Felicity Burbridge Rinde

Inclusive socio-musical spaces: An ethnographic case study of newly arrived migrant children's musical engagement in a Norwegian primary school

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Scientific environment

This thesis was written at the Western Norway University of Applied Sciences (HVL) as part of the PhD programme Bildung and Pedagogical Practices. The thesis was supervised by Professor Catharina Christophersen and Dr Vibeke Solbue at HVL and Professor Ailbhe Kenny at Mary Immaculate College, Limerick, Ireland. Rinde was a member of the research group Culture, Criticism, Community at HVL and the Grieg Research School (Norway) throughout her doctoral period. Rinde also attended a number of short courses for doctoral candidates arranged by the WNGERII research school.

Acknowledgements

Abstract in English

This study explores the role of musical engagement in helping create an inclusive school environment for newly arrived migrant children in primary schools. The aim of the thesis is to contribute to existing knowledge on how music activities in school might help promote migrant education that has an ethos of inclusion, all the while conscious of the culturally bound nature of music education practices. It is an in-depth study of how musical engagement plays out and is conceived as a tool for inclusion at one Norwegian primary school with a dedicated introductory class (IC) for newly arrived migrant children. The study seeks to highlight some of the obstacles to inclusivity that can arise in music activities in classrooms marked by cultural diversity, and offers a framework for analysing inclusive and exclusionary properties of musical engagement in school, in order to help overcome such obstacles.

The main research question at the centre of this doctoral project is: *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?*

The chosen research design was an ethnographic case study with participatory elements. The case was Greenwood school (pseudonym), and the units of analysis were all settings at Greenwood that involved music with introductory class pupils, in the introductory class classroom and beyond. The main data collection instruments over ten months of fieldwork were participant observation, interviews with pupils, teachers and the school leadership, and field conversations with teaching staff.

Against the background of a review of international research literature as well as comprehensive fieldwork, I construct an analytical framework of *open, inclusive socio-musical spaces*. This draws on and combines the theoretical perspectives on interculturality, musical participation and inclusion which I applied to the child and teacher voices in the empirical material. The project investigates how newly arrived children's musical engagement plays out in socio-musical spaces in school. It looks at what happens in these spaces, what kind of musical participation is possible in them, and the outcomes of participation in them. It also explores teacher and school leader perspectives on facilitating socio-musical spaces with and for newly arrived children to serve inclusive aims. This includes investigation of how these spaces are facilitated, on whose terms, and obstacles to such spaces being inclusive.

The main contribution of this study is the concept of addressing cultural diversity in the classroom through the facilitation of *open, inclusive socio-musical* spaces in schools, and my investigation of inclusive and exclusionary characteristics of such spaces. The findings show that while participation in socio-musical spaces in schools *can* serve inclusive purposes for newly arrived children, with beneficial outcomes such as experiences of belonging, feelings of community and a sense of achievement, it is by no means a given that all musical engagement has such outcomes.

An important finding is that music activities in school can have exclusionary effects when tacit expectations are coloured by majority-culture notions of what music *is*, or of acceptable ways of responding to music in the classroom. Similarly, while music *can* act as a marker of belonging in schools, the study illustrates how music in schools can also signal non-belonging and act as a marker of outsider status. The findings highlight pitfalls in music activities in culturally diverse classrooms, such as not taking into consideration the needs and resources of newly arrived children, and rarely moving beyond reproductive music activities centred in the majority culture.

The study concludes that there are a number of potential obstacles at the individual, organisational and discursive level to the facilitation of *open, inclusive socio-musical spaces*. Discursive obstacles can lead to blindspots in practice, for instance linked to tacit knowledge, majority privilege, and teachers' and school leaders' construction of the concepts of music and inclusion. The findings suggest that intercultural competence and cultural humility are necessary to address such obstacles in order to realise inclusive spaces in culturally diverse classrooms. An important implication of this study is that if socio-musical spaces in schools are to realise their inclusive potential for meeting cultural diversity in the classroom, teachers need to be aware of how certain music activities can reinforce markers of belonging and non-belonging. It is recommended that reproductive music activities are complemented with collaborative, creative music activities not tied to specific cultural categories.

Abstract in Norwegian

Studien undersøker hvilke roller musisering og andre musikkrelaterte aktiviteter (heretter kalt musikk i skolen) kan spille i arbeidet med å lage et inkluderende skolemiljø for nyankomne elever på barnetrinnet i grunnskolen. Formålet med studien er å bidra med ny kunnskap om hvordan musikk i skolen kan bidra til en inkluderende skolehverdag for disse barna. I tillegg undersøker studien hvordan enkelte musikkpedagogiske praksiser i grunnskolen kan virke ekskluderende, bl.a. ved at de er forankret i majoritetskulturen. Avhandlingen er en dybdestudie av nyankomne elevers musikalske liv på en barneskole med egen innføringsklasse for barn med kort botid i Norge. Studien undersøker også hvordan lærere og skoleledere ser på musikk i skolen som et mulig inkluderingsverktøy. Studien belyser ulike utfordringer som kan oppstå i forsøk på inklusive praksiser i det flerkulturelle klasserommet, og foreslår et analytisk verktøy for å avdekke inkluderende og ekskluderende trekk ved musikk i skolen, for å bidra til å løse disse utfordringene.

Studiens overordnede problemstilling er: *Hvordan kan musikk i skolen bidra til å fremme et inkluderende skolemiljø for nyankomne elever?*

Forskningsdesignet er en etnografisk case-studie med et element av deltakende metoder. Caset er en norsk barneskole, Greenwood (pseudonym), med egen innføringsklasse. Analyseenhetene var situasjoner som involverte musikk med elevene i innføringsklassen, både innad i selve innføringsklassen og sammen med andre elever på skolen. Det empiriske datagrunnlaget ble samlet inn over en tidsperiode på ti måneder gjennom deltakende observasjon, gjennom kvalitative intervju med elever i innføringsklassen, lærere fra innføringsklassen og skolelederne, og gjennom feltsamtaler med ansatte på skolen.

Jeg knytter begrepet rom (*space)* til det teoretiske rammeverket av interkulturalitet, musikalsk deltagelse og inkludering i de tre publiserte artiklene. Dette gjør jeg på bakgrunn av både en gjennomgang av internasjonal forskningslitteratur og barne- og lærerperspektivene i de empiriske artiklene. Med dette som utgangspunkt, konstruerer jeg det analytiske rammeverket *åpne, inkluderende sosiomusikalske rom*. I den empiriske studien av de nyankomne elevenes musikalske deltakelse, undersøker jeg hvordan disse barnas musikalske deltakelse utspiller seg i ulike sosiomusikalske rom i skolen, hva som skjer i disse rommene, hvilke typer deltakelse

som muliggjøres, og hva deltakelse i slike rom kan føre med seg for barna. Jeg undersøker også læreres og skoleledes perspektiver på musikkaktiviteter som tar sikte på å fremme inkludering for innføringsklasseelever. Jeg undersøker hvordan slike rom fasiliteres i skolen, på hvem sine premisser, og hvilke hinder som kan stå i veien for at slike rom får en inkluderende virkning.

Studiens viktigste bidrag er ideen om at kulturelt mangfold blant elever kan møtes gjennom å fasilitere *åpne, inkluderende sosiomusikalske rom*. Studien viser frem ulike inkluderende og ekskluderende trekk ved slike rom. Funnene viser at selv om deltakelse i sosiomusikalske rom i skolen *kan* fremme sosial inkludering av nyankomne og bidra til opplevelser av tilhørighet, fellesskap og mestring, er det ikke alltid slik.

Funnene indikerer at musikkaktiviteter i grunnskolen kan også ha en ekskluderende virkning, bl.a. ved at en del i majoritetsgruppen har en felles, men 'taus' forståelse for hva musikk *er*, eller hva som er kulturelt aksepterte måter å forholde seg til musikk på i klasserommet. På samme måte som at funnene tyder på at musikk *kan* fungere som tilhørighetsmarkør i skolen, kan musikk også signalisere mangel på tilhørighet og skape utenforskap. Studien viser derfor også at det kan være problematisk å i stor grad bruke reproduserende musikkaktiviteter sterkt forankret i majoritetskulturen, uten å anerkjenne behovene og ressursene nyankomne elever har.

Avhandlingen synliggjør potensielle utfordringer som kan stå i veien for tilrettelegging av *åpne, inkluderende sosiomusikalske rom* i skolen. Jeg finner utfordringer på både det individuelle, det organisatoriske og det diskursive planet. Diskursive utfordringer kan føre til didaktiske blindsoner, det dreier seg om læreres og skoleledes forståelse av begrepene 'musikk' og 'inkludering' eller lav bevissthet om taus kunnskap og majoritetsprivilegier. En anbefaling på grunnlag av funnene i denne studien er at en søker å skape nye kulturuttrykk uavhengig av kulturelle merkelapper gjennom kreative og kollaborative arbeidsmåter i musikkaktivitetene i skolen. Videre er interkulturell kompetanse og en kulturell ydmykhet i tilnærmingen til dette arbeidet viktige for å møte noen av disse utfordringene. Først da blir det mulig å realisere inkluderingspotensialet som ligger i sosiomusikalske rom i dagens mangfoldskole.

List of publications

I.   Rinde, F. B., & Christophersen, C. (2021): Developing an understanding of intercultural music education in a Nordic setting, *Nordic Research in Music Education*, *2*(2), 5-27.

II.   Rinde, F. B., & Kenny, A. (2021): Music in the school life of newly arrived migrant children: potential paths to participation and belonging, *Music Education Research*, *23*(5), 622-633.

III.   Rinde, F. B. (2022): Inclusive socio-musical spaces for newly arrived migrant children in a Norwegian primary school: teacher and school leader perspectives, *International Journal of Music Education*, *0*(0).

List of figures and tables

Figures

Tables

Contents

1. Introduction and background

The function of research is not necessarily to map and conquer the world
but to sophisticate the beholding of it. (Stake, 1995, p. 43)

1.1 Introduction and purpose of study

When I started planning this doctoral research project, Norway was in the midst of a large influx of migrant children fleeing the war in Syria, in the wake of the 2015 refugee crisis. The topic has sadly gained even greater relevance this year as European countries open their doors to millions of Ukrainian refuges, following the invasion of Ukraine by Russia in February 2022. The number of refugees arriving in European countries at the time of writing is unparalleled since the Second World War. Norway has rallied to put into place education for newly arrived Ukrainian refugee children and to distribute advice on how best to meet the needs of this new group of pupils. (NAFO, 2022). My research represents a contribution to this situation.

We live in an age of increasing social complexity, where globalisation, advances in information technology, and migration flows have contributed to increased cultural diversity in many societies. Widespread migration, in particular, has created new challenges for many predominantly monolinguistic and monocultural school systems. Much music education research has centred around various approaches to engaging with cultural diversity in the classroom, under the labels 'multicultural music education', 'intercultural music education', 'culturally responsive music education' and more. The connections between music, education and society have become a key focus area in music education research.

While music is often seen as a vehicle for engaging with diversity and building community in schools, previous studies have shown that certain music practices in culturally diverse classrooms may also have negative effects related to power issues, exoticism, cultural labelling and exclusionary paradigms for marginalised groups.

This doctoral study is a study of music activities with newly arrived migrant children in one Norwegian primary school in the initial months of the children's resettlement in their new setting. The research design is an ethnographic case study with participatory elements that sets out to investigate issues of inclusion, participation

and belonging through musical engagement[1] in a single case, Greenwood, a primary school in a city in Western Norway. For the past few years Greenwood has had a dedicated introductory class (IC) for newly arrived migrant children aged 7 to 13, alongside the school's mainstream classes. The group of children in this class is far from homogenic. They have no common language other than rudimentary Norwegian. Some come from families that relocated voluntarily to Norway, while others have experienced forced migration fleeing war zones. Some arrive needing only skills in a new language to be able to resume their schooling, while others arrive with little or no previous formal education. Common to all, however, are challenges of resettlement: adapting to a new country, culture and language, and often dealing with a degree of social isolation.

The purpose of this study is to contribute to the existing body of knowledge on how musical engagement in school can help promote migrant education that has an ethos of inclusion and welcome, all the while being conscious of the culturally bound nature of music educational practices. Through in-depth study of how music activities are conceived as a tool for inclusion at Greenwood, and yet sometimes inadvertently act as a means of exclusion, the contribution of my project is twofold. The first aim is to contribute theoretical knowledge about inclusive music practices in the multicultural classroom. The second is to contribute to applied knowledge for practitioners and music teacher educators to heighten awareness of the potential of music to help create inclusive school environments, but also of potential exclusionary effects, and to pinpoint specific obstacles to inclusivity that can arise in music activities.

My initial motivation to study this topic arose from a professional curiosity about problems I myself had encountered while teaching in primary school in Norway. During that time, I came across situations that challenged my practice and that of my colleagues. Music activities that had been practised for years in the school and that we considered suited to building a positive classroom environment were at times challenged as the predominantly majority-culture pupil cohort became increasingly culturally diverse. As this research project unfurled, I found that my personal engagement in the topic was greater than I had initially realised. Through reflective

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[1] I use 'musical engagement' throughout this thesis to describe all types of contact with music in school including music heard throughout the school and reserve the term 'musical participation' for focus on musical activities directly involving pupils, be it singing, dancing or sharing playlists.

writing exercises, I came to understand that this was due in part to my own experiences as an immigrant pupil at a folk high school in Norway thirty years previously, and in part to growing awareness of just how central my own musical participation has been in developing a sense of belonging in my new home country.

1.2 Research questions

The main research question at the centre of this doctoral project is:

> *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?*

The literature review article and the articles on my fieldwork at Greenwood combine to shed light on various aspects of this question. Article 1 is a conceptual literature review of Nordic understandings of intercultural approaches to music education. In article 2, I study newly arrived children's musical participation at Greenwood as a potential pathway to belonging in their new surroundings. In article 3, I investigate teachers' and school leaders' practices and perspectives on the use of music as a tool for inclusion with and for newly arrived children in the fieldwork school.

The qualitative research questions in the three articles derive from and provide partial answers to the overarching research question. The questions in the articles are particular rather than general research questions, i.e. they are of a descriptive nature, addressing 'what' and 'how' questions (Onwuegbuzie & Leech, 2006).[2]

In this thesis, the findings in the articles are combined with international literature to explore how the use of music with newly arrived migrant children can facilitate inclusive socio-musical spaces. The main research question encompasses the following sub-questions addressed in chapter 6:

- *How are inclusive socio-musical spaces for newly arrived migrant children facilitated in a Norwegian school?*
- *What characterises inclusive and exclusionary processes in socio-musical spaces in schools?*

While previous studies have investigated numerous aspects of music education and music making in schools with newly arrived migrant children, the literature review in

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[2] For an overview of the particular research questions in each of the articles, please see table 4.3.

chapter 2 of this thesis shows that these questions have not been fully answered by previous research, particularly so when seen against a broad understanding of musical engagement in school (cf. section 2.9). The sum of the answers to the main research question and these sub-questions represents my contribution to the field.

There is always a danger that research questions presume certain answers and contain hidden assumptions about the topic (Szostak, 2015). Through my description of choices and challenges in the research process and transparency about my positionality in section 4.5, and the description of my motivation for undertaking this research in section 1.1, I hope to cast light on normative aspects of the project and the assumptions and preconceptions I took with me into the research process.

1.3 Historical context minority language groups in Norwegian schools

Norwegian educational policy today builds on principles of unitary schooling, equality and inclusion, in accordance with which nearly all children in Norway attend mainstream schools, irrespective of background or ability. In general, segregation or streaming according to ability or background is forbidden in Norwegian schools (Arnesen et al., 2007; Nilsen, 2010). Historically, however, this was not always the case. The treatment of minority language groups in Norwegian schools includes a dark chapter in the country's history, namely the Norwegianisation of the Saami people, Norway's indigenous population. Norwegianisation was the official policy of the Norwegian government from the 1800s and well into the second half of the twentieth century. The goal of this policy was to assimilate the Saami people into the ethnically and culturally uniform Norwegian population. This was driven partly by a religious agenda, and partly by Norway's nationalist project of the 1800s (Skogvang, n.d.).

Education played a huge role in this policy as Saami children were separated from their families and sent to boarding schools (Heidemann, 2007). In 1878, the Norwegian parliament introduced a law that prescribed the use of instruction in children's vernacular language in schools, rather than Danish (which for political and historical reasons had been the primary language of education in Norway). However, this right did not extend to those whose first language was Saami (NDLA, n.d.). Saami pupils at the fifty boarding schools established in northern Norway between 1905 and 1940 were actually forbidden from speaking their first language right up to 1959, and it was not until 1985 that Saami children at primary school level were ensured the legal right to instruction in their first language. When it comes to the

situation for minority language pupils from other countries in compulsory education, attitudes slowly began to change after the Second World War in response to immigration to Norway.

With increased immigration came the need to provide language training for newly arrived migrant children who were unable to follow tuition in Norwegian. Today these children have a legal right and obligation to free schooling from the time of their arrival if it is likely that they will be in Norway for more than three months, irrespective of their immigration status. In 2012, the Norwegian Education Act was amended to allow intensive language provision for school-age migrant children in separate introductory classes (IC) or introductory schools. The decision to segregate 'minority language children', as was the commonly used term in legislation and research at that time, was, and still is, somewhat controversial (Hilt, 2017). In a government White Paper from 2012, the Ministry of Education points out that the more recently adopted term 'newly arrived' suggests some time limit on migrant children's status as new in Norway. However, there is no official definition of how long after immigration children are to be considered newly arrived. That said, newly arrived children are entitled to participate in introductory programmes in schools for a maximum period of two academic years, even those arriving late in their schooling or with low literacy due to little former schooling (Kulbrandstad & Dewilde, 2016).

There are a number of different models of post-migration education in Norway with varying degrees of segregation, ranging from separate introductory schools to newly arrived children starting directly in mainstream classes with extra support in the classroom. There are also hybrid solutions somewhere between these two models, under which children start off in introductory classes co-located with mainstream schools, with varying degrees of attendance in age-appropriate year group classes. Whatever the model chosen by each local authority, the organisation of instruction in introductory schools and introductory classes is closely connected to newly arrived children's right to language training, including bilingual support. This right persists until the child's skills in Norwegian are considered sufficient for them to benefit from attending mainstream education (Norwegian Education Act 1998, § 3.12).

1.4 Description of case: Greenwood school

In the local authority in my study, newly arrived children aged 7-13 years (in Years 3 to 7 of ten years of compulsory schooling under the Norwegian school system) are given the option of starting straight in a mainstream class or attending a dedicated introductory class at one of several primary schools around the city, one of which is at Greenwood. Younger children in grades 1 and 2 start directly in mainstream Norwegian-speaking classes at their local school, usually with some bilingual support.

The model at Greenwood comprises a separate introductory class co-located with a regular primary school. The introductory class is a mixed-age, mixed-ability, mixed-first language class, which newly arrived children attend for between one and two years before transferring to their local school (or for those who live within the immediate catchment area, the age-appropriate mainstream class at Greenwood) once they have a good enough command of Norwegian to follow tuition in regular classes. Tuition follows a special curriculum for rudimentary Norwegian, mathematics and knowledge of Norwegian society. There are no other subjects (including Music) on the timetable officially. IC pupils spend most of the week in the IC classroom, but they receive support from bilingual teachers, individually or in groups, for five hours a week.

Under the dedicated introductory class model, local council guidelines recommend that once IC pupils can follow lessons in Norwegian, they attend some mainstream classes in their age group, particularly in practical and aesthetic subjects such as Music, Art, Food and Health, and Physical Education (PE). For want of a commonly used translation of 'hospitering' as this is called in Norwegian, attendance at these lessons is referred to in this thesis as 'year group participation' (hereafter YGP). During my fieldwork at Greenwood, children in the introductory class attended lessons through the system of YGP in Maths, PE, Art, and Food and Health, but as the study will show, no YGP took place in Music lessons.

Greenwood became an introductory school a few years ago when local politicians decided to replace the former single introductory school in the city centre with introductory classes at a number of regular primary schools around town. In theory this may be seen as an important step towards more inclusive education practices for newly arrived children, since previously, when all new arrivals attended the central introductory school, they had no opportunity to strike up friendships with

Norwegian-speaking children at school during their first months or even years of resettlement. The co-location of introductory classes with regular primary schools under the new model is supposed to ensure IC pupils opportunities for social contact with their Norwegian-speaking peers, for instance at break, while still allowing them time to master the language of instruction.

Greenwood is in a city neighbourhood with mixed demographics in terms of socioeconomic status, and one which has become somewhat more culturally diverse in recent years. All year groups have some pupils with a minority language background, but white ethnic Norwegians make up the majority of the pupil cohort. The school building dates from the 1970s. The playground is large enough to accommodate all pupils at the same time, although break times are staggered, not least out of consideration for the IC pupils. There is a gym that doubles as a school hall for assemblies and other whole-school events. Office space is at a premium, and the school scarcely has enough workspaces for all the teachers. A team of bilingual teachers[3] each have their own desk in a shared office, but this is along a different corridor away from other teaching staff. The school subscribes to a positive behaviour intervention and support programme based around three keywords displayed on posters around the school: Respect, Responsibility and Caring.

IC pupils start school soon after arriving in Norway, which means that new pupils can join the class at any time during the school year. The number of IC pupils in recent years has varied between about 12 and 20, with certain languages dominating in the IC classroom, while some IC pupils are the only one in the class to speak their first language. The children's migration histories and backgrounds vary widely. Some are in Norway as a result of voluntary migration, with parents who have been headhunted to posts in Norway. These children have generally attended school in their country of origin, some for many years. Other children have fled war and conflicts, spent time in refugee camps *en route* to Norway and may have had little or no prior schooling. Some children struggle with basic literacy in their first language, while others are academically in advance of their Norwegian peers. This mixture, combined with a five-year age range, plus six or seven languages being spoken in the IC classroom, all adds up to a widely diverse pupil group. In addition, there are often

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[3] Bilingual teachers support children through bilingual teaching in core subjects and language tuition in the children's first languages. Bilingual teachers travel to multiple schools throughout the week.

siblings in the same classroom, which can give some children a sense of security, but which can also pose problems stemming from competitiveness or overprotection and highlight culturally bound gender issues between sisters and brothers.

