

COMPETENCE PORTFOLIO USER'S GUIDE



The competence portfolio to
promote one's competences
from professional experiences
in art and culture sector

A guide for professionals of art and
culture sector



Education and Culture DG

Lifelong Learning Programme

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Portolano project The competence (e)Portfolio for arts and culture professionals

A PORTOLANO PROJECT PUBLICATION

This guide was edited by a consortium of European organisations that support career development for art and culture professionals, and the use of electronic Portfolio, associated in the frame of a European project. This project has been funded by the European commission as a project of transfer of innovation selected for the Leonardo program (from November 2007 to October 2009).

This version is inspired from the original French version: « Le Portefeuille de competences – Le Portefeuille des acquis de formation et d'expériences / Livret du réalisateur », written by the Fédération Nationale des CIBC and Jacques Aubret, edited by Editions et Applications Psychologiques.

THE PORTOLANO PROJECT

An innovative approach to expressing and recognising creativity!

What PORTOLANO aims to do

Whether you are a writer, dancer, painter, sculptor or other professional in the arts and culture sector, PORTOLANO is designed to help you to:

- *Meet the challenge of having your knowledge, skills and potential identified and recognised*
- *Enhance your professional identity through use of the (e)portfolio approach.*

PORTOLANO is an EU-funded transnational project that brings together partners from 6 countries representing a broad spectrum of interests in the fields of arts and culture and of competency development.

Who is PORTOLANO for?

Professionals seeking to have their skills identified or recognised, either as part of a review of their professional status, or because they envisage a total career change.

Coaches and professional counsellors interested in integrating the (e)Portfolio competence approach into their practice.

Institutions and professional networks in the arts and culture sector for whom the approach developed during PORTOLANO could be an instrument to support employment, career and geographical mobility.

FOR MORE INFORMATION VISIT www.eportolano.eu



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The Portolano project partnership is composed of



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A FEW TESTIMONIES ABOUT THEIR ePORTFOLIO EXPERIENCE

AUSTRIA

For me it was very important to work in a small group of artists. One of the most important benefits of the group work was the feedback we got during the process of developing our portfolio. The portfolio work enabled me to develop perspectives about what the future holds for me, to work on strategies I can pursue to improve my job- and financial situation at the moment. I recalled my skills in working with children and young people and I want to try to combine these skills and my skills as an artist. I think this combination will increase my chances for acquisition of jobs.

The development of a portfolio is an important step to get self-affirmation by acknowledging the own strengths and skills. It opens the door to exploit the acquired skills and experiences to develop new future perspectives. The work on the portfolio was very intense and important for me.

NETHERLANDS

I participated in a work experience project offered by Kunstenaars&CO in which I had to help a disabled artist to present his work. In the framework of the NL Portolano experiment I used the Competence Manual and Scan to reflect during my work in the project on the development of my competencies. The use of the manual and scan and the reflecting I did in a personal talk made me connect several competencies - I had acquired in my education and different work situations - that I had not connected before. Because of this reflection in my work with the disabled artist I was able to combine my competencies as an artist making film/video with my competencies as an employee in a call centre and those I had acquired as a volunteer cooking dinner for disabled people. The combination of all these competencies made me do my work experience with more awareness and creativity. The reflection offered by the NL Portolano experiment has made me more aware of all my competencies.

FRANCE

Before starting the Portolano workshops I was searching for myself - professionally speaking, and needed a break to think about this. Participating in these workshops helped me define where I stood at the time. Working in a group made it easier for me to position (not compare!) myself among others. It was really interesting to work on my path, as a whole, before transforming it into an e-Portfolio.

Sandra - Project manager

The Portolano workshops gave me the opportunity to have a close look at all the work I have done these past 20 years and see things more clearly. I got to confront myself to others and see how they approached the question of competences. It was a positive questioning, that made it possible for me to understand the evolutions of the job market these last decades. Before getting involved in the making of my competence portfolio, I was seriously considering to put an end to my artistic work. Now I am looking at the different possibilities to continue it.

After building my ePortfolio I surprised myself doing things that I had never did until then. The possibility to send a simple link to my website where people could see videos of my work, encouraged me to develop new professional contacts: I wrote to directors that I admire and sent out unsolicited job applications.

Denis – Dancer - <http://sites.google.com/site/denissanlard/>



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Before joining the Portolano workshops I had gone through a skills' assessment. The competences analysis included in the competence portfolio process enabled me to go deeply into things. Working on my competence portfolio was a good and liberating experience, a sort of trigger that helped me decide if I should reorient myself or not.

Clotilde – Administrator (dance and theatre companies) - <http://sites.google.com/site/lauxiliaire/>

FINLAND

The Portolano -manual is fantastic in a sense that it didn't make me choose between what is important in my life and what is not. The manual helped me open up and write a list about everything that I have done in life - a journey through my life. It was only afterwards that I started making choices. I get lost easily when I talk about myself or my work. The manual gave me a structure to write about my life in a way that is easy for others to understand. Also, the manual helped me find my own style: how I am talking about my skills and my professions. At the end, that is what is most important - to be able to represent myself with my own voice. As for the e-portfolio, it turned out to be the easiest part really. All my materials are now on the Internet. I have a password protection because people don't need to know everything about me. I don't like the idea that anyone can read my reflections. I don't want such an idea to disturb my personal reflections. For me, it is better that I can really write the way I want. The password gives me control over who is reading my e-portfolio and for what purpose. And I can change it when ever there is a need to do so.

Eveliina Niva – Dancer – <http://eveliinaniva.weebly.com/> .



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INTRODUCTION TO THE COMPETENCE PORTFOLIO APPROACH

"To be better acknowledged, first know yourself"

Are you a **professional** working in the field of arts and culture?

- looking for a first job?
- seeking to develop your career?
- considering a change of career?

Whether you are a writer, dancer, painter, sculptor or other professional in the arts and culture sector, this guide is designed to help you to:

- Meet the challenge of having your knowledge, skills and potential identified and recognised
- Enhance your professional identity through use of the competence portfolio approach.

BENEFITS FROM BUILDING YOUR COMPETENCE PORTFOLIO?

The Competence Portfolio approach is a constructive and creative way of highlighting achievements and abilities. In this way a holistic picture of professional competencies and generic skills can be produced that enables individuals to present themselves for employment, appraisal, assessment, promotion or career conversion.

Today's technology – the 'e' in ePortfolio - enables a rich and dynamic representation of individual competencies, particularly adapted to the worlds of arts and culture. Tools available allow the expression of a unique artistic identity.

It further enables sharing and collaborating with friends, colleagues, managers, counsellors, potential employers and members of the artistic community to maximise the enhancement of professional identity and career development and planning. You'll find more advice and practical info about the digital tools and the specific processes related to the developing of an ePortfolio in the ePortfolio Guide.



