GET CLOSE TO OPERA

COMPETENCE FRAMEWORK FOR OPERA & ARTS EDUCATIONALISTS

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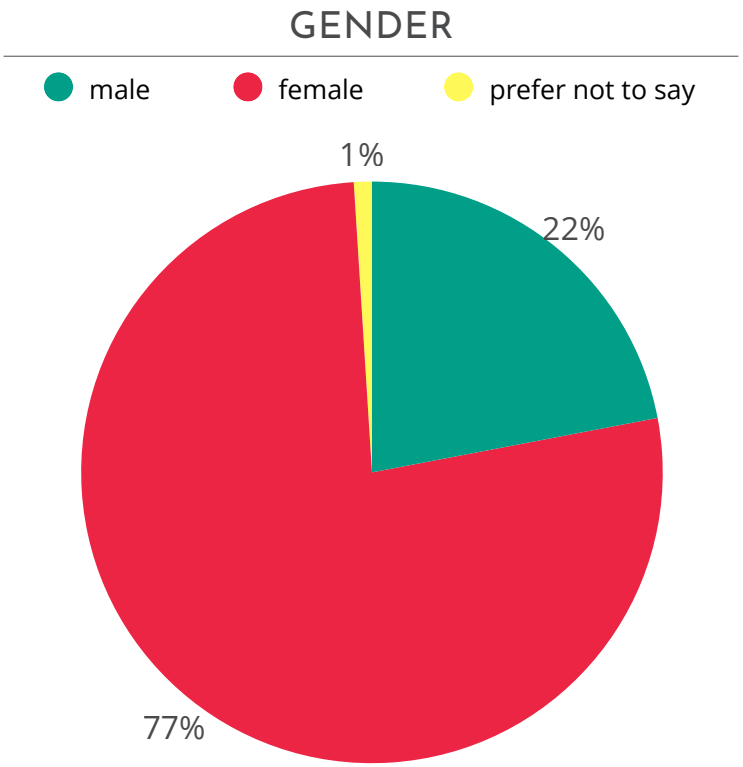
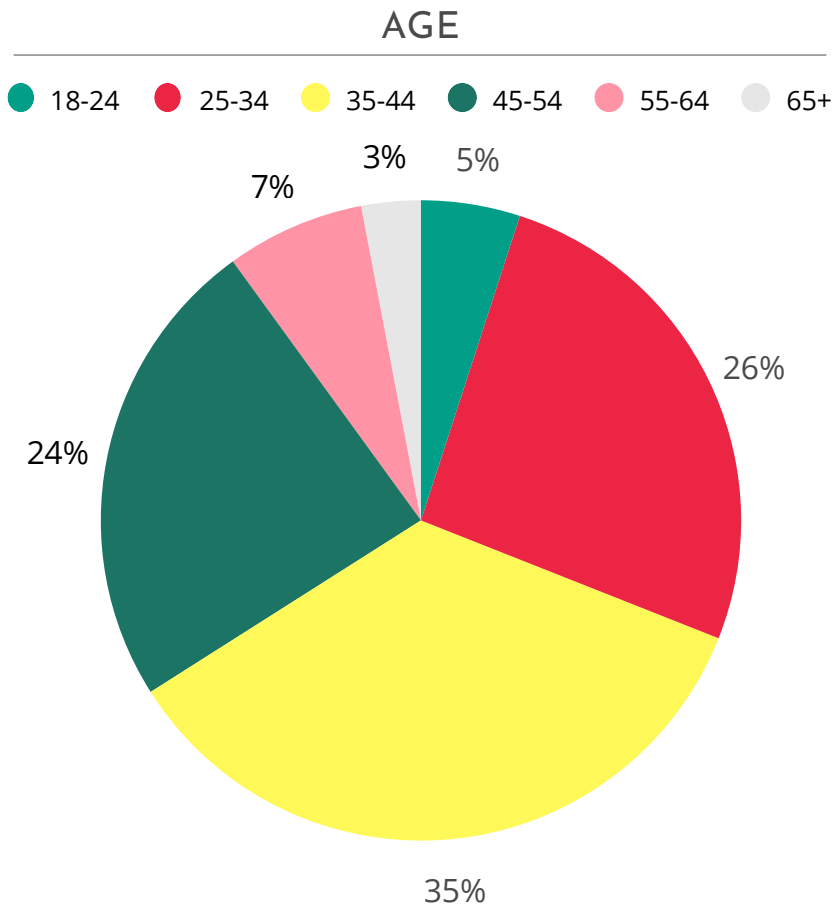
1. PROFILE OF PARTICIPANTS