In summary, while some children enter the IC classroom needing only language skills in Norwegian to resume their schooling, others have to catch up on literacy and numeracy and may be coping with trauma from their pre-migration life. All have the additional task of learning what it means to be a pupil in a Norwegian school, as school experiences and norms vary greatly around the world. The primary role of the introductory class is to prepare this widely diverse group of children as quickly as possible for transition to mainstream classes, through intensive language tuition.

1.5 Organisation of the thesis

In this chapter I introduced the research project, including the purpose of the study, a brief historical background of the treatment of minority language groups in Norwegian schools, the research questions and a description of the case. In chapter 2, I present a literature review, focusing mainly on research from the past decade into cultural diversity in music education and the use of music in educational settings with newly arrived children. Chapter 3 briefly addresses the epistemological basis of the research project, before presenting the key theoretical concepts in the research, namely 'space', 'interculturality', 'musical participation' and 'inclusion', which I combine in the concept of *open, inclusive socio-musical spaces*. Chapter 4 contains a description of methodological choices and challenges throughout the research project, including ethical considerations and an investigation of my researcher positionality. Chapter 5 contains a concise summary of the findings in the three published articles. In chapter 6, I synthesise the findings of the separate articles to discuss the overarching research question and the sub-questions set out in section 1.2 above. Chapter 6 is rounded off with a summary of the contribution of the study and implications of the findings, a brief critique of limitations of the doctoral study, and some concluding remarks.

2. Literature review

In this chapter I present an updated literature review of research from the past ten years into approaches to cultural diversity in music education, intercultural approaches to music education and efforts to use music to meet the needs of migrant and refugee children and youths. Most of the reviewed studies relate to formal education in schools or municipal arts schools,[4] while some are in community settings. The review in this chapter builds on and extends the Nordic literature review of interculturality in music education in article 1, in that it is international in scope and encompasses several other relevant dimensions beyond interculturality.

2.1 Introduction

Music education is often regarded as a vehicle for engaging with diversity in schools. The concept of diversity has been approached from a number of starting points, ranging from musical plurality to the ideology of multiculturalism to social justice in addressing diversity expressed as differences in ethnic origin, social class, gender, disability and more (Ellefsen & Karlsen, 2020). Music educators around the globe have adopted a range of perspectives under the labels of 'multicultural music education', 'global music education', 'international education', 'intercultural music education' and more to address cultural diversity (Schippers & Campbell, 2012). Terms vary in different countries and across time: the term 'multicultural', for instance, as used in the USA initially referred specifically to Afro-American students in US schools and was later extended to include Latino students, but its meaning broadened and the term has since been adopted widely around the world.[5] The breadth of the term can be seen with reference to Banks' (2004) five dimensions of multicultural music education, namely content integration, the knowledge construction process, prejudice reduction, an equity pedagogy, and an empowering school culture and social structure (p. 4).

Much early music education research on cultural diversity was triggered by growing awareness of the hegemony of certain musical cultures in schools (mainly Western art music) at the expense of other musical cultures with which pupils identified. The

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[4] Government-funded arts schools that aim to offer arts education to all children who want to learn music and other arts, regardless of class, gender, income or other social factors (Rønningen, 2017).
[5] This meaning is specific to the US; the term multicultural is understood differently in other countries that also have long histories of immigration.

1980s/1990s saw a focus on pluralism in teaching materials and incorporating a wide range of musical cultures in the curriculum, particularly in the US (Elliott, 1989; Volk, 2004). In culturally heterogeneous societies such as the USA, attention over the past couple of decades has turned from diversity of musical materials towards broader aspects of pupil diversity, for instance through the concept of culturally responsive music education (Wright, 2010; Turino, 2008). In recent years, music education has been regarded as an arena for social justice, with music teachers positioned as agents of social change (Miettinen et al., 2020; Westerlund et al., 2020). One strand of this research focuses on the role musical engagement can play in promoting social inclusion of immigrants and refugees. It is mainly this sub-field reviewed in this chapter, particularly research on music with migrant and refugee children and youths in schools (and to a lesser extent in the community) and research on preparing teachers to work in culturally diverse classrooms.

Literature review has been an ongoing process throughout the research project, and the centre of focus has shifted as the research questions developed. My initial focus was on intercultural education as a starting point for investigating inclusive music practices in the multicultural classroom. Article 1 (Rinde & Christophersen, 2021) is a literature review for the purpose of conceptual clarification of the term 'intercultural' as used in recent Nordic music education texts. As my fieldwork took place in a school with an introductory class for newly arrived migrant children, the research questions were honed to investigate inclusive approaches to music in schools with this group of pupils. In the literature review sections in articles 2 and 3, I reviewed the field of inclusive education and different responses to cultural diversity within music education over the past decades, particularly focusing on the affordances of musical participation, the education of migrants, and music as an inclusive tool.[6]

The literature review in this chapter builds on, updates and narrows the focus of the reviews in the articles. The purpose of this chapter is to contextualise my study within the latest international research in the field, in order to position my research in the subfield of music in the education of migrant children and to point to a gap in the research filled by this thesis. The texts reviewed in this chapter are primarily peer-reviewed articles related to intercultural music education and music in schools with

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[6] These reviews were carried out through a combination of database searches using keywords as search criteria, and manual searches in the reference lists of relevant articles (Chapman et al., 2010).

migrant children in which the findings relate specifically to themes connected with the main research question in my project: *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?* Whilst not intending to be a systematic review, in order to be sure that I did not miss out on relevant research relating to music with migrant children in schools, I set about in a systematic way to update my previous reviews.[7]

I start with a brief overview of different music education approaches to cultural diversity, before going on to review research on the benefits of musical participation for migrant populations, bridging of immigrant pupils' musical experiences in school and at home, young immigrants' musical agency, the role played by music programmes in migrant populations' acculturation and the construction of social inclusion in music programmes with migrants, and various approaches to meeting cultural diversity in school music and music teacher education. In section 2.8, I include a short section on critical voices to the social mission of music education, before positioning my own study within the field in section 2.9.

2.2 Categorising music education approaches to cultural diversity

Scholars have researched issues relating to diversity, equity and inclusion in music teaching in many different ways. One way of categorising these approaches is by looking at how strongly the majority culture is present and privileged. Schippers (2010) does this through drawing up a continuum of approaches to cultural diversity in music education that extends from 'monocultural' at one end, where the dominant culture is exclusively present, to 'transcultural' at the other end, where in-depth exchange takes place between different musics and musical approaches. It may be noted that Schippers' use of 'transcultural' shares many of the characteristics of the understanding of 'intercultural' among many European scholars described in article 1, in which the main focus is on commonalities between groups, with synthesis of original groups to create something new and emphasis on relational aspects, moving beyond passive co-existence to something more transformational (Portera, 2010; UNESCO, 2006).

Another way of categorising different approaches is offered by Campbell (2017; 2020), who describes three main pillars in meeting cultural diversity in schools. The

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[7] For details of the search strategy and inclusion and exclusion criteria, please see appendix.

first comprises performing and listening to multiple manifestations of music, i.e. an additive, content-based approach. The second is teaching cultural understanding through broad study of a wide variety of musics, musicians and their musical values, much akin to O'Flynn's (2005) notion of intermusicality. The third is responding sensitively to the identities and interests of individual students in the specific school community, also referred to as 'culturally responsive music teaching'. This third pillar extends the focus from diversity of musical content and diverse ways of engaging with music in different musical genres and locations to include addressing the diversity in musical preferences and cultural background of pupils in the classroom.

I suggest that the contours of what might be regarded as a fourth pillar alongside Campbell's categorisation may be found in what Westerlund (2017) calls intercultural project identity work. This involves actively developing a reflexive orientation and a professional attitude towards ambivalence, social struggle, politics and change as an alternative to the aesthetic tradition where musical knowledge and skills are considered to be neutral. This is in line with Westerlund and Karlsen's (2017) proposal that diversity be approached from the stance of cross-cultural dialogue, intermingling and interaction, rather than cultural categorisation. This 'fourth pillar' encompasses responses to all kinds of diversity in the classroom through approaches that might be termed intercultural, interactive and inclusive, with particular focus on the teacher's role, competence and reflexivity.

A slightly different categorisation is the continuum drawn up in article 1 in this doctoral project (Rinde & Christophersen, 2021), on which we place 'intercultural approaches *to* music education' at one end and 'intercultural education *through* inclusive music pedagogy' at the other. The first, emphasising content, builds on a pluralist understanding of music and intermusicality and a pluralist attitude to repertoire, working methods and the functions of music, widening what music to teach in schools, and how (Rinde & Christophersen, 2021, p. 19). The latter, emphasising people, involves dialogic processes and bridge building between cultural groups, seeking to engage pupils of all backgrounds and creating an environment inducive to intercultural dialogue between groups, and fostering intercultural competence (Rinde & Christophersen, 2021, p. 19).

Westerlund's (2017) intercultural project identity work resonates with what we described as music as an intercultural 'tool' in the culturally diverse classroom,

dependent on teachers having intercultural competence (often developed through intercultural exchange to heighten perspective consciousness) and teachers helping pupils develop intercultural competence through the facilitation of dialogic musical spaces in the music classroom (Rinde & Christophersen, 2021, p. 21).

2.3 Benefits of musical participation for migrants

Musical participation has been found to have benefits for people in general through eliciting feelings of connectedness and belonging, whether through creating a collective identity (Bowman, 2007), synchronising to a common pulse as a uniting force (Clayton, 2012) or sonic bonding (Turino, 2008). One model of the potential outcomes of music education can be found in the three-way typology of the effects of music learning on the individual developed by North and Hargreaves (2008), which distinguishes between musical-artistic, personal, and social-cultural outcomes. North and Hargreaves place self-identity at the centre of their model since they believe that the ultimate outcome of all music education is the development of individual self-identity (p. 348).

Finnegan's (2007) ethnography of amateur musicians in a small English town found that musical participation could promote shared understandings and practices along different musical pathways: some recognised, some newly discovered; some purposive, others meandering. Music programmes have also been studied in post-conflict areas as a means of re-building relationships between communities split by war or conflict. Odena's (2023) principles for the design of music activities aimed at social cohesion both in and outside of schools in post-conflict settings include including participants' voices, building a positive environment, and ensuring continuing professional development so that facilitators can discuss contentious diversity issues. Music has also been shown to have the capacity to promote feelings of belonging, meaningfulness and community in schools (Nikkanen & Westerlund 2017; Stene 2019). Kenny (2016) describes how communities of musical practice (CoMP) can arise in group music making settings. Kenny poses that CoMPs depend on mutual engagement, joint enterprise and shared repertoire, where group music making is accompanied by rules, roles, identities and ways of being, with group members engaging in collective processes that are both musical and social.

When it comes to the musical engagement of migrant and refugee children and adults in particular, a range of studies over the past two decades have explored the potential

benefits of musical participation for migrant populations. These benefits have been found to include providing security through routine, developing non-verbal forms of communication, and contributing to cultural maintenance, resilience, identity construction, stress relief, musical agency, and integration in the host country (e.g. Karlsen 2012, 2013, 2017; Kenny 2017, 2018; Marsh 2012a, 2012b, 2017; Sæther 2008, 2010). Phelan (2018) explores whether music has a potential for 'sonic hospitality', in which language is immersed in both silence and song. Music connected to migrants' ethnic or cultural backgrounds has been shown to reignite feelings of belonging to homelands and family (Kenny 2018; Marsh 2012b), while musical engagement has also been found to mediate experiences of belonging in immigrants' new settings (de Quadros and Vũ, 2020; Ritchie and Gaulter, 2020). Schuff (2014) found, for instance, that singing in a multicultural gospel choir in Norway could function as an entry point for immigrants to Norwegian society and act as a substitute 'family' in a vulnerable situation and as an important arena for cultural participation where immigrants were included as equal contributors, in ways that had transferability to other situations in their new country of residence. Other researchers have investigated musical participation as a vehicle for inclusion and facilitating experiences of belonging for migrant children in new settings (e.g. Frankenberg et al., 2016; Henderson et al., 2017; Kenny, 2018; Marsh & Dieckmann, 2017; Ritchie & Gaulter, 2020; Skidmore, 2016).

However, whilst there is a strong discourse around the positive and transformative power of music and potential benefits of musical participation, there is also research that points to potential negative effects of music practices with culturally diverse pupil populations. These relate to exoticism (Abdallah-Pretceille, 2006; Carson & Westvall, 2016; Sæther, 2010); power issues (Bradley, 2006); musical nationalism (Bohlman, 2003; Hebert & Kertz-Welzel, 2016); disaffection and feelings of otherness (Waligórska, 2014) and exclusionary paradigms in music education (Kindall-Smith et al., 2011; Vaugeois, 2007). Not least, the use of music with children with immigrant backgrounds can be beset with dangers of assigned identity and cultural labelling (Folkestad, 2002; Knudsen, 2010; Solomon, 2016).

Bearing in mind this proviso, there are nevertheless multiple studies that find that music programme opportunities for young people with a migrant background can lead to improved psychosocial wellbeing (e.g. Osborne et al., 2016; Baker & Jones,

2006; Marsh & Dieckmann, 2017; Crawford, 2017). Crawford (2020a) identifies three primary themes in the beneficial use of music education as a vehicle for engaging young refugees through socially inclusive practices, namely personal wellbeing, social inclusion (a sense of belonging), and an enhanced engagement with learning. Marsh has carried out research over many years with newly arrived immigrants in intensive English language programmes in Australia (Marsh, 2012a, 2012b, 2017). Marsh (2017) addresses the contribution of musical play to the well-being of newly arrived children, and looks at ways in which musical activities can provide them with new musical and social beginnings.[8] Marsh found that play was of central importance in migrant children's transitioning from old to new, what she terms their figurative border-crossing. She found that adapted versions of playground games sometimes filled dual roles of cultural maintenance (reminding the children of playing with friends at home) and adopting new cultural practices, as well as transitioning between the two. Marsh concludes that children's musical play exhibits inherent characteristics of sociality and social synchrony, and that children's disposition to both adopt and adapt music means that they use whatever music is around them syncretically.

Some scholars have questioned how minority-language pupils can make sense of a music education environment if they do not have a good command of the language of instruction. Howell (2011) found that while imitation and visual information can offer entry points to participation in some kinds of music-making activities, these strategies are not always adequate when it comes to more complex creative processes such as group composition. This is supported by Battersby and Bolton (2013), who found a clear need for more effective communication strategies in music education settings with many non-native English speakers in US classrooms, with greater reliance on non-verbal communication.

The musical content and type of musical activity engaged in has also been found to play an important role in creating inclusive musical environments with culturally diverse pupil groups. Crawford (2020a), for instance, found that intercultural competence and socially inclusive behaviours in music activities in classes with large numbers of pupils with refugee backgrounds were greatest in experiential, creative,

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[8] Marsh (2017) points out that all bicultural children, whether refugees or from families that migrate voluntarily, continually have to negotiate issues of social integration, identity construction, and cultural maintenance and change.

collaborative music activities. She also found that teachers with specialist music education competence and long experience were more likely to succeed in achieving socially inclusive music activities.

This review is mainly confined to music education research, but since there is a strong thematic overlap with community music therapy research on music making with newly arrived children and teenagers in Norwegian schools, I include a couple of recent music therapy studies.[9] Roaldsnes' (2017) ethnographic study of music groups with unaccompanied minor refugees investigated how participation in music groups over several months affected young refugees' health and quality of life, and the extent to which intercultural meeting points with collaborative music making could help lay the groundwork for more long-term processes of integration. The findings indicate that the youngsters experienced music making as a welcome relief from stress that helped them develop a more optimistic view of their future, with music making acting as a vehicle for hope. In addition, the participants experienced satisfaction and increased self-confidence through new-found competences and realisation of potential, while the music groups also fostered a sense of belonging to their home countries, their new country of residence, and the group. Enge and Stige (2022) also investigated how newly arrived children's participation in music therapy sessions in Norwegian primary schools can promote social wellbeing, with particular emphasis on nurturing newly arrived children's readiness to collaborate with peers. Individual music therapy sessions were gradually expanded to include music making with peers. The findings indicate that readiness to collaborate with peers was related to a number of interacting emotional and social processes, particularly processes of regulating emotions, negotiating ways of cooperating, and building a sharable repertoire.

2.4 Bridging school and home music for immigrant pupils

Some music activities in schools highlight differences between the majority culture and pupils from minority backgrounds, for instance songs that are closely linked to the hegemonic culture, history, world view or religion. Kenny (2018), who has researched the musical lives of children of asylum seekers in Germany and Ireland, found that refugee children often equated music in Irish schools with the host

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[9] While these studies took place in similar settings to mine and certain findings overlap, they are based in therapeutic paradigms with health and trauma perspectives beyond the remit of educational research, and musical participation in these studies was facilitated by a music therapist.

country's religion. Some research concentrates on attempts to bridge the gap between immigrant pupils' musical experiences and preferences from home and the content of music programmes in schools through culturally responsive approaches to music education. Shaw's (2016) study of students' perceptions of culturally responsive pedagogy in a US choral programme that aimed at bridging students' musical experiences from home and school found that youngsters appreciated the teacher's efforts towards culturally responsive practice and felt it honoured their own cultural backgrounds as well as expanding their cultural horizons, although they perceived time restraints and the complexity of cultural identities as barriers to this end.

One problem behind bridging strategies has to do with teachers' knowledge of musical cultures outside the mainstream, and worries about the authenticity of pedagogical adaptions of minority cultures (Rohan, 2011). Success in this area has been found to be possible through collaboration with culture bearers of minority cultures. An official requirement to bridge musical experiences in school with the musical experiences of Indigenous peoples was central to the design of a Canadian study by Prest et al. (2021). When the British Columbia ministry of education made it mandatory for local indigenous knowledge, pedagogy and worldviews to be included in all school curricula, many music teachers were unable to comply, since they had little knowledge of indigenous cultural practices. Prest et al. (2021) carried out an interview study with over fifty music teachers and culture bearers who had partnered up to embed indigenous knowledge, pedagogy and culture practices in lessons in ways that aligned with Indigenous peoples' ways of knowing. They found that teaching indigenous songs in ways the culture bearers deemed appropriate involved teaching the drumming, dances, and stories traditionally associated with the songs; singing songs in their original languages; following local *protocols* to do with acknowledging the 'owner' of the songs before each performance; and not least learning the meaning of songs and dances as they related to the history of cultural assimilation and genocide of First Nation peoples in Canada. Teachers, culture bearers, Indigenous and non-Indigenous students reported in interviews that embedding indigenous cultural practices in music classes had promoted greater cross-cultural understanding and fostered mutual respect. A key success factor was collaboration between teachers and culture bearers so that teachers gained confidence and competence in working with local indigenous cultural expressions.

While acknowledging pupils' cultural backgrounds is often perceived as a positive way of bridging music from home and in school, not all immigrant pupils necessarily wish to be publicly identified with music from the home culture of their parents in school. Karlsen (2013) found that being linked by teachers to music from their parents' home culture could be experienced as uncomfortable by immigrant pupils, and even lead to ostracisation by other pupils. This reflects the risk of cultural labelling that can follow from well-intended multicultural approaches to music education in schools if teachers operate from a static understanding of culture, making assumptions about pupils' cultural background rather than allowing pupils to define their cultural identities for themselves (Grant & Portera, 2010).

Karlsen and Westerlund (2010) address practical questions of how teachers can build on pupils' previous musical knowledge acquired in contexts unfamiliar to the teachers, how to deal with situations in multicultural societies 'in the making' that suddenly render traditional music activities in schools unfeasible due to pupils' diverse religious backgrounds, and how to facilitate pupils' musical experiences when teachers are unable to know how these might play out socially, culturally or spiritually for their pupils, summed up in the need for greater attention to pupils' experiential conditions. This might be described as one aspect of immigrant pupils' musical agency in schools.

2.5 Young immigrants' musical agency

Musical agency refers to individuals' capacity for action in relation to music or in music-related settings (Karlsen, 2011). Karlsen builds on the concept of musical agency from music sociology, particularly Small (1998), DeNora (2000), and Batt-Rawden and DeNora (2005), as well as Mouffe's radical democracy (Mouffe, 2005 cited in Karlsen, 2011) in which the embracement of pluralism is seen as the key feature of 21st century democracy. Karlsen (2011) distinguishes between *individual* musical agency used for negotiating and extending one's own room for action, and processes that allow for experiences or negotiations of *collective* agency. She investigates the development of immigrant pupils' individual and collective musical agency, creating an analytical model of eleven main types of musical use which she applies to the complex negotiating of identity in relation to music, which she believes makes music education meaningful for students of all social and cultural backgrounds. These include individual musical actions such as using music for self-

regulation and shaping self-identity, and collective affordances such as regulating and structuring social encounters and exploring collective identity. Other parts of Karlsen's work (e.g. Karlsen, 2012; 2014; 2017), which covers both pupil and teacher perspectives, has focused on exploring democratic principles in the Nordic music classroom and particularly on approaches to developing lower secondary students' musical agency.

