

MEETING THE CHALLENGES OF SOCIAL INCLUSION IN OPERA & ARTS EDUCATION: AN OVERVIEW OF 6 EUROPEAN COUNTRIES

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Co-funded by the
Erasmus+ Programme
of the European Union

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1. INTRODUCTION

Only in 2015, more than 1 million refugees crossed the Mediterranean Sea, in particular through the Central Mediterranean route and the Aegean Sea, seeking for a better life in Europe, doubling the number of refugees passing the external borders of the EU compared to previous years. Although, migration is not a new phenomenon, the current situation has exposed the shortcomings in Europe's refugee management policies. Although the integration of refugees falls primarily within the remit of the Member states' responsibility, the EU plays a supportive role by fostering the asylum system, strengthening border security, providing guidelines, disseminating good practices and funding initiatives aiming at their integration into society.

The actions the EU has undertaken mainly concentrate in social integration and integration into the labour market. More specifically the programs funded by the EU mainly seek to integrate refugees by offering them accommodation, literacy, language courses, professional training and education in order to enable them to enter the job market. Intercultural dialogue and cultural integration found its place in EU's discourse in 2010 when the European Commission acknowledged the importance of refugees participation in arts and culture activities. Culture and arts can play an important role in building a more cohesive and open society through deepening the

understanding of different cultures and providing opportunities for refugees and locals to get together and engage in. This type of interaction can lead to democratic and cohesive societies, promote inclusion, dialogue, tolerance, and respect among different cultures. Since 2010 the EU funded several projects in the field of integrating migrants/refugees through art. Amongst them there were ARIADNE, Voices of Culture, the City of ghettos of today and more recently the Creative Europe programme.

The EU Arts education interventions and the resource allocation described so far aim to promote equitable and active participation in educational and social activities, social inclusion, experience sharing and capacity building. The basic assumption underlying these efforts is that discrimination can be eliminated only through the involvement of migrants/refugees in the cultural life of their community.

The scope of the OPERA consolidated report is to highlight the role of opera and arts education in non-formal settings in the social inclusion of migrants and refugees. This report has based on national reports from Belgium, Greece, Italy, Spain, UK written by OPERA partner institutions (L Albergo, MateraHub, Opera Circus Ltd, European Network of Migrant Women, RESEO, FUNDACIÓ PRIVADA PROMOCIÓ D'ESCOLES and the University of Patras).

2. METHODOLOGY

All partners undertook preliminary literature review/ analysis on Opera/Arts education. Research emphasis was given to describe previous non-formal educational experiences (e.g. programs, projects, best practices and case studies) that aimed at the integration of migrants/refugees in EU society and culture through arts. This included programs of general intercultural orientation and/ or Opera/ artistic education and foreign languages programs. The literature review was conducted using sources such as research findings, books and articles, media resources & advertising materials, reports & policy documents, educational programs and archival materials, EU Brainstorming reports, work plans for culture at European level, as well as EU networks with activities addressing social inclusion. Moreover, online resource platforms such as the Creative Europe Project Results platform and the Erasmus + Project Results platform (<http://ec.europa.eu/programmes/erasmus-plus/projects/>) were used.

The Partners also examined whether the existing arts programs apply the Multiple Intelligences Theory through relevant

activities. A detailed analysis of the strengths and weaknesses of these practices was also included in the research analysis.

Furthermore Opera project partners conducted survey and interviews in order to collect data to explore participant's experiences and professional insights on Arts/Opera education. The main emphasis of survey/interview process was to discover the training needs of Arts/Opera educators. Data was collected from: one quantitative online survey and one face to face interview with selected informants (annexes I & II). The qualitative approach utilized open-ended questions prompting in-depth reflection around topics related to Arts/Opera's educational value for cultural integration and inclusive education, professional competences required, and types of training. Participants comprised Opera educators and art educationalists in general.

The small scale research was conducted from December until March 2018 though the collection of quantitative and qualitative data. More specifically during this period 46 interviews were conducted and 119 questionnaires were collected.

The OPERA project was based on the following Research Questions:

1. What is the current status of Arts/Opera education in own country?
2. How much is the Arts/Opera education responds to migrants' cultural integration needs in own country?
3. What are the main intercultural competences associated with Arts/Opera educators in own country?

The aims of the research were to ascertain:

- The main Arts/Opera educational programs available, their providers as well as strength / weaknesses;
- Types of audiences and numbers of participants in non-formal settings;
- The pedagogical framing of Arts/Opera programs (topics, methodology, assessment);
- Multiple Intelligence Theory application on Arts/Opera programs and main outcomes if any;
- The specific competences (knowledge, skills, attitudes) Arts/Opera educators should have or should put in place during the training program
- Types of training & training methodologies for Arts/Opera educators - describe strength / weaknesses;
- Types of training & training methodologies for Arts/Opera educators - describe strength / weaknesses.