The scope of the OPERA project was to capture the main intercultural competences associated with Opera/Arts educators and their program design/delivery capabilities. Consensus on desirable competences made posible through an online survey on “Competences and Training Needs”. This survey was conducted locally in European Countries (Belgium, Greece, Italy, Spain, UK) by OPERA partner institutions (L Albero, MateraHub, Opera Circus Ldt, European Network of Migrant Women, RESEO, FUNDACIÓ PRIVADA PROMOCIÓ D'ESCOLES and the University of Patras). Its aim was to explore competences needed by educators and trainers to support migrant cultural integration, arts education in non-formal settings in Europe. One hundred and nineteen (119) artists/educators and workshop facilitators took part on the online survey along with 46 interviewees. The majority of the participants were women (77%), 22% were men and 1% preferred not to say.



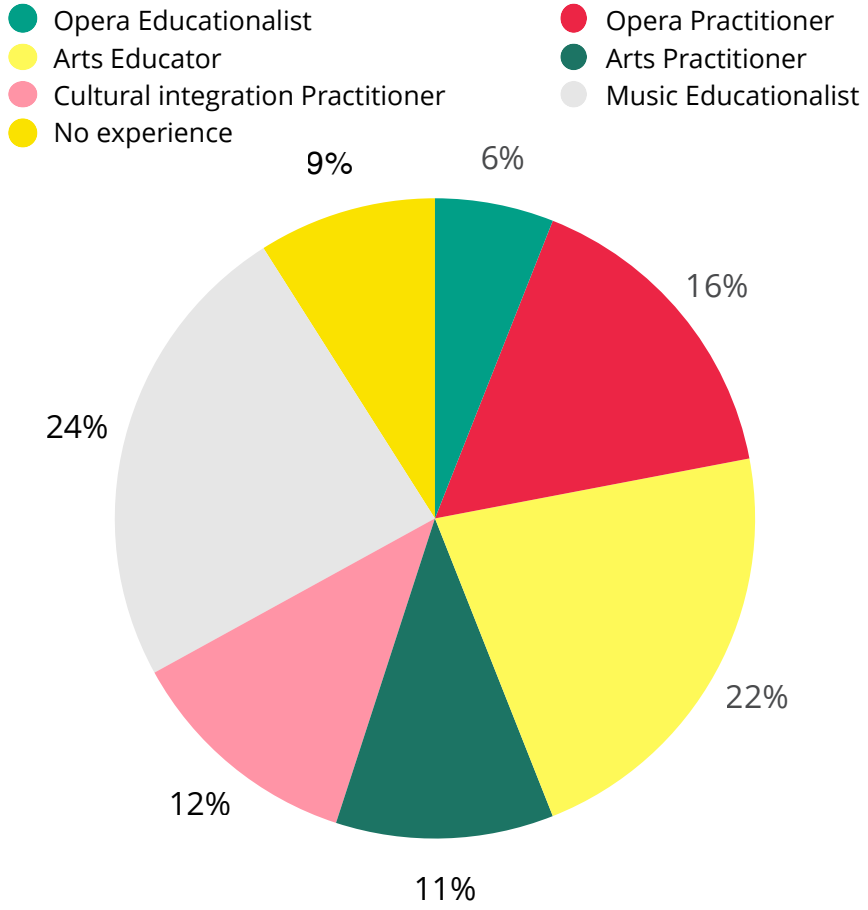
Most of the participants were between 35-44 years (35%), with a quarter of them falling in the category of 25-34 years (26%) and 45-54 years (24%).



