows next.

Considering that one year of full formal VET includes, apart from training time (theory classes/workshops), also personal time of the trainees devoted to study, completion of supplementary projects, research, practice, etc., the total time measured in hours that is needed for the attendance of a one-year training programme, is approximately 1400 hours, of which the "school teaching" time is estimated about 800 hours. Hence, 60 ECVET points are attributed to 800 hours of training, in classes.

Continuing with this in mind, we are going to calculate the ECVET points required to achieve a hypothetical qualification, which, let's say, is titled: **"Art gallery curator".** Assuming that the expected LOs that a learner shall obtain after completing the learning process are categorized in four main ECVET Units, the information that needs to be recorded into the template tables, which were previously suggested in this report, is as follows:

ECVET Unit 1: Art Gallery Management		
Reference Qualification:	Art Gallery Curator	
EQF Level	Level 4	
Learning Outcomes		
Knowledge	**Skill**	**Competence**
- Fundamentals of organization and management - Cognition events' set up and planning	- Apply fundamentals of management - Apply organizational and planning techniques	- General Management of the art gallery - Responsible for all major operations of the gallery - Capable of organizing special events

Table5: Example 1 of ECVET Unit Knowledge, Skill & Competence table.

ECVET Unit 2: Communication and Marketing within art gallery's issues		
Reference Qualification:	Art Gallery Curator	
EQF Level	Level 4	
Learning Outcomes		
Knowledge	Skill	Competence
- Fundamentals of communication and marketing - General knowledge of body language - Characteristics and practices of Public Speaking - Public Relations practices - Advertising techniques	- Apply simple practices on giving presentations and public speeches during special events - Apply basic marketing techniques - Use the social networks and other available technological tools to promote the gallery - Apply general promotional and advertising techniques	- Responsible for image making of the gallery - Highly – motivated to socialize - Responsible for the development of communication and promotion strategy

Table6: Example 2 of ECVET Unit Knowledge, Skill & Competence table.

ECVET Unit 3: Sales tactics for art pieces		
		34
Reference Qualification:	Art Gallery Curator	
EQF Level	Level 4	
Learning Outcomes		
Knowledge	Skill	Competence
- Basic principles of customer care - General sales techniques - Seminars on basic decoration practices	- Apply basic principles of customer care - Ability to Spotify customer needs - Apply general sales techniques - Apply general decorative principles	- Highly – motivated to achieve target goals - Capable of attracting and persuading potential buyers - Responsible for exhibits' set up and positioning

Table7: Example 3 of ECVET Unit Knowledge, Skill & Competence table.

ECVET Unit 4: Use of knowledge of Arts' history		
Reference Qualification:	Art Gallery Curator	
EQF Level	Level 4	
Learning Outcomes		
Knowledge	Skill	Competence
- Specialized knowledge of the legacy of famous art pieces and of each piece on exhibition - General knowledge of art techniques - Knowledge of the most famous artists work history	- Use the general knowledge of history of arts to valuate exhibits or the work of a potential exhibitor - Recognise the exhibits' characteristics using the knowledge of art techniques	- Responsible for selecting artists and specific pieces of their work for exhibition - Responsible for writing the labels which introduce and describe the exhibits

Table8: Example 4 of ECVET Unit Knowledge, Skill & Competence table.

ECVET Unit 1: Art Gallery Management				
Reference Qualification:	Art Gallery Curator			
Module Title	Curatorial Management			
Module Type	Common			
Module Theme	Management			
	Training Methods		Training hrs	Weight
Instructor-led/Classroom-based	Theoretical learning	Theory classes	336	80%
	Practical learning	Project assignment on managerial issues simulating existing incidents and corresponding to real conditions	84	20%
E-learning	DNE*			
Other	DNE			
Total training time (hrs)			420	
Total ECVET points			31	

**DNE: Does not exist

Table9: Example 1 of ECVET Unit Educational methods table.

ECVET Unit 2: Communication and Marketing within art gallery's issues				
Reference Qualification:	Art Gallery Curator			
Module Title	Curatorial Marketing & Communication			
Module Type	Common			
Module Theme	Networking			
		Training Methods	Training hrs	Weight
Instructor-led/Classroom-based	Theoretical learning	Theory classes	220	78,6%
	Practical learning	Workshops on how to use networks for the sake of marketing	40	14,3%
		Interactive presentations for practicing on public speaking	20	7,1%
E-learning	DNE			
Other	DNE			
Total training time (hrs)			280	
Total ECVET points			21	

Table10: Example 2 of ECVET Unit Educational methods table.