Karlsen and Westerlund (2010) found that first-generation immigrant pupils can be taught to use music for negotiating identity and experiencing themselves as an agent while facing the challenges of negotiating their selves and their room for action in a range of social and cultural contexts. Musical agency might enable them to stage their identities in the public world while performing inward self-construction work, to re-narrate their selves and re-negotiate their positioning in the world, and, through group music activities, to experience and develop a sense of collective agency and practise their abilities to bridge their individual experience and that of their peers. Central issues Karlsen and Westerlund (2010) address are how agency is constituted individually and socially, what music has to offer in this regard, and how individuals in the post-modern world must master a "fluid, multi-layered self" (p. 229), developing multiple identities in everyday contexts, including school, and negotiate agency in a pluralistic society.

Other scholars have built on this work, though with different emphases. Strøm (2016), for instance, utilises Karlsen's lens of musical agency in her ethnographic study of youngsters in cross-cultural settings, defining musical agency as an individual's ability to engage actively and make independent choices regarding their own relationship with music. Strøm found that music used 'for the purpose of being' was an important aspect of participants' musical agency, as well as the ability to use music as a structuring medium in everyday life, be it as a resource for empathy, as a constant running through their everyday life or as a resource preventing individuals from committing self-harm. Similarly, Marsh (2017) found that collaboration among children and between children and teachers in choreographing dance activities, apart from general enjoyment and the socially synchronous nature of dancing as an activity, offered a rare sense of agency in refugee children who had had very limited opportunities for agency in their lives before arriving in their host country. Drawing on Small's concept of musicking, Juntunen et al. (2014) pose that through exploring,

affirming and celebrating relationships in music activities, pupils can develop musical agency that will serve them in school, but also outside of school "even in situations that are unimaginable both for the teacher and the student" (p. 252).

2.6 Acculturation and the construction of social inclusion in music programmes

The construction of social inclusion and what kind of acculturation the various projects are aiming for has also been the focus of several studies. Berry (2005) describes four main categories of acculturation strategies of immigrants: integration, assimilation, separation and marginalisation. Integration refers to a strategy whereby immigrants adopt the cultural norms of the country they have moved to while retaining their own culture. Assimilation refers to the strategy of adopting one's new culture while rejecting one's own cultural norms. Separation refers to the strategy by which immigrants retain their own cultural norms and reject the norms of their new country, and marginalisation refers to rejection of one's new and old cultures alike.

Some community programmes for music with young refugees are built on the premise that since human movement is universal and transcends specific cultures, creative physical activity programmes can be important spaces for acculturation of refugees, whether through drumming and dance activities (Dhillon et al., 2017; 2020) or hiphop pedagogy (Migliarini, 2020).

One music project that has been portrayed as an intercultural meeting place for children and a channel for social activism through music education is the El Sistema choir and orchestra programme set up in Venezuela in the 1970s to rescue children from poverty through engagement in classical music.[10] The El Sistema movement has since spread to many countries. Gustavsson and Ehrlin (2018), in their investigation of the El Sistema method as practised in Swedish pre-schools, found that teachers appeared to be aiming for assimilation and that adoption of "Swedishness" was a prerequisite for becoming part of the community. This echoes Frankenberg et al's (2016) findings that participation in music programmes can lead migrant children to orient more strongly towards the host culture.

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[10] El Sistema's claims of social inclusion and transformation have been called exaggerated, with allegations of a culture of authoritarianism, exploitation and gender discrimination (Baker, 2016).

Lindgren, Bergman and Sæther (2016) found quite different constructions of social inclusion in ethnographic studies of the El Sistema choir and orchestra programme in Sweden. In a comparative case study of music teacher perspectives across four countries on the importance of developing inclusive pedagogies in music education to promote positive learning experiences and reach learners who are most at risk of exclusion, Burnard et al. (2008) found that inclusion in schools is dependent on an interplay between policies, structures, culture and values specific to schools.

Both Schuff (2016) and Kvaal (2018a) researched a popular intercultural music project in Norway called Fargespill, which is a collaborative performance group for young immigrants and Norwegian youngsters. Schuff investigated how Fargespill supports identity development in cross-cultural young people and activates the youngsters' innate resources. Kvaal's study sees the group musicking in Fargespill as a field of negotiation. Kvaal (2018b), drawing on DeNora's (2000, 2003, 2013) notions of affordance and musical event, recognises that participation is not always solely positive, as the affordances of musical engagement vary. She points out that the affordances of music are not universal, but experienced personally in different ways by individuals, to the extent that in some musical situations the participants' conditions of experiences do not co-exist peacefully but can actually block one another. In a later paper, Kvaal (2021) suggests that moving from what she calls music-as-representation to music-as-operation may have implications for music education, the production of musical knowledge, and not least for inclusion of diversity through musical engagement.

Over the past sixty years, Norway, the setting for my study, has pursued political policies regarding democratisation of the arts and social inclusion through cultural participation (Bjørnsen, 2012). There is a growing body of recent research into cultural diversity, democracy and inclusion in Scandinavian municipal arts schools.[11] Several Nordic scholars have addressed migrant children and youth's musical engagement in these after school programmes which are state-subsidised and closely related to formal education in schools, with national guidelines and curricula which require them to cater to greater cultural diversity. Tillborg and Ellefsen (2021), for instance, studied how municipal arts schools in Sweden are working to facilitate the

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[11] For a systematic review of Nordic research on democracy and inclusion in municipal arts schools, see Rønningen et al., (2019) pp. 47-52.

social inclusion of refugee children; their findings point to the implications of choice of terminology in the field on these children's capacity for agency. Danielsen's (2021) study of young Syrian and Afghan refugees in a Swedish municipal arts school identified moments of tension surrounding musical content and approach, yet she found that these moments of tension resulted in transformations in the arts school's inclusion efforts: the school approached inclusion with a willingness to change to accommodate minority groups' needs and new ways of participation.

2.7 Encountering diversity in music teacher education

The idea behind culturally responsive pedagogy (Abril, 2013; Lind & McKoy, 2016) is to help teacher and pupils from different cultural backgrounds in the classroom learn about each other's cultures. Kelly-McHale (2013) carried out a combined study of teacher and student perspectives in a US school, exploring how instructional practices and teacher attitudes impact immigrant students' school experience and development of identity. Throughout the USA there is a mismatch between the incidence of white, female, middle-class teachers and a far more culturally diverse pupil population. Through studying interactions of the roles of music instruction, cultural responsiveness, and musical identity in classes with many immigrant pupils, Kelly-McHale found that teachers' instructional approaches often overlooked issues of cultural responsiveness, with little point of contact between school music experiences and music experiences outside school, particularly for pupils from non-dominant cultures, whether immigrant or indigenous minorities.

Gurgel (2015) studied cross-cultural teacher-student relationships in US music classrooms through interviews with students of diverse backgrounds and identified various strategies which students felt resulted in positive, equitable teacher-student relationships that create a classroom climate responsive to the students. A key component was teachers becoming culturally competent and using multiple cultural patterns of interaction, behaviour and music-making. Gurgel found that a key to becoming culturally competent is viewing one's own personal experiences and understandings as culturally situated, rising above the 'hidden grips' of culture (2015, p. 80) rather than 'the norm'. Hand in hand with this, Gurgel identified the need for humility, in the sense of not assuming that one's own experiences are universal and assuming that one already knows the best way to instruct and care for one's students. Such assumptions, Gurgel found, could easily lead to teachers resorting to deficit

discourses when the students do not seem to respond to their care – that it is the students who lack the ability to respond to good teaching. This concept of humility echoes Yoo's (2021) use of the term 'cultural humility' (cf. section 3.3).

While the USA has a long history of immigration and multiculturalism, the Nordic countries are still what Karlsen (2014) eight years ago called multicultural societies in the making. In an interview study Karlsen explored how three Nordic teachers construe their role in the development of immigrant students' musical agency, defined as the capacity to act in and through music. She found that teachers pursued approaches that they felt emphasised how music was used for shaping, exploring and affirming identity, for regulating the self through developing music-related skills, for expanding one's social repertoire and understanding through music-making, using joint music-making for creating cohesion and learning rules of cooperation, and displaying musical knowledge as affirming identity and competence. Similarly, Crawford (2020a) carried out a multiple case study of teachers' perceptions, experiences and practices concerning the role music education can play in fostering what she calls 'transculturational' practices that provide opportunities for personal, social and academic achievement. This study found that intercultural competence and socially inclusive behaviours were embedded in music learning activities that were student-centred, active, practical, experiential and authentic.

The question of how intercultural competence or intercultural sensitivity might be gained through intercultural encounters during teacher training has long been a recurring theme in music education research on cultural diversity (e.g. Emmanuel, 2003; Sæther, 2020; Westerlund et al., 2021). Westerlund et al. (2020) write that intercultural encounters, when tempered with critical self-reflexivity, can drive transformational process both in educational institutions and at the individual level. Culp and Salvador (2021) carried out an extensive examination of how US programmes prepare student music educators to consider the needs of learners with varied characteristics, needs, and social identities. They found that around half of undergraduate teacher training programmes offer courses on diversity in the classroom, but that many of these courses concentrated only on diverse abilities, and many were single course units. Immersion courses or cultural immersion field experiences are a popular way of addressing preservice music teachers' (inter)cultural competence. Van Deusen (2019) describes how nine student music teachers on

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placement in a school with a large proportion of Arab and Muslim Americans started to recognise their own implicit biases and how culture affects music teaching and learning. Van Deusen notes that successful cultural immersion field experiences usually involve preparation through readings and discussions on culture and diversity, combined with assignments to help students identify and examine their identities and implicit biases, and some mode of critical reflection before, during and after the experience. Nevertheless, they found that immersion field experiences can also lead to stereotypes being reinforced, and there is no guarantee that immersion experiences lead to lasting change in teachers' practice.

Immersion experiences in which participants themselves experience discomfort through being a cultural outsider and disruptive experiences have been found to be effective for sparking cultural awareness of teachers' culturally bound majority standpoints (Sleeter, 2001; Sæther, 2020; Kallio & Westerlund, 2020). Drawing on Biesta, Westerlund et al. (2021) conceptualise such projects as a 'pedagogy of interruption'. Brøske (2020) reminds us that disturbance in itself is not enough to produce intercultural competence, unless accompanied by reflection and dialogue. Indeed, sometimes if such disruption is felt too intensely as discomfort, it can lead to students disengaging rather than acting as a positive stimulant for students' intercultural reflexivity Sæther (2020).

2.8 Questioning the social mission of music education

Much of the literature in this review focuses on positive outcomes of musical participation at the micro level and the capabilities of music and music education to work for social cohesion, social inclusion, social transformation, social justice and social change at the macro level. All of these extra-musical aims might be summed up in the idea of the goodness of music and the 'social mission' of music education. There are, however, some provisos that should be noted in this regard. While many social music projects may spark increased personal wellbeing, the effects on society as a whole are not necessarily significant, and there is a risk of romanticising social music practices and thinking they always work (Odena et al., 2022). As Odena (2023), who has studied intercultural social music projects in post-conflict contexts, points out, while many social music education activities receive positive media coverage, there is often little evidence of the degree to which they actually result in positive change, and

research into these complex contexts is needed, particularly interrogation of project processes from the participants' viewpoint.

At the micro level, as Pitts (2016) notes, while musical participation is a potential source of confidence, social interaction and an arena for acquiring or demonstrating skills, engagement with music is not always positive. It can lead to feeling musically inadequate compared to others as well as exclusion of others through bordered groups and access to musical opportunities. In schools with many pupils of varied ethnic and religious backgrounds, simply finding balanced, inclusive, representative song repertoire can be a challenge to reaping the potential benefits of musical participation for all (Beegle, 2016). Philpott (2012) makes a convincing argument that music is not always "good for you", and shows how certain delineated meanings of music can induce hatred, offend, harm or present unsavoury ideas, and "actually cause us to be psychologically ill or excluded" (p. 49).

At the macro level, there has long been an unnuanced discourse surrounding the social mission of music education. In his critique of what he calls a centuries-long narrative of socio-musical activism, Fairbanks (2022) queries whether the field of music education actually delivers on its social justice aspirations, which he states are often under-theorised. Using the popular El Sistema as an example,[12] Fairbanks (2022) argues that claims of social inclusion and transformation through music education often depend on an "intoxicating enthusiasm" largely derived from an epistemological stance that prioritises a need for unquestioning faith in the intrinsic value and efficacy of programmes. This leads to ontological mismatches between music education programmes with a social mission and their intended purpose (Fairbanks, 2022, p. 25).[13] Kertz-Welzel (2021), too, suggests that there has been a tendency to over-extend the mission of music education, not least in terms of implementing cultural diversity, both at the individual level and at the level of nations, communities and institutions. She points out that the very fact that music education is able to change society also means it is in danger of being used for ideologies. Kertz-Welzel cites the misuse of music education in the Third Reich as a clear example of this. In addition, she notes that there is a danger in justifying music

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[12] Cf. section 2.6.
[13] In recent years there have been allegations that El Sistema has a culture of authoritarianism, exploitation and gender discrimination (Baker, 2016).

education as a social project, for instance as a means of social inclusion, when there may actually be other more successful means of inclusion.

An important contribution to this debate comes from Boeskov (2019) who discusses what he calls the fundamental bidirectionality and ambiguity of the social effects of music making (p. 59). By bidirectionality, he means that it is not a case of either-or: music making can be related both to social transformation and to social reproduction. This ambiguity, Boeskov claims, means that musical practices hover and switch between supporting the status quo and facilitating new identities. In response to the widespread celebration of the positive influence of the arts on human life and belief in the transformative power of the arts, Boeskov (2018) addresses the need for music educators to be equipped with analytical tools that let them examine both the positive and the negative effects of music making, mapping the complex social workings of musical practices, including mechanisms that tacitly reinforce social normativity.

2.9 Positioning my study within the field

Through this literature review I have shown some of the international research into intercultural approaches to music in the classroom and music as a tool to meet the needs of migrant and refugee children and youths. It is by no means an exhaustive review but is intended to provide an overview of the subfield in which this doctoral study is placed. This review highlights a gap in the existing literature concerning particularly the musical participation of migrant children in primary schools in the Nordic region, where much research has focused on the experience of teenagers at secondary school and aspects of their musical agency, and on intercultural music teacher education.

The contribution of this thesis lies not least in the investigation of the musical engagement of young newly arrived children in a broader sense than in specific music programmes or interventions with newly arrived children. This broad understanding of musical engagement includes all instances of music making, listening and exposure to music throughout the school day, and how music sung, played and listened to in schools outside music lessons or intentional music activities can impact on these children's sense of belonging and feeling included in their new school environment. It also contributes an analytical tool for examining the social effects of music making in complex social realities, in line with the need outlined by Boeskov (2018).

3. Inclusive socio-musical space as a conceptual framework

3.1 Introduction

The epistemological aim of all qualitative research is to promote understanding of human experience without any expectation of causal understanding (Stake, 1995). The epistemological basis in my project sees knowledge as being constructed rather than discovered. The project may be said to be grounded in a social constructionist research paradigm. A central principle in social constructionism is that our knowledge of the world is a product of human thought, rather than grounded in an observable, external reality (Burr, 2015). Reality is thus not some objective truth waiting to be uncovered; indeed, there can be multiple realities.[14]

There are four broad tenets of social constructionism: a critical stance towards taken-for-granted knowledge; a belief that our understanding of the world and the categories we use to describe it are not only historically and culturally specific, but also products of prevailing social and economic arrangements in any given society at any given time; the idea that knowledge is not derived from the nature of the world *per se* but constructed in social interactions; and that each of these constructions invites different kinds of actions (Burr, 2015, pp. 2-6).

Each of these tenets is echoed in the epistemological basis of this research project. For instance, adopting a social constructionist approach invited me to examine the assumptions I took into the project about what inclusion is and how it may be achieved, acknowledging that the concept of 'inclusion' as used by researchers, educationalists and politicians is a product of our particular society and era, and may have different constructions right down to the individual level. This prompted me to look at inclusion from different vantage points, and to consider how different constructions of inclusion invite different kinds of actions from pupils and teachers. The concepts of interculturality, musical participation and inclusion in the three articles each provide a different starting point for investigation of the inclusivity of music practices in schools with migrant children.

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[14] In constructionist research, the term 'data generation' is often preferred to 'data collection' which might seem to imply that data is simply sitting waiting to be plucked. However, I use the term data collection, as is more common in ethnographic studies.

In this chapter, I highlight various dimensions of the concept of space and show how the theoretical concepts of interculturality, musical participation and inclusion applied in the articles link to the concept of space. Section 3.2 contains an introduction to the concept of space, emphasising social and relational aspects. In sections 3.3 to 3.5, I expand on the theoretical lenses applied in the three articles, with emphasis on how they tie in with the concept of space when studying the musical engagement of newly arrived children. In section 3.6, I summarise the links between interculturality, musical participation and inclusion and space, particularly Massey's (2005) three propositions of space. Finally, building on space as it relates to interculturality, musical participation and inclusion throughout the chapter, in section 3.7 I construct a framework of *open, inclusive socio-musical space* as an analytical tool for investigating the musical engagement of newly arrived children in schools. A visual representation of the analytical framework can be seen in figure 3.1.
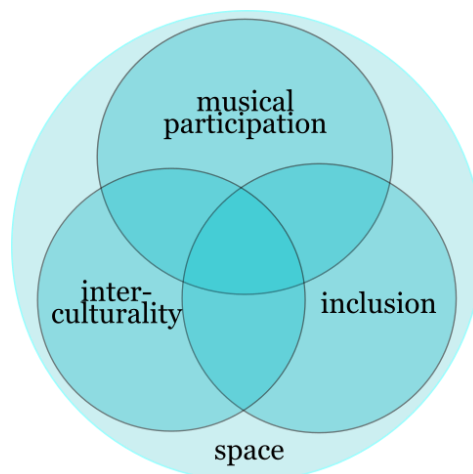
Figure 3.1 Key theoretical concepts in the research project

3.2 Social and relational elements of space

Throughout the literature review, fieldwork and analysis process, 'space' gradually became a central component in the conceptual framework of this research project. The notion of musical participation as *co-creation of a social space* was introduced in article 2 with reference to Stige (2010). While 'space' is often used more or less synonymously with 'place' in everyday language, some scholars conceptualise space in more relational terms, concentrating on the people within a space at any given time, and the relations built between those occupying a space there and then. It is this relational understanding of space that I draw on. Massey (2005), for instance, moves from a conceptualisation of space as an essentialised place to space as a meeting-up

28

of the histories of people entering a space; a space which can open up for different possible pathways. Within this framework, Massey offers three intertwined propositions about the nature of space.

The first has to do with spatial identities of place being reconceptualised in relational terms, i.e. recognising *space as the product of interrelations* between people in the space. As such, Massey (2005, p. 10) argues, spaces are about acts of constituting identities, rather than working with pre-constituted entities or identities.

The second proposition has to do with understanding *space as a sphere of multiplicity* and co-existing heterogeneity that encompasses distinct trajectories (Massey, 2005, p. 10). In other words, spaces are conceived as complex social realities with many different participants and different ways of participating. There can be multiple parallel stories, experiences and interpretations of what goes on in any given space, and participation in the same space may lead participants along quite different pathways. Rather than relying on the modernist grand narrative of a single, universal story (traditionally adopting the stance of a white, heterosexual male), each story in any given space is recognised as potentially just one of many valid stories.

The third proposition involves recognising *space as open and interactional*; always under construction, always in process, and never finished or closed (Massey, 2005, p. 11). This means that in any space there will always be connections and non-connections, and new relations which may or may not be forged in the future. There is no predetermined outcome of entering the space: what occurs in the space is dependent on the actions and participation of those entering the space.

These three propositions are summed up by Massey (2005) in the expression "stories-so-far" (p. 24). The relational nature of space comes to the fore in what Massey calls construction of the 'ordinary space', which she describes as "the space and places through which, in the negotiation of relations within multiplicities, the social is constructed" (2005, p. 16). The construction of the social in spaces inevitably affects what practices are possible in any given space, not least in educational settings. Seeing space as a relational concept can thus be a useful tool for analysing what practices are enabled or excluded in spaces in school. Thinking about public spaces, including in schools, as relational spaces can help us understand minority groups' experiences of inclusion and exclusion in the public sphere (Radford, 2017).

In my analysis of socio-musical spaces with newly arrived migrant children, I also draw on the notion of 'arrangements' that shape practice in different spaces, as described in the theory of architectures of practice. The theory was developed for analysing site-based practices and investigating the factors that shape variations in practice and that make particular kinds of practices possible (Kemmis & Grootenboer, 2008; Mahon et al., 2017). The theory distinguishes broadly between three interrelated dimensions of space: semantic space, i.e. what people say or think; physical space, i.e. what people do; and social space, i.e. how people in the space relate to one another. Considering the various dimensions of space prompts questions about what is really going on when people enact certain practices. It is not merely *what* people say and do and how they relate to one another that is central, but the *consequences* of their sayings, doings, and ways of relating with others in the space. According to the theory, practices are shaped and prefigured by so-called 'arrangements' that exist beyond each person as an individual agent or actor i.e. practices extend beyond what the individual enacting a practice brings to a site as a person (Kemmis & Grootenboer, 2008, p. 37). The notion of 'arrangements' serves as a useful analytical resource for investigating ways in which practices in various spaces are enabled or constrained by the conditions under which they occur; for instance, what traditions or policies are holding current practices in place or making them possible, and how (Mahon et al., 2017, p. 19). I shall return to 'arrangements' that shape practice in different spaces in chapter 6.

My construction of *open, inclusive socio-musical space* draws on all the above, but views the concept of space specifically through the lens of music education. I see socio-musical spaces as a product of interrelations in which participants' identities are constituted, in which heterogeneity co-exists and different musical pathways can either be followed or left unexplored, and in which there are always new connections yet to be made, and the outcomes of participation in the musical space are unknown. Focusing on the social dimension of musical spaces can help investigate relational factors surrounding participation.