The majority of participants were employed by organizations with a significant presence of art educators and artists. One third of the sample was employed in musical-artistic organizations (Musicians, Conservatories, Social Cooperative Integration Enterprises, Cultural Centers of Art and Culture). Most were educators involved in music and the arts in general, and the rest were professionals involved in the integration of migrants and refugees.

This group of participants had considerable and diversified experience in the Opera / Arts education. The majority had experience in dealing with migrant / refugee groups using arts. Almost a quarter of them (24%) were employed as music educationalists, 22% as arts educators and 16% as opera practitioners. Moreover, 12% were professionals in the cultural integration of immigrants (researcher, mediator, etc.), 11% arts practitioners and 6% opera educationalists. Finally, 9% of the participants have no experience.

EXPERIENCE IN OPERA/ART EDUCATION



Participants' experience was acquired through teaching of immigrant and foreign groups in Second Chance Schools, refugee schools, and intercultural education programs that target migrants / refugees. Participants maintained high learning expectations, when engaged with target groups (refugee minors and adults) aiming in migrant cultural integration, through OPERA/Arts education in non-formal settings in Europe. According to participants important learning outcomes that their trainees must acquire included trainees ability to collaborate, be culturally sensitive and responsive, to construct new knowledge, become self-directed and active learners and transfer own cultural knowledge to their training programs.

OPERA LEARNING OUTCOME

2. CURRENT GENERAL COMPETENCES

Participants reflected on their current competences that are necessary to perform their duties in their respective organisations. Relational & Intrapersonal skills (N =89-14%), Initiative, Creativity & Entrepreneurship (N =84-14%) and Cultural Awareness & Expression (N =80-13%) attracted the majority of preferences.

CURRENT COMPETENCES TO PERFORM DUTIES IN ORGANIZATIONS		
	N	%
k. Relational and intrapersonal skills	89	14%
h. Initiative, creativity and entrepreneurship	84	14%
j. Cultural awareness and expression	80	13%
i. Project management	62	10%
f. Learning to learn (ability to effectively manage one's own learning, either individually or in groups)	62	10%
g. Social and civic competence	58	9%
e. Digital competence	48	8%
a. Communicating in the official national language	46	7%
c. Communicating in a foreign language	38	6%
b. Communicating in own mother tongue	36	6%
d. Mathematical, scientific and technological competence	19	3%
TOTAL	622	100%

Other necessary, but less important, competences were Learning to Learn (ability to effectively manage one's own learning, either individuals or in groups) (N =62-10%), Project Management (N =62-10%) and Social & Civic Competence (N =58-9%). Finally, other competences that attracted even less attention were Digital Competence (N =48-8%), Communicating in the official national language (N =46-7%), Communicating in a foreign language (N =38-6%) and Communicating in own mother tongue (N =36-6%) and Mathematical, scientific and technological competence (N =19-3%).

3. NECESSARY COMPETENCES FOR PROGRAM DESIGN / DELIVERY

3.1 KNOWLEDGE

According to participants, the most necessary knowledge to design/deliver OPERA/Arts programs is Pedagogical Knowledge (Knowledge of teaching and learning processes) (N=95-13%), Issues of inclusion and diversity (N=93-13%) and Knowledge of socio-cultural context and local communities (N=91-12%) and Appreciation of the Arts (N=90-12%). Other important knowledge referred to Group processes and dynamics, learning theories, motivational issues (N=88-12%) and Content Knowledge (European/Local cultural and musical heritage) (N=85-11%).