ECVET Unit 3: Sales tactics for art pieces				
Reference Qualification:	Art Gallery Curator			
Module Title	Curatorial Sales Practices			
Module Type	Common			
Module Theme	Sales			
	Training Methods		Training hrs	Weight
Instructor-led/Classroom-based	Theoretical learning	Theory classes	230	57,8%
	Practical learning	DNE	0	0
E-learning	DNE			
Other	Living practicing	One month internship on sales	168	42,2%
Total training time (hrs)			398	
Total ECVET points			30	

Table11: Example 3 of ECVET Unit Educational methods table.

ECVET Unit 4: Use of knowledge of Arts' history				
Reference Qualification:	Art Gallery Curator			
Module Title	Art History			
Module Type	Sector - specific			
Module Theme	Workroom for Cultural Heritage			
	Training Methods		Training hrs	Weight
Instructor-led/Classroom-based	Theoretical learning	Theory classes	200	71,4%
	Practical learning	Visiting art galleries and museums, participating in events respective to modern and intertemporal arts	60	21,4%
		Comparative study identifying the diverse tensions and techniques in artwork between different periods of time	20	7,
E-learning	DNE			
Other	DNE			
Total training time (hrs)			280	
Total ECVET points			21	

Table12: Example 4 of ECVET Unit Educational methods table.

The overall ECVET Points allocated to the qualification "Art Gallery Curator" result from the total of ECVET Points of the four (4) component units: Overall ECVET Points=31+21+30+21=103. That number represents the amount of ECVET Points that is needed in order to acquire this qualification. In case that the learner does not manage to succeed in the total number of units needed to obtain the qualification, there is recognition of the ECVET Points achieved through successfully completed units.

6.1. Credit transfer and accumulation

ECVET Credits are not to be confused with ECVET Points. While points exist on their own and are linked to the structure and LOs of a particular qualification, credits do not exist at all, unless someone has achieved them. More specifically, credits involve the fact that a learner has successfully completed a Unit and thus, has achieved the expected learning outcomes, after having been assessed through exams (or credits have been attributed to him/her through non formal and/or informal learning). Therefore credits can be accumulated towards a qualification or transferred to other learning programmes or qualifications.

Credit transfer respects to the process which enables taking the learning outcomes achieved in one context and putting them into another context. This process obligatorily involves the assessment of learning outcomes which are to be transferred. The result of the assessment is recorded in a learner's **personal transcript**[1] and constitutes credit, which can then be validated and recognised by another competent institution. Credit transfer fosters the learners' geographical, professional and educational mobility and enables credit accumulation, which is a process allowing learners to obtain qualifications progressively through successive assessments and validation of LOs.

However the recognition for the part of a competent institution of the achieved LOs assessed from another partner institution is not a simple process, as it automatically means acceptance of the partner institution's quality assurance, assessment and validation criteria and procedures as satisfactory. At this point emerges the necessity of partnerships' consolidation and composition of a Memorandum of Understanding.

6.2. Memorandum of Understanding

Credit transfer is based on reciprocity agreements between partner institutions regarding a common reference tool which in this case is ECVET. **A Memorandum of Understanding (MoU) consists of agreements between competent institutions which regulate the manner in which LOs achieved in transnational mobility are assessed, validated and recognised.** In other words, it sets a jointly accepted framework for credit transfer. MoU formalises the ECVET partnership by stating the mutual acceptance of the status and procedures of the involved competent institutions.

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[1] **Personal Transcript** is a document belonging to learner which records his or her learning achievements. It includes information on learner's assessed LOs, Units and ECVET points awarded. It also contains specifications on learner's identity and the competent institution/s that assessed, validated and recognised the learner's credits.

MoUs are conducted by competent institutions, each of which is empowered, in their own setting, to award qualifications or units or to give credit for achieved LOs for transfer and validation, but it is also necessary to involve VET authorities. By setting up an MoU, competent institutions admit their partners' approaches to designing units, assessment, validation, recognition and quality assurance. Through this process, they make informed judgments about the conditions under which they can recognise credit achieved and awarded in partner systems.

