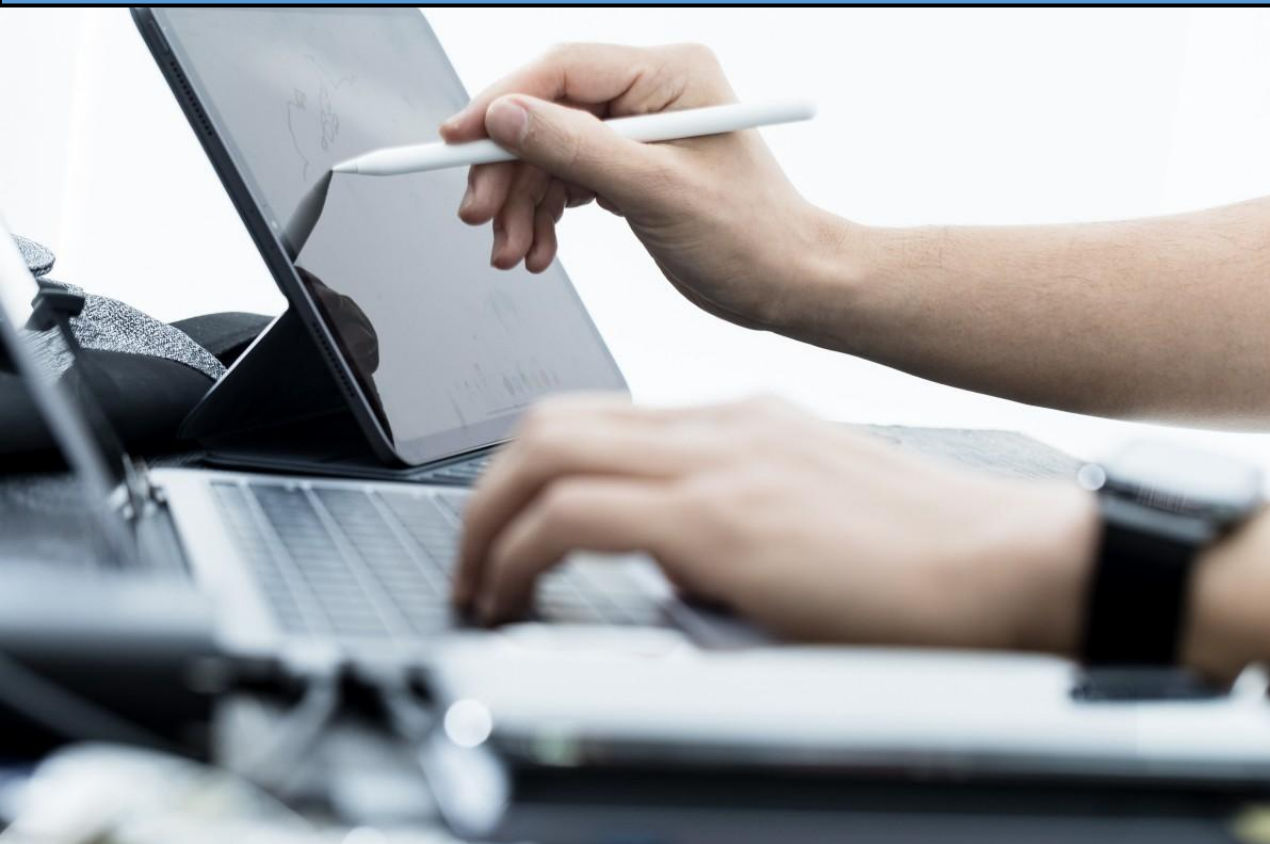




PAINT THE BIT

Rethinking artistic
and creative
competences and
job
profiles

R2.3 Validation and standardisation



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1) Introduction

This is a document developed within the project Paint the Bit - Rethinking artistic and creative competences and job profiles in a renewed labour market and social trends by the project partners E-Juniors (project coordinator), CENTRO STUDI CITTA DI FOLIGNO ASSOCIAZIONE, In Progress, CSI CENTER FOR SOCIAL INNOVATION LTD and BEST Institut für berufsbezogene Weiterbildung und Personaltraining GmbH (task leader). It is part of the development work of the Result 2, the VET curriculum and supports this accordingly.

