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Hearing and Creating Soundscapes to Explore Agency and Belonging in Intercultural Schools

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Abstract

This article explores the potential of place-based, relational, and collaborative musical practices in school to foster agency and belonging. A soundscape project within two highly diverse Irish primary schools is the focus of the discussion. Employing both qualitative and arts-based methods, data were gathered over a seven-month period from fieldnotes, soundscape compositions, children's reflective notebooks, audio recordings, photographs, drawings, and focus group interviews. The findings highlight the opportunities for musical agency and belonging in the classroom through the lens of a soundscape project with children. They also highlight missed opportunities and challenges for such agentic and relational experiences. Hence, the discussion illustrates that both hearing and creating soundscapes in school can act as a means to participate with agency, as well as build relationships through socio-musical practices, but such outcomes are not easy to achieve.

Introduction

This article explores the process of creating soundscapes as a means to explore agency and belonging within interculturally diverse primary schools in Ireland. Demographically, Ireland has undergone dramatic changes since the 1990s, reversing previous trends in outward emigration. Statistics from recent years reveal a steady increase of migrants resettling in Ireland for economic and educational reasons, but also to seek asylum and refuge. According to the Central Statistics Office Ireland (2024), the year 2024 witnessed the largest yearly increase in people seeking international protection since 2008. More than 100,000 people within this cohort are under 16 years of age. The increase in a multi-ethnic population is also borne out amongst the primary and post-primary schools around Ireland, and more specifically within schools that are in or around urban areas. Smyth et al. (2009) found that migrant children and young people are over-represented in urban areas, large schools, and schools that are within socio-economically disadvantaged areas in the country.

With this increased ethnic and racial diversity comes different understandings of sounds, music, and experiences of living within certain soundscapes. From the language being spoken at home to music listened to by parents and sounds experienced on the way to and in school, the soundscapes that surround us impact the way we understand the world, engage with one another, and form relationships (Dumyahn & Pijanowski, 2011).

This article explores the process and composing outputs from 20 soundscape workshops. These workshops were led by the authors, who made up the research team, with children in two diverse primary schools in the cities of Dublin and Limerick. We examine the students' experience of these workshops through the lens of agency and belonging. In particular, we examine how creating soundscapes in classrooms might open up opportunities to foster a sense of belonging for migrant children in school and as means to facilitate both collective and individual agency.

Learning from Literature

Agency and Music

In order to have moments to allow children to be decision-makers and become active agents in their musical learning, teachers and schools need to provide spaces for agency (Christophersen et al., 2024). Amongst the various and diverse explanations, agency can be defined as "choice, decision, practice and responsibility to a person's, an individual's, or a group's judgment outside natural and external causes, iron logic, laws of nature, and necessities" (Matusov et al., 2016, p. 422). Munhonen (2016) explains that "creative agency" embraces an activity that helps create a "musically new" element to the composition process. Nevertheless, Karlsen (2011, 2012, 2013) points out that there are many ways of engaging

with musical agency through listening to, engaging with, and creating music, and that such agency is required for meaningful musical interaction. Karlsen (2011) explains further how engaging with music through an agentic approach can influence self-regulation, thinking, being, and identity, with such attributes being especially important for children coming from migratory backgrounds. This is due to the socio-musical spaces provided by music for children to renegotiate their identity (including their beliefs and values) and resituate themselves within the new cultural and educational space they find themselves within (Karlsen & Westerlund, 2010; Rinde, 2023; Rinde & Kenny, 2021).

It is important to note that outside factors, derived from society at large, also impact agency within music classrooms and that these factors can be present on either macro and micro levels (Bjørnevoll, 2023; Kuuse 2018). Both Rinde (2023) and Kuuse (2018) strongly argue that musical agency is negotiated within socio-musical spaces and within a social discursive practice respectively. Within a study of the Swedish El Sistema children's string orchestra, for example, Kuuse (2018) found:

> When abilities for musical agency are distributed and participants have the opportunity to negotiate alongside this distribution, both musical and social skills seem to be appropriated…This agency seems, however, to be determined by discursive boundaries such as constructions of discipline, empowerment and space. These constructions are also reconstituted as the participants use the subject positions available. The very space for negotiation, the trying out of new positions…seems to determine the outcome. (p. 151)

Thus, Kuuse sees musical agency as discursive with boundaries for action that determine the space for musical development of skills as well as social transformation. Hence, opportunities for musical agency (and an individual's positioning) need to be considered through the lens of social practices and collective spaces, such as classrooms and schools.