❖ Learning Agreement

An MoU is a framework document that defines the conditions under which credit achieved in partner institutions' systems can be recognised and may be respect to more than one qualifications. There is another more specific, individualised document that specifies for a particular case and period of mobility, which LOs and Units should be achieved with the associated ECVET points. This is **a learning agreement** signed between the home institution which will validate and recognise the LOs achieved by the learner, the hosting institution that delivers training for the respective LOs and assesses the achieved LOs and the learner, who admits his awareness of the forthcoming learning process as well as his commitment to the agreement.
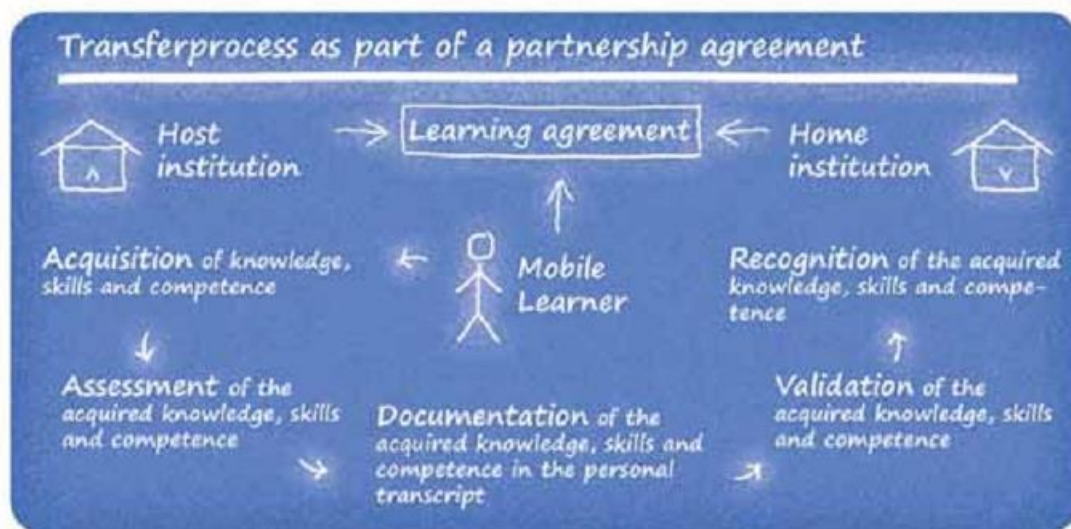

Figure1: Transfer process as part of a partnership agreement

6.3. Template table for MoU

'File code' of the Memorandum of Understanding (optional)

text here

1. Objectives of the Memorandum of Understanding

The Memorandum of Understanding[2] (MoU) forms the framework for cooperation between the competent institutions. It aims to establish mutual trust between the partners. In this Memorandum of Understanding partner organisations mutually accept their respective criteria and procedures for quality assurance, assessment, validation and recognition of knowledge, skills and competence for the purpose of transferring credit.

Are other objectives agreed on? Please tick as appropriate	☐ No ☐ Yes – these are: please specify here

2. Organisations signing the Memorandum of Understanding

Organisation 1

Country	text here
Name of organisation	text here
Address	text here
Telephone/fax	text here
E-mail	text here
Website	text here
Contact person	Name: text here
	Position: text here
Telephone/fax	text here
E-mail	text here
Telephone/fax	text here

E-mail	text here

Organisation 2	
Country	text here
Name of organisation	text here
Address	text here
Telephone/fax	text here
E-mail	text here
Website	text here
Contact person	Name: text here
	Position: text here
Telephone/fax	text here
E-mail	text here

Organisation 3₃ (remove table if not necessary)	
Country	text here
Name of organisation	text here
Address	text here
Telephone/fax	text here
E-mail	text here
Website	text here
Contact person	Name: text here
	Position: text here
Telephone/fax	text here
E-mail	text here

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[3] The use of the same template is repeated as many times as the number of the involved organizations is.

3. Other organisations covered by this Memorandum of Understanding (if appropriate)

Explanatory note:

For MoUs established within a broader context (such as agreements set up by sector based organisations, chambers, regional or national authorities) a list of organisations (VET providers, companies, etc.) who are able to operate in the framework of the MoU can be added. This list can consist of their names or it can refer to the type of VET providers. The list can be included as an annex.

text here remove page if not necessary

4. The qualification(s) covered by this Memorandum of Understanding

Qualification 1

Country	text here
Title of qualification	text here
EQF level (if appropriate)	text here
NQF level (if appropriate)	text here
Unit(s) of learning outcomes for the mobility phases (refer to enclosure in the annex, if applicable)	text here
Enclosures in annex - please tick as appropriate	☐ Europass Certificate Supplement ☐ The learning outcomes associated with the qualification ☐ Description of the unit(s) of learning outcomes for the mobility ☐ Other: please specify here

The use of the same template is repeated as many times as the number of the qualification is.