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Your **Competence Portfolio** will be a useful aid in

- presenting your works and activities
- accompanying the skill assessment process,
- preparing a job search,
- responding to a job offer,
- preparing a job interview,
- getting your experience-acquired skills acknowledged,
- preparing an acquired skills validation file,
- getting your skills certified,
- writing a c.v.,
- negotiating a professional change,
- thinking about changing course...

MAIN PRINCIPLES

This guide, the chapters and sheets it contains, have been designed to support a flexible competence portfolio approach. You can decide to fill out the sheets and/or use the other techniques that are suggested such as mind mappings, e tools etc.

It is also helpful to find some external help in this process such as a critical friend, a coach or a small group.

While setting up your competence portfolio, it can be helpful to keep in mind that:

- The Portfolio you are going to create is your production: you are under no obligation to follow every section, nor to disclose everything, and you can go about setting it up in the order that best suits you. It is for you to decide whether you use all of it or just part of it. Even though you do not have to fill out all the sheets, it is important to get the idea of how to collect and order all the data and of how to provide material and evidences for all different situations you met in your career. The process of making all the competences explicit will help you realize your competencies, and help you consider new possibilities on the labour market, another personal path, ...
- The Portfolio you are going to create is an evolving tool, and one that you can update when and if needed. It is also possible to have several portfolios or a modular one for different needs.

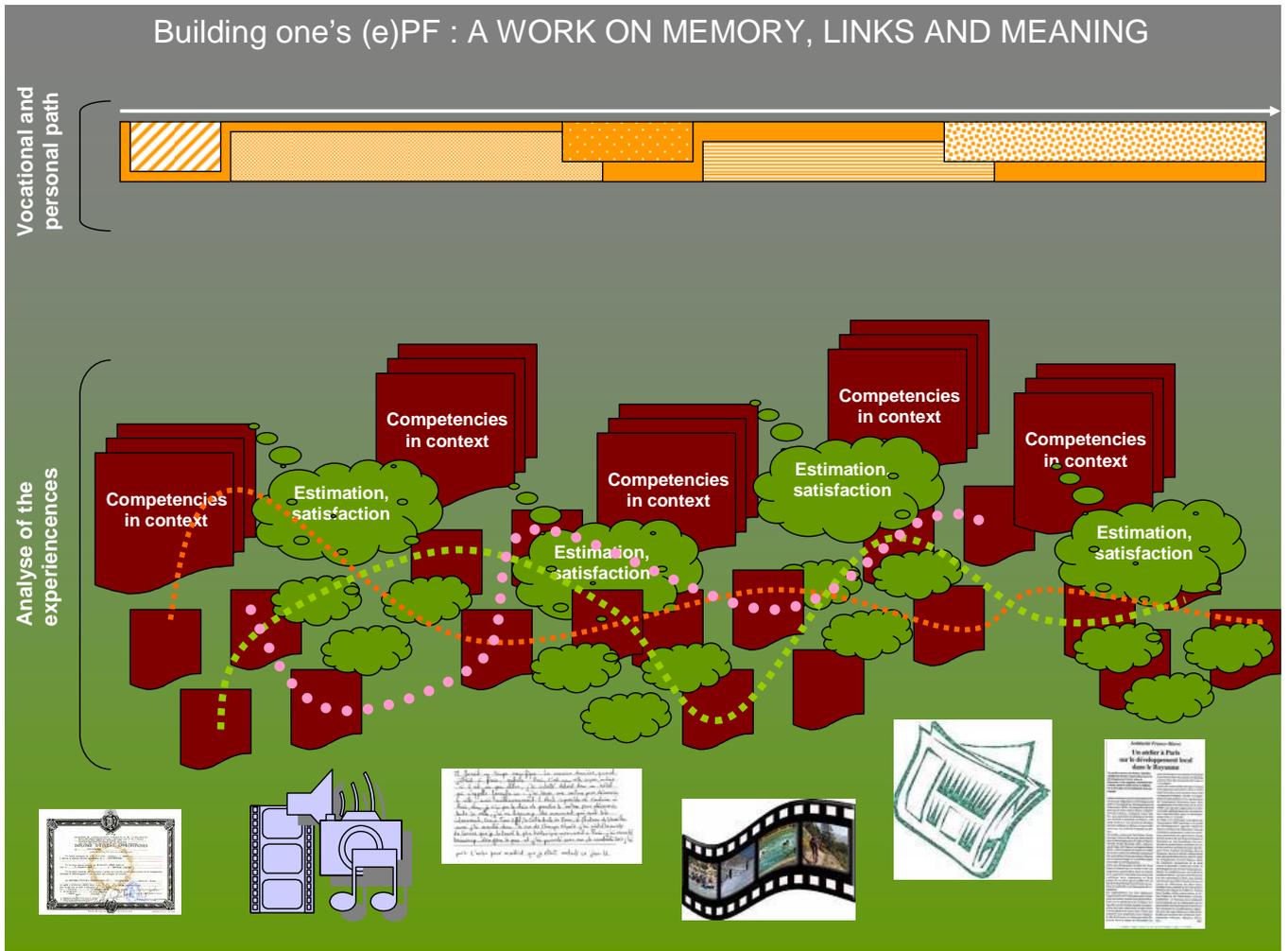
COMPONENTS OF YOUR COMPETENCE PORTFOLIO

The **Competence Portfolio – digital (“ePortfolio”) or paper that you will create** will be made up of:

- Section 1 of this guide: the analysis of your itinerary that should help you identify, describe your personal, social, artistic and professional experiences and your training-acquired skills. This is the **Competence (e)Portfolio** groundwork.
- Section 2 of this guide: the organisation of the elements you will select to illustrate those experiences and skills, and their presentation under any form you wish (website, blog, paper...).

The competence Portfolio is modular: you can extract only the part you need to communicate or share with someone, in the contexts of recruitment, selection in artistic projects, auditions ...

MAIN CREATION PROCESSES



The following sections of this guide will help you achieve three main goals:

- **to list** competences, skills, knowledge acquired through training, professional, social or personal situations. Which means having to describe and analyse activities, jobs and artistic realisations;
- **to collect and organise** the documents that constitute meaningful and valuable "traces" of these skills and knowledge, such as:
 - creations of your own, or part of collective work,
 - personal elements that you will select (written documents, images, pictures, videos, objects, other illustrations...), which testimony from your participation in different projects,
 - elements that you can create to demonstrate some of your professional achievements,
 - other official diplomas, references, job descriptions, recommendation letters,
 - ...
- **to create a competence portfolio (digital or/and paper)** based on the use you will want to make of it and the design to present the elements you have selected in accordance



SECTION 1 - SETTING UP THE CONTENT OF YOUR COMPETENCE PORTFOLIO

**identify,
describe,
analyse,
your training-acquired skills,
your personal experiences,
your social experiences,
your professional experiences.**

A THREE STEP PLAN

- A. My competence Portfolio project
- B. My personal and professional itinerary
- C. My experience-acquired skills



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A. MY COMPETENCE PORTFOLIO PROJECT

This first step is intended to help you clarify your expectations prior to the building of your competence portfolio. Do not worry if the answers to these questions are not so clear at this stage; at the end of the process you will be invited to consider once again, in detail, different possibilities to exploit your competence Portfolio.