Belonging and Music

Feelings of belonging are connected to practices within a certain time and space, hence, belonging can be seen as active and requiring work to achieve and maintain it (Kuurne & Vieno, 2022; May, 2011). Yuval-Davis (2011) distinguishes belonging in two ways. Firstly, she articulates it as an "emotional attachment, about feeling 'at home,'" and secondly, she describes the "politics of belonging," which is more externally ascribed, for example, as a citizen or as a member of a group or organization (p. 10). Belonging, then, can be viewed as involving individual agency but also a social negotiation of boundaries. Bennett (2015) argues that building relationships with spaces, people, and things can be a way to achieve a sense of belonging. As indicated in research from Martin et al. (2023), various kinds of relationships can help promote feelings of belonging or hinder them. They further explain that school friendships foster feelings of belonging, with bullying in schools causing a decrease in such

feelings. Within this same study in Irish schools, the researchers found that when presented with cultural differences in classrooms, migrant children can become targets of such bullying, which then can increase feelings of non-belonging (Martin et al, 2023).

From a musical standpoint, Turino (2008) views music as an inherent part of social life, noting music-making in groups as providing a temporary "place to be" and opportunity for "sonic bonding" (p. 19). The concept of "sonic bonding" was further applied to migrant music-making by Phelan (2017) who refers to "sung belonging" within ritual and church spaces for those newly arrived. Marsh's (2019) work on music as dialogic space draws on research involving newly-arrived forced and voluntary migrant children and young people in Australia. Marsh presents music-making as contributing to social synchrony, peace-building, and promoting empathy within "dialogic musical spaces" that are created by individuals within varying social contexts but also through larger formal institutions (such as schools). Thus, "belonging work" is relational work (Kuurne & Vieno, 2022).

Soundscapes and Children
Children are constantly surrounded by sound, whether in their homes, in school, or in their neighborhoods, for example. Sound has cultural, geographic, and social significance in their lives. Connections between the soundscapes of one's environment and one's sense of place continue to gain attention in scholarship (Dillane & Langlois, 2021; Dumyahn & Pijanowski, 2011; Kenny & Young, 2022). Additionally, soundscapes have been explored as a means to create an experience within the body that connects people to the landscape they live in and thus opens up opportunities to build a relationship with nature, to form communities, and as a means of creative self-expression (Kato, 2009). Kato describes soundscapes as "an environment of sound or sonic environment that focuses on the way noises are perceived and understood at all levels of culture from the individual to the social institution" (p. 80). The social institution in question for this article is the school.

Lum and Campbell (2007) explain that listening to sounds children create individually, or collaboratively with their peers in school, is a presentation of the students' repertoire of sounds and can reveal the meaning they attribute to music-making. According to Benedict (2021), soundscape composition can "help students and educators consider what it means to listen to ourselves, others and our world" (p. 83). In Bylica's work with middle-schools in the United States (2020, 2023), she has found that classroom soundscape projects open up opportunities for "a dialogical process of creating, listening, and reflection" between classroom peers and teachers (2020, p. 342). Arguing for spaces of both musical creation and critical reflection to confront diverse ways of knowing and complex issues, Bylica (2023) argues, "it was not only the act of composing, but the creation of space for that composition to be repeatedly heard, discussed, and problematized that encouraged these conversations to

manifest" (p. 633).

Yanko (2019) examines how students understand sound and its association with the landmarks around them as well as composing soundscapes to represent these landmarks. He argues that "if we listen to children's soundscapes, we may be able to feel something new about particular landmarks, contemplate its value to citizens, and learn more about the meaning making of children" (p. 281). This echoes Schafer's (1994) theory that a "hi-fi soundscape" allows sounds and their reverberations to be heard and felt clearly to build a "musical consciousness" that enables "the beauty of sound to expand and permeate the whole of life" (p. 127). Building on Schafer's ideas around the creative and aesthetic impact of soundscapes, Adams and Beauchamp (2020) find that going outside of the classroom to surrounding outdoor spaces influences children's music-making in positive ways, specifically in relation to expression and experimentation. Furthermore, Shevock (2018) advocates for an "eco-literate pedagogy of music" which he claims would facilitate children to be "inspired by the musics of nonhuman life to create musics for performance" (p. 11). These ideas thus bring soundscapes and composition into conversation with each other.