The validation and standardization generate the provision of ECVET-based (European Credit for Vocational Education and Training) descriptors within our project to first, provide appropriate validation of prior learning, but also assessment during and after the Paint the Bit training/ learning. The ECVET standards are selected as a European model which shall help facilitate permeability pathways and increase higher-level skills across education systems and country borders.

The document builds on the previous results developed within this project, in specific the Identification of emerging job roles in the Cultural and Creative Sector analysis and individual achievements gained within the development of the VET curriculum.

The present layout will suggest procedures to validate prior informal and non-formal learning of our final learner group (professionals in the art, media, and creative sector), arrange Learning outcomes of the modules into ECVET credits, and such contribute to a European standard for the specification of learning outcomes.

2) The specification of procedures to validate prior, informal and non-formal learning of the professionals of the art, media and creative sector

Validation of learning results is based on the knowledge, skills, and competences that are concerned, as well as on the training and learning methodologies proposed for our specific learner population, i.e. professionals of the art, media, and creative sector.

It has to be highlighted that the Paint the Bit partnership aims at focusing on a hands-on approach rather than formal qualification achievement and correlating knowledge tests.

Concerning the validation of formal, non-formal, or informal learning, it is the competent institution in each country that is empowered to award qualifications or units or to give credit that validates (possibly after organising an assessment) the learning outcomes of a learner. Existing conventions should be considered. Learners, however, should not be disadvantaged by they assessed in their home context or another.

On the following pages, the project partners report on the necessities, how validation of prior learning is handled, and refer to the authority for accreditation of credit points.



Procedures to validate prior, informal and non-formal learning of the professionals of the art, media and creative sector in Austria

In Austria, formal educational qualifications from school, vocational training, or higher education, as well as to the ones from non-formal education in the field of adult education have great importance. There is a national strategy for the validation of non-formal and informal learning (NFIL) for this purpose, set in place in 2017. Validation is implemented here as a comprehensive process that distinguishes the phases of identification, documentation, assessment, and certification.

In Austria, there are a variety of methods in use for the formative and summative validation that range from accompanied self-reflection, preparation of competency assessments, final examinations, or university entrance qualifications, to the acquisition of qualifications (with or without) equivalent in the formal education system and the acquisition of trade licenses. The overall goal is to facilitate any further educational and career planning.

Typical examples of formal validation are second-chance education programs, such as external matriculation examinations, which, like the normal Matura obtained conventionally, certify the general higher education entrance qualification, or catching up on the lower secondary school leaving certificate.

Language certificates, the European Computer Driving License, or the certification of individuals according to EcoC, for example, are summative validations that do not lead to any direct access to the formal education system.

Formative validations are primarily concerned with the identification, documentation and not with the certification of competencies.

Recognitions in Austria take the form of e.g. certificates of competence, diplomas, certificates, and certificates of successful completion of an education or training program; ECVET has been implemented only as a basic recommendation, e.g. the corresponding point system has not been used.

Formal recognition entails that in Austria the same entitlement to access further education in the formal education system, or the same entitlement to practice a regulated profession, as given by the equivalent Austrian qualification, should be possible also for people having acquired their knowledge in other countries. Information - e.g. in the case of qualifications acquired abroad - must be provided as to whether the qualification was awarded by a state-recognized institution in the country of origin, what qualifications it equals there, and possibly at what level of a qualification framework it could be roughly classified at. This must be evaluated by a recognized Austrian institution. An example is vocational qualifications within the Vocational Training Act (Berufsausbildungsgesetz, BAG) which have been completed abroad (regardless of whether the training was obtained in an EEA state or not). They can, upon application, be treated by the Federal Ministry of Economy, Family, and Youth as equivalent to an Austrian apprenticeship-leave exam (LAP).

Nostrification of foreign certificates is regulated in formal school education e.g. by § 75 SchUG. The object of a nostrification procedure is the verification of school attendance certificates acquired abroad or of examinations passed or examinations are taken, whether they can be equal to certificates of Austrian schools and examinations. The responsible authority in Austria for this is the ministry: Bundesministerium für Bildung, Wissenschaft und Forschung (BMBWFJ).

Nostrification is not required if it is replaced by other procedures. Austria has e.g. concluded bilateral/multilateral agreements with other countries on the equivalence of qualifications for

which no content-related verification is no longer necessary, but a formal, administrative act of confirmation, which is carried out by ENIC NARIC Austria as the responsible authority in Austria. In other cases, the nostrification might be mandatory for the practice of the profession or further education.