Knowledge	N	%
c. Pedagogical knowledge (knowledge of teaching and learning processes)	95	13%
f. Issues of inclusion and diversity	93	13%
j. Knowledge of socio-cultural context and local communities	91	12%
a. Appreciation of the arts	90	12%
h. Group processes and dynamics, learning theories, motivational issues	88	12%
b. Content Knowledge (European/local cultural and musical heritage)	85	11%
i. Evaluation and assessment processes and methods	56	8%
e. Contextual, institutional, organizational aspects of OPERA educational policies	53	7%
g. Effective use of technologies in learning	47	6%
d. Curricular knowledge (knowledge of subject curricula and materials in non-formal contexts)	45	6%
TOTAL	743	100%

3.2 SKILLS

According to participants, the necessary skills for designing/delivering OPERA/Arts programs were Planning, Managing and coordinating teaching (N=99-13%), Collaborating with colleagues, learner communities and social services (N=97-13%) and Managing learners and groups (N=82-11%). Additional skills referred to reflective, metacognitive, interpersonal skills for learning individually and in professional communities (N=74-10%), negotiation Skills (social and political interactions with multiple educational stakeholders, actors and contexts) (N=70-9%) and monitoring, adapting and assessing teaching/learning objectives and processes (N=69-9%).

Skills	N	%
a. Planning, managing and coordinating teaching	99	13%
h. Collaborating with colleagues, learner communities and social services	97	13%
d. Managing learners and groups	82	11%
j. Reflective, metacognitive, interpersonal skills for learning individually and in professional communities	74	10%
i. Negotiation skills (social and political interactions with multiple educational stakeholders, actors and contexts)	70	9%
e. Monitoring, adapting and assessing teaching/learning objectives and processes	69	9%
b. Transferable skills	63	9%
f. Collecting, analyzing, interpreting evidence and data for professional decisions and teaching/learning improvement	63	9%
g. Using, developing and creating research knowledge to inform practices	61	8%
c. Using teaching materials and technologies	60	8%
TOTAL	738	100%

Finally, even less attention was drawn to Transferable Skills (N=63-9%), Collecting, analyzing, interpreting evidence and data for professional decisions and teaching/learning improvement (N=63-9%), Using, developing and creating research knowledge to inform practices (N=61-8%) and Using teaching materials and technologies (N=60-8%).

3.3 DISPOSITIONS

The necessary dispositions (beliefs, attitudes, values, commitment) to design/deliver OPERA/ Arts programs were Appreciation of diversity and multiculturality (N=103-15%), Dispositions to team-working, collaboration and networking (N=101-15%) and Critical attitudes to one's own teaching (examining, discussing, questioning practices) (N=95-14%). Other important attitudes were dispositions to change and flexibility (N=89-13%), ongoing learning and professional improvement, including study and research (N=89-13%) and commitment to promoting the learning of all participants (N=89-13%).

Dispositions	N	%
e. Appreciation of diversity and multiculturality	103	15%
g. Dispositions to team-working, collaboration and networking	101	15%
f. Critical attitudes to one's own teaching (examining, discussing, questioning practices)	95	14%
a. Dispositions to change and flexibility	89	13%
b. Ongoing learning and professional improvement, including study and research	89	13%
c. Commitment to promoting the learning of all participants	89	13%
d. Dispositions to promote learners' democratic attitudes and practices, as European citizens	71	10%
h. Sense of self-efficacy	47	7%
TOTAL	684	100%

Finally, less attention was given to dispositions to promote learners' democratic attitudes and practices, as European citizens (N=71-10%) and sense of self-efficacy (N=47-7%).

4. OPERA / ARTS COMPETENCE FRAMEWORK

The OPERA/Arts competence framework is a broad frame of reference that can be a useful tool for OPERA/Arts educators to enhance their professionalism and responsiveness to migrant/refugee integration through Arts. It echoes conceptualisations of some broad areas of teaching expertise as described by European Commission (2013, p.13), namely: professional *reflexivity* based on situated pedagogy; *professional awareness* in working in diverse settings and organisations; *individualization* and responsiveness to deal with diversity and inclusion; *cooperation* and reflexive engagement in social and professional contexts; *personal mastery* via creativity and vision to engage in deliberate professional action; and *integrating capability* of the above elements.