The Research

The soundscape workshops that are presented and discussed within this article are part of a larger four-year Irish research project titled "Music in the Intercultural School: Uncovering Spaces for Agency and Belonging" (MUSPACE). As authors of this paper (hereafter known as the research team), we worked with the primary schools for seven months; observing music classes and extra-curricular music activities, conducting focus group interviews, and facilitating soundscape workshops leading to a total of eight soundscape recordings (see https://muspace.hypotheses.org)[1]. For the purpose of this article, we focus on the approach and findings from the soundscape workshops only. Five workshops in a Dublin school took place with two fifth classes (aged 10–11 years); 28 students in class one and 26 students in class two. In Limerick, five workshops were facilitated with one sixth class involving 12 students (aged 12–13 years) and five more workshops with one senior infant class of 22 children (aged 5–6 years). Thus, 20 soundscape workshops in total were delivered to 88 children by the research team. Every child was provided with a sound journal for the workshops, and 18 handheld child-friendly recorders remained at each school for the duration of the project.

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[1] The MUSPACE blog page documents the school names and locations as requested from school leadership to acknowledge project participation. However, all participant names have been anonymized.

To facilitate and research the soundscape workshops, the research team used qualitative and arts-based approaches. This approach follows recent developments on the use of creative methods and the importance of relationship building throughout the research process (Kellett, 2010). The project recognises the value and growth of research methods that are child-centred (Horgan, 2017; Kellett, 2010; Lundy & McEvoy, 2012) as well as arts-based methods in research with migrant populations (Lenette, 2019). The data collected involved both text and sound to capture the intersectional, fluid, and performative aspects of the children's musical spaces. Data were gathered from sound recordings, child-produced material (such as recorded sounds, composing grids, and pictures), photographs throughout the process, and children's sound journals, as well as the final soundscape recordings. The research team also conducted semi-structured focus group interviews with four groups of children from each school: two focus groups from each participating class. Thirty-four children were involved in the four focus groups. Each focus group included children of mixed ethnic and migration backgrounds as well as a gender balance.

A thematic analysis (Braun & Clarke, 2021) was employed across all data gathered and this article provides numerous sound and visual representations to ensure the arts-based data receives adequate representation within the overall discussion. All data were anonymized, read, and reviewed by the two members of the research team. Institutional ethical approval was granted for this project with detailed information sheets provided for the participating schools and parents. Consent and assent forms were provided to the parents, children, and teachers in the participating classes. The possibility to translate any document for the parents and children was extended to all schools. This opportunity was only taken up by the Ukrainian population.

Discussion of Findings

The findings are presented under the two broad themes of agency and belonging.

Agency

Throughout the process of creating the soundscapes with the children in the two schools, the research team took inspiration from Heckel's (2016) approach to soundscape creation; starting with children discovering or heightening awareness of the sounds around them, linking these sounds to shapes, images, and words, and then compiling the sounds, arranging them and using editing software to create soundscapes that they feel represents the sounds around them. Furthermore, Crawford's (2014) multidimensional/non-linear teaching and learning model, as well as Kenny's (2022) call for flexible and responsive ways of working with diverse groups, were applied to provide children with time and space to explore and experiment with sound, with a particular focus on choice and leadership opportunities to facilitate agency throughout the work.