An exercise is suggested on page 11, “My vision”. It is based on a free self-reflection approach to express your goals for your Portfolio project: this can be used as a starting point to complete Sheet 1.



SHEET 1 - WHAT IS IT FOR?

- My **expectations**, and the situations in which I imagine using it:

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- My **objectives** in setting up the portfolio: immediate and long term

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- The **resources** at my disposal

- the **people** who can help me (colleagues, professionals) :

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- material **means** (eg.: personal archives, press book, portfolio, pictures, video, audio files, posters, flyers, applications, proposals, letters and mails, websites, blog...)

N.B.: think about an overview of the material means that you could use to build your competence Portfolio. At each step of the process, you will be invited to precise the documents you can select or create as part of your competence portfolio.

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- sources of **inspiration** (eg.: websites, blogs, ePortfolios I like...)

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“MY VISION”

An exercise to start working on the goals of a portfolio project

Starting point

Sit back or lay down and relax, close your eyes (if possible) and focus on your breathing. You should walk through your body with your attention and try to relax all parts of your body.

Imagination

Remember pleasant scenes in your life which were important to you (it can be a nice place in nature, an important person, an animal, an event)

Stay with this scene for a while and enjoy it while your eyes are closed.

Vision

Now try to figure you have reached something in your life you were really keen on to achieve. It is not important how your odds are to do so.

Now open your eyes and try to describe this experience in a very detailed – by writing, making a picture – whatever you want.

Reflecting on the vision

Answering the question:

If I could have this experience immediately would I accept the offer? Or do I notice some irritation, barriers...?

Assumed my wish is fulfilled – what is the benefit? Which creative chances are facilitated by this achievement? Are there alternative ways of facilitating these chances and possibilities?

(This reflection is a little bit like peeling onions. Asking these questions several times is a way to find out why your wishes are important for you. That does not mean that the superficial part of the “onion” is not important – it is just to clarify the background).



B. MY PERSONAL AND PROFESSIONAL ITINERARY

In this section, you will find various exercises to help you reconstitute your personal and professional itinerary:

- "My personal and professional itinerary" - Sheet 2 (page 13)
- "Imagination and expression". It is based on a free self-reflection approach to retrace your itinerary (page 14)
- "The wall of wonder". It is a process for individuals, organizations and communities to build their (common) story about their past, present and future (page 15)

Doing this will enable you:

- to recall your own history
- to call on your memory in order to pinpoint, chronologically, experiences, facts, events;
- to highlight the events that were important for you, to see if patterns emerges;
- to identify elements or illustrations that could mark stages of significant skill acquisition;
- to select the points, experiences and teachings that you think worthy of a more detailed description later.



MY PERSONAL AND PROFESSIONAL ITINERARY

SHEET 2 - MY ITINERARY

To be able to easily recall your itinerary, this sheet should be filled out in a chronological order, year per year.

If you have many experiences, you can modulate the level of details to be taken into account:

- Focusing on each detail of your past can be looked as a time-consuming task. However, when analysing these experiences in the next step of the portfolio process (section C), one might be surprised by learning about one's undiscovered possibilities.
- If you wish to capture a quick overview of your path, just focus on the most marking experiences or those that seem to be more valuable in relation with your projects.

Dates	Training School, university, vocational training ; adult education ; internships ; workshops; self-training <i>Specify the location</i>	Professional activities Activities for which you were paid or should have been paid for	Extra-professional activities Community life (social and humanitarian organisations, sports associations...)	Personal experiences Hobbies, travels, events, encounters



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IMAGINATION AND EXPRESSION

**A creative method to work on
the personal and professional itinerary**

Imagination

Sit back or lay down and relax, close your eyes and focus on your breathing. You can walk through your body with your attention and try to relax all parts of your body. Go back in your life up to the point where your professional career started. That might be school, a training or a decision in the kindergarten.

Now find scenes in your life that were important for your professional career! Just let scenes come themselves in your mind – let the river flow do not push it! Stay with the scene and then leave it – to make way for other scenes!

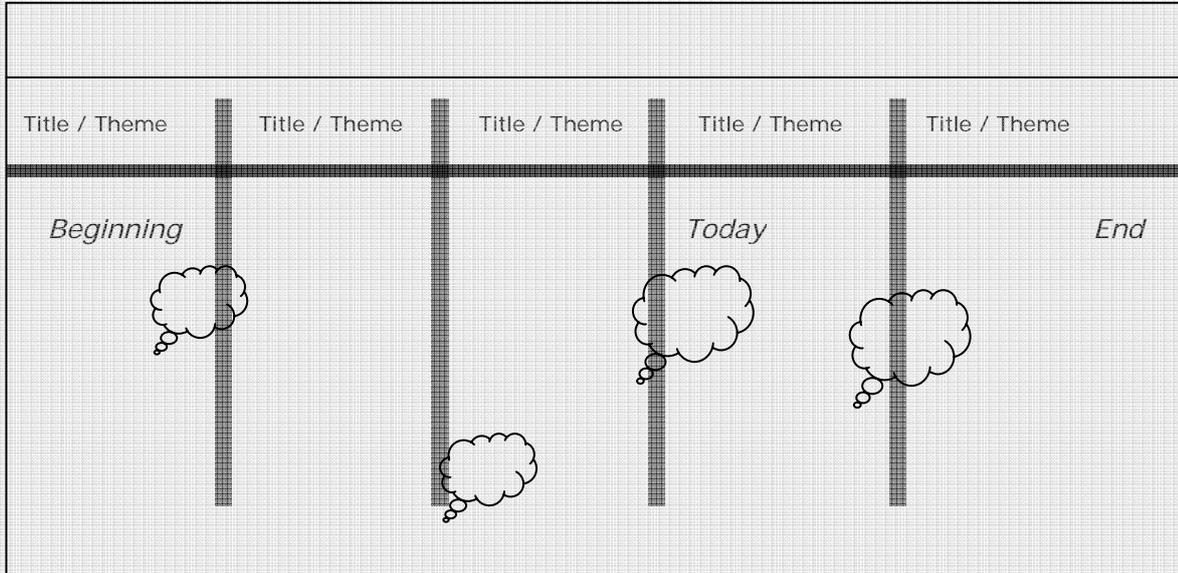
Expression

After finishing the imagination exercise try to make this experience visible – by writing a text, by dancing, by producing a picture ...

THE WALL OF WONDER

A process to build your story (past, present and future)

Based on the work of Vaughn O'Halloran (ICA) from 1995, adapted and modified by Joep C. de Jong (*JLS International*) in 2000, 2005 and 2007.



The concept of The Wall of Wonder was developed by the Institute of Cultural Affairs (ICA) as a process for individuals, organizations and communities to build their (common) story about their past, present and future. It stimulates an affirmative (internal) dialogue and thus forms an ideal basis for storytelling, celebration and creating awareness. The process is simple and involves the following steps.