For citizens of the EU, the EEA, and Switzerland, Directive 2005/36/EC on the recognition of professional qualifications has been in force since 2005 as the prerequisite for access to regulated professions; with BMWFJ as the responsible authority while regional trade authorities (Bezirkshauptmannschaften or Magistrat or Vienna City Council) decide on qualifications gained from third countries. A regulated profession has as a prerequisite for access to the profession and the right to practice it some legal and administrative regulations related to proofing certain qualifications while non-regulated professions do not have such legal requirements. Citizens of the EU, the EEA, and Switzerland receive confirmation from the respective professional authorities (respectively professional associations or chambers) for these; but if gained in third countries, a nostrification at an Austrian university or university of applied sciences is a prerequisite before the professional authority takes a decision.

Procedures to validate prior, informal and non-formal learning of the professionals of the art, media and creative sector in in Cyprus

In Cyprus, the public authority responsible for formal education accreditation is the *Ministry of Education, Culture, Sports and Youth*. It is responsible for the accreditation of all formal education programs (including primary, secondary, and tertiary education). It sets standards and guidelines for educational institutions, conducts evaluations and assessments, and grants accreditation to institutions that meet the required standards.

The procedures to validate prior, informal, and non-formal learning of professionals in the art, media, and creative sector in Cyprus may vary depending on the specific field or discipline.

The *Cyprus Agency of Quality Assurance (CYQAA)* and *KYSATS (Cyprus Council for the Recognition of Higher Education Qualifications)* are both organizations involved in quality assurance in higher education in Cyprus: CYQAA is the national quality assurance agency for higher education, established in 2015 and it is responsible to evaluate and accredit higher education institutions and their programs in accordance with international standards and best practices. KYSATS is responsible for the recognition of foreign qualifications in Cyprus and Cypriot qualifications abroad.

The *Human Resource Development Authority (HRDA)* is the public authority responsible for the validation of prior learning and work experience in all sectors, including the art, media, and creative sector. It is responsible for the accreditation and certification of non-formal and informal training programs. The agency works closely with education and training providers, employers, and other stakeholders to ensure that learning is recognized and valued, and that individuals have access to opportunities for lifelong learning and professional development.

The **validation process** involves a series of steps, including:

Application (providing information about their previous education, training, and work experience), **Assessment** (whether the individual's prior learning meets the required standards for validation), **Evidence** (may include certificates, transcripts, work samples, and other documentation), **Evaluation** (whether evidence meets the required standards for



validation), **Certification** (a certificate that recognizes their learning and provides evidence of their skills and knowledge)

In addition to *HRDA*, there are several other organizations and institutions in Cyprus that provide validation of prior learning for professionals in the art, media, and creative sector. These include *Cyprus Chamber of Fine Arts (E.KA.TE.)*, *Cyprus Film Association (C.F.A.)*, *Cyprus Music Information Center (CyMIC)*: *CyMIC*, *Cyprus Academy of Art (CAA)* and *Frederick University*.

Procedures to validate prior, informal and non-formal learning of the professionals of the art, media and creative sector in France

The public authority responsible in France for the accreditation of formal education is the Ministry of National Education and Youth. It is a French administration responsible since 1828 for implementing government policy in the fields of public instruction and national education. It is headed by its minister, a member of the French government.

The National Framework of Vocational Qualifications "defines the level of qualification associated with each vocational qualification according to the criteria of gradation of skills necessary for the exercise of professional activities" (D. 6113-18 French Labour Code).