The research team facilitated a total of 20 workshops with each session lasting 45 minutes approximately (see Appendix for a schedule of activities). Five music-making workshops in each of the four classes involved such activities as listening and responding to existing soundscapes, exploring sounds in the immediate environment, experimenting with visual images and sound, layering sounds, and arranging sounds in different ways. Prior experience and knowledge were also deemed important. For example, in Figure 1 below, there are two responses by the children to a discussion on sounds they hear on the way to school.
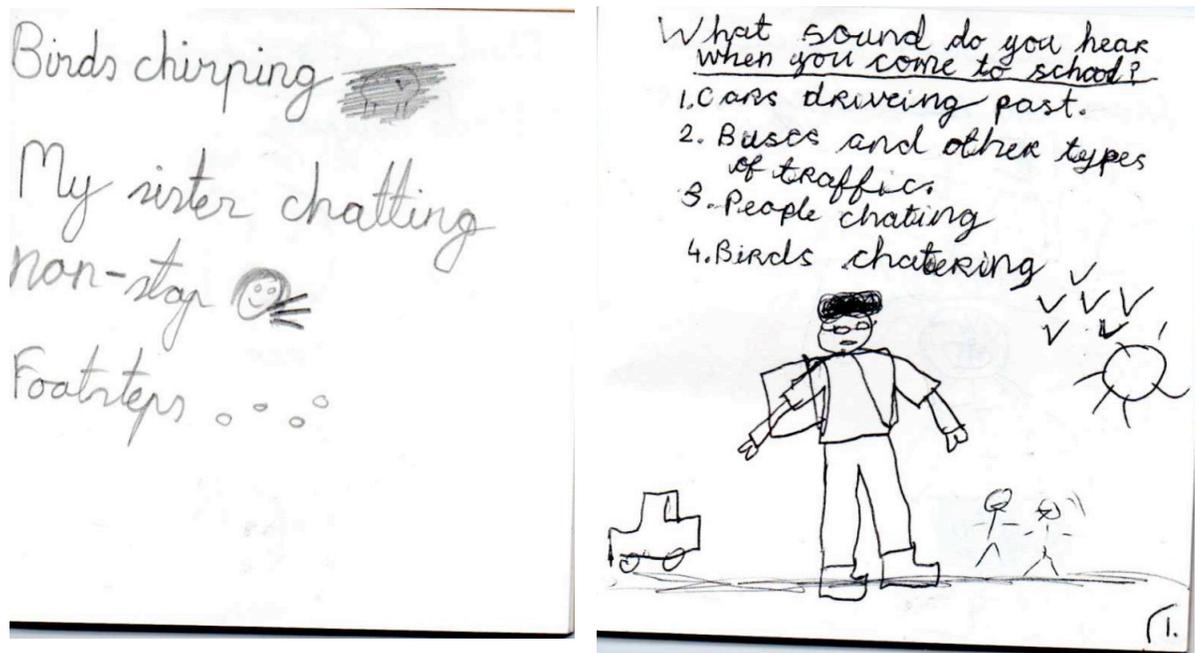

Figure 1. Two examples from child journals on sounds heard on the way to school.

The examples here demonstrate individual agency in the children being specific about their particular journey to school, whether it be the traffic, or sibling utterances for example. Returning to the work of Kato (2009) discussed earlier, these insights provide us with an understanding of how the children connect sound to place and time, as well as how they relate to such sounds relationally (for example, sibling relationships). Furthermore, an agentic approach to the activity is espoused whereby children record in their sound journals in whatever form they wish (pictorially, symbolically, through text, etc.). Thus, following Christophersen et al. (2024), this further extends the children's space to be decision-makers and active agents in connecting to musical learning and identities.

An important element of creating opportunities for child agency was through the physical

artefact of a handheld microphone/sound recorder. The children were provided with sound recorders that look like microphones and were allowed time to experiment and take turns using them. Eighteen microphones were then left at each school, where children were periodically allowed by the class teachers to record different sounds around the school between workshops. Thus, the children recorded what they deemed to be important or significant sounds they heard and interacted with every day. For example, some groups recorded laughter, others pop songs or songs learned at school, while others focussed on teacher voices, class chatter, or sounds made against various materials like glass, plastic, or metal (hear sound samples A and B).

Audio A. Sound Example A.

(Click on the icon to hear sound example A.)
Audio A is also available at: http://www.ijea.org/v26n26/media/Sound+A.mp3

Audio B. Sound Example B.

(Click on the icon to hear sound example B.)
Audio A is also available at: http://www.ijea.org/v26n26/media/Sound+B.mp3

Further to this, being entrusted with microphones was overwhelmingly associated with being allowed a certain freedom in school and deemed fun by all of the children in both their sound journals and at interview. For instance, comments included: "It was really fun and exciting using microphones for the first time. I had an amazing time...best thing ever"; "I liked that we got to roam around the school"; "I really loved the microphones and recording what we liked" and; "It sounds a bit messy but I really liked it, the microphones and making music." From this sample of comments, it is clear that collecting sounds by walking around the school was a new experience for the children which they wholeheartedly took on, particularly enjoying the independence it facilitated—not just from a physical movement perspective but in making choices on what to record, not to record, to delete, etc. Furthermore, where children decided they wished to extend their sound collecting to the broader school environment outdoors, they were facilitated to do so, with the teacher of the youngest class (senior infants), accompanying them on this sound collection walk. Some of the images recorded in the sound journals of this senior infant class of the sounds experienced from this walk are shown in Figure 2.