1. Draw a horizontal line across a piece of paper turned sideways (horizontal), one third of the way down (see drawing above). When working collectively with a group construct a time line spanning part of or an entire wall.
2. At the left side of the timeline write the year you were born. With an organization or community this may be the year of its founding or other relevant historical date (e.g. the answer to the question: When did you start working here?). At the end of the line (right side) you write the year that is the furthest that you dare to think / dream of. Place a mark on the horizontal line for this year (today) relative to the beginning and ending of the timeline.
3. Divide the timeline into segments (of e.g. 5 years).
4. "Brainstorm" key events that have happened in your life (or organization(s)) from its beginning until the present. Write down each event and place it at the appropriate spot on the timeline. Note: to facilitate your thinking you may also want to think about major news events, songs, movies etc.
5. Circle key events or major turning points. Identify key turning points and draw vertical lines identifying these 'changing times'.
6. Name each section. Look at the first section or period of time and ask: "What was going on during this period of my (or the organizations) life?" Give the period a meaningful (poetic) title (theme). Look at the next period and ask: "If there was a turning point, what was the turn from .. to?" Give meaningful titles (themes) to each of the periods.
7. Repeat the steps 4 to 6 for the future.
8. When you look at the complete story (picture), give a Title (Theme) to the timeline as a whole.



C. MY ACQUIRED SKILLS AND KNOWLEDGE

The analysis of your acquired knowledge and skills is the core of the process to identify your skills and talents that you will be able to show in your (e)Portfolio.

This section is divided in two steps:

- The analysis of your experience-acquired skills including vocational and also extra-professional activities. This is the most important step.
- The analysis of the training-acquired skills and knowledge including the self-learning experiences.

To help you recall each experience that you wish to analyse, you can use the sheet 2 (My Itinerary) that you have filled in previously.

To synthesise and classify the skills that you will describe – those that are obvious and others that you might discover, a mind-mapping tool is suggested at the end of section C.



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MY EXPERIENCE-ACQUIRED SKILLS

Your personal and professional itinerary is marked by experiences of all kinds, thanks to which you have developed your current knowledge and skills. This step will help you analyse these experiences and identify the evolution of the knowledge and skills they bear witness to. Should you need to have them acknowledged by a third party, then you will need to speak about what you were able to achieve using these competencies, or supply some form of "proof" of their reality. The documents you will later on select (or create) and include in your Competence Portfolio will help prove effective acquisition of the knowledge and skill bases you have identified.

The suggested approach is based on **the description of activities** performed in the various positions (paid or voluntary) that you have held. Follow the indications on Sheet 4. You should fill out as many sheets as seem appropriate.

If you wish to focus on the skills used within the frame of a specific project, you can use an alternative method: "Scan of Competences" (see Appendix 2 at the end of the guide). It consists in scoring the evolution that you experienced with short set of competencies.

Fill out as many sheets as seem appropriate. Make copies if necessary.



SHEET 3 - ANALYSIS OF EXPERIENCE-ACQUIRED SKILLS

N°.....

- **Name and objective of the activity that you intend to analyse** (Refer back to the list of tasks/activities you identified in Sheet 2. Select, for further analysis those that constitute, in your opinion, real experiences and opportunities for development. You may take into consideration professional or extra-professional activities. Fill out one sheet per position).

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- **Detailed description of the activity** (do not describe what you should have done, but what you actually did and how you did it. Distinguish what is routine about the activity, and what is unusual or rare. Precise what is special or specific about the way you accomplished what you had to do.)

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- **Means, tools, instruments, procedures, methods and/or techniques used** (for example: if you got to work a specific painting technique, use a software programme, use a particular acting method, etc...)

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- **Evaluations, results** (indicate how you were evaluated and the results)

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DOCUMENTS TO COLLECT

How could you illustrate at best the skills you mastered in this context?

These illustrations will be used later on, in section 2, as the material available for the content of your competence Portfolio.

You can think of using or combining any kind of existing document that reflect your production or your participation to a project (paper based, image, traces on website, etc.).

You can also widen the possible content of your future portfolio, by imagining any kind of creation to show these skills: creation of pictures, text, video, etc.

Testimonies of colleagues, partners, directors, etc., you worked with could also be useful at this stage.

Existing documents:

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Documents to create:

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Testimonies to ask for:

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MY TRAINING ACQUIRED KNOWLEDGE OR SKILLS

On the "My personal and professional itinerary" sheet, you have listed the stages of your formal and non formal learning experiences. You can go further and list what you have learnt, what has been evaluated, the knowledge that you have put to use in your personal, social, professional and artistic life.

A few definitions to help you identify your training-acquired skills or knowledge

"Initial education" corresponds to compulsory schooling, and any stages of training that follow directly prior to getting a first job or embarking on a professional career.

"Adult learning" covers all training courses, including workshops, followed either in your personal time or in the context of time out of work for training purposes, be it to improve your professional expertise or to obtain a qualification in a new skill.

"Other learning", which can have taken the form of more or less lengthy schemes or courses, refers to training whereby you have acquired knowledge or skills which you can put to use just as well in your everyday social life and in your leisure time as in your professional context.

Fill out as many sheets as seem appropriate. Make copies if necessary.



MY TRAINING-ACQUIRED SKILLS

SHEET 4 - ANALYSIS OF TRAINING ACQUIRED SKILLS

N°.....

- **Identification of the area of knowledge under analysis** (for example: theory of modern dance, knowledge of human body, knowledge and practise of a foreign language, knowledge of theatre theory, master of written expression, familiarity with computers, etc...)

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- **Explanation of the knowledge or skill mastered** (this involves answering the question: what did I learn in this particular area?)

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Any personal observations regarding this training scheme and the results obtained?

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- **Opportunities to apply the training received applications of the training scheme** (indicate here if after the training scheme you observed changes and / or applications in your personal, social, professional and artistic life. How were you able to validate what you had learnt?)

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DOCUMENTS TO COLLECT

These illustrations will be used later on, in section 2, as the material available for the content of your competence Portfolio.

In addition to diplomas or official certificate, you can think of using or combining any kind of existing document that reflect your production during or at the end of your training (end year project productions, thesis, presentations, etc.).