The framework has 8 levels

- **Level 1** of the National Framework of Vocational Qualifications corresponds to mastery of basic knowledge;
- **Level 2** certifies the ability to carry out simple activities and solve common problems by using simple rules and tools and by implementing professional know-how in a structured context. The associated professional activity is performed with a limited level of autonomy;
- **Level 3** attests to the ability to carry out activities and solve problems by selecting and applying basic methods, tools, materials and information, in a known context, and the ability to adapt the means of implementation and one's behaviour to circumstances;
- **Level 4** attests to the ability to carry out activities requiring the mobilisation of a wide range of skills, to adapt existing solutions to solve specific problems, to organise one's work autonomously in contexts that are generally predictable but likely to change, and to participate in evaluation activities. The national baccalaureate diploma is classified at this level of the national framework;
- **Level 5** certifies the ability to master know-how in a field of activity, to develop solutions to new problems, to analyse and interpret information by applying concepts, to communicate know-how and methods;
- **Level 6** certifies the ability to analyse and solve complex and unforeseen problems in a specific field, to formalise skills and methods and to exploit them. Degrees conferring the degree of licence are classified at this level of the national framework
- **Level 7** certifies the ability to design and implement alternative strategies for the development of professional activity in complex professional contexts, and to assess the risks and consequences of one's activity. Diplomas conferring the grade of master are classified at this level of the national framework;
- **Level 8** certifies the ability to identify and solve complex and new problems involving many fields, using the most advanced form of knowledge and expertise, and to design and lead research and innovation projects and processes. The national doctoral degree is classified at this level of the national framework.



The criteria relating to knowledge, expertise and levels of responsibility and autonomy, defined in article D. 6113-18, are set for the levels of qualification mentioned by joint order of the ministers responsible for health, social affairs, vocational training, national education, higher education, culture, agricultural education, sports and the sea. Levels 5, 6, 7 and 8 are accessible to professional and academic channels.

Procedures to validate prior, informal and non-formal learning of the professionals of the art, media and creative sector in Spain

The public authority responsible in Spain for the accreditation of formal education is regulated by each Autonomy Region according to the Ley Orgánica 1/1990, de 3 de octubre (LOGSE) and the Ley Orgánica 2/2006, de 3 de mayo (LOE).

Validation is the procedure by which it is recognised that official regulated studies of the education system contain the learning outcomes, contents and time load of the professional module or modules to be validated, being an essential requirement to be enrolled in an educational centre in order to be able to apply for it.

<https://www.todofp.es/convalidaciones-equivalencias-homologaciones/convalidaciones.html#cla-01-07>

In general, the individual training providers can agree on procedures, assessment and validation steps. Within the Paint the Bit project, the platform used for the online training will offer validation of prior learning and assessment of acquired knowledge.

Procedures to validate prior, informal and non-formal learning of the professionals of the art, media and creative sector in Italy

According to Legislative Decree on the “National competences certification and validation of non-formal and informal learning” n. 13/2013, there is a national system of validation in Italy. The system designed by Decree 13/2013 is national and comprehensive as it covers all the range of qualifications from HE and VET sectors, regardless of whether they have legal value or not. The system allows the award of up to an entire qualification by means of validation, which are the same qualifications as those accessible by means of formal education and training. Chapter III in The Decree 13/2013, in also establishes the ‘National Repertory of education, training and professional qualifications’ which is the single framework for the certification of competences. The Repertory is a comprehensive collection of national, regional and sectoral repertories that already exist, under the responsibility of the competent authorities or “entitling bodies”. To be included in the National Repertory the qualification must be referenced to EQF and over time there will be progressive work of descriptive standardisation to allow greater permeability between sub-systems and recognition of credits. Key points of the Decree 13/2013 concern the definition of three types of standards for validation and certification services:

- process standards that outline three main steps: identification, assessment and attestation
- attestation standards that outline what kind of information must be registered;
- system standards that outline the roles and responsibilities and guarantee adequacy, quality and protection of beneficiaries.



The process standards define a methodological framework consistent with the four stages of validation mentioned in the European Commission Recommendation of 2012: “Concerning the process of identification, validation and certification process, the public entitling body will ensure the following minimum standards: a) the articulation into the following phases: Country report: Italy 7

- Identification: phase aimed to identify and bring transparency to the individual’s competences relating them to one or more qualifications. In the case of non-formal and informal learning, this step involves specific support in the analysis and documentation of the experience of learning and in correlating the results to one or more qualifications.
- Assessment: phase to ascertain the mastery of the competences related to one or more qualifications. In the case of non-formal and informal learning, this stage involves the adoption of specific assessment methods and pieces of evidence as proof of the competences possessed.
- Attestation: step aimed at issuing validation documents or certificates, standardised following this decree, documenting the competences identified and validated or certified related to one or more qualifications. b) the adoption of customised measures for information and guidance addressed to the beneficiaries of the services of identification, validation, and certification of competences.”