3. RESULTS



Belgium:

The art practices dealing with cultural integration of migrants have various forms and functions in Belgium and beyond. They might be categorized mainly as: (1) participatory art programs, and (2) art education programs. The former provides migrant/refugee artists a platform where they can practice their artistic skills together with like-minded people, while the latter seeks to train migrants/refugees who have artistic skills or aspirations in various fields. Besides, there are also others, which do not fall into these two categories but incorporate both of them within the scope of their programmes, particularly when addressing lower age groups and schoolchildren. The vast majority of the identified projects and initiatives were established by actors from civil society such as grassroots initiatives or non-governmental organisations. However, some examples were identified that constitute a joint initiative of actors from civil society and government.

The majority of respondents highlighted the positive effects and impact of opera/arts education on inclusion of migrants and disadvantaged groups by creating enabling and empowering environments for self-expression and individual development. They also allow to improve mutual trust and understanding between individuals and groups allowing for greater social cohesion. In some cases, the outcome is the performance of an art practice (dancing, singing, theatre, opera) after a considerable education. In other cases, it is satisfying people's personal and psychological needs by exchanging ideas and practising their skills. Through these programs, participants experience active learning by working as a group and creating collective activities. They discover their abilities and learn how to use them confidently. These programmes also add to educators by teaching them to be socially and culturally sensitive and being aware of diversities around. This helps them to develop new tools and skills to engage with



different groups. Interview and survey results also show that required competences and skills for art educators are various. It seems that it is important to have a certain level of artistic knowledge and expertise to base one's teaching methodology. In addition, a level of pedagogical learning, project management, intra-personal skills, communication and digital skills are mentioned to be relevant for art educators. Particularly, when responding to the question of how important it is for refugees to build an appreciation of European cultural and musical heritage, interviewees highlighted the importance of listening to other cultures and listening to other stories, collaborating and stimulating a sense of openness. Many saw their roles of engaging with refugees through arts and music as a role of a mediator, moderator, facilitator and listener.



Greece:

Opera/Arts education programs in Greece varied greatly due to numerous organizations that are involved in educational provision. No official data exists with regards to numbers of beneficiaries, types of programs and learning outcomes achieved. However, there is a combined effort from Music Halls, Opera Houses, Choirs, Orchestras, Theatres, Educational Organizations, Museums, Universities and NGOs to offer educational programs that promote refugee integration through arts. Those projects aim to fulfill the educational and cultural gap of refugee learners with regard to Greek customs and attitudes and also to provide the necessary tools for personal growth and knowledge. An essential remark, is that all these programs aim to promote cooperation, by building strong bonds with the use of music, theater, painting and any other form of art. Learning about cultural *others* provides the first step in gaining intercultural awareness. Also, learning through music and arts serves as a powerful metaphor of interacting with cultural *others*; through such interactions people apply their prior knowledge and acquire new learning. In the Greek society those interactions seemed to be difficult for refugees due to linguistic or other barriers. However, Opera/Arts professionals supported that music and art mediated new forms of understanding, identity and meaning making facilitating new intercultural learning.

The main key skills that an Art educator/professional should possess include intercultural communication, empathy and emotional intelligence. In order to design and implement projects of Arts/Opera for refugees and migrant



professionals need to take into account the cultural background of trainees, respect their diversity and adapt their actions to their educational needs. The main obstacles that professionals and refugees/migrants face are stereotypes and prejudices. The key finding of the Greek desk research is that arts/opera can act as a means of intercultural understanding and inclusion.

Finally, Greek educators and professionals have incorporated into their practice activities related to kinesthetic intelligence, visual, musical, verbal, interpersonal and to a lesser extent activities related to logical, naturalistic and intrapersonal intelligence. A major challenge for Greek professionals remains to fully integrate a full range of activities to foster self-awareness and reflection and to counteract cultural and linguistic barriers. Professionals required further training to be able to respond to learners' needs. The cultivation of intercultural competence as described by them through the necessary knowledge, skills and attitudes, seems to be an important challenge in the quest of delivering successful Opera/Arts programs.



Italy:

Opera Education in Italy, is mostly represented by music. The majority of activities refer to children and young people. Opera education is often addressed to persons that have a strict musical education and teachers. Educational programs are mainly associated by extreme didactic simplifications contrary to the complex nature of opera. Participants felt that didactic approaches need to pave the way to more participative processes, a coherent study of social relationships and transversal competences. In particular, there is the necessity to train Opera/Arts educators so to adopt specific and interdisciplinary methodologies to approach opera. Empirical experiences and experimentation of educational processes should also supplement a rigorous inclusion of diverse cultural backgrounds and life histories.

Diversified teaching of Opera and action research programs will allow young people to become accustomed to multiple views and collate themselves to Opera values such as cultural inclusion and personal expression. The archetypical value of the different elements of opera could help to share individual and social mechanisms common in several cultures, supporting integration, as a path of participation of disadvantaged persons. This could activate a social space of creative dialogue around opera with strong social and cultural symbolism.