Documents/Illustrations:

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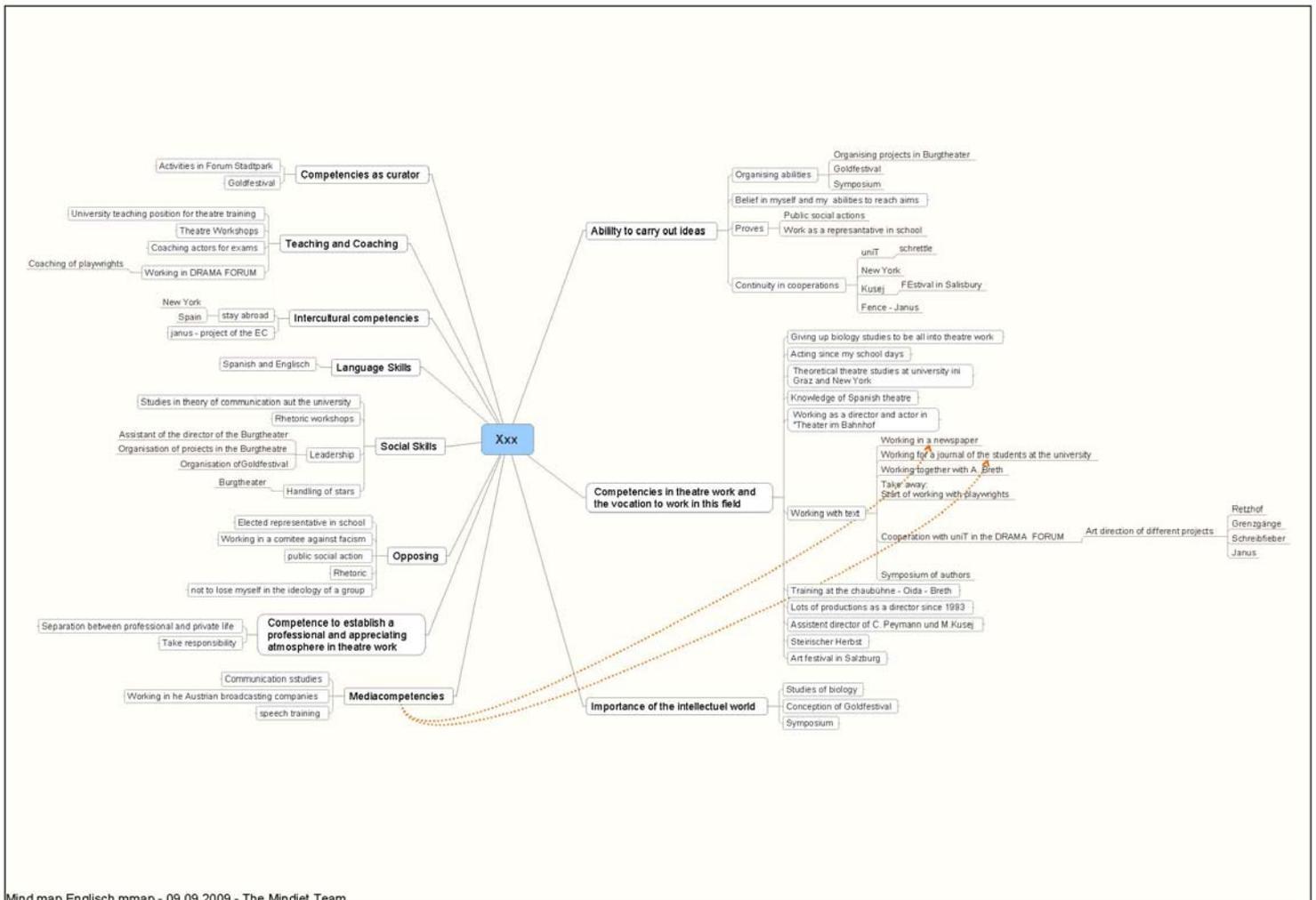
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MIND MAPPING

A graphical method to get an overview of your skills and knowledge

Mind-Mapping is a possibility to get an overview over all the skills you find out during the portfolio process. The advantage of Mind-Mapping is the fact that the participant can start somewhere, let's say with his training as actor and then skip to another topic – let's say his language training. With every topic the participant can open a new branch in his mind map. Then he can sort out all the skills in main and sub and sub-sub branches, create new branches and make new arrangements without losing the overview.



Mind map English.mmap - 09.09.2009 - The Mindjet Team



SECTION 2 – ORGANISING, DESIGNING AND USING YOUR COMPETENCE PORTFOLIO

Select and create,
organise the content,
design the shape
and publish your competence portfolio

A THREE STEP PLAN

- A. Selecting the content and organising your competence Portfolio
- B. Designing the shape and publishing your competence Portfolio
- C. Taking things further: how can I exploit my competence portfolio?

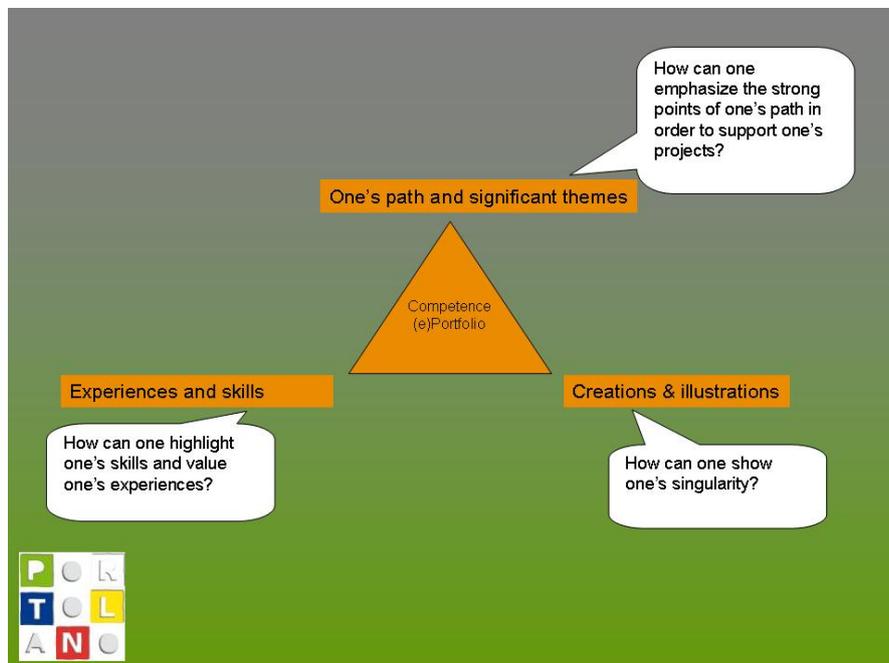


A. SELECTING THE CONTENT AND ORGANISING YOUR COMPETENCE PORTFOLIO

You have analysed your personal and professional itinerary and various facets of your acquired knowledge and skills. Now you need to put the spotlight on the most outstanding elements, or those that could be useful to you in the realisation of your projects from here on.

You will now have to select the ones that in your opinion are of positive value, and that show best the very nature of your choices and involvements.

You also should select those that will enable you to present your most positive assets in future negotiation situations.