The ‘entitling bodies’ or qualification authorities in the field of education and training are the following: 1. The Ministry of Education, University and Research, for the qualifications related to the School and University systems; 2. Regions and Autonomous Provinces of Trento and Bolzano for the regional qualifications (vocational training); To sum up, the tasks and commitments of the entitling bodies (Qualification Authorities) are the following:

- To pursue the formal adoption of an encoded repertory of qualifications and competences previously referenced to the EQF;
- To ensure a clear single regulatory framework of conditions of use and guarantee of the services;
- To implement measures of guidance and information on the new validation opportunities for individuals and organisations;
- To ensure appropriate features and job requirements for validation practitioners;
- To put in place an interconnected information system (or a database) where all data concerning the validation and certification of outcomes can be found; each qualification authority’s database should be inter-operational with the others;
- To establish conditions to ensure quality standards for the validation procedures (i.e. collegiality, objectivity, impartiality, and independence of the assessment).



3) The allocation of ECVET

ECVET – European Credit System for Vocation Education and Training - has implemented recommendations on how to proceed with the allocation of ECVET points and explores on ECVET credits and their accumulation. The following is a summary that shall be valid for PtB, too.

ECVET points can be allocated to a qualification. They are a numerical representation of the overall weight of learning outcomes (defined as knowledge, skills and competences/ autonomy–responsibility pair a learner shall have achieved upon the learning outcome assessment) in a qualification and of the relative weight of units in relation to the qualification. Within a qualification, the convention is that 60 points are allocated to learning outcomes which are expected to be achieved in a year of formal full-time VET.

This means that ECVET allocates credits and points to qualifications, not to education and training programmes or individual training modules. However, a formal learning programme can be chosen as a point of reference. The duration of this selected reference programme together with the ECVET convention in regards to ECVET point numbers, feeds the number of ECVET points allocated to the qualification in question. From this total number, each unit – be it is compulsory, optional or free choice unit feeding the qualification - is then allocated a specific number of ECVET points based on its relative weight within the qualification, showing the complexity, scope and volume of learning outcomes in each unit with regard to the qualification and the effort necessary for a learner to acquire the knowledge, skills and competence/ attitude the learning outcomes propose.

Successful achievement of a unit or qualification triggers the award of the associated ECVET points automatically, independently of the real-time needed to achieve the learning outcomes, to assess and validate the results. It has to be noted that the national qualification regulations may limit the association of ECVET points to having achieved a full qualification only.

Credits for learning outcomes designates the individual's learning outcomes which have been assessed positively and which can be accumulated towards a qualification or transferred to other learning programmes or qualifications. It is the respective competent institutions in a qualification system which can recognise the learner's credits (based on documentation provided from the assessment and the regulations in this system). In this sense, learners can acquire qualifications progressively by successive assessments and validation of learning outcomes, and subsequent credit accumulation.

Specific thoughts should be made when it comes to transferring learning outcomes that do not correspond to a full unit or the outcomes achieved in a non-formal and informal learning context. Their identification, validation and recognition for the award of corresponding units and associated ECVET points need to be clarified. The national qualification systems should be consulted. Competent institutions could ask concerned learners to undergo a procedure for validation and recognition of formal, non-formal and informal learning in case there has not been an approval within the system yet.

In this sense, the table below highlighting details from PtB shoes, it does not lead to a full qualification but looks into competences and skills, autonomy – responsibility professionals in the art, media and creative sector should have today based on the outcomes of a needs analysis the PtB partnership organised at the beginning of the project implementation.

The PtB partnership agreed on modules clustered around learning outcomes, on one ECVET point allocated to them. Each qualification system has rules and requirements on accumulation



which inform about which learning outcomes are accumulated towards which qualification and how they are assessed and validated. It will be the homework of interested parties to organise the transfer of ECVET credits and the transfer possibilities into suitable qualifications with their competent institutions. The basis for this is the description provided in the table below as follows:

Module title	Knowledge	Skills	Autonomy/ Responsibility	Suggested Duration	ECVET points
Specific communication skills - What to remember in oral communication with potential art customers	key structure and elements of typical oral communication situations with (potential) art audience	express him-/herself in business related situations when it comes to talking to (potential) art clients aiming at informing them about the individual art	the preparation of a speech (e.g. for an exhibition/ art event) individually and to talk to potential art clients at events	1 hour	
Basics in marketing for artists	art relevant marketing basics and marketing trends today in the art business	plan according to the key elements a personal marketing strategy	marketing tools according to the individual marketing strategy and readapt them based on own experience	1 hour	
Business management for artists	steps to follow when applying business management ideas in a 'smart world' to artist work	Sell own artwork, surround him/herself with talent, be growth-oriented, and develop a smart business model (i.e. a business that uses data and technology)	own work as an artist in a smart business model	1 hour	
Management skills	main technical, conceptual and interpersonal skills to organise business continuity; some management system to optimise processes	to better understand consumers and the organisational behaviour in which they move; to plan and manage projects	planning and delegation of tasks in collaborative constellations to achieve business continuity	1 hour	
Organisational skills	concrete planning and structuring measures and tools for organising one's work	plan tasks and structure work efficiently	be able to maintain an orderly workspace helping meet deadlines and organise the work efficiently	1 hour	
Collaborative techniques	the difference between	to multitask, to work autonomously,	show flexibility and compensate when a	1 hour	



	collaboration and teamwork; different collaborating techniques (online and offline)	and adapt to other people's ways of working	collaborator contributes less to collective work, show respect to collaborators and their work	
Teamwork for Artists	the theory of the importance of Artists' Collectives and teamwork, team dynamics useful for succeeding in joint art projects	work applying fair play rules, show empathy; understand the added value of cooperation and coordination; to apply dynamic team management	a team in a proactive way and to set common goals together with others by working in a cooperative way (e.g. Collective Exhibitions)	1 hour
Problem-solving skills	situation assessment to identify the parameters of a problem, the alternatives that exist to mitigate a problem	to recognise problematic situations, choose the option that will most effectively solve the problem, define the process for solving the problem, execute the selected process	risk management; prioritizing; take steps necessary for decision making	1 hour
Conflict resolution skills	what to consider and to do to avoid and deal with conflict situations. S/he will know the difference between disagreement and conflict.	apply (behavioural, communicative) measures that help avoid and solve conflicts	measures to solve conflict situations with others	1 hour
Self-empowerment skills	how to set reasonable goals, and live a self-empowered artist life	develop a positive attitude, practise self-care, set reasonable goals, be assertive, use positive self-talk, to boost resilience and deal with adversity.	self-efficacy, a positive attitude, resilience, taking action, communication in a positive language, avoid criticism and negativity	1 hour
Learning to learn skills (autonomous learning)	needs assessment techniques, goal identification methods, learning styles and learning situation assessment	develop the capacity to self-direct his/ her own learning gain, process and assimilate new knowledge and skills	own learning by applying the best learning style for them transforming one's own experience into new knowledge	1 hour
Creativity skills	how to approach a challenge from a new perspective;	apply collaborative thinking, abstract thinking,	pattern recognition, radical planning,	2 hours



	how to take an alternative angle, or an atypical mindset when producing artwork.	interdisciplinary thinking, visual thinking	experimentation and simplification	
E-creation of art and creative works (virtual art)	how to create artworks using digital tools	apply basic digital creation tools	digital art using a variety of tools	1 hour 30
IP protection of art	different tools to protect IP (copyrights, trademarks, utility patents, trade secrets), the primordial actions to protect own IP (to document discoveries, use DRM systems, opt for NDAs, create strong access credentials) and how to fight theft	to use these tools, to take actions and fight for his/ her rights	responsibility for own IP, protecting it, fighting theft	1 hour 30
NFT	from user side what this technology is and what an artist might need to consider before selecting a provider	to reflect upon individual benefits and select among existing providers according to individual considerations taken into account	to open a wallet and use NFT individually for selling art work, follow up of art work post sale, support royalty arrangements	1 hour
App design and development	how to develop an innovative (digital) App with advanced features that allows users to sell or buy art objects online	create and develop an (online) app and its contents	a digital art app using ad-hoc tools and programming languages	1 hour
E-distribution of artwork	how to develop a virtual platform for distributing own art work	to use an online platform to share art and creative works online	the individual virtual platform and display and present own art work online	1 hour
Creation of a website (and other digital tools for own artwork)	digital tools, understand their usefulness and importance for creating a website on the internet	to create and use a website and other digital tools for the promotion of own art work and a professional portfolio	the own website to promote own art work and present the professional portfolio	1 hour
Use of social media and platforms to promote/ sell own artwork	most popular Social Media channels (like Facebook, Instagram, LinkedIn,	to create content to engage audience online in social media channels; plan and schedule	an editorial plan and keep track of the metrics to check progresses (through Google	1h30