Focus on educators' competences is largely overlooked. However, it became obvious that educational programs have to encourage learning by using questions, team work, comparable knowledge, creativity and imagining multiple viewpoints. The use of cinematographic language is for example of particular interest to participants in the Italian study. Italian participants felt the widespread perception of opera as an elitist and exclusive habit needs to change as opera constitutes an intangible human heritage. Finally, there was an urgency to adopt dialogue among departments that deal with Opera Education as a means for developing a creative and innovative pedagogical tradition using this form of Art.



Spain:

Consistent with a range of EU public policy objectives related to migration, integration, mobility, social exclusion, social cohesion, minorities, inclusiveness, equality, diversity and intercultural dialogue, an ample array of Spanish organisations, both public and private, are leading or contributing to European funded initiatives aimed at addressing these issues. A variety of Erasmus+, Creative Europe and Cultural Cooperation initiatives are being implemented in the country at the moment. In addition, relevant actions are in place regarding the deployment of the performing arts as effective vehicles for the implementation of public policy initiatives in the social and cultural dimension of the European Union. The leadership and participation of Spanish organisations in EU funded initiatives targeting these issues is consistent with the specific socio-cultural impact they exert on Spain, especially those related to migration, and the reality that these are not purely local challenges and, as such, require solutions that are supranational in nature. Implicit in the funding provided is an endorsement of the power and potential of the performing arts to act as an effective vehicle for the implementation of socio/ cultural change.

With regards to private initiatives there are some significant activities taking place employing the performing arts as an agent for socio-cultural change. The most important initiative is named "Proyecto Lova". "Proyecto Lova" specifically employs opera as its vehicular tool, has developed an opera-based teaching methodology and provides training for trainers in its application. Its application is transferable as it employs multiple intelligences theories that can be applied effectively across a range of educational and other settings.

The results of the interviews conducted show that opera-based pedagogy has proven very effective in engaging participants into a



diverse range of activities as it has the advantage of being ambitious and providing a broader, more diversified and more challenging palette within which to work. It also provides a good opportunity to demonstrate the extent of an individual's capability. In Spain, Public schools have a large immigrant population. There have been numerous, successful Opera-based projects in these settings which validate the potential of Opera to be a useful tool in working with migrants in other settings. Also opera-based training has proven to display long term, durable impact on those who have participated.



United Kingdom:

The research and responses by interviewees illustrated that there are many arts organisations running learning/education programmes across the country. These vary depending on the size, funding and location of the organization; they also vary depending on the focus of the programme and area of interest (for instance arts/theatre in prison or working with people who have experienced the criminal justice system). Design and delivery of these programmes is the responsibility of a dedicated team / department usually identified with one or more of these terms: "education", "learning", "outreach", "participation". Organisations that rely on securing or sustaining public funding (from the 'Arts Council') are expected to have outreach and educational programmes with informal arts education. This has long been much more evident in museums, galleries, libraries theatre /and performing arts companies. The expectation is that these programmes essentially contribute to 'social inclusion' and 'cohesion' (terms that are used in this context).

In response to potential challenges for the arts education field, they identified issues concerning the context for organisations, understanding the various parameters that affect the lives of people for whom such programmes are supposed to represent or serve, the potential and position of opera in these processes:

The main challenges for organisations providing art education are: i) Time to engage with people, build trust and partnerships, ii) Available funding iii) Pressure to reach targets (for publicly funded organisations) iv) Balance between expected outcomes / outputs and realistic benefits for participants and audiences v) Confidence to reach and adapt to growingly diverse audiences, leadership that steers and supports organisations to embrace change of the



'status quo' in the arts. Potential obstacles that might prevent refugees from participating in art education programmes are i) Religious and political beliefs ii) Practical matters such as lack of own home / fixed address, childcare, caring for family, physical and / or mental health, limited or lack of governmental support (such as access to healthcare) and Personal trauma and Gender.

The research in UK shows that despite its rich artistic content (such as music, drama, singing, plot) and existing repertoire, Opera as a form of art, is potentially alienated from the target audiences in question. One respondent suggested the concept of '*opera-ness*', which encourages to look at the elements of opera that are transferable and which *'you can repack and use of other purposes'*.

With regards to competences and skills, respondents mentioned a vast array of skills that they have applied, learned and would recommend as useful and necessary in this area (= activities in migrants/refugees contexts). They all mentioned that these skills are developed 'on the job' and depend on the person's (=artist, workshop facilitator, education project manager) own approach, evaluation of 'trial and error', ethos, sensitivities and appreciation of their role in the process. The skills mentioned included: *empathy, respect, kindness and humility; open to 'learn' not just 'teach' or 'educate', curiosity, trusting imagination and creativity; ability to 'listen' and reflect; open-mindedness, honesty and sincerity; ability to create a safe environment, reliability, confidentiality and diplomacy, flexibility, tact, stepping out of own 'ego'*.