Figure 2. Sounds depicted by senior infant class following a sound walk.

Here, for instance, we see an interest from the children in the sound of weather (rain), the traffic right outside the school gates, as well as birds. There was a prevalence of car/traffic recorded by the children in the sound journals across all classes, which is worth noting and echoes Adams and Beauchamp's (2020) argument about the effects of noise pollution impacting a school's soundscape. The sound recordings taken were limited by the school boundary so that the children's final recorded soundscapes would be a representation of their school life. Thus, it was the children themselves who decided where the interesting sounds were to be found within the classroom, inside the school building, in the playground, or in the school's yard. In one school, it was explained they included a patch of the school yard given over to trees, "we would go around different places, we'd go to a mini forest, we'd get the forest sounds and everything." Often, the children went on to combine both inside and outside collected sounds in their final soundscape compositions, thus reflecting an increased "musical consciousness" (Schafer, 1994) of their school lives.

During the process, the students from fifth and sixth classes (10–11 and 12–13 years old, respectively) were broken into groups to listen to all the sounds recorded and select ones they preferred, liked, or thought appropriate for their final soundscape composition. The children then worked on editing the chosen sounds into a soundscape file. Two slightly different approaches were used between the school in Limerick and the one in Dublin. In Limerick, the school had iPads for each child and thus they were able to create and edit the soundscapes within their groups using the program GarageBand. The smaller class sizes also aided this process. However, in Dublin, there were no iPads, and there were larger class sizes, so a collective whole class soundscape from all the student's groups was created and edited together. Here are two examples of the types of final soundscapes (hear audio C and D).

Audio C. Example of final soundscapes.

(Click on the icon to hear sound example C.)

Audio C is also available at: http://www.ijea.org/v26n26/media/Audio+C.mp3

Audio D. Example of final soundscapes.

(Click on the icon to hear sound example D.)

Audio D is also available at: http://www.ijea.org/v26n26/media/Audio+D.mp3

For the senior infant class, the process was adapted due to their ages (5–6 years old) where the soundscape composition was developed through the use of sound and image. In this instance, the children worked in small groups to represent the sounds of their soundwalk through vocal, recorded sounds, and small instruments by following images they drew. These group compositions were then combined to create an audio-visual whole class soundscape (see video 1).

Video 1. Soundscape in Senior Infants.

Video 1 is also available at: http://www.ijea.org/v26n26/media/Video+1+senior-infants.mp4

With all of the class soundscape compositions, the research team emphasized and facilitated many opportunities for creative collaboration. According to Biesta (2017), it is not enough to be exposed to educational interventions in order to learn, but that the participation must be dialogical in nature. Negotiating and making decisions within the groups on such aspects of sound recordings and editing/composing did not come easily to the children and often involved making musical choices through compromise. The following interview excerpt points to such difficulties:

Researcher: *How did you work out to come up with your final musical piece?*
Child W: *I guess we tried cooperating.*
Researcher: *You did?*
Child W: *Yeah.*
Researcher*: Did it take a long time to cooperate or a short time*?
Child W: *A long time.*

However, such ways of compromising and collaborating were dependant on the group. Some groups worked quite well together, for example, one student in sixth class explained at interview, "I think we just started from the very left side of the table. And then we went around. We made one rule that you couldn't scream into the mic because it wouldn't sound very good." Not every child however felt that their voice was heard in an equal manner within groups. One child in fifth class commented, "My voice was heard a little bit, but then everyone kept shouting over me saying like, 'no, we're not doing that.'" Thus, there was a constant ebb and flow (and for others, a constant tug of war) within the groups between exercising individual agency and contributing to collective agency as a group. Where this worked well, there was evidence of mutual respect and a desire for a shared outcome they would all be happy with (the final recording). For instance, one child commented on the organic nature of this occurring within her group, "In my group, someone just started it off. We didn't really make a decision who goes first or anything. Someone just started and we just went around the table." In contrast, within another group, this turn-taking and listening to others was planned for, with another child sharing they decided to take turns "from eldest to youngest." Either way, the nature of the soundscape project and set-up demanded collaboration which highlights the close link between agency and belonging. This resonates with the work of Kuuse (2018) who states musical agency is negotiated through social discursive practices and within socio-musical spaces (such as school environments). Both social and musical skills were required in the workshops and so opportunities for facilitating agency need to be considered alongside existing social and cultural boundaries, particularly when dealing with high levels of diversity within classrooms.