In the following sections, I revisit and expand on the theoretical concepts central to the three articles, interculturality, musical participation and inclusion, including how each ties in with social and relational elements of space.

3.3 Interculturality and space

Since 'intercultural' means literally 'of, relating to, or between cultures', any conceptual framework drawing on interculturality must start with a conceptualisation of culture. A traditional European understanding such as that offered by Herder (1878) saw culture as something that manifests itself in everyday actions as a practice passed on by individuals or institutions. This understanding, to this day often used to describe a national way of life, is bound to limited geographical frameworks and assumes a static conception of culture (Kiel et al., 2017). Post-modern understandings of culture, on the other hand, move away from definitions determined by national, ethnic or geographically bounded concepts in favour of more pluralist notions of multiple identities, where cultural identities to a greater degree are chosen or take the form of 'patchwork' identities. While acknowledging the difficulty of defining culture in a way that fits all subjects fields and perspectives, Mironenko and Sorokin (2018) suggest the following definition: "culture is a multidimensional phenomenon that encompasses processes, products and results of human activity, material and spiritual, transmitted from generation to generation in a non-biological way" (p. 338).

It is common to distinguish between a descriptive, essentialist understanding of culture and a dynamic, constructivist understanding (Dahl, 2014). An essentialist understanding assumes that culture is something groups of people 'have' and share, and that all people belong to a certain homogenous, unique culture. A dynamic, constructivist understanding, on the other hand, acknowledges that hybridisation or creolisation[15] is a common cultural phenomenon of today's world, and that culture is not something people 'have', but something they 'do' in encounters with other people in specific situations. As Dahl (2014) puts it: "People *negotiate and create culture in human encounters*. What we have described as cultures, may float, change, and mix with others and interact with one another, independent of national or other borders" (p. 4, my italicisation). This understanding emphasises culture as a social and interrelational phenomenon.

Even assuming that ethnicities are little more than 'imagined communities' with negotiable boundaries, cultural differences in schools can be experienced as socially relevant and real (Schuff, 2019, p. 264). Teachers' understanding of culture influences their attitude to pupils' perceived cultural differences. If teachers'

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[15] The process by which elements of different cultures are blended together to create a new culture.

31

understanding of culture tends towards a descriptive, essentialist approach, they are likely to look for common traits between people from the same cultural background and seek out explanations of pupils' behaviour in terms of their culture. If, on the other hand, their understanding lies closer to a dynamic, constructivist framework, they are less likely to generalise along lines of ethnicity, and more likely to ascribe pupils' behaviour to specific contextual factors such as age, gender or home circumstances (Dahl, 2014).

Relational focus in intercultural education

As noted in article 1, there are multiple definitions and understandings of intercultural education, and no universal consensus on the distinction between multicultural and intercultural education. Not least, the widely differing historical contexts in different countries make it difficult to draw up unequivocal boundaries between the two. In a European tradition, while multicultural education aims to recognise and respect diversity, intercultural education aims to go beyond passive co-existence to something more transformational (Portera, 2010). This means that rather than merely aiming for amicable existence of different cultural groups side by side, the aim in intercultural education is to bring about a synthesis of disparate groups to create something new. The emphasis is on relational aspects and fruitful and equal cooperation and learning between cultures (Räsänen, 2010) rather than over-emphasising cultural differences which can enhance stereotypes and prejudices (Abdallah-Pretceille, 2006). Intercultural education is also characterised by teachers' self-reflexivity about their position in the majority culture and avoidance of a deficit discourse when addressing needs and resources of minority groups (Dyson, 2015).

The understanding of intercultural education in this thesis is broadly in line with critical intercultural education with its commitment to questioning one's own identity and developing ethical relations with the Other (cf. Westerlund et al., 2020). Jobst and Franz (2021) describe intercultural education as education that "fosters lived democracy in school and in society; that is, an educational practice that acknowledges cultural diversity, problematises asymmetrical power structures, incorporates student experiences and lived contexts, and engages teachers and students as transformative agents in society" (p. 41). This resonates with Mikander et al.'s (2018) findings that point to a reconceptualisation of intercultural education in the Nordic region towards a more critical orientation that aims to support cultural diversity and social justice as

well as to counter marginalisation and discrimination in education and society (p. 40). In keeping with a post-modern, dynamic, constructivist understanding of culture, a key premise in intercultural education is that pupils in the globalised world we inhabit must be allowed to define their cultural identities for themselves, rather than being assigned cultural labels on the basis of other people's assumptions. As Kubik (2018) reminds us: "Neither passports nor places of birth can be taken as conclusive for anything cultural [...]. Each protagonist enters the arena with his or her own special background" (p. 24).

Fostering relationships with culturally dissimilar others in educational spaces
Within the field of intercultural education, intercultural competence is frequently referenced as a key tool for addressing cultural diversity in the classroom. A commonly cited definition of intercultural competence is "the ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills, and attitudes" (Deardorff, 2006, p. 247). Kim (2009), however, defines intercultural competence in more relational terms as "the overall capacity of an individual to enact behaviours and activities that foster cooperative relationships with culturally (or ethnically) dissimilar others" (p. 54).

An important observation by Eriksen and Sajjad (2015) about intercultural competence is that there is often a lack of symmetry between majority-group awareness of minority cultures and minority-group awareness of the hegemonic culture. In short, the stronger party in any asymmetric power relationship generally knows less about the weaker party than vice versa, yet the stronger party is often unaware of this:

> They don't notice the Other's culture, only an imperfect version of their own culture. We don't register how eloquently a Somali person speaks in their own first language of Arabic; we just notice the grammatical errors they make when speaking stiltedly in Norwegian. (Eriksen & Sajjad, 2015, p. 8, *my translation*).

In fact, the usefulness of the notion of intercultural competence has been called into question in recent years. A key argument is that any notion based on the idea of competence should be measurable and fully attainable. As Kallio and Westerlund (2020) argue, the term intercultural competence suggests mastery of a finite body of specific knowledge or skills regarding a particular culture, which is simply impossible. Insofar as individual teachers' reflexivity and cultural sensitivity goes, the

concept of cultural humility may prove more useful. Humility signals more of a constant, ongoing learning process that is never finished, than some finite product of competence (Yoo, 2021). Dolloff (2020) uses cultural humility in connection with the need for decolonisation in music education, particularly the need to reconcile music curriculum policies with the cultural identities of Indigenous peoples to address issues of cultural appropriation and the silent treatment Indigenous people's music has often suffered in schools. According to Yoo (2021), who uses the term to frame her analysis of intercultural contexts in music education,[16] the core tenets of cultural humility are commitment to lifelong, critical self-reflection; recognition and mitigation of power imbalances; and accountability to individuals and institutions.

Cultural humility may be seen as one component of a process-oriented frame of cultural competence that requires student teachers to recognise how ethnocentrism shapes the way they work with students from other backgrounds (Brown et al., 2016). Like Yoo (2021), Brown et al. emphasise that this is an ongoing process of critical reflection that promotes a *process-oriented* stance towards cultural competence, rather than a product-oriented one. This is best attained through a combination of experiential and classroom learning opportunities, they claim (Brown et al., 2016). Importantly, cultural humility is based in fostering relationships with culturally dissimilar others by turning attention *inwards on oneself and one's own processes*, rather than through potentially asymmetrical othering.

The two concepts overlap in music education research, and both can be applied to analysis of relationships in culturally diverse spaces in schools. However, focusing on teachers' intercultural competence or cultural humility highlights individualised aspects of intercultural approaches. This may deflect attention from systemic factors related to the inclusion of newly arrived children and other minority groups in schools. In fact, teachers' scope for pursuing intercultural approaches may be aided or limited by systemic factors in the wider school environment, be they organisational or discursive. In other words, many factors that affect what happens in the space are outside the control of individual teachers and pupils entering the space (cf. Kemmis &

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[16] Yoo's use of 'intercultural music education' is slightly different from the understanding in this thesis; her usage, as is common in the USA, is oriented more towards culturally diverse working methods in the music classroom rather than addressing pupil diversity in the classroom.

Grootenboer's (2008) 'arrangements' that shape practices). It is thus important to view interculturality in schools at a systemic level in addition to the individual level.

One model which encompasses both is Kiel et al.'s (2017) model of intercultural school development. Kiel et al. found that successful intercultural school development in response to changing conditions brought about by globalisation, migratory pressure and international commitments such as the Convention on the Rights of Persons with Disabilities (CRPD)[17] was dependent on more than personal competence and attitudes. Their model distinguishes between personal, didactic and curricular, structural, and social levels. The personal, didactic and curricular, and structural levels relate to teacher qualification and training; learning goals and educational standards that comply with values such as tolerance, acceptance of diversity and non-categorisation; issues of resources and cooperation with other schools and the community. The social level relates to interaction based on values of mutual recognition and tolerance, and addresses the role played by language, not least when the national language is recognised as the only language of education and other languages are considered disturbances. Implementing intercultural approaches in school requires resources, measures and cooperation relating to structural conditions (e.g. inadequate funding, bureaucratic hurdles, training of teachers to deal with trauma and counteract language barriers, and restricted space and time), tasks (e.g. who is responsible for what, strengthening team teaching and making culture a subject of discussion in lessons), attitudes (e.g. open-mindedness, willingness to change and being self-reflexive), and opening the school to the outside world and networking with external institutions.

What many countries consider to be a 'refugee problem' in schools might in light of this model be framed in terms of schools failing to address intercultural school development adequately at all four levels, resulting in their being ill-prepared to receive migrant children.[18] This echoes UNESCO's (2009) distinction between individualised *deficit models* of inclusive education that attribute educational difficulties to minority-group and disadvantaged children, and *social models* which see barriers to learning as existing in attitudes and structures of schools and society.

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[17] CRPD regards migrants' successful integration in national education systems as key to inclusion.
[18] Cf. Crul et al.'s (2019) comparative study of how different policies and school systems affected the inclusion of Syrian refugee children across several European countries.

Interculturality and musical spaces in schools with newly arrived children

Part of my study set out to investigate how intercultural approaches were applied in musical spaces with and for newly arrived children in the fieldwork school. Interculturality has clear overlaps with the concept of space as described in section 3.3 above. Relational aspects are central to intercultural education, where the focus is moved from assigning cultural labels to acknowledging what individuals bring to the space. Drawing on the concept of space in this study can lead to questions about whether intercultural approaches manage to loosen up majority-culture norms in musical spaces in schools and contribute to a synthesis of cultural expressions brought to the space by all participants through music making.

3.4 Musical participation and space

Relational aspects in musical participation

Small's (1998) relational and contextual concept of 'musicking' as a web of relationships between music and people in a physical and cultural space forms a starting point for my understanding of musical participation in this study.[19] Small emphasises the relational aspect in all musicking, pointing to two types of relationship central to musical experiences: the relationships among the sounds musicians make, and the relationships among those taking part. These two sets of relationships relate in a spiral of relationships "too complex for words to articulate but which the musical performance itself is able to articulate clearly and precisely" (Small, 1998, p. 184). For Small, it is the quality of relationships in and around musicking that determines the value of music in any given context. He describes how musicking facilitates 'inwardly desired relationships' that come into existence for the duration of a performance, allowing us to explore, affirm and celebrate who we are in relation to others, only to disappear once the musicking stops.

Musical participation may be seen as an act of construction of the self (cf. North & Hargreaves, 2008) in relation to others in a social space; an act of "creating, reconstructing and cultivating the self, and the social world" (Saarikallio, 2019, p. 89), or as Small (1998) describes it: "those taking part in a musical performance are in effect saying – to themselves, to one another, and to anyone else who may be watching or listening – this is who we are" (p. 134). This constructing of the self in

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[19] Small (1998) contends that music is not something that exists as a *thing*, but is something we *do*, and he coined the term 'musicking' to refer to all aspects of engaging with music.

relation to others through music making is also underlined by Turino (2008), who describes how participants in group music making can try out new roles and envision new futures through musical engagement with others (cf. Rinde & Kenny, 2021).

Collective music making takes place in spaces that are at once social and musical (Kenny, 2018). The relational element in musical participation is central to Kenny's (2016) theory of communities of musical practice (CoMP), which extends Lave and Wenger's (1991) community of practice to musical settings. Applying the analytical lenses of mutual engagement, joint enterprise and shared repertoire to group music-making, Kenny theorises that a CoMP is created through musical engagement with attendant rules, roles, identities and ways of being. In a CoMP in a pluralist society such as that identified by Kenny (2018) in her study of the musical lives of children in asylum seeker accommodation in Ireland, community members engage in collective processes in socio-musical spaces in which relationships, a sense of belonging and collaboration are central.

The relational element is also central to Stige's (2010) description of musical participation as self-presentation used in the co-creation of social spaces. Stige (2010) distinguishes between various forms of musical participation. These range from non-participation, silent participation and conventional participation to adventurous participation (where a participant joins in in a way that stands out from the group, thereby transforming the ongoing activity) and eccentric participation (where a participant goes against what is happening in the group musically, thereby establishing completely new activities). Whatever form musical participation takes, Stige sees it as taking place in a social space co-created and shaped by all participants through a mutual process in which other people's witnessing of one's participation is key. This highlights the significance of relational elements in musical spaces.

Co-creation of pluralist social spaces through musical participation
The character of any given musical space is liable to change depending on who does and doesn't enter the space and what they do and don't do in that space, not least in pluralist societies. Kenny and Young (2021) draw on Massey's notion of space in their study of diasporic musical spaces created in Ireland at night by African migrant musicians. They show that spaces may vary over time, echoing Massey's proposition of spaces always being under construction. Kenny and Young (2021) note that spaces are created not only through interconnections and meetings-up, but also by non-

connections, disconnections and exclusion of those who do not enter a space: space is thus also a product of exclusion and "non-meetings-up" (p. 4).

In the multicultural classroom, the musical participation of children from minority cultural backgrounds may at times interrupt and challenge established, taken-for-granted hegemonic ways of responding to music in educational settings. Stige's adventurous and eccentric participation resonate with elements of Biesta's (2010) pedagogy of interruption that aims to "keep the possibility of interruptions of the 'normal' order open" (p. 91). A pedagogy of interruption thus regards acceptance of participation that is at odds with norms and expectations in school contexts as a sign of widening the conditions for democratic participation in what Biesta calls a world of plurality and difference (2006, p. 107). Grindheim (2021) draws on Biesta's 'interruptive participation' to frame young children's democratic participation in kindergarten when they take part in other ways than their teachers expect, interrupting teachers' plans, routines, architecture, or even for instance going against teachers' understanding of 'normal' children as happy and smiling, rather than showing anger. Restricting children's participation to behaviour teachers appreciate confirms established ways of thinking and limits democratic education, Grindheim argues.

Another take on music making in schools as a vehicle for learning to live in a world of plurality and difference is that music making can contribute to the development of social synchrony in pluralist societies. Amidst situations of social uncertainty generated by global conflict and widespread population movements, Marsh (2019) points to the potential for music making to promote empathy and self-expression in 'dialogic spaces'. Shared meanings can be co-created through musical dialogue which has no words, but where meanings are open to a range of interpretations, says Marsh. Her claim that these dialogic spaces are imbued with an element of vulnerability and are open enough to accommodate multiple, even conflictual, viewpoints resonates with Massey's proposition on the heterogenic nature of space.

Musical participation in spaces in school with newly arrived migrant children
In this study I explore how newly arrived children's musical participation plays out in various musical spaces in school, and how musical participation facilitates experiences of belonging and helps promote an inclusive school environment. Drawing on the concept of space in this exploration can prompt questions about the potential for newly arrived children to explore relationships with others through

musical participation in a dialogic space that can encompass conflicting viewpoints, and about the extent to which they are able to challenge relational hierarchies, try out new roles through music, and even interrupt the status quo through adventurous or interruptive participation.

3.5 Inclusion and space

Democratic inclusion into a 'worldly space'

The social constructionist basis of this project underpins the need for exploration of the construction of 'inclusion' in connection with newly arrived children in schools. 'Inclusion' is a highly political term, yet it has predominantly positive connotations in everyday usage and in educational settings. The starting point for my understanding of inclusion is Biesta's theory of education, with its strong focus on democratic inclusion.[20] Biesta challenges any assumption that 'inclusion' is a purely positive term:

> The very language of inclusion not only suggests that someone is including someone else. It also suggests […] that someone is setting the terms of inclusion, and that it is for those who wish to be included to meet those terms. (Biesta, 2010, p. 119).

Biesta (2010) divides education into three discrete, at times conflicting, dimensions, which he also sees as complementary purposes of education, namely qualification, socialisation and subjectification. Qualification relates to the acquisition of knowledge and skills and specific learning outcomes, while socialisation relates to educational practices that aim to initiate pupils into existing traditions and practices. Subjectification relates to pupils' formation as subjects of action and responsibility, or as Biesta puts it "the coming into the world of unique individuals" (2010, p. 107). Within this framework, Biesta talks about socialisation with an orientation towards freedom, asking whether education is the servant of the existing social order, or whether its purpose is to serve the needs of the individual pupil. Socialisation in educational settings, he argues, should not be understood merely as well-meaning efforts by those already on the inside to include newcomers (figuratively speaking) into their sphere. Rather, there should always be an orientation towards freedom that

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[20] The issue of inclusion runs through Biesta's *Beyond Learning: Democratic Education for a Human Future* (2006), *The Beautiful Risk of Education* (2013) and *Good Education in an Age of Measurement* (2010), which Biesta says together form a kind of theory of education (2013, p. xi).

affords newcomers the chance to be active subjects in their new surroundings, to impact and alter the status quo and *transform* the existing social order.

Inclusion is thus at the core of Biesta's (2010) perspective on socialisation, though he argues that democratic inclusion has more to do with subjectification than with socialisation, since it is about ways of being that hint at independence from existing orders. According to Biesta, the role of the educator is to cultivate "worldly spaces" (2006, p. 105), i.e. spaces in which unique, singular beings can come into the world as a world of plurality and difference. His message is that education needs to be seen as a broader process of formation, and didactic practices must always come back to the question of how we can manage to live together if we value plurality and diversity. This might be called the very essence of inclusion, and it is this notion of inclusion with an orientation towards freedom that lies at the centre of my research project.

Biesta's socialisation oriented towards freedom echoes Hellesnes' perspective on formation (*danning*).[21] Hellesnes (1975) distinguished between two forms of socialisation: 'adaptation' where people adapt to social settings and learn the rules of the game without being able to alter the rules, and are thereby reduced to objects of political processes; and 'formation' where people are socialised into the setting around them with possibilities for changing the rules of the game, and are thus emancipated as political subjects (p. 17). This orientation towards freedom is taken up in Nielsen's critical-emancipatory notion of *Bildung*. Nielsen (1998) links didactic choices in music education to a critically oriented *Bildung*, from fear that traditional theories of material, formal and categorical *Bildung* may have a one-sided culture-preserving effect, more concerned with leading into culture than potentially changing it.

Inclusion and exclusion in musical spaces in schools

The concept of inclusion makes little sense without considering what the opposite of inclusion is, or what a lack of inclusion looks like. Any study claiming to investigate inclusion processes in schools that did not also investigate processes of exclusion or obstacles to inclusion would be shallow and two-dimensional. In this study, I draw on Hilt (2017), whose approach to exclusion processes is founded on the notion of an invisible boundary to inclusive practices that, once crossed, can result in exclusion, despite good intentions. According to Hilt, inclusion can be identified with conditions

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[21] The Norwegian concept of *danning* is a close equivalent of the German concept of *Bildung*.

for participation set by any given system. Though conditions for exclusion are not explicitly formulated, whatever remains unmarked when conditions for participation are set is automatically excluded as a "logical shadow" of inclusion (Hilt, 2017, p. 587).

An example of this is the musical skills or competences valued, seen as relevant or required for musical participation in school. Pupils from minority-group backgrounds may have a broad skill set or a high level of culturally-specific musical competence. If their specific skills are not called on in their new school environment, however, then these skills are excluded *per se*, since they are outside the boundary of the conditions for participation. In ethnographic studies in which inclusion is a theoretical lens, it is therefore vital to consider what does *not* happen and what lies outside the conditions for participation and beyond the limits of inclusion, although this is less easy to observe.

Linking the idea of the logical shadow of inclusion to musical spaces in schools for newly arrived children opens up for exploration of how teachers might aim for inclusive spaces through broadening the conditions for participation even when they are unfamiliar with their pupils' cultural backgrounds. The issue of valuing pupils' musical competences acquired through informal learning is by no means new in music education research (Green, 2008; Folkestad, 2006). However, while international movements to introduce popular music pedagogies and to incorporate mainstream international youth culture in school music stemmed from a highly visible mismatch between children's musical engagement in schools and at home, the inclusion of minority groups' musical cultures and competences depends on awareness of their existence. This requires reflexivity about the less visible privileging of majority-culture cultural expressions in schools.

In line with this, Juntunen et al. (2014) theorise that in a pluralist society there is a particular need for music educators to envision 'imaginary spaces' in which pupils may explore musical inter-relationships and make music in ways that are meaningful to them, drawing on their personal worlds in the acquisition of musical knowledge, values and understanding (p. 252). Against a background of critical pedagogy and culturally responsive teaching, Juntunen et al. maintain that teachers need to move away from music activities in schools as an 'imposed space' with enforced structural demands. Instead they should aim to create imaginary spaces in which their pupils can engage in music activities as a joint exploration of musical identities, relationships and possibilities. To do this, write Juntunen et al., music teachers need

to invest time mapping their pupils' musical lives to discover their competencies, in order to foster musical agency[22] in musical spaces in school.