4. MULTIPLE INTELLIGENCES THEORY



In all countries the majority of interviewees were not aware of the term 'Multiple Intelligences Theory' (MIT).

Only 34% of the survey participants declared that Multiple Intelligences Theory/activities were deployed during their training. The great majority of participants had received no training in Multiple Intelligences Theory (36%) or were uncertain (30%).

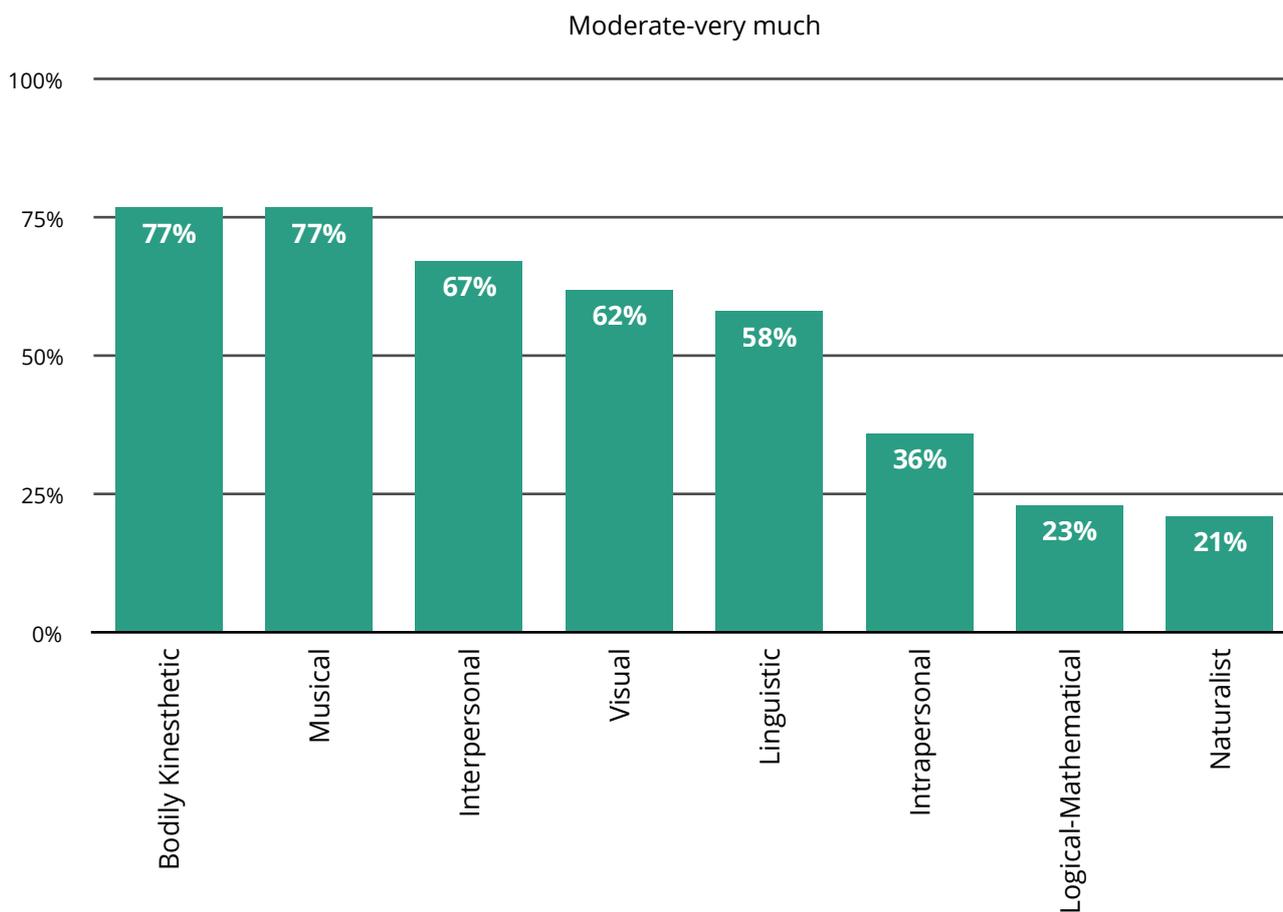
However in practice they have all been offering activities that address the particular capacities, sensibilities and intelligences as well as cultural difference of each individual participating in arts and music activities. On the other hand the majority of participants were able to provide tailor- made activities which harness diversity and allow for

development of each participant. Such activities include: games and play, puppets, painting, singing, choirs, creating/playing music, poetry, storytelling, sonnets, body movement, physical language, mime, improvisation, drama techniques and communication with and understanding of the group's cultural background, reading. Participants also utilised speaking and listening activities that mainly include: linguistic exercises, linguistic and comprehension activities, puzzles, cryptox, song learning, narration, dancing, active listening with observation, rhythmic recitation, grammar exercises, problem solving exercises, logic puzzles, calculations and critical thinking activities.