Belonging

Feelings of belonging emerged from the music-making activities in this place-based soundscape project, alongside the musical learning that occurred through collaboration. Belonging, then, manifested as both a relationship to place and as a relationship with others. This finding was very much in keeping with Yuval-Davis's (2011) dual understanding of belonging as, one, a feeling of being "at home," and two, "the politics of belonging," which is about a social negotiation of boundaries.

First, we shall explore the relationship between belonging and place within this project. The research team employed grid compositions at the start of the project to explore sounds the children like or dislike in their environment (see Figure 3), as well as distinguishing between sounds of home and sounds of school (see Figure 4). A discussion on how these sounds may differ or be the same for different people; their sound qualities; and how the sound makes you "feel" ensued. Following such discussions, the sounds were represented vocally as well as pictorially in the children's journals and as a whole class board activity. Simple pictures of sound were inserted into grids through musical decisions on what to include or exclude, what to layer, repeat, etc., leading to a whole class vocal performance of the piece created (with room to edit, tweak, and try again). The aim of these activities was to demonstrate the possibilities symbols and pictures can open up for sound, structuring, and layering in composition, as well as provide an accessible way into composing. It also provided a foundation for building up a heightened awareness of sound "around us" for the children making explicit the connection between sound and place.
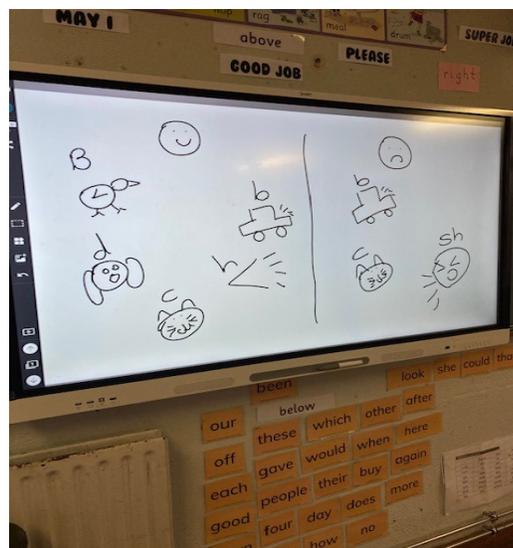

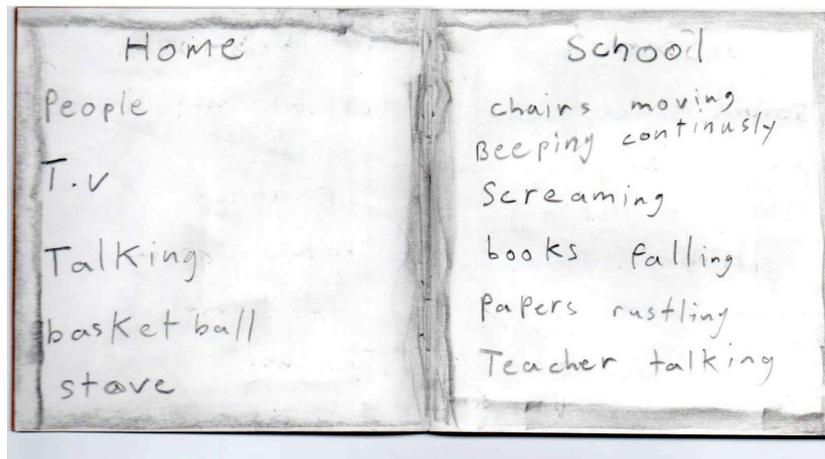*Figure 3.* SI sound likes and dislikes.

Figure 4. Sixth class journal entry on sounds from home and school.