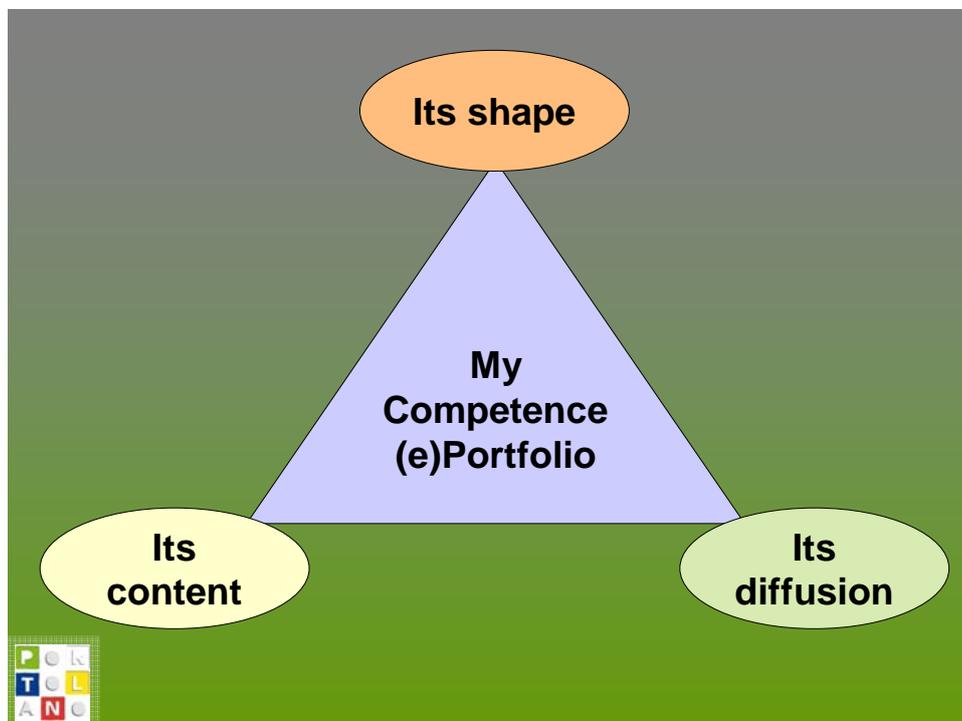


Among the documents/illustrations that you identified, you can choose those that suit best the use that you intend to make of your competence Portfolio.

You can also create other types of documents that talk about you at work, to illustrate your abilities, talents, and choices. Think for example about writing texts, creating illustrations, videos, gathering testimonies, etc...

B. DESIGNING THE SHAPE AND PUBLISHING YOUR COMPETENCE PORTFOLIO

To build your competence Portfolio, you'll have to choose what shape it will take (digital – i.e. a personal website -, more classical paper based, or why not any other material objects). Consider the use you will make of it – just for yourself, to show it partially or fully -, and other practical matters such as the easiness to communicate it. For e-portfolios, you will have to consider if you wish publish it so that it can be viewed by everyone, or only by those you will invite.



If you wish to build an e-Portfolio, the e-Portfolio guide, downloadable in 5 languages (EN, FR, IT, NL, FI) at the address ... will give you a complementary theoretical and practical background on the tools and opportunities offered by digital technologies.

If you simply wish to create a personal website, the questionnaire proposed in the appendix 3 will suggest you the main questions you'll probably have to develop your website, for example by using the Google website services.



C. TAKING THINGS FURTHER: HOW CAN I EXPLOIT MY COMPETENCE PORTFOLIO?

In some cases, you could consider developing a strategy to reach the objective that motivated you to build your competence Portfolio – a short or long term strategy.

There is not always only one project you go for. The development of the future professional development can be a project itself with goals and milestones to achieve, etc.

A competence Portfolio, for which project?

You might use your Competence Portfolio to realise a particular project (for example: to validate your acquired skills, to apply for a job, to apply to artistic projects, etc...). Is the project clear? Refer back to your skill assessment results, for example.

Information to look for

To realise your goals or your project, you need to identify the people who you'll be faced with, who will you be addressing and how (direct contact, through mail, through an intermediate ICT tool?) What information do you need?

For example: what should you know about the positions you are applying for? What are the people to whom you have applied for a particular job looking for?

My strong points regarding this project

Look in your Competence Portfolio for the training and experience-acquired skills and knowledge that you can put forward as positive elements that will enable you to realise the project, not forgetting what it is that your interviewers will be looking for.

For example: anything that can attest to a level of skill or knowledge that has been used in a professional situation.

Arguing and justifying

You should find in your Competence Portfolio the documents that can serve as proof of your knowledge and skills that you should aim to highlight. Ensure you can link them to the project, and prepare a pitch to help you negotiate your way to your goal or objective, notably in interview situations (when faced with validation juries, an interview with your superior, a job interview).



MY PERSONAL APPLICATION

SHEET 5 – USING MY COMPETENCE PORTFOLIO

For which project?

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Information to look for

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My strong points regarding this project

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Arguing and justifying

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.....



APPENDIX 1 - COMPETENCE PORTFOLIO KEY WORDS

Training-acquired knowledge: All knowledge gleaned through training courses and which one is or would be capable of using in order to adapt to a situation or environment or act upon this environment.

Experience-acquired knowledge: All knowledge and competences developed and mastered as a result of social or professional experiences.

Analysis of activity: The term "activity" refers to ongoing or past actions. When analysing a professional activity, you must describe as precisely as possible the different aspects of each action exactly as you performed it and not in terms of what you should theoretically have done. You can also indicate why you acted thus. You can explain how the activity was prepared, and what ensued.

Aptitude: Way of referring to a person's "potential" in relation to a sphere of activity. This sphere can relate just as well to intellectual activity (general, verbal, numerical, spatial aptitudes) as to physical (motor or psychomotor aptitudes) or professional activity. Psychologists measure aptitudes thanks to tests. In common parlance, the word "aptitude" refers to "what we are able to do". It is practically the same thing as the expression "what we are capable of doing" (meaning of the word "capacity")

Professional and personal skill assessment: "The actions involved in drawing up a skill assessment aim to allow workers to analyse their professional and personal skills or competences as well as their aptitudes and their motivations, in order to define a professional project and, if needs be, a training programme" (citation from French law of 31/12/1991)

Capacity: Condensed version of the expression "what one is capable of doing" (see Aptitude)

Certify, Certification: To certify something is to attest to the reality of a given act or event, the authenticity of a document, the conformity to established norms. Skill certification involves a series of procedures set up to guarantee, in a necessarily limited time period, the authenticity of observations and the quality of judgments made regarding a person's skills in his or her professional activity.

The notion of collective skill or competence refers to the potential or the efficiency of a group of people when carrying out a given task requires group solidarity.

A competence or skill is said to be "transferable" when, from an assessment of a person's efficiency in a given situation, it is possible to predict that person's efficiency in other situations whether or not they bear strong resemblance to the initial situation.

Knowledge: What we know because we learnt it, either through training, or from life. If knowledge generally refers to knowledge of an intellectual nature, "know-how" is a frequently-used term to designate knowledge of a technical or technological nature, and "savoir-être" or behavioural skills refers to knowing how to handle oneself / deal on a personal, social or professional level in everyday social and professional life. It is also commonplace to distinguish encyclopaedic knowledge (knowledge attached to objects and their contents, events, people, culture, etc...) and procedural knowledge (mastery of the processes involved in mobilising these different kinds of knowledge and using them appropriately).