Survey findings gave a more detailed description for MIT's use in practice as shown below).

MULTIPLE INTELLIGENCES	<i>Not at all- rarely</i>	<i>To some extent</i>	<i>moderate - very much</i>
Have you included movement, role play, drama, hands-on activities? (BODILY-KINESTHETIC)	12%	11%	77%
Have you included music, sounds, intonation practice, rhythm? (MUSICAL)	11%	12%	77%
Have you included pair work, communicative tasks, role play, group work, discussions? (INTERPERSONAL)	15%	18%	67%
Have you included visuals, color, pictures, graphs, video? (SPATIAL-VISUAL)	18%	20%	62%
Have you included reading, speaking, listening, writing, spelling activities, word games? (LINGUISTIC)	20%	22%	58%
Have you included private learning time, self-reflection, learning diaries? (INTRAPERSONAL)	45%	19%	36%
Have you included grammar practice, problem-solving tasks, logic puzzles, calculations, critical thinking activities? (LOGICAL-MATHEMATICAL)	56%	21%	23%
Have you included nature-related topics, classification activities, categorization tasks? (NATURALISTIC)	61%	18%	21%

Overall, the survey findings highlighted an unconscious use of MIT. Thus, bodily-kinesthetic and musical intelligences seem to prevail (77%) in participants' pedagogical repertoires when delivering OPERA/Arts programs. Interpersonal, spatial-visual and linguistic intelligences (67% - 62% & 58%) emerge to a lesser extent. Intrapersonal, mathematical and naturalistic intelligences are the less used in participant teaching repertoires.



Multiple Intelligences Theory along with the 8 distinct intelligences when applied to Opera, learners can encouraged to develop a variety of **competences**.

LEARNER MIT COMPETENCE		EVIDENCE
SESIBILITIES	<ul style="list-style-type: none"> • unconscious learning • mutual understanding • empathy 	<ul style="list-style-type: none"> ✓ Effective Intercultural dialogue
SKILLS	<ul style="list-style-type: none"> • language skills • high-level thinking; • creative problem-solving; • cooperative learning; • tolerance and understanding of different cultures, • exercise imagination 	<ul style="list-style-type: none"> ✓ Task using multiple disciplines ✓ Research ✓ Successful team work ✓ Democratic decision making ✓ Turn taking ✓ Team Project

LEARNER MIT COMPETENCE		EVIDENCE
KNOWLEDGE	<ul style="list-style-type: none"> • appreciation of the arts • European cultural and musical heritage 	<ul style="list-style-type: none"> ✓ Dance sequences ✓ Choreography ✓ Set construction ✓ History of Opera ✓ Pull and push of Migration ✓ Refugee issues ✓ Cohesive sociality

These knowledge, skills and attitudes may include language skills; high-level thinking; creative problem-solving; cooperative learning; tolerance and understanding of different cultures; appreciation of the arts; exercise imagination and European cultural and musical heritage. Finally, they can be demonstrated through a variety of evidence and practices such as intercultural and reflexive dialogue, collaborative ethos and artistic expressions.

5. CONCLUDING REMARKS

Opera/Arts education is a powerful tool for fostering mutual understanding and empathy as it brings people to perceive a shared cosmos of values. In this sense, Opera is not only an aesthetical fact, but a true social event with an unique potential for social change. In addition it fosters multiple intelligences and diversify teaching practice.

Opera/arts educational programmes amongst the countries participating in the project vary due to the diversity of actors involved: freelance artists, opera houses, cultural centres, Universities, NGOs and other local organisations. In all countries the art educators confirmed that there is a positive effect on both refugees/migrants participating in Arts/Opera projects and themselves as educators. Most art educators have not had any specific training in the area of teaching arts to refugee/migrants and their experience stems from practical experience. However, a majority expressed interest and need for specific training in the area of social inclusion of migrants and refugees. Amongst the skills and competences to be gained or strengthened are artistic and creative competences, pedagogical skills, cultural awareness and expression, project management, social and civic competences, intra-personal and communication skills, intercultural communication, empathy and emotional intelligence.

The successful design implementation of Opera/art projects presuppose the incorporation of cultural background of trainees into the programs, respecting their diversity and adapting their methods to their educational needs. The main obstacles that professionals and refugees/migrants face are stereotypes and prejudices but also language barriers, insufficient guidance and lack of information provided on such opportunities. All recognise that art education plays a crucial role in helping migrants and refugees settle in new countries and environments. The most important learning outcomes that migrant/refugee trainees must acquire through such projects include 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.

Funding of such programs is a crucial issue that all countries face and the increase of available budget spent on such initiatives is also considered to be of paramount importance. Partners also recognise that there is a wide spectrum of experience and in-depth knowledge around Europe but not enough is being shared between organisations and /or between professionals. Although there are networks that actively encourage this sharing and aim to fill gaps in professional development (such as RESEO, with regards to opera), there is more practical learning that can be acquired or shared; this is particularly important for individuals and organisations that may not have adequate resources or easy access to these networks.