Kato (2009) argues that sounds become not only a way to connect to place, but also as a way to form a community, and repository for individual's morals and beliefs. Moving on from the initial activities described, one class example now provides some insight into the types of sounds the children noticed, collected, and made music with. Thus, we can begin understand how children sonically relate to the place and space they are within; in this case the school. The sixth class in the Limerick city school decided they wanted to do a whole class soundscape after being inspired by an exploration of the Limerick Soundscapes project.[2] Their aim was to represent their class sonically, and so after much discussion, it was decided that they wanted to represent their play time in the school yard (hear audio E). We can hear in this recording, the children choosing to highlight the game of basketball, excited chatter, laughing, as well as wind in the yard. This is their yard, unique to them, represented as full of activity, shared play, and a strong sense of belonging through play and speech.

Audio E. Recording of school yard time (sixth class)
(Click on the icon to hear audio E.)
Audio E is also available at: http://www.ijea.org/v26n26/media/Audio+E.mp3

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[2] See https://limericksounds.wordpress.com/. 'Limerick Soundscapes' began in 2013 as a participatory sound mapping project and now is an online collection of sound, music, speech and song gathered from residents across Limerick city.

The soundscape workshops also encouraged and relied upon much group work in each classroom, thus providing insight into belonging as a relationship to others. Through these relationships between each other, the research found present both belonging and non-belonging as social structures and positionings were negotiated. The aim of the group music-making activities was to encourage creative collaboration and knowledge sharing; with a view that when learning is collaborative it is "process-driven and question-based" (Crawford, 2020, p. 555). The use of group and pair work for such process-led activities such as sound collecting with the microphones, as well as representing and composing sounds on graphic scores, aided group collaboration and a sense of belonging within the groups to a large degree (see Figures 5 and 6). One child commented at interview, "I think if you're working on your own, you won't have as much ideas. Like, you might find it hard to come up with something." This idea of harnessing the collective or gathering more ideas than one would on their own was widely expressed during the focus group interviews.
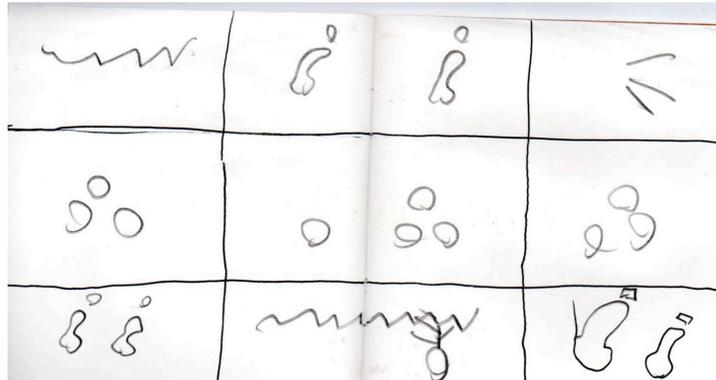

Figure 5. Group graphic score in sixth class.

Figure 6. Group work on graphic score.

However, not all children had a positive experience in their working groups, although these were in the minority. Where most difficulties arose in the groups, these were centred on microphone possession. One child expressed a wish to work on their own next time due to this: "I would actually prefer not to [group work], because...most people would be, possibly hogging the mic." Another child noted how decision making came about by whoever held the microphone: "I think that the people who are hogging it, like the microphone, they kind of made the decisions for the group since they have the microphone." Interestingly, in relation to the theme of agency explored earlier, the microphones emerged as a means for freedom and fun for children. Yet, under the theme of belonging, the material artefact of a microphone in one person's hand was sometimes employed as a means of holding power and control of decision-making in the group. "The politics of belonging" that Yuval-Davis (2011) speaks of is evident here where belonging is multi-layered, externally ascribed, and can be constructed in very specific ways.

Crawford (2020) explains:

> The processes of participation in the musical activities that require collaboration and teamwork foster a deeper set of values about working together, cooperating and negotiating roles and tasks in a democratic and respectful way. (p. 549)

All of the children recognized in class discussions, their reflective journals, and at interview that when the group work worked well, they had a strong sense of belonging and heightened feelings of fun and fulfilment. Where group work was not viewed as a wholly positive experience, the children were quite explicit on how this might be improved, demonstrating the value of reflective practice built into the soundscape workshops, but also an awareness that good collaboration takes time and effort. For instance, one child reflected: "I think that we should like work on our sharing skills and respect one another," while another suggested: "We need to work on respecting each other's opinions more."