In their multitasking role, OPERA/Arts educators can be seen as *reflective agents, knowledgeable* and *skillful experts*, *classroom actors, social agents and lifelong learners* (Paquay & Wagner, 2001 as cited in EC, 2013, p.13).
The following aspects of competences, as desribed by participants in this survey, encompass dynamically evolved and holistic components (knowledge, skills and dispositions/attitudes). However, they only serve as a framework to understand context-bounded implications and assumptions regarding their role. Competence is understood as OPERA/Arts educators ability to perform complex acts with ease, precision and adaptability. It is 'a complex combination of knowledge, skills, understanding, values, attitudes and desire which lead to effective, embodied human action in the world, in a particular domain' (Deakin Crick, 2008, as cited in EC, 2013, p.9).
Three main levels of attainment can enable OPERA/Arts educators to track their performance from thinking and acting with assistance, to independent work and collaborative design and delivery of programs. The levels of attainment are described as follows:

- LEVEL 1: *Assisted Competence*: OPERA/Arts educators need explicit instruction or support from peers to be able to undertake design and/or delivery of programs (rating: 0-5)
- LEVEL 2: *Autonomous Competence*: OPERA/Arts educators can figure out how to undertake design and/or delivery of programs by themselves, and complete it successfully. (rating: 3-7)
- LEVEL 3: *Collaborative Competence*: OPERA/Arts can work effectively with others, including people with less or different knowledge and expertise than themselves, to produce and/or delivery an excellent of program). (rating: 5-10)

In this schema, the capacity to make and share knowledge with others is considered the most difficult and higher order level of competence because it involves communication, negotiation and cultural responsiveness as well as sound knowledge of a subject or capacity to undertake a task.

The following overarching competence framework for Opera/Arts educators prioritises knowledge, skills and dispositions for efficient program design/delivery as proposed by participants in the OPERA/Arts project. It includes:

Knowledge (max rating 100)	**Assisted Competence (rating: 0-5)**	**Autonomous Competence (rating: 3-7)**	**Collaborative Competence (rating: 5-10)**	**Evidence / Examples of attainment**
c. Pedagogical knowledge (knowledge of teaching and learning processes)				
f. Issues of inclusion and diversity				
j. Knowledge of socio-cultural context and local communities				
a. Appreciation of the arts				
h. Group processes and dynamics, learning theories, motivational issues				
b. Content Knowledge (European/local cultural and musical heritage)				
i. Evaluation and assessment processes and methods				
e. Contextual, institutional, organizational aspects of OPERA educational policies				
g. Effective use of technologies in learning				
d. Curricular knowledge (knowledge of subject curricula and materials in non-formal contexts)				

Skills (max rating 100)	Assisted Competence (rating: 0-5)	Autonomous Competence (rating: 3-7)	Collaborative Competence (rating: 5-10)	Evidence / Examples of attainment
a. Planning, managing and coordinating teaching				
h. Collaborating with colleagues, learner communities and social services				
d. Managing learners and groups				
j. Reflective, metacognitive, interpersonal skills for learning individually and in professional communities				
i. Negotiation skills (social and political interactions with multiple educational stakeholders, actors and contexts)				
e. Monitoring, adapting and assessing teaching/learning objectives and processes				
b. Transferable skills				
f. Collecting, analyzing, interpreting evidence and data for professional decisions and teaching/learning improvement				
g. Using, developing and creating research knowledge to inform practices				
c. Using teaching materials and technologies				

Dispositions (max rating 80)	Assisted Competence (rating: 0-5)	Autonomous Competence (rating: 3-7)	Collaborative Competence (rating: 5-10)	Evidence / Examples of attainment
e. Appreciation of diversity and multiculturality				
g. Dispositions to team-working, collaboration and networking				
f. Critical attitudes to one's own teaching (examining, discussing, questioning practices)				
a. Dispositions to change and flexibility				
b. Ongoing learning and professional improvement, including study and research				
c. Commitment to promoting the learning of all participants				
d. Dispositions to promote learners' democratic attitudes and practices, as European citizens				
h. Sense of self-efficacy				
Max rating			**280**	

Finally, this framework and its three distinctive levels of attainment can be used as a self-rating framework for OPERA/Arts educators to ascertain their capacity for program implementation.

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