6. ANNEXES

ANNEX I

Online Survey Competences and Training Needs Survey

This online survey is for **OPERA artists/educators** and **workshop facilitators** in migrant cultural integration, arts education in non-formal settings in Europe. Its aim is to explore competences needed by educators and trainers to support target group effectively.

Survey participants: 100 experts per country.

Biographical data

- Country of residence
- Organization (text) or freelance (yes no)
- Position (text)
- Gender (M F, transgender, other, prefer not to say)
- Disability (Y N prefer not to say)
- Age (under 18, 18-24, 25-34, 35-44, 45-54, 55-64, 65plus)
- Ethnicity origin (or Race) (text)
- What is the highest degree or level of school you have completed?
 - No schooling completed
 - Nursery school to lower secondary
 - High school graduate, diploma or the equivalent (upper secondary)
 - Some college credit, no degree
 - Trade/technical/vocational training
 - Associate degree
 - Bachelor's degree
 - Master's degree
 - Professional degree
 - Doctorate degree
 - Other (add: text)
- Experience in OPERA/Arts Education
 - Opera educationalist
 - Opera practitioners (Artists, musicians, etc.)

- ▶ Arts educators
- ▶ Arts practitioners
- ▶ Cultural integration practitioners (Opera and classical music researcher, mediators)
- ▶ Music educationalist
- ▶ Other (add: text)
- Experience in working with migrant/ refugees and/or disadvantaged groups (text)
 - ▶ YES
 - ▶ NO
- If YES, please explain (text)

Organizational culture

This section can be answered by both freelance artist educators and those working in specific organizations. If you are freelance please answer accordingly as if you work in an organisation.

1. Do you

- a) Act as an individual/self-employed/ freelance artist? Yes/ no
- b) Work in an organization? Yes/ no

2. Does your organization have an official POLICY on

- a) 'Equal opportunity' & non-discrimination (provide a link on your website)? Yes/ no /not applicable
- b) Gender equality?
- c) Not applicable
- d) Other (text)

3a. What are the main OPERA/Arts educational programs offered by your organization (or your)? (text reply)

3b. To which audience are mostly directed to? (multiple choices)

- a) Disadvantaged communities
- b) Families
- c) General public
- d) Newcomers
- e) Poor neighborhoods
- f) Refugees/migrants/ethnic minorities
- g) Roma
- h) Schools- colleges
- i) The elderly / senior citizens
- j) Unemployed people

- k) Women and girls
- l) Men and boys
- m) Young people
- n) Disabled people
- o) Other (text)

4. Ways deployed by your organization (or you) to connect to local disadvantaged and diverse groups (Roma, refugees, migrants, newcomers, ethnic minorities, deprived communities). (multiple choices)

- a) Visits to community/group
- b) Joint cultural/educational programs
- c) Advertising in community language
- d) Joint actions, events, programs
- e) By creating employment opportunities for representatives of such groups within the organization
- f) Hosting community events in organization venues
- g) Involve community members in organization's decision making
- h) Other (text)

5. Does your organization (or you as service provider) adapt its (your) services to reflect educational needs of disadvantaged and diverse groups?

- a) Very much
- b) Much
- c) So-so
- d) Little
- e) Not at all

6. Does your organization (or you) ensure **accessibility** to its (your) programs by disadvantaged and diverse groups? (programs may include: Language Interpreters, Sign Language interpreters, Touch Tours / Audio description for visually impaired people, child care support, venue physical access.

- a) Very much
- b) Much
- c) So-so
- d) Little
- e) Not at all

How? (text)

7. What are your duties/role (in this organization)? (multiple choices)

- a) Administration
- b) Program delivery
- c) Program design
- d) Policy/guidelines design
- e) Coaching group activities / networks
- f) Liaising with disadvantaged/diverse groups
- g) Preparing advertising campaigns / Public relations
- h) Other

8. What are the **specific competences** required by you when performing your duties in your organization? (multiple choices)

- a) Communicating in the official national language
- b) Communicating in own mother tongue
- c) Communicating in a foreign language
- d) Mathematical, scientific and technological competence
- e) Digital competence
- f) Learning to learn (ability to effectively manage one's own learning, either individually or in groups)
- g) Social and civic competence
- h) Initiative, creativity and entrepreneurship
- i) Project management
- j) Cultural awareness and expression
- k) Relational and intrapersonal skills
- l) Other (text)

OPERA/Arts education value

1. Do you believe that all people can enjoy OPERA and benefit from the experience?

Yes No Not Sure

2. What do you think is the value of OPERA/Arts education to learners? (multiple choices)

- a) Aesthetic and musical
- b) Promotes social inclusion and understanding of different cultures
- c) Promotes emotional engagement and interaction
- d) Fosters mutual understanding
- e) Enhances empathy
- f) A means for social change
- g) Other