Conclusion

In conclusion, the soundscape project provided distinct insights into what sounds these children relate to, deem important to them, and connect with. Opening up spaces to explore and learn about their sonic environments, as well as transform sounds into new compositions, created a collective "space of authoring" (Bakhtin, 1981) where the children, as active agents, were offered a means to belong to the group through their participation but also through the process of relating to each other through sound. How such agency and belonging was actualized within these classrooms was not straightforward. Active musical activities with a focus on shared collaborative ways of working coupled with time to engage in reflective practice greatly aided such efforts. The fact the project allowed for opportunities and new freedoms to explore musical and sonic experiences outside the usual boundaries of their regular music classes was also welcomed. Yet, for some, working in groups also created

opportunities for some to dominate with particular tensions arising over ownership of learning tools (most often the microphones). Thus, the need for longer periods of time for dedicated group music-making activities was highlighted. As Biesta argues (2010), once spaces of encounter are opened up, this needs to be ongoing to actually build relationships. As such, Biesta (2010) advocates for an education of "subjectification" that aims to move away from a focus on individuals as discreet and apart from others, in favour of positioning students in relation to others—in a position of responsibility and of connection.

The study found that creating spaces for musical agency and belonging is especially important within highly diverse classrooms due to the socio-musical spaces opened up. Thus, migrant children can be active agents in such spaces, such as through listening and creating soundscapes, where a particular type of participation and means to "belong" is facilitated. The findings illuminate the relevance of sound and place-based music-making activities in navigating the school context and one's identity within it. As schools become increasingly more diverse, serious consideration needs to be given to both agency and belonging within music education curricula and partnership programs. Such a consideration necessarily reconsiders the teacher's role as one of stimulation and facilitation of inclusive, creative, and collaborative musical spaces in schools.

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Appendix

MUSPACE - Soundscape project

Week	Activity/45 mins	Aim/outcome
Week 1	-Warm up - Listening focus: When do you feel listened to? When do you feel *not* listened to? How does it make you feel? -Pairs: What sounds do you like most/least? Why? Whole class: Sound list on board. -Vocal composition from sound list. Whole class. Small groups. Sheet of paper – symbolically record/layer etc. -Sound Journal: What does home sound like? What does school sound like? Class follow-up: Children record in their sound journals sounds they heard on the way to school.	-Promote active listening to their environment and to each other. -Identify sounds in their environments and explore how they perceive them -Compose simple vocal soundscapes. -Record vocal soundscapes visually.
Week 2	-Warm up -Introduction to sound and silence -Listen to selection of soundscapes from across varying cultures/countries. Use sound journals to react to soundscapes with visual drawings or a poem or short story. Whole class discussion. -Talk and explain to the children what a soundscape is, the activity we are going to do, and explain about the microphones and how they are used -Demonstrate with recording. Children in small groups record a sound(s) and play back. Class follow-up: Children go on a listening walk small groups or pairs and record sounds on devices from (suggested list – not exhaustive):	-Explore different soundscapes and the effect they have on feelings, mood, etc. -Interpret and react to soundscapes using visuals or text. - Understand the task of creating/composing soundscapes. - Record simple sounds on the device. -Reflect on sounds on journals

	Corridors Classroom School Yard Choir/band/assemblies Lunchtime Hometime	
Week 3	-Warm-up -Sharing of school sounds collected. Discussion. -Small groups make decisions on what to include/exclude. -Small groups visually construct what their soundscape will sound like. - Editing technology is introduced using samples from the children. Demonstration of playback, making musical decisions. Class follow-up: In sound journals, children write what they wish their soundscape to sound like and why.	-Articulate what the soundscape is trying to express -Structure the soundscape through a series of musical decisions - Visually represent the soundscape - Understand the sound editing process
Week 4	-Warm-up - Using instruments, found sounds, and/or voices, small groups experiment with adding to their soundscape (or decide not to). -Further revision and layering of sounds with children engaging in editing process (e.g. dynamics, speed, texture) Class follow-up: In sound journals, children write about the experience of composing soundscapes in groups (can also use visuals as part of this).	- Compose soundscapes using recorded sounds, words, singing etc. - Revise and edit the soundscape using technology. - Reflect on soundscape choices and how the group negotiated those choices.
Week 5	-Warm up -Editing and finalising the recorded soundscapes - Sharing and discussion Class follow-up: Group graphic score of final soundscapes.	-Revise and finalise the soundscape - Share and reflect on the soundscapes - Create a graphic score for the soundscapes