Inclusion and musical spaces in schools with newly arrived migrant children

Following Biesta's claims that education needs an orientation towards freedom and that the task of educators is to create a 'worldly space', this study looks at what musical spaces newly arrived children shape and are shaped by in the classroom. Inclusive practices in schools are investigated through looking at how musical engagement is perceived and promoted as an arena for inclusion of newly arrived children on their own terms. Drawing on the concept of worldly space can prompt questions about the inclusivity of socio-musical spaces in schools, through investigation of what participants are free to do in those spaces.

The concept of imaginary space may be helpful when investigating whether musical activities with newly arrived children are imaginary, open-ended and encompass emancipatory processes of inclusion. Following Juntunen et al. (2014), inclusive, imaginary musical spaces can be used to equip pupils with the tools they need to follow whatever musical pathways they wish and can imagine in life. Nevertheless, the question always remains, however inclusive teachers intend to be, to what extent pupils' voices are actually heard in the classroom and to what extent activities in musical spaces in schools enact or challenge existing relational hierarchies (Laurence, 2010, p. 249). In addition, it may be difficult for teachers to map pupils' musical lives and discover their competencies to foster musical agency in school without involving the rest of the class in the process and therefore 'imposing the space' on the class.

3.6 Links between interculturality, musical participation and inclusion and space

In this section I summarise links between interculturality, musical participation inclusion and the notion of space by viewing the three theoretical concepts through the filter of Massey's (2005) three propositions of space. Massey's first proposition of space as a product of interrelations, in which identities are constituted, has clear links to the relational elements that are a recurring theme in theorisations of musical participation. This applies both to Small's (1998) concept of musicking as a web of

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[22] Musical agency is described as a person's ability to "capacitate themselves using music's affordances to […] re-negotiate and re-narrate their selves and their position in the world" (Juntunen et al., 2014, p. 261). See section 2.5 in this thesis for research into young immigrants' musical agency.

relationships between music and people in a physical and cultural space that facilitates inwardly desired relationships, and to Stige's (2010) conceptualisation of musical participation in which other people's witnessing of one's participation is an essential part of what happens in co-created musical spaces. The relational element in music activities in the classroom does not necessarily reflect relations between equal parties, and music in school can both enact and challenge relational hierarchies (Laurence, 2010). Relational aspects are also central to the notion of intercultural education, which refers to educational practices that acknowledge cultural diversity and problematise asymmetrical power structures (Jobst & Franz, 2021), where the emphasis is on equal cooperation and mutual learning (Räsänen, 2010) and in which intercultural competence is seen as a tool for fostering cooperative relationships with culturally dissimilar others (Kim, 2009). The idea that spaces are about constituting identities rather than working with already constituted identities resonates with a main principle of intercultural education, namely that addressing cultural diversity in the classroom should not occur on the basis of assigned cultural labels (Kubik, 2018), but through facilitating a synthesis of the cultural expressions individuals bring to the space, to create something new. Musical engagement may help pupils explore relationships with others and explore musical pathways on their own terms (Juntunen et al., 2014), resting on competences and practices learned outside of school. Biesta's (2010) concept of democratic inclusion as inhabiting spaces which newcomers not only are invited into, but which they also potentially have the opportunity to transform, also resonates with this.

Massey's second proposition of space as a sphere of multiplicity with different trajectories resonates with Turino's (2008) trying out new roles and envisioning new futures through musical engagement, as well as with Marsh's (2019) findings about dialogic musical spaces that are open enough to accommodate conflicting viewpoints. The inherent heterogeneity of the space as set out in Massey's second proposition speaks to the heart of inclusion: who is invited into the space and what kinds of participation are welcomed there. Different trajectories in musical spaces that are imaginary rather than imposed (Juntunen et al., 2014) allow participants to explore musical possibilities through musical participation that is adventurous or eccentric, at odds with norms and expectations (Stige, 2010) or interruptive (Biesta, 2006), i.e. testing teachers' plan, routines or expectations and challenging the status quo. In Biestan terms, a space that encompasses multiple trajectories is one that is inclusive

43

enough to allow newcomers to transform the existing social order (Biesta, 2010). If, on the other hand, the conditions for participation in musical spaces are set in a more limiting way, one might speak of the opposite situation – that scope for participation in a musical space is so boundaried that a process of exclusion occurs, since other forms of participation are outside the boundary of inclusion (Hilt, 2017).

Massey's third proposition, describing how spaces are open, interactional and never finished, and constantly changing in character depending on who enters the space and what they do and don't do there, echoes Biesta's (2006) notion of a worldly space. The open-ended nature described in this third proposition is the diametric opposite of an imposed space in music activities in schools (Juntunen et al., 2014) in which repertoire, content and working methods are boundaried and set in accordance with enforced structural demands. Open, interactional educational spaces reflect theories of subjectification and the formation of pupils as subjects of action and responsibility, and education with an orientation towards freedom (Biesta, 2006). In terms of intercultural education, such open-ended, unfinished spaces are ideal for the collaborative creation of new synthetic expressions that go beyond simple representation and reproduction of existing cultural expressions (Kubik, 2018).

3.7 An analytical framework for inclusivity of music activities

In section 3.6, I summed up how aspects of interculturality, musical participation and inclusion interlink with social and relational dimensions of space. Together these four concepts combine to inform my conceptualisation of *open, inclusive socio-musical space* as an analytical framework for investigating the inclusivity of music activities in schools with newly arrived migrant children.

Combining elements from the above perspectives led to the following construction of socio-musical spaces: Socio-musical spaces are collective spaces co-created through mutual processes of musical participation by those entering the space. Other people's witnessing of others' participation is a key element, and in analysing socio-musical spaces, the social and relational aspects are as important as the musical aspect. The meaning of musical expressions in socio-musical spaces can be open to a range of interpretations since musical dialogue is less specific than verbal dialogue. Within socio-musical spaces, relationships are forged, confirmed or challenged through participants' musical engagement. The spaces are shaped by inter-connections and by

non-connections, by meetings-up but also by exclusion from the space. As such, the character of any socio-musical space is constantly open to change.

Not all socio-musical spaces are necessarily inclusive. There are many ways of participating in the space: some forms of participation conform to expectations, while some challenge and push at the boundaries of conventional participation. An open, inclusive space is, not least, one in which adventurous or interruptive participation is welcomed and one which newcomers have the opportunity to transform. The notion of social space (cf. Kemmis & Grootenboer, 2008; North & Hargreaves, 2008; Stige, 2010) offers an approach to investigation of the inclusivity in musical spaces in schools: what is able to happen in any given socio-musical space is affected by practices of sayings, doings, and ways of relating. Some teacher and pupil utterances, actions and ways of relating to others may have inclusive effects, while others may have exclusionary effects. The construction of the social in spaces will inevitably affect what practices are possible in any given space, not least in educational settings. Seeing space as a relational concept can thus be a useful tool for analysing what practices in school are enabled or excluded.

Open, inclusive socio-musical spaces may be conceptualised as imaginary spaces, spaces with multiple trajectories in which hegemonic cultural expressions occur side by side with the expressions of 'newcomers' and new hybrid cultural expressions, and in which adventurous and interruptive participation signal democratic inclusion. Through adopting intercultural approaches in socio-musical spaces, the way may be opened for pupils to engage musically in joint exploration of musical identities, relationships and possibilities, facilitating individual and social musical agency.

In short, *open, inclusive socio-musical spaces* may be described as follows:

Open, inclusive socio-musical spaces are ones in which relational aspects are central; musical activities are open-ended; contributions are invited from all participants, acknowledging diverse musical competencies and ways of interacting with music while avoiding as far as possible privileging of majority-group cultural expressions; and in which different forms of musical participation are welcomed, including participation that interrupts or challenges majority-culture norms for music making and responding to music in schools.

The concept of *open, inclusive socio-musical spaces* is, of course, an ideal, and possibly a utopian one, but it offers a yardstick with which to measure the inclusivity of musical activities, be they in established amateur western art music rehearsals, in clubs and jam venues, or, as in this project, in music activities in schools with newly arrived migrant children.

Leaning on the theoretical concepts of interculturality, musical participation and inclusion, in this chapter I have drawn up an analytical concept of *open, inclusive socio-musical spaces*. Different constructions of notions such as culture and inclusion may impact on how educators approach the schooling of newly arrived children, depending for instance on whether they lean towards a descriptive, essentialist or dynamic, constructivist understanding of culture, or whether they subscribe to a deficit model or a social model of educational difficulties. In chapter 6, I operationalise the analytical framework *open, inclusive socio-musical spaces* as a tool for analysing the inclusivity of musical activities in schools with newly arrived migrant children, to help answer the research question: *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?* Before that, in the next chapter I account for methodological considerations and challenges in the research project.

4. Methodological considerations and choices

This study is a qualitative research project that uses an ethnographic case study in a single case, Greenwood primary school, to investigate issues of inclusion, musical participation and belonging. I chose an ethnographic approach as the most suitable research design for operationalising the overall research question: *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?* Ethnographic methodologies allow access to different perspectives on social processes in the school, with empirical data that invite both emic (insiders') and etic (the researcher's) interpretations.

In this chapter I present my choice of research methodology and design and how the chosen methodology ties in with the project's social constructionist basis and the purpose of the research. I give details of the data collection and sampling strategy and reflect on the participatory element in my ethnographic research. I account for choices in the fieldwork and analysis.[23] Finally, I focus on methodological challenges such as language issues, issues of voice and representation and positionality, and address ethical considerations and challenges.

Given the central role of the researcher as a tool in ethnographic data collection, I describe in some detail my combined role of music teacher/researcher in the fieldwork. This includes how my positionality and participation in the setting could affect relations to research participants, and how I attempted to uncover my own normative pre-understanding of the problem area.

4.1 Purpose of research

In line with my social constructionist basis, the study was designed to capture various stakeholder perspectives on music and inclusion processes for newly arrived children, from the viewpoints of pupils, teachers and school leaders, employing a dialogic process between participants' self-understanding, my common sense interpretations as a researcher, and theoretical understandings of interculturality, musical participation and inclusion.

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[23] This chapter deals primarily with methodological choices and challenges in my fieldwork. For the method employed in the literature review article, please see Rinde & Christophersen (2021).

My constructionist world view ties in with the purpose of the research. Purpose is the controlling force in research, determining decisions about design, analysis and reporting (Patton, 2002). Hammersley and Atkinson (2007) distinguish between research whose purpose is to generate knowledge and research whose main motivation is some agenda for change. The rationale for this project was to study a problem area I had encountered as a teacher, namely that repertoire, working methods and activities traditionally used in Norwegian schools can become problematic as the pupil population becomes more culturally diverse. The broader significance of the study (Booth et al., 2016) is thus the aim of improving classroom practice for the benefit of newly arrived children in their initial resettlement period.

Stake (1995) was clear that case study research should be non-interventionalist and Hammersley and Atkinson share Stake's scepticism to interventionalist ethnographic approaches. However, as Agee (2009) points out, qualitative research is a practice that is *part of* social life rather than simply external contemplation of it. This being the case, it is only to be expected that the researcher's values and motivation for investigating a particular problem area will colour the research design and purpose. A second purpose is to make a theoretical contribution to the field of intercultural music education and to engage in debate on the social effects of music making, which according to Boeskov (2019), among others, can contribute both to social transformation and to social reproduction.

4.2 Data collection and development of research questions

Data collection started in May 2019 and continued until it came to an abrupt halt with the covid-19 lockdown in March 2020. I was allowed back into the school to round off the fieldwork with six days of socially distanced classroom observation and interviews in June 2020.

The primary data collection instruments were participant observation, interviews and other field conversations with school staff. Most observation took place in the IC classroom and in activities that brought IC pupils together with other pupils. I observed pupils in lessons, breaks, outings, whole-school events and year group participation. I also observed staff meetings, team meetings and staff planning days and teacher-pupil assessment meetings, and weekly meetings of the IC team (which consisted of the head, the IC teachers and bilingual teachers).

Data collection instrument	Description	Comments
Participant observation	Lessons in IC classroom 4 music sessions with external instructor YGP lessons in other classes Summer fete plus rehearsals 6 whole-school assemblies 18 weekly IC team meetings Team meetings Staff meetings 2 planning days	Fieldnotes from lessons and other activities written up shortly after observation Notes written up after observation of IC team meetings, no written log of other meetings
Participatory elements	Led 14 music sessions in the IC class Co-led rehearsals leading to assembly combining IC pupils and other pupils Conversation partner in reflection on practice	Reflexive log written up after the sessions
Interviews	6 individual staff interviews (three IC teachers, head (twice) and deputy head) 2 group staff interviews (one with head/deputy head, one with two IC teachers) 6 individual pupil interviews, one using a bilingual teacher as interpreter	Audio recorded, except 2 pupils interviews annotated by hand Anonymised and transcribed manually Duration staff interviews from 25 mins to 1 hour 20 mins, pupil interviews from 20 mins to 45 mins
Field conversations	Conversations with school leadership, teachers, bilingual teachers and pupils	Anonymised notes on relevant content written up as deemed appropriate

Table 4.1: Overview of empirical data

I conducted semi-structured interviews with the head, each of the three IC teachers and the deputy head within a few weeks of starting observation. Subsequent recorded interviews took the form of open, unstructured conversations around themes arising from observation. I conducted semi-structured interviews with six IC pupils right at the end of the fieldwork period. Four were audio-recorded, but two of the children asked on the day not to be recorded. This led to less rich interview data with these two, as I was busy taking notes as we talked, which I had not expected to be doing.

Interview and observation data were supplemented by field conversations with teachers throughout the school. I also read various local authority and school plans and documents on the organisation of introductory classes as background information to supplement my understanding of the observation and interview data. These documents did not form part of the formal empirical data and are not listed or

cited for reasons of anonymity. Reading these documents did however generate questions to be raised in interviews and provided common points of reference in interviews and for understanding observation data. In much the same way, observation of staff meetings and planning days contributed to my understanding of the fieldwork setting, but I took no notes on such occasions.

The total amount of time I spent in the school was approximately 240 hours. I chose a mixture of different data sources since they generated complementary types of information that gave a richer picture of the problem area than would have been attainable through observation alone or through an interview study. For instance, interviews with staff often built to a high degree on classroom observation and informal conversations as we walked together between the classroom and the staffroom at breaks. This allowed data triangulation between recording my outsider observation of episodes and eliciting teacher perspectives on the same episodes.

In addition, from August 2019 I facilitated music sessions in the introductory class roughly once a week. These sessions took the form of a combination of teacher-led activities and inviting contributions from the pupils. The teacher-led content was a mix of simple songs, some in Norwegian, some in English and some in other languages, rhythmic activities, singing and dancing games, experimenting with the sounds of and improvising on small percussion instruments (including kalimba, drums, rhythm eggs, Orff instruments). At most sessions the children were invited to sing or play content of their own choosing in front of the class. There was no pressure to share songs, and the invitation was not worded as "sharing music from home". However, there was an emphasis on inviting contributions in the children's first languages, particularly if they knew other language versions or similar songs to the songs sung in Norwegian.

Qualitative studies do not start with a hypothesis or presumed outcome, but with tentative exploratory questions which evolve as the study moves on (Creswell, 2014). Qualitative research questions should articulate what the researcher wants to discover about the intentions and perspectives of those involved in social interactions (Agee, 2009). In keeping with this, the research questions in this project were designed to uncover teachers' and pupils' perspectives and practices. As is common in ethnographic studies, I entered the field with few clearly formulated questions. I started out with Spradley's (1980) focus points for observation: space, actor, activity,

object, act, event, time, goal and feeling. Gradually, I formulated more specific questions to focus my research gaze, based on observation so far. This progressive narrowing of focus during data collection is typical of ethnographic study (Parlett & Hamilton, 1976). Hand in hand with descriptive questions specific to the case, I developed more theory-based issue questions (Stake, 1995, p. 15) as cognitive structures to guide the data collection process, shown in table 4.2 below:

Focus for observation (descriptive questions)	What part do music activities play in the school life of IC pupils?
	What problems and challenges, if any, arise in music activities with IC pupils?
	What part do music activities play in the communal life of Greenwood?
Theory-driven issue questions	What processes of inclusion and exclusion are at work in the musical engagement of IC pupils, and how are music activities talked about/used in ways that might help build community, friendship, inclusion or sense of belonging?
	What actions are taken to foster the inclusion of IC pupils and strengthen their sense of belonging? Who is including whom, in what musical activities, and on whose terms?
	What levels of intercultural competence are to be found among school leaders, IC teachers, other teachers, IC pupils and other pupils at Greenwood?

Table 4.2: Observational focus and issue questions developed throughout the fieldwork

These issue questions that emerged during the early stages of fieldwork might be said to contain the final research questions (cf. section 1.2) in rudimentary form. As such, the research questions developed closely from what actually went on in the field, while also being informed by my ongoing review of international scholarship (cf. chapter 2). The analysis process may therefore be said to have started at this stage of the project. Formulating these questions a few weeks into the fieldwork shifted the focus of my observation from general observation of life in the introductory class to the role of music within the IC class and beyond, the role and outcomes of the children's musical engagement, and the staff's aims with musical activities.

Table 4.3 provides an overview of the particular research questions in each of the published articles, seen against the main research question in the project as a whole addressed in this thesis: *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?*

	Title of article	Particular research questions in articles	Method / data	Published
Main research question *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?*	Developing an understanding of intercultural music education in a Nordic setting	How is interculturality regarded as a tool for addressing cultural diversity in music teaching in Nordic research texts?	Conceptualisation through a literature review of recent Nordic music education research texts	Rinde & Christophersen (2021)
	Music in the school life of newly arrived migrant children: potential paths to participation and belonging	What scope for musical participation is available to newly arrived migrant children in a dedicated introductory class? / How does the children's engagement with music contribute to building a sense of belonging?	Ethnographic case study Qualitative individual interviews with pupils, supported by observation	Rinde & Kenny (2021)
	Inclusive socio-musical spaces for newly arrived migrant children in a Norwegian primary school: teacher and school leader perspectives	How do teachers and school leaders in a Norwegian primary school perceive the potential of music activities for promoting inclusion of newly arrived migrant children? / What inclusive socio-musical spaces do they facilitate?	Ethnographic case study with participatory elements Qualitative individual interviews with teachers and school leadership, supported by observation, field conversations and participatory fieldwork	Rinde (2022)

Table 4.3 Overview of particular research questions in the three articles

4.3 Ethnographic case study with participatory elements

Ethnographic methodologies involve the study of social interactions, behaviours and perceptions within groups, organisations or communities (Reeves et al., 2008). Key features of ethnographic research include a strong emphasis on exploration of social phenomena, reliance on unstructured data, and analysis of data that sets out explicitly to interpret the meanings and functions of human actions in one or a few cases through detailed descriptions (Hammersley & Atkinson, 2007). My decision to describe this research project as ethnographic in nature (though not necessarily *an ethnography*) is supported by Hammersley's (2018) list of ethnographic

characteristics, including a relatively long-term data collection process in a naturally occurring setting; reliance on participant observation and personal engagement; employing a range of data types; and emphasising the significance of meanings people give to objects, including themselves, in the course of their activities. Hammersley (2018) points out that each of these characteristics is open to interpretation, and questions whether one can fully understand the meanings other people give to their world. That said, my understanding of the participants' perspectives was aided by the length of my fieldwork, continual access to the IC teachers in the classroom and in regular informal conversations, and their willingness to talk openly about challenges and successes, as well as by my leading music activities in the IC classroom, which allowed me to get to know the IC pupils through the minutiae of their everyday school life and shared musical engagement.

Research design and unit of analysis

Case study is about particularisation: through coming to know the particularity of a case and presenting happenings through a mix of testimonies and direct interpretation, case studies aim to give the reader experiential understanding of the case (Stake, 1995). As such, the quality of a case study does not depend on being able to defend the typicality of the case. Rather, the chosen case may be assumed to have both uniqueness and commonality with comparable cases. Stake sees the choice of case as being primarily motivated by a desire to reach general understanding through so-called 'petite generalisations'. The findings in this study generated petite generalisations about musical engagement in multicultural classrooms.

According to Stake (1995), case study is not a methodological choice but a strategy regarding *what* is to be studied. Following Stake, I regard case study less as a method, and more as a way of drawing up boundaries of what is to be studied. The unit of analysis in this study is not confined to the IC classroom, nor does it extend to the whole school, but comprises musical engagement of all types in all settings in the school that involve IC pupils.

The research design is summed up in table 4.4 on the next page:

Research design	Instrumental single case study using participatory ethnographic methods
Case	A primary school in a city in Western Norway with a dedicated introductory class (IC) for newly arrived migrant children aged 7-13
Unit of analysis	All school settings that involve IC pupils, in the IC classroom and beyond
Main research question	*How might musical engagement help foster an inclusive school environment for newly arrived migrant children?*
Primary data collection instruments	Long-term participant observation, semi-structured and open interviews with pupils and staff, field conversations, reflexive log plus participatory elements in the school's development work on inclusivity through music
Data collection period	May 2019 to March 2020, plus six days in June 2020

Table 4.4: Research design

Sampling strategy and gaining access to the field

My case study was instrumental in that the case was not selected because of intrinsic interest in this particular school. Nevertheless, the sample in all case study research must be in some sense representative of a theme and able to provide insight into the preliminary research questions. The sampling strategy in this study was somewhere between a purposeful sample (a school with an introductory class) and a convenience sample (geographical proximity, and a teacher acquaintance who could vouch for me).[24] Gaining access to a relevant school took several months and involved contact with three schools in succession. The first two were of interest because they had worked explicitly towards developing a more inclusive school environment through artistic activities in different ways. The third school had inclusive practices in special needs education as a particular focus area, as well as an interest in intercultural approaches in the classroom, following staff workshops with external instructors on this theme, but no specific focus on inclusion through artistic activities. In initial negotiations with the school, they expressed an interest in trying out new methods of working more inclusively using music during my proposed fieldwork period.