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Behaviour: Behaviour is "the way one is and behaves" in a given situation. Behaviour is observable. One can learn to behave in a suitable manner (in the sense of "knowing how to be" and "knowing how to appear to be" - savoir-être or savoir-paraitre in French) through training or through experience.

Employment: A position occupied in an administration or enterprise corresponding to a series of tasks which in turn have a frame of reference, or to production objectives, or to missions, or to the status of the person attached to the job.

Evaluate (evaluation): To make a value judgement. Two categories of evaluation can figure in a Competence Portfolio, external evaluations, representing judgements about the person by other people, or auto-evaluations which correspond to one's self-appraisal.

Experience: Events, activities, encounters that somebody has lived first hand, and which he or she can not only report as such but also in terms of the effect they have had on him.

Motivation: The reasons which guide our choice of action, determine our decisions, support our undertakings to completion. Sometimes expressed as needs, but also as goals to reach.

Negotiation: To negotiate is to look for an agreement, a compromise. The different situations which an employee can find himself in (recruitment, promotion, mobility management, having his skills recognised, etc...) are to be seen as situations of negotiation, where it is important to know how to present oneself to one's best advantage.

Orientation: In restrained usage, this term refers to decisions about which course to take at each stage of training. One can talk about orientation throughout one's life when referring to the process of managing or determining the steps that chart one's life. A personal and professional skills' assessment is one such step but where the process is afforded social support.

Project: What we mentally represent as "possible" in a short or longer-term future, in view of an inventory of our personal and professional resources and the goals we have set ourselves.

Proof: To prove is always to prove something to someone in a given context. Proof is what enables us to convince another person that what we affirm to be true is actually based on verifiable elements. The documents that make up the Competence Portfolio, whether they derive from personal realisations or evaluations, constitute such elements.

Professional qualification: A way to define an employee's professional level. This qualification takes into consideration titles and diplomas, particularly professional diplomas, seniority or duration of employment, and experience. The levels of qualification are coded and defined by established norms in each professional branch or sector of activity. Collective labour agreements ensure that in a career progression is guaranteed.

Recognition*: The term "recognition" refers to the way one regards oneself and one's experiences ("personal recognition") or the way one is regarded by others, and that one strives to make positive as possible ("social recognition", "institutional recognition", "professional recognition").

** **Acknowledgment** is also a common term here.*

Role: The range of behavioural patterns associated with a place and/or a status. A role can be played within a group. It defines what is expected of a person by all the other role-players in a given situation. The analysis of roles exercised successively or simultaneously by a person is one way to embark on an analysis of one's social and professional experience.



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Task: According to the dictionary, a "task" is "a defined piece of work that one must accomplish"; It is the breakdown of a job into its constitutive elements and that can be described as such. This breakdown is relative to the definitions given to the missions, roles, and/or objectives of a job. Like any analysis, the breakdown of a job into "tasks" can be more or less refined.

Validate, validation: To validate is to recognise, to attest, to certify the conformity and the value of a procedure or an evaluation. For experience-acquired or training-acquired knowledge to be validated, it must be recorded and positively evaluated. The validation sanctions the reality of the evaluation. A validation's value and the guarantees it procures depend of course on the authority, the notoriety, the legitimacy of the person validating. Personal, social, and professional experiences can be validated by certificates or full or partial diplomas (validation of experience-acquired skills, validation of professional skills).



APPENDIX 2 – SCAN OF THE COMPETENCIES USED WITHIN THE FRAME OF A PROJECT

CompetenceScan artist

In this CompetenceScan we have included a number of competencies that you will encounter in the project you will participate in.

First you find a description of each competence in short.

We ask you to fill in the scan twice.

The first time is at the start of the project. When filling it in think of how you think and expect to use your competencies during your work in the project.

The second time is at the end of the project. When filling it in at the end think about how the project evolved and how you have used your competencies.

Fill it in using a quick and associative manner, the first thing that comes to mind.

There is not right or wrong.

++ = I completely agree, + = I recognise that, - = I do not recognise that, -- = I completely disagree

Name artist:

Name project:

Date 1^e time completion:

Date 2^e time completion:



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1. Having your own identity

This competence is about going your own way, creating work or taking initiatives the merit of which others still need to be persuaded of. It is precisely by your uniqueness that you contribute. You know the worth of your talent and can play with it. Success is something you feel and exude yourself.

O test					final test			
++	+	-	--	The artist	++	+	-	--
				Knows why he participates in this project				
				Recognises his cultural background and uses it within his work in the project				
				Takes initiative and feels responsible for his own actions				
				Brings in original ideas and is not afraid to stand out				
				Can express the things that make him different from others				
				Can make concessions to his own work by taking advice from others				

2. Reflecting on your work as an artist

This competence is about the ability to reflect on your work and your conduct. You examine what you are doing from an 'eagle's eye' view and look at yourself critically. You know your strengths and how to use them. You also know your weak points and take action to make them stronger.

O test					final test			
++	+	-	--	The artist	++	+	-	--
				Asks for feedback from others about his or her work and conduct				
				Is not set back by criticism				
				Is able to do a critical analysis of his own work or working activities				
				Can value his proper contribution to a project				
				Keeps a diary with ideas				
				Looks back at completed commissions and projects and uses the conclusions and lessons learned in his/her (future) work				

3. Maintaining and developing your artistic skills

The nitty-gritty of this competence is how to be, and stay, good at your profession. You possess a broad range of professional knowledge and skills. You continue to hone your skills and keep in touch with your environment. You follow developments in your field of work and apply them in your own artistic development.

O test					final test			
++	+	-	--	The artist	++	+	-	--
				Continues to develop his work throughout the work in the project				
				Knows how to let go or transform of his own familiar works forms in new ones in the context of the project				
				Knows how his work relates to that of others				
				Is too much a perfectionist to make space for the new				
				Is able to apply his professional knowledge in the project				



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4. Doing – getting ahead – persevering

The essence of this competence is that you are able to put yourself to work, that you formulate goals for yourself, that you are determined, persevere, and don't give in if you experience a setback.

O test					final test			
++	+	-	--	The artist	++	+	-	--
				Accepts setbacks and moves forward in the project				
				Sets realistic goals and has feasible targets in the project				
				Is inventive when something goes wrong and needs to be resolved in a different way than expected				
				Is able to perform under pressure				
				Works out ideas and translates them into action				

5. Verbal and visual presentation

The nub of this competence is that you are able to convey the essence of your work to others and make them curious or enthusiastic about it.

O test					final test			
++	+	-	--	The artist	++	+	-	--
				Can easily express his motives for participating in the project				
				Has his own "unique" handwriting or signature within the project				
				Asks others for feedback on his performance in the project				
				Communicates easily with all sorts of people				
				Is aware of his influence on others				

6. Collaborating with others

This competence is about being able to make an active contribution to a joint project or product, working with others. You are receptive to the ideas and input of others and your own work benefits from this. The other/s must also subscribe to this essence so that a relationship evolves and, as a result of the collaboration, a joint interest is found.