3. What are the important **skills** learners can develop through OPERA/Arts education? (multiple choices)

- a) Artistic skills
- b) Language skills
- c) High-level thinking/ metacognition
- d) Intercultural communication skills
- e) Creative and innovative thinking
- f) Critical thinking and problem-solving
- g) Collaboration- team work
- h) Other

4. What are the important **attitudes/ sensibilities** OPERA/Arts education may cultivate to learners? (multiple choices)

- a) Emotional intelligence
- b) Social awareness
- c) Inclusiveness and understanding of different cultures (cultural awareness)
- d) Exercise imagination and creativity
- e) Empathy
- f) Curiosity
- g) Initiative
- h) Persistence
- i) Adaptability
- j) Leadership
- k) Other

Personal /professional competences

1. Do you believe that cultural practitioners in Europe have sufficient knowledge/awareness of the diverse cultural/arts heritages existing in their continent?

- a) Very sufficient
- b) Sufficient
- c) Fair
- d) Little
- e) Very insufficient

2. Moving from your experience, describe potential challenges OPERA/Arts/culture practitioners face working with migrant/refugees (including refugee women). (Text)

3. Do you think that OPERA/Arts education may forge learners' **social** consciousness?

- a) Very much

- b) Much
- c) So-so
- d) Little
- e) Not at all

4. What is the necessary **knowledge** for you to design/deliver OPERA/Arts programs? (multiple choices)

- a) Appreciation of the arts
- b) Content Knowledge (European/local cultural and musical heritage)
- c) Pedagogical knowledge (knowledge of teaching and learning processes)
- d) Curricular knowledge (knowledge of subject curricula and materials in non-formal contexts)
- e) Contextual, institutional, organizational aspects of OPERA educational policies
- f) Issues of inclusion and diversity
- g) Effective use of technologies in learning
- h) Group processes and dynamics, learning theories, motivational issues
- i) Evaluation and assessment processes and methods
- j) Knowledge of socio-cultural context and local communities
- k) Other

5. What are the necessary **skills** for you to design/deliver OPERA/Arts programs? (multiple choices)

- a) Planning, managing and coordinating teaching
- b) Transferable skills
- c) Using teaching materials and technologies
- d) Managing learners and groups
- e) Monitoring, adapting and assessing teaching/learning objectives and processes
- f) Collecting, analyzing, interpreting evidence and data for professional decisions and teaching/learning improvement
- g) Using, developing and creating research knowledge to inform practices
- h) Collaborating with colleagues, learner communities and social services
- i) Negotiation skills (social and political interactions with multiple educational stakeholders, actors and contexts)
- j) Reflective, metacognitive, interpersonal skills for learning individually and in professional communities
- k) Other

6. What are the necessary **dispositions** (beliefs, attitudes, values, commitment) for you to design/deliver OPERA/Arts programs? (multiple choices)

- 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
- e) Appreciation of diversity and multiculturalism
- f) Critical attitudes to one's own teaching (examining, discussing, questioning practices)
- g) Dispositions to team-working, collaboration and networking
- h) Sense of self-efficacy
- i) Other

7. What are your main expectations from OPERA participants when delivering relevant programs? (multiple choices)

- a) Collaborate with co-participants
- b) Become self-directed and active learners
- c) Succeed high academic achievements
- d) Construct new knowledge
- e) Transfer own cultural elements in OPERA/Arts learning process
- f) Express desire to bring social change
- g) Be aware of social inequalities
- h) Be culturally sensitive and responsive
- i) Engage in scaffolded learning
- j) Engage OPERA participants in the process of audience development
- k) Other

Instructional practice

1. What are your main **educational goals** when you design/deliver OPERA/Arts programs? (multiple choices)

- a) Appreciation of Arts
- b) Knowledge of OPERA repertoire and creation of new contemporary Opera
- c) Collective participation
- d) Social awareness
- e) Cultural growth and awareness
- f) Audience development
- g) Other

2. Are your educational goals aligned to any particular framework of standards/ academic achievements/ competences??

Yes no not sure

Which? (insert text)

3. Have these programs made you more aware of participants' cultural background? (very much, much, so-so, little, not at all)

4. How important it is for you to have a deep knowledge of participants' sociocultural background?

- a) Very important
- b) Important
- c) So-so
- d) Not very important
- e) Not at all

5. Why migrants and refugees might undertake OPERA/Arts programs? (multiple choices)

- a) Learning and understanding European culture, society and languages
- b) Knowledge about OPERA/Art programs.
- c) Empowerment
- d) Enjoyment
- e) Sociability
- f) Participation in society
- g) Other

6. How much ownership do participants feel over the work made during OPERA/Arts programs? (very much, much, so-so, little, not at all)