While it is a formal requirement that people are told about the purpose and possible consequences of research when negotiating access, detailed information ahead of fieldwork is neither possible nor desirable in ethnographic research, since the demands likely to be made on participants are often a matter for little more than speculation at the outset (Hammersley & Atkinson, 2007). Having been turned down by two schools, I took extra care in my initial contact with the third school to attend

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[24] As soon as the school had agreed to take part, this acquaintance and I unfriended one another on Facebook by mutual agreement and have since had no private communication through any channels.

to what Hammersley & Atkinson call impression management. The head was positive to the project from the start, but was keen that the entire staff should be involved in the decision. I was invited to present my project, and what it would entail, at a staff meeting in April 2019. I took care to spell out the reciprocal benefits for all parties in the long and short term. Short-term benefits to the school included having an extra adult in the classroom and me providing piano accompaniment at school events. The longer term benefits related mainly to having an outsider to feed back observations to the school and act as a sounding board for reflection on inclusive practices.[25]

Sampling strategy arose a second time in terms of who to talk to at Greenwood. Who the researcher speaks to may affect what data she is able to generate. Certain participants were a given, while certain other members of staff were keen to talk to me. I was aware that those initiating conversation were likely to be those with something they wanted to say about perceived success or problems in relation to the topic, which could give rise to bias in the data. I sought to minimise bias and hear disparate voices and perspectives, not just those selected by the school leadership or those volunteering, by spending time in the staffroom in breaks, eating and chatting. I was thus easily accessible to all teachers, not only to those who actively sought me out.

When it came to pupil interviews, the sampling strategy was guided by two criteria: I planned to interview children who had been at the school long enough to have experienced almost a whole school year in Norway and who had learned enough Norwegian for me to interview them in Norwegian.

Participatory elements in ethnographic research

My study represented a departure from a traditional ethnographic case study in that it combined ethnographic methods with some participatory elements. While ethnographic research does not traditionally include interventionalist or participatory elements, there has been an increase in activist, engaged, participatory and collaborative ethnographic methods in recent years (Seligmann & Estes, 2020).[26] The participatory elements drew on my specific skill set as a music teacher and researcher, which I used as part of the research method and data collection toolkit. This took three forms.

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[25] I plan to visit the school with a summary of my findings once the project has been completed.
[26] Similar use of ethnographic studies supplemented by participatory techniques can be seen for instance in Christensen (2004) and O'Kane (2000).

Firstly, as time passed, the IC teachers increasingly invited me to participate in their reflection on practice. Many staff members welcomed the opportunity to widen the school's special education inclusion profile to encompass the inclusion of IC pupils in the wider school community. The fact that a researcher was on hand to raise awareness of the issue and support the school as they tried out new ideas was welcomed by several members of staff. When invited to do so, I fed my observations back to teachers and the school leadership, thereby contributing to the school's ongoing development work. This participatory element, described in article 3, can be seen in transcripts of some of the unstructured interviews later in the fieldwork, with me at times switching roles between interviewer and reflective partner.

Secondly, from August 2019 I led regular music sessions in the introductory class. This blurred the line somewhat between participant observation in the IC classroom and more specifically participatory techniques. As noted above, my offer to lead music sessions was motivated partly by the hope of increasing my chance of gaining access to the school, but also partly by a genuine ethical desire to give back to the fieldwork school. As it turned out, leading music activities in the IC classroom proved an invaluable element in the data collection as it provided me with a way of building relationships with the IC children, despite our lack of a fluent shared verbal language.

Thirdly, as mentioned above, right from initial negotiations, the idea was voiced that I might support the teaching staff in trying out new ways of bringing IC pupils together with their peers in mainstream classes in music activities. This part of the fieldwork might be described as interventionalist. Together we envisaged some kind of music workshop as a way of bringing IC pupils into contact with majority-language pupils in ways that were not strongly reliant on verbal communication.

After several months of fieldwork, the plan unfolded to run workshops in the IC classroom, bringing pupils from regular classes into the safe environment of the introductory class to expand the IC pupils' sense of belonging to the wider school community, rather than the other way around. This started in January 2020, with sessions led by an IC teacher with my support, with pupils from other classes joining the introductory class. These sessions led to performance at a school assembly which the IC pupils were responsible for, at which I accompanied on piano and djembe.

Given these three points, the method may be described most accurately as an ethnographic case study with participatory elements. I was acutely aware of the

related dangers of 'going native', as well as the danger of assuming a teacher role in the IC classroom, particularly given my level of participation in the classroom. I took steps, mainly through the use of a reflexive log, to be aware of possible bias or risks of compromising the necessary academic distance to be able to view the setting with a critical eye. The main benefit of the combination of ethnographic methods with participatory elements was the unique perspective it afforded on the IC pupils' musical engagement in school. In the next section, I look at the embodied nature of these participatory elements and how they provided insight into the fieldwork setting.

Musical engagement in embodied ethnographic research

At a research presentation I gave early on, I was challenged about the extent to which verbal interviews with newly arrived children speaking in their second (or third) language could really allow their voices to be heard through my work. This encouraged me to think about other ways of 'listening' to and 'seeing' these children, to supplement listening to their verbal utterances. Non-verbal listening of some sort seemed particularly important since verbal conversation just a few months after migration was likely to provide only limited insight into their situation.

Similarly, feedback at conferences made me more conscious of how I was using my musical leadership skills as part of the research method and data collection toolkit. The fine line between observation and participation in ethnographic studies is further obscured when bringing specific skills such as musical facilitation to the field as part of the research. Embodied practice on the part of the ethnographer allows understanding of profound types of knowledge, often not spoken, since engaging with the senses yields different understandings of space, place and time (Pink, 2009). Few scholars have written on the use of musical facilitation in ethnographic research in schools, but it shares characteristics with the emplaced body in dance ethnography described by for instance David (2013).

The way I attempted to listen non-verbally engaged my specific expertise and prior experience of facilitating music workshops. Through making music with the children – including offering my own personal musical contributions in response to their musical sharing in timetabled music sessions and attentive listening to their spontaneous musical expressions (cf. Rinde & Kenny, 2021) – I cemented my relationships with the children in the study and got to know them and aspects of their stories in more immediate ways than was possible through questions and answers.

Research participants in the fieldwork

IC pupils: The introductory class is described in section 1.4. Towards the end of the fieldwork I interviewed four girls and two boys among the IC pupils who had attended the class for longest and were most proficient in Norwegian (although one interview ended up being interpreted). These six children came from Europe, South America, Africa, South-East Asia and South-West Asia. Most were in the upper primary age range; the youngest was in Year 4, the oldest in Year 7. They had lived in Norway from between 9 months and almost 2 years at the time of the interviews.

IC teachers: Generalist teachers with specialisation and experience in teaching Norwegian as a second language. All the IC teachers were Norwegian native speakers, and they taught fulltime in the introductory class. I interviewed all three IC teachers.

Bilingual teachers: Native speakers of the children's first languages, most with teaching qualifications from their home country. They provided instruction in the children's first languages and bilingual teaching in literacy and numeracy, five hours a week per pupil. If more than one child shared a first language, this tuition took place in groups. The bilingual teachers acted as intermediaries for communication between the school and IC parents, including giving information about the research project. None were interviewed formally, but I had field conversations with several.

Head: Responsible for administration of the introductory class, including the team of bilingual teachers. Chaired IC team meetings (see below). I interviewed the head separately and, at the end of the fieldwork, together with the deputy head.

Deputy head: Responsible for timetabling and administration of regular classes. No specific responsibility for the introductory class, but taught some lessons in mainstream classes attended by some of the IC pupils through year group participation.

IC team: Consisted of the head (chair), the IC teachers, the bilingual teachers and a classroom assistant attached to the introductory class. Weekly forum for practical information and planning, but also for reflecting collectively on the IC pupils' situation, including psychosocial factors in the classroom, school/home relations, and other themes arising. During the fieldwork period I was invited to attend the weekly IC team meetings, and encouraged to take part actively as a participant observer.

The researcher: White, middle-aged, middle-class, cisgender female researcher/ music teacher/music teacher educator with experience of primary school teaching

and leading choirs and other group music making in the community. Bilingual in English and Norwegian and authorised translator in Norwegian/English. Migrated voluntarily to Norway as a young adult for work reasons, and settled there.

4.4 Analysis combining emic and etic perspectives

The data analysis process in ethnographic studies starts from the outset of data collection in terms of what data to collect, what is noted down and what is discarded as unnoteworthy, what is selected as a focus for observation, and what is overlooked. I recorded my fieldnotes in a two-column log with behavioural descriptions in the left-hand column and interpretative descriptions and analytic memos in the right-hand column. Individual and group interviews were transcribed manually. I used thematic content analysis through processes of thematic coding and analytic induction (Patton, 2002, p. 493). The analytical process started with a search for patterns and consistencies within the data material, combining:

- emic perspectives arising from the participants' self-understanding
- analytic researcher-identified perspectives
- themes arising from theory and the questions formulated tentatively at the outset of fieldwork and developed underway (cf. section 4.2)

Analysis included writing thick descriptions of life in the introductory class. A thick description is not merely a detailed description of the researcher's own observations, but aims to incorporate participants' understanding of themselves, with emphasis on emic issues (Stake, 1995). There may at times be a tension between participant and analytic perspectives, since an analytic understanding of people's perspectives and activities will often differ from, or even conflict with, how those being studied see themselves and their world (Hammersley & Atkinson, 2007). Part of the analytic perspective stems from the researcher taking account of multiple perspectives, not all of which are available to the individual participant. In addition, ethnographers take note of behaviour below people's level of consciousness, and seek to "locate what people do in a wider socio-historical context than they may be aware of themselves" (Hammersley & Atkinson, 2007, p. 231).

In other words, tension between participant and analytic perspectives may arise from the fact that the ethnographic researcher aims to combine what she observes with theoretical perspectives, in order to contribute to academic knowledge about the

social world rather than merely holding up a mirror to that world. The ethnographic combination of looking both from the inside out and from the outside in, referred to by Hastrup (2013) as the double vision of anthropology, is part of what distinguishes a case study from a simple case report. It is through applying theory to the data in order to illuminate practice as something more than the perceptions of practice available to those on the inside of that practice, that creates academic distance.

In the pupil study of musical participation (article 2), I employed an abductive content analysis (Brinkmann, 2014). The analysis consisted of identifying themes arising inductively, followed by concept-driven coding (Kvale and Brinkmann, 2017) through the lenses of participation and belonging, which were two of the main themes that emerged in the initial analysis. In the teacher study of inclusive music practices (article 3), the analysis involved an iterative process between the different data sources, theory and previous research. I took a three-layered approach to the analysis, based firstly on the research participants' self-understanding, reported through descriptions and citation of participants' own statements; secondly through a critical understanding based on common sense, formulating a narrative in synthesis with my own interpretation; and thirdly through a theoretical interpretation (Kvale & Brinkmann, 2017, p. 241) concentrating on the terms and limits of inclusion. The participants' self-understanding was informed primarily by interview data; the critical common sense understanding drew on interview and observation data, supported by my reflexive log. The third level drew on the conceptual framework of inclusion. This theoretical understanding shaped the interview guides and the gradual narrowing of observation, and was thus present through all stages of the process, but I also read the interview and observation data for common themes arising inductively. In chapter 6 the findings in the published articles are analysed once more at a meta level, applying the theoretical lens of space.

4.5 Methodological considerations and challenges

All research designs have inbuilt methodological strengths and weaknesses. The strength of a single case study is potentially also its weakness, namely that the research involves in-depth study of a single setting. While this may be at the expense of breadth of findings, it can provide far richer insight into a case for the very reason that there is time and opportunity to study it in depth. Nonetheless, it is important to be aware of methodological issues that could compromise the quality of the findings.

For instance, Greenwood became available to me through a convenience sample (cf. section 4.3). This could raise questions of bias, especially since from the outset the head was interested in my topic and viewed my project as an opportunity to heighten awareness throughout the school of questions around the inclusion of IC pupils.

Type of knowledge generated and validity

Gerring (2004) notes that single-case studies have been frowned upon by some scholars who claim that in-depth study of a single case cannot validly be used to generate theoretical generalisations and that such studies lack external validity. This criticism depends on one's understanding of the nature of knowledge. Flyvbjerg (2006) challenges the notion that general, theoretical, context-independent knowledge is more valuable than concrete, practical, context-dependent knowledge, arguing that the latter is at the heart of all expert activity. According to Stake (1995), case study assertions tend either to take the form of 'petite generalisations' relevant only to the case itself and other cases that are greatly similar (p. 20) or to contribute to modifying 'grand generalisations' by producing counter-examples to conventional wisdom (p. 7). Flyvbjerg (2006) counters the criticism that it is often difficult to summarise and develop general propositions and theories on the basis of specific case studies with the argument that good studies should be read as narratives in their entirety, quoting Nietzsche's not wishing to divest existence of its rich ambiguity.

It is important to be aware of such criticisms in order to ensure the validity and quality of findings in a study such as mine. I have attempted to ensure validity by providing transparency through detailed descriptions that acknowledge the rich ambiguity in the material, and by illustrating how assertions/findings have been formed and formulated. The use of data triangulation, combining a number of different types of data, has been an important part of this, not least in the way I combine teachers' declarative knowledge (what they say they do) and procedural knowledge (what they actually do) with pupil interviews and observation data.

I sought validation of my interpretations of children's and teachers' behaviour and utterances in two ways. Firstly, through building relationships with the children across nearly a whole year, helping when asked, chatting, accompanying them on school outings, and making music with them. (Music making served both as a supplementary data collection tool and as a way of connecting with the children non-verbally, particularly important since verbal communication took place in the

children's relatively new second language.) Secondly, triangulation was sought through informal conversations with teachers and in weekly meetings of the introductory team, where some of my observations were discussed. The head and deputy head also observed some teaching sessions and we discussed our observations afterwards. It is important to note that all who took part in these discussions were adult majority-group members, requiring keen awareness of majority privilege.

Translation and language issues

"Language, tied as it is to cultural meaning systems, social hierarchies, and inter-personal interactions, is a significant part of the ethnographic enterprise and the building of relationships between researcher and researched" write De Casanova and Mose (2017, p. 16) in their analysis of how cross-language ethnographic researchers engage in translating spoken words in field encounters, interviews and observation. They point to a need for greater linguistic reflexivity in ethnographic studies.

Three language-related issues arose in this study. The first is common to all qualitative research that is reported in a different language than data collection, namely how translation issues comprise an integral part of validity, since interpretation and understanding meanings are central in qualitative research and text is the vehicle by which meaning is transferred to the reader (Van Nes et al., 2010). The use of rich descriptions with participant quotations is meant to increase trustworthiness in qualitative research, but as Temple (2008) points out, the words reported in translated excerpts are not those actually spoken by the participants. In all cross-language research there is a danger of veiling the many layers that take us from spoken dialogue to written transcript to analysis with the researcher's preunderstanding and filters, through translation to the language of the research report, with all the potential loss of conceptual equivalence and lexical choices in translation (Temple, 2008). In addition, articles are read by international readers unfamiliar with the context. The issue of translation quality is particularly pressing since a key aim of qualitative research is to allow the voice of those being interviewed to be heard (Denzin, 1997). Temple proposes that translation of quotations takes place with support from a professional translator. I translated interview excerpts myself, since I am both bilingual and a government authorised translator. This had the advantage of not adding another person to the many levels of interpretation.

The second issue is that the children interviewed in this study do not have the same first language as the researcher, which makes language itself a methodological challenge (Squires, 2008).[27] There were three distinct linguistic groups among the participants at Greenwood: IC teachers and school leaders, all of whom had Norwegian as their first language; bilingual teachers, who were competent in Norwegian as their second language; and newly arrived children who had been learning Norwegian for anything between a week and two years. The six pupils interviewed had all lived in Norway for at least nine months at the time of interview. Five of the pupil interviews were conducted in Norwegian. The children's responses varied from short answers in basic Norwegian, to one girl who conversed easily, reflecting over her experiences. Verbal communication was aided by my having got to know the children well over a whole school year. The pupils were recruited to interview partly through the bilingual teachers explaining about the research project. One interview was conducted in Norwegian at the pupil's request, with a bilingual teacher as interpreter. This dual role of teacher/interpreter was initially a source of concern to me, since the very role of interpreter contains an element of "analyst and cultural broker" (Temple & Young, 2004) that adds another layer of distance to the data. On the other hand, the IC pupils tend to have close relationships with their bilingual teachers as they are able to express themselves more fully to them. As it transpired, there is no doubt that I got to know a good deal more about this pupil's experience of Greenwood than would have been possible without an interpreter.

In article 2, which contains quotations from this pupil, there was no room to discuss the many layers of translation: her answers to my questions in Norwegian were interpreted by her bilingual teacher, answered in her first language, interpreted by the teacher back to Norwegian, transcribed by me in Norwegian, analysed in Norwegian, and later those parts to be quoted in the article published in English, translated by me into English.[28] Nor is this the end of the process, since readers' interpretations of a text are dependent on their own understanding of concepts and debates filtered through their own experiences and cultural contexts. For instance, after two international colleagues read an early draft of article three and questioned whether the head was actually in control of things going on at Greenwood, I felt it necessary to add a footnote explaining that authority plays out differently in

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[27] My first language is English, but Norwegian has been my language of habitual use for thirty years.
[28] This is not unusual in cross-language qualitative research (cf. De Casanova and Mose, 2017).

Norwegian schools than e.g. in the UK. The problem is thus not simply about 'correct' translation of words, but decisions about the cultural meanings language carries.

The third issue is at what stage in the analysis process translation of empirical data occurs. Temple and Young (2004) remind us that practical questions about who carries out translation, and when, are also grounded in epistemological and ontological issues. The choice between late-phase translation of a research report versus early-phase translation of interview data raises methodological issues related to interpretation and analysis (Santos et al., 2015). Interview excerpts in my articles were translated late in the process. During analysis I worked with transcripts of the actual dialogues, rather than translated excerpts. This was a conscious choice, since a shift of language adds distance and an extra layer of interpretation.

Issues of voice and representation

> For the readers of an ethnography the world, or better, the knowledge of the world, of the natives is of focal interest. Less interesting are the ethnographer's feelings, opinions, even theories about the other culture. The ethnographer's voice should not monopolize the description. (Werner, 1994, p. 75)

One of the key considerations in this study is whose voice is actually represented. The study was motivated in part by a desire to lift the voice of a group in Norwegian schools with little opportunity to make their voices heard. However, with what authority can I claim to be voicing these children's perspectives? Hess (2018), with reference to Alcoff (1991), points out that in music research we are constantly "in the business of knowledge production which requires speaking for or about Others" (Hess, 2018, p. 574), not least marginalised others. Research, Hess writes, and particularly ethnographic research, codifies the particular version of reality seen by the researcher, coloured by the researcher's biases and positionality. She bids us be aware of dangers of coloniality in research.

One strategy to this end is to resist the urge to tell uncomplicated success stories and erase contradictions, but instead present apparent inconsistencies and fields of tension, as I have tried to do in the articles. In addition, through leading musical activities with children in the introductory class, I endeavoured to listen to them not only through their verbal utterances but through their musical expression, as a supplementary way of listening to their voices, as described in section 4.3.

Researcher role and positionality

While a post-positivist case study approach seeks to exclude the influence of the researcher, ethnographic methods are more inclusive of the researcher and consider the researcher to be formative in the process (White et al., 2009). Nonetheless, the researcher needs to be aware of how her values, role and positionality affect what data she is able to collect and, ultimately, what results she is able to achieve. As Hess (2018) puts it: "Our subjectivities and bodies influence what we see, what we view as important to share, and how others will receive our words" (p. 578). The constructionist paradigm this project stands within presupposes a pluralistic, relativistic view of reality and the nature of knowledge. If knowledge is socially constructed, then it makes sense to assume that the researcher's background knowledge and experience influence her understanding of the topic, since "the building blocks of knowledge must be individually distinct" (Reagan, 2018, p. 24).

There is no such thing as a disinterested academic. My research topic, including my choice of methods, my analysis and the questions I asked, were all necessarily shaped by my beliefs and biases before ever starting the project, not least by my experiences as a primary school teacher and as a newcomer to Norway as a young adult. This need not be seen as a flaw in the research since in interpretive ethnographic studies the researcher is a primary research tool. However, I endeavoured to counter the effects of my pre-understanding, first and foremost by writing reflections on positionality in my research log. An adaption of Bourke's (2014) three questions to his own positionality as a white researcher investigating students of colour's experiences of racial prejudice on a US university campus provided me with a useful starting point for exploring my positionality while engaged in the fieldwork. These questions were: 1) What role was my positionality as a white, middle-class, immigrant, female music teacher/researcher playing? 2) How was I using my positionality in different spaces? 3) How was my positionality influencing the interactions I had with different research participants? I presumed that each aspect in question 1 could be construed not only as a challenge to objectivity, but also as informing my research in a fruitful way.

Through reflective writing exercises I came to see that my own experience of being a newcomer was important to investigation of my positionality in my research into the situation of newly arrived children.

At the age of 20 I spent a year at a folk high school in Norway, straight from the UK, with a limited command of Norwegian. I was keenly aware of being the only different person – the only non-Norwegian, the only one not to understand jokes and shared cultural references. When others laughed, I laughed, though I didn't know why we were laughing. I volunteered for tasks without knowing what they entailed, just to feel like a valued member of the group, to feel included. (Research log, February 2018)

To a certain degree my research project reawakened long-forgotten feelings of a deep-seated need to belong. While this experience could enhance my understanding of the IC pupils' situation, I was also aware of the danger of projecting my own experiences.