5. Assessment, documentation, validation and recognition

By signing this Memorandum of Understanding we confirm that we have discussed the procedures for assessment, documentation, validation and recognition and agree on how it is done.

6. Validity of this Memorandum of Understanding

This Memorandum of Understanding is valid until: text here

7. Evaluation and review process

The work of the partnership will be evaluated and reviewed by: dd/mm/yyyy, person(s)/organisation(s)

8. Signatures

Organisation / country	Organisation / country
Name, role	Name, role
Place, date	Place, date
Organisation / country (remove if not necessary)	**Organisation / country** (remove if not necessary)
Name, role	Name, role

Place, date	Place, date

9. Additional information

text here

10. Annexes

text here

(for example,

- Annex 1: Implementation Methods for Objective 1: Stabilization of ECVET Network
- Annex 2: Implementation Methods for Objective 2: Continuation of ECVET Testing
- Annex 3: List of Organizations Joining the Memorandum of Understanding
- Annex 4: LO Units tested in COLOR according to ECVET mechanisms for Construction Operator and National Healthcare Operator qualifications)

Table13: MoU template table.

7. Discussion

The use of ECVET principles in former EU projects, related to arts sectors, has unveiled several issues that should also be taken into consideration before finally designating the manner of using the EQF/ECVET for developing the curricula within the context of the ArtS project:

- There is always a time lag between the recognition of a training value accorded by the labour market ("value in use") and the respective official recognition at National and European levels.

- It is very difficult to find a common logic for vocational training and the validation of professional experience amongst the hybrid forms of existing qualifications in the university framework. At this point arises the question of how the ECVET can bridge the gap between the vocational training and university system.

- Accumulation of professional experience and learning outcomes, and understanding of what a particular role involves show strong differentiation between different institutions. Experiences and qualifications may be accumulated, but how can one accumulate validation of these?

- There is an issue of the quantification of ECVET credits in relation to the levels of the European Qualifications Framework, particularly as regards the definition of "learning outcomes".

- There are three types of learning: experience of a particular job/role, vocational training, initial / university education. There will always be an incomplete correspondence between these three kinds of learning. Is it really possible to establish an exact correspondence between the ECVET and the ECTS systems? This approach is only possible if we are able to instil a trustworthy system. ECVET is a system that may enable a tool of reciprocal trustworthiness to be formalised.

The above issues should be taken into further reflection and set in consultation between the members of the ECVET team, at the meeting in Palermo, in October, which will occur at the same date as the ECVET units design meeting. In this occasion we will have the opportunity to invite also members of the European Commission, whose participation and contribution to the meeting could prove extremely valuable.

8. SUMMARIZING

ECVET is the common tool that allows learners to receive validation abroad for the learning outcomes which they have achieved, after being assessed by partner systems, in a European environment.

The process of allocation of ECVET points to LOs and LO Units is a relatively new process and the conversion of the number of ECVET points required for acquiring a qualification into the corresponding duration of training programmes involves some uncertainty. However, despite the hitherto fragmentary knowledge of the ECVET system, the national specificities and the cultural diversity between different countries, the flexible, yet clearly defined cooperation between partner institutions, finally enables the recognition of a learner's achieved learning outcomes, allowing his or her geographical, professional and educational mobility.

The key that opens the door across the borders, between European countries, is the Memorandum of Understanding, which establishes the cooperation between partner institutions and enables the credit transfer of LOs through mutual agreements between the involved organizations.

TÜV Rheinland Hellas asks all partners to study this report very carefully.

Comments, corrections and any kind of remarks and questions as well, are welcome and highly recommended.

At the end of this report a small part of the acquired resources by the authors of this report, is cited.

9. ANNEX

Template table to be used for a Module's Educational Methods and Point Allocation

ECVET Unit:				
Reference Qualification:				
Module Title				
Module Type				
Module Theme				
Training Methods			**Training hours**	**Weight**
Instructor-led/Classroom-based	Theoretical learning			
	Practical learning			
E-learning				
Other				
	Total training hours			
	Total ECVET points			

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