O test					final test			
++	+	-	--	The artist	++	+	-	--
				Makes his contribution to reach the common results				
				Sticks to the action points that are agreed upon				
				Is able to work on a task independently				
				Is able to delegate tasks				
				Is open to the ideas and input of others				
				Initiates collaboration with other artists or other relevant parties in the project				

7. Being customer oriented

This competence concerns the ability to empathise with the needs of your client or target group. It requires a measure of flexibility and adaptability; instead of sticking to your own ideas, you have to move along with the other party. On the other hand, you only really add value if you can make the other party change their mind. After all, it is your creativity for which you are rewarded.

O test					final test			
++	+	-	--	The artist	++	+	-	--
				Is able to identify with the needs of the clients				
				Is able to adopt his ideas to the level of the target audience				
				Is able to negotiate with clients				
				Creates a win-win situation for himself and for the target audience				
				Is able to interpret non verbal behaviour				
				Being able to see when your target audience is disengaging				



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8. Planning and organising

This competence is about the ability to organise and plan your work - creating the preconditions that are necessary for working as a creative or performing artist.

O test				The artist	final test			
++	+	-	--		++	+	-	--
				Makes clear agreements and holds himself and other people to these				
				Can make a proper invoice				
				Is able to make a planning of the activities				
				Is able to work within a given budget				
				Keeps an administration of income and expenditure				
				Sets priorities within the project				

9. Getting on the market

This competence is about approaching the 'market' proactively and taking initiative to obtain new commissions and find a (paying) audience and market. It includes creating a network of people who are important for your work and who can help you get on. It is also important that you know the market which you are entering and that you can tailor your product accordingly.

O test				The artist	final test			
++	+	-	--		++	+	-	--
				Actively seeks new potential clients				
				Sees opportunities after the project and seizes them				
				Can translate an idea into the needs of future users				
				Has a good idea of the value of his product				
				Maintains contacts with former clients				
				Creates his own network				

10. Being engaged with society

This competence is about looking beyond the world of art. It involves taking society into consideration in your work and reflecting, from a broad perspective, on how you can act yourself and use your work in settings outside the traditional fields of work.

O test				The artist	final test			
++	+	-	--		++	+	-	--
				Follows developments in society and makes a translation to his own work				
				Looking beyond the boundaries of your own discipline				
				Takes a stand or has a vision on social and cultural developments				
				Looks at the role he can play with his work in the context of society				
				Creates opportunities for his work in new markets				
				Overall conclusion				



APPENDIX 3 - PREPARING THE EDITING OF YOUR EPORTFOLIO

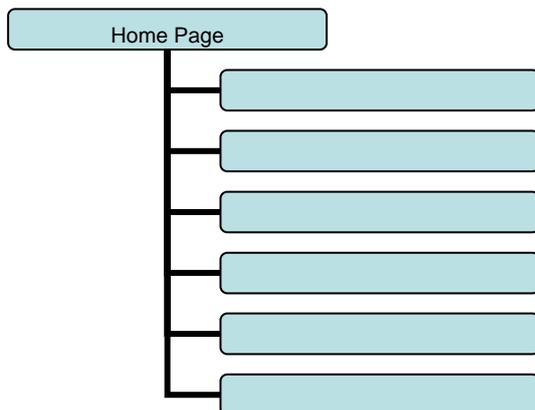
What is the title of the website?

To define the headings of your ePortfolio, what are the themes that seem most relevant in your opinion and according to your projects, to describe your path and areas of competences, your interests, your creations...?

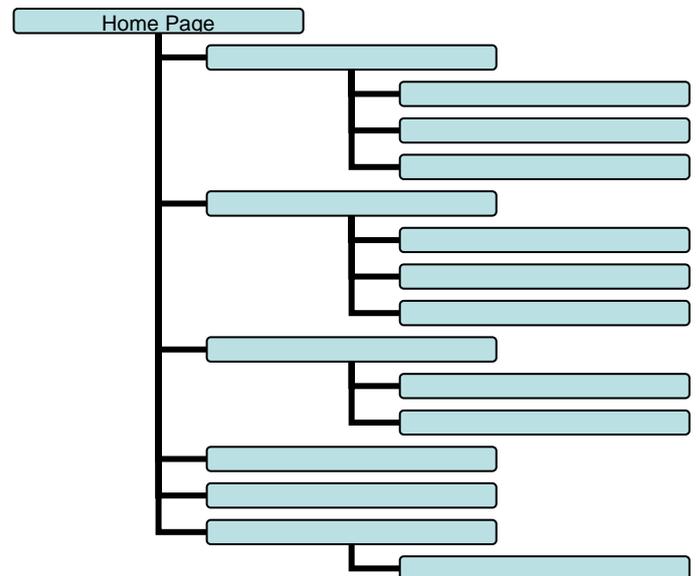
What are the different pages/headings of the website?

What is the map of the website?

Example of a tree with 1 browsing level



Example of a tree with 2 browsing levels



What graphical elements and chart for the website layout?

For Google sites, the best way to customize your website is to choose a personalised template, instead of using the predefined templates.

You should firstly define the graphical elements you wish to use: you can use images, pictures, define plain colored backgrounds, etc...

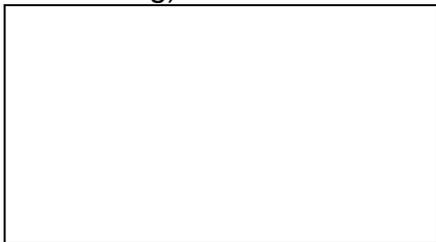
- For the header (haut de page):



- For the background:



- For the side bar (browsing):
 - images can be used as icons linked to different headings (possibility of using one image per heading)



Do you wish to use the same background image for all the website pages?

Tip:

To explore all the customisation options available with Google site, go to « More actions / Manage site / Colors and fonts »

To set up the layout (size of the different areas) and customise the side bar, go to « Site layout ».



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Preparing the website content

Home Page

Title of the page

Content (Text / Images / Videos / Sound / Animation)	Internal links to other headings / pages?	What are the sources (file, link on the Internet, a document to be scanned...)

For each heading / page

Title of the page

Content (Text / Images / Videos / Sound / Animation)	Internal links to other headings / pages?	What are the sources (file, link on the Internet, a document to be scanned...)

Title of the page

Content (Text / Images / Videos / Sound / Animation)	Internal links to other headings / pages?	What are the sources (file, link on the Internet, a document to be scanned...)



Portolano project

The competence (e)Portfolio for arts and culture professionals

Title of the page

--

Content (Text / Images / Videos / Sound / Animation)	Internal links to other headings / pages?	What are the sources (file, link on the Internet, a document to be scanned...)

Title of the page

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Content (Text / Images / Videos / Sound / Animation)	Internal links to other headings / pages?	What are the sources (file, link on the Internet, a document to be scanned...)

Title of the page

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