I also found parallels in my fieldwork to Bourke's varying emphasis on his insider or outsider status to his own benefit (Bourke, 2014, p. 5). At times I found myself keen to emphasise my own foreignness in a bid to create rapport with the newly arrived children, emphasising our shared immigrant status. On the other hand, as a former primary school teacher I sought to blend in naturally in the staffroom. Feeling at home in the setting also says something about my distance to or familiarity with the research topic and begs the question whether I was an insider or an outsider in this context. The answer was likely to affect my findings, since we tend to notice different qualities of things based on our degree of cultural familiarity. Sometimes when studying sociocultural phenomena, distance may prove an asset, while at other times intimate familiarity may be an advantage. Neither is inherently better than the other: the two may be useful for different purposes. It is important not to assume that insider status is necessarily a good thing. As Ganga and Scott write:

When conducting insider research, the boundary between private and public self is different (it is closer to our private selves) to where it would be when conducting research as an outsider and this matters. It can influence our objectivity, and […] it influences the social dynamics that shape the qualitative interview. (Ganga & Scott, 2006, p. 1)

My experiences in the field showed that some aspects of the researcher role could not be planned but unfolded of their own accord. My researcher role had to be renegotiated continually. At times the necessary academic distance felt in danger of being compromised by my falling back on instinctive ways of being in school. I was concerned with building rapport and winning trust in order to secure access to

detailed data without blurring roles or exploiting trust, but constantly had to balance this important rapport with not becoming too cosy, comfortable or compliant in the setting (cf. Hammersley & Atkinson, 2007).

My presence in the fieldwork school undoubtedly influenced what went on in the school. The school leadership welcomed my presence as an opportunity to focus more actively on the school's inclusive practices for newly arrived children. As the months passed, the staff increasingly invited me in as an active partner in their reflection on practice. Since the ethnographic researcher enters into the world of the research participants, reflexivity is crucial in this kind of research (Reeves et al., 2008, p. 514). This involves assessing and describing the relationships between the researcher and the research participants, and requires a high degree of transparency.

My role in the fieldwork school was full of daily decisions about 'how to be a researcher in school' in relation to both the IC pupils and their teachers. I sought to maintain a certain distance, for instance reminding the children regularly that I was not there as a teacher. Except when leading music sessions, I tried simply to be present in the IC classroom as an interested adult. Nevertheless, the children's situation and journeys spoke to me on a personal level and I was touched emotionally by their small victories and their challenges. What's more, the reality of life in the IC classroom quickly showed from day one that any kind of 'fly on the wall' approach simply wasn't feasible – as Agee (2009) reminds us, research is a practice that is part of social life rather than an external contemplation of it. However, this does not exempt the researcher from reflection on how her presence alters what happens in the field. Traditional ethnographic techniques such as hanging out in the classroom at break, at lunchtime and in transitional situations gave me many opportunities to build relationships with the children and their teachers. Tying shoelaces, sharpening pencils, answering children's questions when the teachers were busy; all this helped me gain insight into the everyday lives of children in the IC classroom.

Some situations inevitably cropped up that forced me to switch to something akin to a teacher role. Such situations arose when children were upset or angry, but also if a child showed unacceptable behaviour towards others and there was no teacher around. I recorded these instances of being 'forced' to assume a role of authority in my reflexive log, and tried to step swiftly back into the background afterwards.

I also had to reflect on the closeness of my relationship with the IC teachers and how to balance maintaining some academic distance while at the same time soliciting honest appraisals of what was going on the IC classroom. The time I spent with the IC teachers in the classroom and afterwards discussing their tasks provided a foundation of shared knowledge and understanding which allowed me greater insight into their world. At the same time, I was aware at times that I needed to step back to avoid becoming too closely involved. Reflexivity in assessing the relationships I built with the child and adult participants (cf. Reeves et al., 2008) was crucial in the analysis.

4.6 Ethical considerations and challenges

There are many important questions for ethical consideration in this project, including the issues of epistemic reflexivity, power and voice already described. As Kjørholt (2012) makes clear, special care must be taken that children's contributions to intercultural research are not misunderstood or misrepresented. Concerns around representation of vulnerable groups in terms of power and voice (Hess, 2018) are heightened in this study by the fact that most of the children in this study are neither proficient in Norwegian or English, nor in familiar surroundings, which makes them a particularly vulnerable group (NESH, 2016, chapter 22). This was compounded by the lack of a fluent common language between the researcher and the children, the children's young age, and their status as a minority group.

Data protection, anonymity and informed consent

The data management plan for the project was registered with the Norwegian Centre for Research Data (NSD). NSD assessed that processing of personal data complied with current data protection legislation and the go-ahead was given for data collection in August 2018 (see appendix). As of December 2022, all data has been anonymised and all sound recordings deleted.

The name Greenwood and the names of all children in this study are pseudonyms, while teachers and other staff are referred to simply by job title. However, since there are only a small number of primary schools with introductory classes in towns in Western Norway, there is always the possibility that people within the field can identify the school by piecing together snippets of anonymous information. With the children's anonymity and beneficence in mind, I have therefore taken the extra precaution of not specifying the age or first language of children interviewed, and avoided clusters of information about children's gender, age, country of origin, etc.

Christophersen (2010) questions whether any consent to research can really be fully informed, since it is through the researcher's analysis, choice of perspective and interpretation that the final research results become clear, none of which are known at the time of data collection. This is particularly so in ethnographic studies which, due to their emergent nature, do not simply involve implementing an agreed research design (Hammersley, 2018). This was communicated clearly to the head, and at my initial information meeting to staff, and they agreed to participate on this premise.

When it comes to the child participants in this project, all IC pupils are adapting to a new life, and some carry the additional burden of trauma. The question of their informed consent was not one that could be checked off the list at the outset and then set aside. The question of consent for the children's participation was further complicated by the language issue. I enlisted the help of the bilingual teachers to explain the purpose of the study to the IC pupils and their parents, not all of whom were necessarily familiar with Western concepts of research. On relocating to a new country, there are so many meetings with different institutions and such huge amounts of information to be digested, that it might be difficult for parents to trust (or feel able to withhold consent from) yet another perceived authority. Special care was therefore taken to communicate to parents that withholding consent for their children's participation would in no way affect their children's schooling. Given the language barrier and literacy issues in some of the families, NSD approved that information could be given orally by bilingual teachers and consent gathered through signatures on the consent form, annotated with the date of information given orally (telephone conversation with NSD, 28 March 2019).

In addition to parental consent, consent for interviews was obtained from the children themselves. They had already got to know me as a regular visitor to the classroom for many months before the interviews took place, and were given the opportunity to withdraw their participation right up to the day of the interview. At several junctures throughout the year I reminded the children that I was neither a teacher nor employed at Greenwood in any other capacity. Since not all the children necessarily fully understood the concept of research, I explained that I worked at the college where students learn to be teachers, and that I was at Greenwood to find out more about what it was like to be an IC pupil, and to see if there were ways IC classes could be made better for pupils in the future. The bilingual teachers ensured that

each pupil understood the concept of research interviews, and that it was entirely up to them whether they wished to take part. When the time for pupil interviews was approaching, due to covid-19 restrictions the class had been divided into two cohorts. All pupils who matched the sampling criteria were in the more advanced language group. This allowed me to visit this group and, through their teacher, ask once again whether they were willing to speak to me in an interview. They had a few days to think before deciding. I explained that they would be totally anonymous, and that the audio recording would not be shared with their teachers or anyone else. Two of the pupils decided on the day of the interview that they were willing to be interviewed but not to be recorded. I therefore noted down their answers in shorthand during the interview and wrote up their answers in full to the best of my ability straight afterwards. This led to less flowing conversations with these two pupils.

What constitutes research data in ethnographic fieldwork

It is a point for ethical consideration what constitutes research data in ethnographic fieldwork. Having established myself as a familiar figure and trusted conversation partner in the staffroom, some teachers clearly felt at home saying things to me that they might not have said to colleagues or to a less familiar researcher. At times teachers shared information in passing that could have been useful in answering my research questions and in painting an accurate and detailed picture of the setting, but which ethically I felt unable to include in the observation log. Brinkmann and Kvale (2005) describe this dilemma of micro-ethics of wanting as much knowledge as possible, while at the same time respecting the integrity of the interviewees (p. 169). So-called door knob disclosures (Miller, 2012) and passing comments made as we walked through the hallways together after observation, while not constituting research data recorded in my log, will nevertheless inevitably have influenced the way I interpreted and analysed recorded and transcribed data from these participants.

Giving back to the fieldwork site

I stated in section 4.3 that I felt it necessary to consider what I was able to offer schools I approached, and what they might gain from participation. This seemed to me a matter of research ethics in practice. The practical aspect of ethical judgement in research is linked by Fossheim (2015) to Aristotle's theory of phronesis. Phronesis is a kind of wisdom relevant to practical things which requires us to demonstrate good ethical judgement, through the ability to look at a specific

situation and do the right thing, rather than simply adhering strictly to rules such as procedural approaches to research ethics. This type of wisdom is particularly necessary when universal principles do not show us the way, and consequently we must act with discernment. Action, like qualitative research, is always contextual and specific to a situation. My ethical judgement led me to adapt my original proposed project plan to take greater account of giving back to the fieldwork setting, both as a qualified music teacher offering resources the school might draw on, and as a sounding board for ideas. In this way I hoped to avoid becoming an exploitative interloper (Hammersley & Atkinson, 2007, chapter 10).

Considering what I as a researcher could offer the school, both to secure access and for ethical reasons, appeared to me both sensible and necessary. At the same time, it also raises questions about how focus on what the researcher can offer the field might alter the power relations in qualitative fieldwork: who is in control of the situation, and whose agenda is the most important? Problems in gaining access to settings to carry out ethnographic work might also lead researchers to try to shape the research to meet the needs of the organisation (Hammersley, 2018). In my log I reflected on the balance between contributing to the research setting and running the risk of sacrificing my critical perspective. The level of provision of 'services' (regular music sessions in the introductory class) by a researcher is outside the normal scope of ethnographic work. This led to developing my own mix of ethnographic case study combined with participatory elements (cf. section 4.3).

Uncovering hidden preconceptions

The researcher's position when meeting research participants and analysing collected data is in itself an instrument in the research, and the researcher's understanding of how they, as a producer of knowledge, look at, define, talk and write about a social reality from a specific position is important for giving a study legitimacy (Solbue, 2011). Reflecting on personal attitudes and preconceptions during the data interpretation process and on how one's unconscious attitudes can influence the research is vital when positioning oneself in the context of the study. I sought quality control in the analysis process in part through collegial response using a critical friend technique (Solbue, 2011; 2016a) and peer debriefing techniques (Figg et al., 2009) to uncover my hidden preconceptions. This process, described by Solbue as a

form of researcher triangulation, can help peel away layers of pre-understanding so ingrained as to be invisible to the researcher herself.

In my case, the process involved a colleague reading interview transcripts and challenging me on my interpretations and hidden preconceptions, spurring me to the high level of reflexivity so necessary in ethnographic studies. We met for 90 minutes and recorded the session, a reflexive dialogue in what Solbue refers to as the interpretative zone. My colleague had read the eight interview transcripts with staff meticulously and prepared critical questions. Our discussion centred mainly around three issues particularly useful in developing meta-awareness in relation to my work. These were: a) what normative preconceptions drove my study, including my motivation for undertaking the study and whether there was an element of activism about what I thought *should* be happening in the school; b) what relationships I built with the participants; how those relationships changed over the duration of the fieldwork, or even during individual interviews, and how this in turn might have affected what data I was able to collect and how I interpreted it; and c) how I stepped in and out of different roles in the interviews. We discussed how sometimes I remained in the background in interviews, and sometimes offered opinions or even made suggestions. The second and third questions are connected and relate especially to the participatory elements in the research. Bearing in mind warnings about the particular danger of biases and trustworthiness in participatory ethnographic research (Seligmann & Estes, 2020, p. 191), one of the most useful outcomes of this process was discussion of the relationships I built with different participants, triggering greater awareness of how relational factors might affect what I was able to see in the empirical material. For instance, after this reflexive dialogue I became more aware of instances of seeing things from a teacher's perspective during the analysis process, based on my own experiences of primary school teaching, as well as a certain element of activism to improve what I regard as problematic practices with immigrant pupils. It also helped me reread the interview transcripts and observation log with greater awareness of how dynamics between myself and the interview participants could contribute to a conversation geared more or less towards consensus and commonality or towards criticality and discomfort.

4.7 Closing comments

In this chapter I have accounted for methodological challenges and choices throughout the research process and illuminated how the chosen methodology and research design were suited to answering the research question: *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?* The inclusion of participatory elements in the ethnographic case study and musical engagement as an embodied element of the research methodology have been described and explained as a way of incorporating my specific skill set as a music teacher/researcher to allow for non-verbal listening to the child participants in the fieldwork. In the next chapter I provide a summary of the findings in the published articles and in the project as a whole.

5. Summary of articles

In this chapter I summarise the findings in the articles to show how each of the articles helps answer the main research question: *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?*

5.1 Summary of findings in article 1: Rinde & Christophersen, 2021

The first article is a Nordic literature review entitled *Developing an understanding of intercultural music education in a Nordic setting*. In it Christophersen and I examine representations of 'intercultural music education' by Nordic researchers between 2014 and 2020, to investigate how interculturality is seen as a tool for addressing cultural diversity in music education. The findings suggest that: a) 'intercultural' is used by Nordic researchers in a number of different ways, but often without definition or reference to conceptual frameworks; b) a central theme is developing student music teachers' intercultural competence through immersion experiences or disturbance – stepping outside the dominant cultural hegemony and experiencing being an Other; and c) there is little Nordic research on *pupils'* intercultural competence, or on what intercultural music education might look like in primary schools.

In the discussion we merge the findings of the Nordic literature review with international scholarship on intercultural education to envisage what intercultural music education might look like in schools depending on one's understanding of the term 'intercultural'. We suggest placing intercultural music education along a continuum extending from 'intercultural approaches *to* music education' at one end to 'intercultural education *through* inclusive music pedagogies' at the other.

5.2 Summary of findings in article 2: Rinde & Kenny, 2021

The second article is entitled *Music in the school life of newly arrived migrant children: potential paths to participation and belonging*. In it Kenny and I look at migrant children's entries into new education systems from the vantage point of musical participation, through ethnographic study of the musical participation of newly arrived children in the introductory class at Greenwood, a Norwegian primary school. The article addresses the following questions:

> What scope for musical participation is available to newly arrived migrant children in a dedicated introductory class, and how does the children's engagement with music contribute to building a sense of belonging?

Four themes emerged in the analysis of the children's musical participation seen as a mutual process in a social space: (1) self-presentation and creativity; (2) new roles through music making; (3) memories of family and home; and (4) belonging. The study highlights that intercultural music education is about more than content; relational competences in group music activities and the need for teacher reflexivity over the lack of neutrality of musical knowledge and skills in the classroom were found to be of importance. Musical participation was found to require the fostering of intercultural competence among teachers, pupils and the entire school culture. The findings highlight that experiences of belonging may be facilitated through musical participation, but that although music *can* be a powerful uniting force in the classroom, music activities may also have exclusionary effects.

5.3 Summary of findings in article 3: Rinde, 2022

The third article is entitled *Inclusive socio-musical spaces for newly arrived migrant children in a Norwegian primary school: teacher and school leader perspectives*. In it I focus on the perspectives of introductory class teachers and the head and deputy head of Greenwood concerning the use of music to promote an inclusive environment for newly arrived children. The article addresses the following questions:

> How do teachers and school leaders in a Norwegian primary school perceive the potential of music activities for promoting inclusion of newly arrived migrant children, and what inclusive socio-musical spaces do they facilitate?

The findings indicate that the teachers and school leaders at Greenwood see a potential for creating an inclusive school environment through music activities, for instance through providing children with a stage on which they can build self-esteem, through acknowledging newly arrived children's cultural expressions, and through using music for building community. The analysis identifies various obstacles to facilitating inclusive socio-musical spaces for newly arrived children. Such obstacles were found to be attributable to a) individual teachers' attitudes and competences; b) organisational factors, for instance how the school leadership timetables and assigns resources; and c) discursive factors that hide exclusionary practices from plain view. The findings indicate that the school leadership focuses more on teachers' intercultural competence at an individual level than on situational or contextual factors at the organisational level that reflect overall intercultural approaches in the school.

Specific fields of tension in socio-musical spaces were identified in relation to i) boundaries to what cultural expressions are welcomed and represented in the school; ii) visibility and performance of newly arrived children's home cultures; and iii) exclusion and self-exclusion through musical markers of belonging. Musical activities at Greenwood were seen at times to have exclusionary effects through boundaries to what cultural expressions are allowed; through lack of awareness of newly arrived children's needs; through implicit messaging of who belongs; and at times through self-exclusionary processes.

5.4 Synthesising the findings in the three studies

The findings in the articles, in which I used the theoretical lenses of interculturality, musical participation and inclusion, respectively, contribute partial answers to the main research question in my doctoral project: *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?*

In chapter 6, I present a meta-analysis of the findings in the articles, seen through the theoretical lens of *space* as presented in chapter 3. This leads to my main finding, namely the notion of facilitating *open, inclusive socio-musical spaces* as a way of meeting cultural diversity in the classroom. No space remains the same when new arrivals enter the space (cf. Massey, 2005). The socialisation of newly arrived children through musical engagement in *open, inclusive socio-musical spaces* in school suggests an orientation towards freedom, in which musical spaces can be shaped as much by newcomers as by existing members of the majority group. If feasible, such spaces would allow for interruptive participation on the part of newcomers (in a figurative and literal sense) in the creation of democratic spaces, meaning that existing socio-musical spaces in the school would be open to being altered, interrupted or transformed by newcomers.

No study takes place in a vacuum, and it is in combination with previous research and international scholarship, informed not least by the principles of intercultural education, that the findings in my study led to an understanding of *open, inclusive socio-musical spaces* that are interrelational, imaginary and open to being transformed by all who enter the space.

6. Facilitating open, inclusive socio-musical spaces

In chapter 5 I presented the findings in the published articles. In this chapter, I show how the findings in all three articles combine to answer the overarching research question: *How might musical engagement help foster an inclusive school environment for newly arrived migrant children?* Each of the articles contains findings that address part of my research questions about the role of musical engagement in inclusive school environments (cf. section 1.2). Articles 2 and 3, in particular, combine to answer the first sub-question: *How are inclusive socio-musical spaces for newly arrived migrant children facilitated in a Norwegian school?* Section 6.1 contains the main findings in the project as a whole, summed up in the notion of facilitating *open, inclusive socio-musical spaces* as a way of meeting diversity in the classroom and contributing to an inclusive school environment. In section 6.2 I show how six key elements of *open, inclusive socio-musical spaces* as constructed in chapter 3 can be used as an analytical framework for assessing the inclusivity of music activities in schools. This addresses the second sub-question: *What characterises inclusive and exclusionary processes in socio-musical spaces in schools?* Towards the end of the chapter, I sum up the practical and theoretical contributions of this project, cast a critical light on some aspects of the project and note certain limitations in the research, and suggest how my findings could serve as a platform for future research and development work in the field.

6.1 Main findings in the project as a whole

As presented in chapter 3.6, the notion of *open, inclusive socio-musical spaces* in schools developed through this research project refers to musical spaces in which relational aspects are central; musical activities are open-ended; contributions are invited from all participants, diverse musical competencies and ways of interacting with music are acknowledged, while avoiding as far as possible extensive privileging of majority-group cultural expressions; and in which different forms of musical participation are welcomed, including participation that interrupts or challenges majority-culture norms for music making and responding to music in schools. This notion builds on the findings in my conceptual clarification of interculturality in article 1 (Rinde & Christophersen, 2021), my exploration of pupils' musical participation in article 2 (Rinde & Kenny, 2021), and my investigation of teacher and

school leader perspectives on using music with newly arrived children for inclusive purposes in article 3 (Rinde, 2022), all seen against a theoretical concept of space.

The findings from my ethnographic case study show that newly arrived children engaged with music in multiple spaces in school with a variety of outcomes. It varied who took the initiative for creating such spaces at Greenwood: newly arrived children were sometimes invited into musical spaces established by teachers, while at other times children created such spaces for themselves. Some musical spaces were initiated intentionally, while others arose spontaneously. Sometimes teachers effectively excluded some children from some musical spaces through setting narrow conditions for participation, consciously or unwittingly. At times, new musical spaces were created through resistance to other people's exclusionary actions or words.

The findings in this project corroborate other scholars' findings (e.g. Marsh & Dieckmann, 2017; Ritchie & Gaulter, 2020) that musical participation can serve inclusive purposes for newly arrived children in schools. Articles 2 and 3 show that it is possible to create inclusive spaces through newly arrived children's musical engagement, with beneficial outcomes such as experiences of belonging, feelings of community, trying out new roles, and a sense of achievement. However, in line with Boeskov's (2019) findings on the bidirectionality of the social effects of music making, the findings also show that it is not a given that all musical engagement in schools has positive outcomes. In article 2 we saw how music sometimes marks outsider status and reinforces feelings of alterity. Article 3 shows that socio-musical spaces in schools are not always open or inclusive, even when school leaders and teachers have inclusive intentions: socio-musical spaces can also be exclusionary, give rise to feelings of non-belonging, and be highly restricted in terms of musical agency. The latter is described by Juntunen et al. (2014) as 'imposed' spaces (cf. section 3.5).