	Pinterest), hashtags and other tools for self-promotion; and how to apply the technique of story telling	social media publications, use analytics to assess impact	Analytics in specific)		
Follow up of creative processes as collaborative online work	follow up techniques online towards customers and with other artists in online collaboration; s/he will know platforms used by artists for this	use follow up towards clients and artists using main basic digital techniques	follow up with customers and in exchange and collaboration with other artists online	1 hour	
Cyber security	the minimum criteria to apply today in website imprint, data protection regulations (in specific the EU's GDPR (General Data Protection Regulation), basic legal privacy concepts	to manage and secure personal digital footprints, and perform a vulnerability assessment of the individual homepage	ensure that the integrity of any personal data that is collected, managed, stored or processed, is fully protected on the own internet channel, and organise steps in case of attacks or loss of data due to a cyber attack	1 hour	
Block chain	what block chain is, what it allows and how to use it	to recognise block chain, validate its usefulness for own services and be able to access it	the use of the blockchain technology for generating benefits for him/herself and his/ her art	1 hour	
Digital payment tools	the most relevant platforms and providers to handle digital payments of own art sales	to use payment platforms, in particular: online payment gateways (PayPal, World Pay, After pay, Square), third party marketplaces (Etsy, EBay, Amazon, Art Station e Saatchi Art), mobile Apps (apple pay, etc.), cryptocurrency payments and others	for his/ her art costumers to perform payments in an easy, secure, trustworthy digital way	1 hour	
ECVET points					1



4) Summary on the Paint the Bit contribution to a European standard for the specification of learning outcomes

Paint the Bit addresses training for learner groups in the art, media, and creative sector. The main objective of PtB was to answer trends and needs found in a survey result among professionals in the art, media, and creative sector related to competences and skills they lack but should have in their today's work life, particularly when it came to digitisation.

Within the planning and designing of the training and learning, the Paint the Bit partnership organised a survey among individuals working in/for the art, media, and creative sector to find out more about existing training and learning provisions, as well as about the current needs of professionals in the sector when it comes to artistic and creative competences and influences on their job profiles. Results are summarised in a document exploring the emerging job roles in the Cultural and Creative Sector today.

The project developed an overview and documents suggested by the European Qualification Framework to further feed the European standard: the definition of Learning Outcomes as a basis for the then developed PtB training contents, the consideration of ECVET points, followed by this document about validation and standardization for PtB.

The results presented by the end of the project as a Learning Outcomes matrix, Training Curriculum, Learning Contents, etc. can enrich existing training curricula and programmes and populate the European standard in this matter.

More specifically, learning outcomes in PtB are defined following ECVET descriptors used for such entities. Based on consulted experts in the PtB partner countries and pilot activities among V/ET providers and learners, they are also validated on a wider scope within the PtB activities before being made available to interested parties in general and in public.

The defined learning outcomes are clustered into training/ learning modules to which the PtB partnership allocated ECVET points to then. This exercise brings a new case towards a European standard for the specification of learning outcomes and shows how to define, systemize and structure such an approach. It can further be used as an example reference for similar activities in the future, making the qualification instruments and methodological approaches suggested as a European standard better accessible to a larger number of organisations, and education staff.

Looking at the ECVET recommendations for such initiatives, the PtB partnership refers to the European Qualification (Framework) as a basis for transferability and transparency on a European level. With the performed exercise in PtB, learning pathways across European countries – such as with individual National Qualification systems - can become more transparent, but also more interesting to have a further concrete example with PtB on how to design and offer joint curricula.

The National Qualification system – and the European system - are enriched by the suggested learning/ training modules. Thanks to the very transversal aspect many of the detected learning needs in PtB have among the targeted population, the PtB Learning Outcomes matrix offers the possibility the modules are explored in a large variety of qualifications, feeding different ones.

The trend of occupational mobility – as in globalised markets – is particularly a key door opener for professionals in the arts, media, and creative sectors. Partial qualifications achieved in different countries go hand in hand with it and will need more input and opening still in the future with increased mobilities. The PtB results are one element to foster this process.