7. Do you harness participants' socio-cultural background when delivering an OPERA/Arts program?

Yes No In what way? (text)

8. Please mention some examples of cultural elements that could be used in OPERA education harnessing participants sociocultural background. (e.g. specific stories, songs, topics, dances, etc.) (text)

Questions	Very much	Much	So-so	Little	Not at all	Activities used in own practice (Please record them)
In your professional practice as a designer or instructor in Arts/ Opera programs:						
Have you included reading, speaking, listening, writing, spelling activities, word games?						
Have you included grammar practice, problem-solving tasks, logic puzzles, calculations, critical thinking activities?						
Have you included visuals, color, pictures, graphs, video?						
Have you included movement, role play, drama, hands-on activities?						
Have you included music, sounds, intonation practice, rhythm?						
Have you included private learning time, self-reflection, learning diaries?						
Have you included pair work, communicative tasks, role play, group work, discussions?						
Have you included nature-related topics, classification activities, categorization tasks?						
Have you asked your learners why the activities you have used are important for real life?						
Other?/ Comment						

Training needs / model /platform

1. Have you taken part in any OPERA/Arts training programs?

- a) Yes No
- b) With a company/ in a school / in university / to a night class

2. What were the skills you gained throughout your OPERA/Arts training? (multiple choices)

- a) Communication skills
- b) Teaching skills
- c) Design skills

- d) Assessment skills
- e) Advocacy skills
- f) Other

3a. How as a learner have you been involved in these training programs? (multiple choices)

- a) Attending lectures
- b) Involved in group work
- c) Designed my own educational program / activities
- d) Participated in performances
- e) Liaise with learner communities
- f) Other

3b. Was this involvement effective overall?

Yes no

4. What are the most effective training practices you came across during your OPERA/ Art training?

- a) Active Participation in workshops
- b) Assisting/Working with skilled facilitators/artists and learning from them
- c) Lecturing
- d) Learning by doing
- e) Instructional design work
- f) Team work
- g) Problem Solving activities
- h) Sharing best practices
- i) Other

5. What are the main topics that you would like to undertake further training in?

(Insert text box)

6. Was Multiple Intelligences Theory/activities deployed during your training?

Yes No, Not sure

ANNEX II

Interview schedule OPERA/Arts Experts/ educators

This interview schedule is for **OPERA artists/educators** and **workshop facilitators** in migrant cultural integration and arts education in non-formal settings in Europe. Its aim is to explore competences needed by educators and trainers to support target groups effectively. Target group: 20 participants per country.

i. Biographical data

Country

Organization or freelance

Duties

Position

Gender

Age

Ethnic background

Qualifications

Experience in teaching OPERA/Arts

Other

ii. OPERA/arts program value

1. How important is it for disadvantaged and diverse groups to develop an appreciation/ knowledge of the arts as well as the European cultural and musical heritage?
2. What are the main OPERA/Arts educational programs offered in your country or by you (in case of freelance participant)?
3. How do OPERA/Arts educational programs respond to the integration needs of local disadvantaged and diverse groups, in particular migrants / refugees?
4. What is the value of OPERA/Arts education with regard to understanding different cultures and promoting social inclusion in your community?

5. What are the important knowledge, skills as well as attitudes/ sensibilities OPERA/Arts education may cultivate to participants?

6. How does OPERA/Arts education promote cohesion and democratic participation?

7. Do you believe that cultural practitioners in Europe have sufficient knowledge/awareness of the diverse cultural/arts heritages existing in their continent?

iii. Personal /professional competences

1. Describe potential challenges OPERA/Arts/culture practitioners face working with migrant/refugees and /or refugee women?

2. What are the necessary knowledge, skills and attitudes when designing/delivering OPERA/Arts programs?

3. What main educational activities do you use when designing/delivering OPERA/Arts programs? (e.g. workshops, music classes, learning by doing, team work, etc.)

4. In what way do you harness learners' socio-cultural background when designing/delivering an OPERA/Arts program?

iv. Training needs

1. Have you taken part in any OPERA/Arts training programs/ masterclass/workshop for educators? (ask them which ones, where; online/offline)

2. Did these training programs include activities devoted to and designed for migrants, refugees and/or other disadvantaged groups? (ask them which ones, what kind of activities).

3. What were the most effective training practices/activities you came across during your OPERA/Arts training? (alert them on MIT application).

4. What were the most important skills you have gained throughout your OPERA/arts training?

5. How much these training programs helped you to develop skills for designing / implementing OPERA/Arts education programs for migrants, refugees and/or other disadvantaged groups?

6. What are the skills that you would like to acquire / strengthen for designing OPERA/Arts programs for migrants, refugees and/or other disadvantaged groups?

7. What kind of training activities, materials and tools would be most appropriate for developing / strengthening your training skills?

8. What are the main (intercultural) competences associated with your role as Opera/Arts educator?

Any other comment?

Thank you for participating!



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Co-funded by the
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of the European Union