The study set out to identify factors that impacted on the inclusivity of musical activities with newly arrived children in a positive or negative direction. Article 3 highlights a number of potential obstacles to the facilitation of inclusive socio-musical spaces at individual, organisational and discursive levels. In some cases, such obstacles arise at the micro level from teachers' lack of competence, cultural awareness or experience in facilitating inclusive practices. The findings indicate that teachers need both cultural humility and reflexivity in order to realise the inclusive potential of socio-musical spaces. Other obstacles appeared to stem from lack of

professional training or adequate resources in the school. At the mezzo level, the study showed that the way activities are organised can limit the scope for action of teachers who see the need for and are keen to create and facilitate inclusive practices. This can be related to "arrangements" that shape practices beyond what the individual enacting a practice brings to a site as a person (cf. Kemmis & Grootenboer, 2008, p. 37), as well as to varying levels of intercultural school development (cf. Kiel et al., 2017). In other cases, obstacles were found to be less tangible. Discursive obstacles were found to contribute to blindspots in practice, stemming from a lack of awareness of majority privilege and culturally-specific conditions for participation; from tacit knowledge; and from the way teachers and school leaders talk about issues of inclusion, diversity and musical engagement (cf. Westerlund & Karlsen, 2017). My review of intercultural approaches in Nordic music education research in article 1 and my review of research on the benefits of musical participation for migrants in section 2.3 suggest that in order to meet some of these obstacles, there is a need to focus on facilitating the creation of new cultural expressions (e.g. Crawford, 2020a), going beyond assigned cultural categories, and focusing on collaborative working methods and creative rather than reproductive music activities. This aligns with the understanding of intercultural approaches summed up in article 1 as *intercultural education through inclusive music pedagogy* (Rinde & Christophersen, 2021, p. 19).

In the fieldwork school I found that access to music making and music learning was unevenly distributed among majority-culture children and newly arrived children. Yet even when minority groups have access to music arenas in school, the findings in article 3 suggest that music activities are not always organised in ways which promote inclusivity. Some musical activities at Greenwood had clearly observable exclusionary qualities in terms of content or organisation. One example is that singing activities that brought together majority-group children and newly arrived children relied heavily on majority-group cultural heritage and repertoire. A lack of awareness of this cultural hegemony, with teachers failing to recognise how firmly certain music activities in school are centred in the majority culture, reinforced the newly arrived children's deficit position (cf. UNESCO, 2009) of not having the competences which represented necessary conditions for participation (cf. Hilt, 2017). There were also times when lack of time or poor planning prevented newly arrived children from engaging fully in musical activities that were intended to be open and inclusive.

My study showed that while music sometimes acted as a marker of belonging in the school, at other times it could signal non-belonging and act as a marker of outsider status (cf. Waligórska, 2014). This applied both to music-making activities and to recorded music that was played and shared. Together with the sounds of music in classrooms and communal spaces, these make up the soundtrack or sonic space of the school (cf. Phelan, 2017). The findings indicate that explicit limits to inclusivity, for instance a requirement by some teachers that all songs for performance at a school event be sung in the majority-culture language, can be accompanied by less visible terms of inclusion that are so narrow that they have exclusionary properties. Examples are when tacit expectations of what music *is*, or what comprises acceptable ways of responding to music in the classroom, are coloured by majority-culture norms; when music performed in the school is almost entirely from repertoire and genres familiar to majority-culture teachers and children, but is entirely unfamiliar to minority-culture children; or when the soundtrack of the school is limited to Norwegian songs and Western pop music, making some pupils' musical preferences and cultural heritage irrelevant in school.

In section 6.2 I operationalise the analytical concept *open, inclusive socio-musical spaces* developed in section 3.7, as a tool for revisiting the findings in my empirical studies, in order to answer the second sub-question: *What characterises inclusive and exclusionary processes in socio-musical spaces in schools?* I propose that the concept of *open, inclusive socio-musical spaces* may also be useful for investigating how musical engagement in multicultural classrooms acts as spaces for inclusion and/or exclusion beyond the confines of my particular ethnographic case study.

6.2 Inclusive and exclusionary characteristics of socio-musical spaces in schools

The main findings listed above resonate for instance with findings by Campbell (2017, 2020) on the three pillars of meeting cultural diversity in schools: performing and listening to multiple manifestations of music; teaching cultural understanding through study of a wide variety of musics, musicians, and their musical values; and responding sensitively to the identities and interests of individual students, thereby addressing the diversity in musical preferences and cultural background of all pupils. The findings also echo Westerlund and Karlsen's (2017) approach to diversity that emphasises cross-cultural dialogue, intermingling and interaction rather than cult-ural categorisation, as well as studies that find that musical participation can mediate

experiences of belonging for migrant children in new settings (e.g. Crawford, 2020b; Frankenberg et al., 2016; Marsh & Dieckmann, 2017; Ritchie and Gaulter, 2020).

However, while many previous studies focus on teacher reflexivity and (inter)cultural competences or on the musical agency of young immigrants in music programmes and music-based interventions led by teachers or music therapists, my study does not relate narrowly to intentional music education practices or specific therapeutic interventions. Rather, it takes a broader view of all aspects of newly arrived children's musical engagement in school. 'Musical engagement' as used in this project includes, but is not limited to, organised, intentional music activities. It also encompasses music videos played in the classroom, snatches of music heard throughout the school day, sharing of playlists, spontaneous acts of individual musical expression, such as Kareem's song about freedom he greeted me with as I entered the classroom (Rinde & Kenny, 2021, p. 627), spontaneous responses to other people's music making, such as Hassan's silk scarf dancing to Ahmad's singing (Rinde & Kenny, 2021, p. 625), and music listening and sharing at breaks and other times in school. None of these are part of the planned educational content, yet each of these situations comprises one of multiple socio-musical spaces in the school, each with its own characteristics that can work towards promoting a more or less inclusive school environment.[29] Socio-musical spaces occur and can be studied at the micro level, but they can also be affected by 'arrangements' (cf. Kemmis & Grootenboer, 2008) at the mezzo level.

My study, then, investigates the extent to which facets of musical engagement across multiple socio-musical spaces, some planned by teachers, others arising spontaneously among pupils, can contribute to an inclusive school environment, or have exclusionary effects. The broad understanding of musical engagement in schools in this project helps explain why the concept of intercultural approaches to music education, which implies intentional approaches on the part of teachers, though it provided a valuable theoretical starting point for this research, proved insufficient on its own as a theoretical basis for my study of music and inclusion in schools.

In the three articles, I looked in turn at what intercultural approaches to music education might look like in schools; how newly arrived children's musical

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[29] Many non-music-related factors also affect how inclusive a school environment is. The focus in this research on musical engagement does not imply that music is necessarily perceived by the researcher as having special inclusive qualities that could not potentially be achieved through other means.

participation in schools plays out in terms of belonging and other outcomes; and teacher and school leader perspectives on creating an inclusive school environment through a wide variety of music activities. In this chapter, I combine these perspectives and the findings in the articles in a meta-analysis, re-analysing the findings in terms of *open, inclusive socio-musical spaces*, as presented in section 3.7.

Newly arrived children's engagement in *open, inclusive socio-musical spaces* in school implies an orientation towards freedom, meaning that musical spaces can be formed as much by the newcomers as by existing members of the majority group (cf. Biesta, 2006; 2010). Activities initiated by teachers in such spaces would give scope for pupils' personal development and allow pupils to be subjects in their new surroundings through democratic inclusion (Biesta, 2010), hinting at independence from existing orders in what Biesta calls "worldly spaces" (2006, p. 105). If taken literally, such spaces would allow for non-conventional, interruptive participation by newcomers in the creation of democratic spaces in ways that allowed existing socio-musical spaces in the school to be altered, interrupted or transformed by newcomers.

Using space as a filter through which to view the findings in the articles triggers questions about who and what affects what can happen in those spaces, and what determines the (perceived) inclusivity of such spaces. The notion of *open, inclusive socio-musical spaces* constructed in the theory chapter by combining the concepts of space, interculturality, musical participation and inclusion was summarised in section 3.7 as follows:

> *Open, inclusive socio-musical spaces* are ones in which relational aspects are central; musical activities are open-ended; contributions are invited from all participants, acknowledging diverse musical competencies and ways of interacting with music while avoiding as far as possible privileging of majority-group cultural expressions; and in which different forms of musical participation are welcomed, including participation that interrupts or challenges majority-culture norms for music making and responding to music in schools.

This summary can be broken down into six key elements of *open, inclusive socio-musical spaces* that may be applied as an analytical framework to serve as a starting point for assessing the inclusivity of musical spaces in schools:[30]

Open, inclusive socio-musical spaces
1. Relational aspects are central in the space
2. Musical activities are open-ended, taking place in imaginary spaces imbued with musical agency
3. All have access to the space, and contributions are invited from all
4. Multiple musical competences and ways of interacting with music are acknowledged in the space, implying a resource focus rather than a deficit focus
5. One-sided privileging of majority-group cultural expressions is avoided, and reproductive musical activities are balanced with collaborative creative production of new cultural expressions
6. Non-conventional participation is welcomed, including challenges to majority-culture norms; a tendency towards freedom and subjectification makes the space open to interruption/transformation

Table 6.1 Six key elements of open, inclusive socio-musical spaces

Several of these elements have a clear overlap with understandings of intercultural approaches to education as mapped in article 1. Relational aspects are central to intercultural education, where the focus is moved from fixed cultural labels to what individuals bring to the space, emphasising relational aspects (cf. Räsänen, 2010), avoidance of assigned cultural labels (cf. Abdallah-Pretceille, 2006; Kubik, 2018), and avoidance of deficit discourses when addressing the needs and resources of minority groups (Dyson, 2015). Drawing on the concept of space in this exploration can raise questions that share much with intercultural approaches that aim to loosen up majority-culture norms in musical spaces in schools and contribute to a synthesis of cultural expressions brought to the space by participants and their music making.

However, my notion of *open, inclusive socio-musical spaces* is wider than the concept of interculturality in that it also emphasises conditions for participation and opens for non-conventional musical participation, thereby combining aspects from both intercultural education and inclusive education practices. The basis for this way of viewing inclusion through a filter of intercultural approaches can be found at the right-hand end of the continuum developed in article 1 (Rinde & Christophersen, 2021), namely *intercultural education through inclusive music pedagogy*.

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[30] Not all elements will be relevant in all settings.

When considering how inclusive socio-musical spaces in schools really are, whether referring to planned, teacher-led music activities or pupils' spontaneous musical engagement, the six key elements in table 6.1 can be applied to investigate what is possible in these spaces. This could also be expressed in terms of the *conditions for participation* in the space and *who* is setting the conditions for participation (cf. Hilt, 2017). Echoing Small's (1998) claim that it is the quality of relationships in and around musicking that determines the value of music in any given context, the relational aspect which is central to intercultural education concerns not least how musical engagement is limited or enhanced by who else is present in any given space and how they respond and interact. It also steps beyond mere peaceful co-existence of different cultural expressions in the classroom to diverse participants coming together to make new, hybrid cultural expressions in the here and now.[31]

If we accept the ambiguity that Boeskov (2019) states exists in music making in schools, with a fundamental bidirectionality towards both social transformation and social reproduction (cf. section 2.8), the question follows which directionality is to be found at any given time in the socio-musical spaces newly arrived children enter into. Can existing socio-musical spaces in school be said to be inclusive simply because they are accessible and welcoming to newcomers, if they are not open to being altered, interrupted or transformed and the content and working methods primarily serve the purpose of social reproduction?

We saw in section 3.5 that Biesta (2010) holds up interruptive participation in a world of plurality and difference as a potential source of growth and development. He regards acceptance of participation that is at odds with norms and expectations in school contexts as a sign of widening the conditions for democratic participation. Adopting the Biestan idea of newcomers' interruption of the status quo potentially leading to spaces being changed by their arrival prompts questions less focused on what 'we' can do for newcomers entering 'our' space, in favour of "What happens to the space when you enter it?" And yet, even if it is agreed that no space can remain the same when new impulses, new participants and new ways of being are admitted, this is somehow at odds with the idea of socialisation into existing majority-culture understandings of pupil roles or existing understandings of acceptable ways of

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[31] In school settings with newly arrived children, there are not only asymmetries between teachers and pupils, but also less obvious asymmetries between majority and minority cultural groups. The relational element also concerns who is welcomed into the space and how new arrivals are included.

responding to music in Norwegian classrooms that was prevalent in my fieldwork. This socialisation often seemed to take the form of what Hellesnes (1975) called adaptation – being required to learn the rules of the game in a new setting without being able to alter the rules, rather than 'formation', by which people are socialised into new settings with a chance of changing the rules of the game (cf. section 3.5). The mark of *open, inclusive socio-musical spaces* may be said to be when there is room for musical innovation and musical agency, and room for the space to be altered.

It must be borne in mind that much of what happens in socio-musical spaces in schools (schools are, after all, generally acknowledged to be socially conservative institutions) may work more in the direction of reproduction than of transformation, despite inclusive intentions. As well as investigating what characterises inclusivity in socio-musical spaces, an equally important part of my study was therefore to make explicit what characterises *exclusionary* processes in the same spaces. These processes are described variously in chapter 3 as what does *not* happen, what lies outside the conditions for participation, and what lies beyond the limits of inclusion.

On the basis of my findings in the literature review and my ethnographic fieldwork, I have drawn up the following table setting out some of what Hilt (2017) might call the "logical shadow" of inclusive spaces (p. 587).

Characteristics of non-inclusive socio-musical spaces
Activities are pre-planned in detail, with little room for deviation from the plan
Pre-defined content and modus operandi, with top-down instruction, i.e. imposed spaces
Pupil initiatives seldom invited or welcomed
Necessary skills and competences that represent the conditions for participation determined from a conventional majority-culture (ethnocentric) perspective; culturally-specific musical competences outside the majority culture are overlooked, i.e. outside the boundaries for participation
Newcomers must assimilate to tacitly understood conventional forms of musical participation
Majority-culture repertoire and transmission of cultural heritage at the core of the musical content, with at best an additive approach to multicultural content
Imposed spaces in which there are few opportunities for subjectification and acting agentively in musical terms, but largely only socialisation into existing practices

Table 6.2 Characteristics of non-inclusive socio-musical spaces

If we agree with Stige (2010), Small (1998), Turino (2008) and Saarikallio (2019) that musical participation has a role to play in constructing and presenting the self in

relation to others through music making (cf. section 3.4), it is equally important to study the times when newly arrived children demonstrate non-participation. The analytical framework can also be used to help identify some factors that lead to non-participation and variations in participation, since applying the concept of space necessitates exploration of how previous participation in the space or similar spaces may have impacted on participation here and now, and likewise how future participation is altered by what goes on.

While the lists of characteristics in tables 6.1 and 6.2 may be useful for assessing socio-musical spaces in terms of inclusivity, the lists are not exhaustive, nor do they represent a clear dichotomy. Most settings will encompass elements of inclusive and non-inclusive features, and few spaces of musical engagement will be either-or. While the summaries of inclusive and exclusionary properties are offered as a tool for reflection-on-practice, the reality in real-life classrooms is, of course, a sphere of multiplicity (cf. Massey, 2005) and a much more complex social reality than such 'neat' lists might imply. What's more, given the temporal and relational features of space, the processes at work one day may be quite different in a similar space the next day. The usefulness of this analytical framework, then, lies in encouraging teachers and school leaders to assess how inclusive musical activities in their classrooms and schools are, and to reflect on possible blindspots in terms of majority privilege, to see how opening up 'imaginary' spaces (cf. Juntunen et al., 2014) may make for a more level playing field for all pupils, irrespective of background.

Applying the concept of space to the findings across all three published articles raises not only questions about how inclusive socio-musical spaces for newly arrived children are facilitated in schools, and what characterises inclusive and exclusionary processes in socio-musical spaces in culturally diverse schools, but also what the concept of interculturality has to offer in connection with facilitating *open, inclusive socio-musical spaces.*

With reference to my understanding of interculturality in article 1, which sees intercultural education as stepping beyond the peaceful co-existence of cultural entities towards coming together to make new, hybrid cultural expressions in the here and now, the notion of space prompts questions about the degree to which musical engagement in schools occurs in fixed spaces between already constituted entities, and how such spaces are constituted for teachers and for pupils (cf. Massey's

understanding of spaces as acts of constituting identities, rather than working with pre-constituted identities, 2005, p. 10). As noted in section 3.3, cultural differences in schools can be experienced as socially relevant and real (cf. Schuff, 2019) and teachers' understanding of culture influences their attitude to perceived cultural differences. Intercultural approaches are concerned with stepping away from cultural labelling towards the collaborative creation of new cultural expressions (cf. article 1). Seeing all manner of musical engagement in schools as occurring in a series of micro socio-musical spaces that come into existence there and then may help teachers reframe questions of 'What cultures are represented in this classroom?' to 'What new cultural expressions are we going to create together in this shared space today, activating and engaging the many diverse qualities, resources and musicalities brought to the classroom by this unique group of individuals at this particular time?' This is very much in line with the fourth usage of 'intercultural' identified in article 1, and in particular with Marsh's (2019) description of creating dialogic spaces in the classroom, more through collaborative creative processes than through existing musics, in which musical dialogue allows for communication open to a range of meanings and interpretations.

In my fieldwork, the socio-musical spaces available to and created by newly arrived children at Greenwood varied widely in terms of interculturality in the sense of going beyond cultural labelling and representation, and acknowledging and respecting a wide variety of cultural expressions. As described in article 3 (Rinde, 2022), within the IC classroom musical spaces were largely open to all, contributions were regularly invited from all participants and there was focus on what resources the participants could contribute. There was also plenty of scope for spontaneous musical expression in spaces created (or demanded) by the children in the IC classroom, and the IC teachers demonstrated high tolerance of adventurous and non-conventional musical participation. Diverse musical competencies and ways of responding to music and non-conventional musical participation appeared to be acknowledged as relevant and welcomed by the teachers to a large degree.

Outside the IC classroom, on the other hand, there appeared to be more rigid boundaries to what competencies and musical mores were welcomed, and musical activities in the various socio-musical spaces that involved other parts of the school

were almost without exception based on majority-culture repertoire and conventional participation in accordance with majority-culture norms.

There is a clear overlap between intercultural approaches identified in the IC classroom and several of the key characteristics of *open, inclusive socio-musical spaces* in the framework in table 6.1: particularly the way contributions were welcomed from all, multiple ways of responding to music were acknowledged, one-sided privileging of majority-group cultural expressions was avoided, and non-conventional forms of musical participation were accepted. At the same time, musical activities in this space were mainly reproductive, with very little collaborative creative production of new cultural expressions and few open-ended musical activities.

According to Crawford (2020a), collaborative, creative musical processes are key to promoting inclusive practices in culturally diverse classrooms. Equating inclusion with a tendency towards freedom and greater musical agency for pupils, where teachers focus more on the musical resources pupils bring to the classroom and embrace unfamiliar musicalities and ways of responding to music in the classroom could require music teachers to adapt their approaches, to conceptualise inclusion as facilitating imaginary socio-musical spaces in which pupils can use music to imagine and try out new roles for themselves. As Karlsen and Westerlund (2015) note, seeing approaches to culturally diversity in music education as arenas for the art of living with difference requires "imagination to break the established social practices that stem from existing musical traditions or school contexts [... and] tolerance for uncertainty and a drive toward change" (p. 384). These spaces may be framed in terms of a utopian space (Kertz-Welzel, 2021) in which everyday relations are temporarily suspended and it is possible to try out various alternatives to the current social reality. This resonates both with Turino's idea of participatory music making as a framed activity that facilitates an interchange between the actual and the possible (2008, p. 16) and what Boeskov (2022) calls 'in-betweenness': Boeskov uses this to describe how music making may place participants in a state of in-betweenness, understood as "a social space where multiple identities, relations, and meanings can be both performed and imposed in ways that render them indeterminate" (p. 163).

In section 5.4 I stated that no space remains the same when new arrivals enter the space. Earlier in this chapter I queried whether it is actually possible for newcomers to transform spaces in school environments which tend to be conservative and

reproduce established social patterns, or whether that is an altogether utopian notion. In the fieldwork school, there was broad consensus among the informants that one of the main objectives of the introductory class was to teach newly arrived children about expectations to pupil roles, i.e. socialisation into how to be a pupil in a Norwegian school. In article 2 I described how members of the school leadership team praised the disciplined, on-target conventional rehearsing after observing a joint rehearsal between the introductory class and other pupils. Another mode of participation that attracted high praise, as also discussed by Kvaal (2018a) in her ethnographic study of the intercultural youth music workshop Fargespill in Norway, is the 'goose bump factor' described by the deputy head when an IC pupil performed solo in front of the entire school (cf. article 2). This feeds both into expectations to conventional musical participation and into the discourse of the goodness and transformational nature of music (cf. section 2.8): performing in a way that elicits an emotional response in audience members is interpreted both as a mark of quality and as a measure of inclusion by the deputy head. There is something safe and familiar about newcomers rehearsing in an orderly manner as expected in school, and in their assuming the role of solo performer, neither of which challenges expectations as to what should happen in these socio-musical spaces. This ties in with the question of what kind of musical participation was valued in the space, and whether, as Biesta puts it, newcomers are in a position to transform the existing social order.

One way in which IC pupils frequently challenged majority-culture norms of conventional participation in socio-musical spaces in school at Greenwood was through physical, embodied reactions to music in the classroom (cf. article 2).[32] Another way IC pupils challenged the norms in socio-musical spaces at Greenwood had to do with gendered activities in these spaces. Research on gendered musical participation in schools and established gender roles and stereotypes in Nordic music education research (e.g. Onsrud, 2013; Blix et al., 2021) is challenged by my data which found for instance that boys in the introductory class were often more vocal in singing activities and more actively engaged in dance activities than girls. This finding, which would be surprising seen from a monocultural Norwegian viewpoint, may be one way in which newcomers can transform the existing status quo in socio-

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[32] Even discussing 'conventional participation' highlights the pervasiveness of ethnocentricity, since conventional ways of responding to music are far from universal but vary according to culturally-specific social constructs of appropriate musical participation.

musical spaces in Norwegian primary schools. Several IC pupils in my fieldwork also challenged the convention in Norwegian schools for singing activities often to take place while seated at one's desk, on choir staging, or sitting in a circle: for some children, singing could not be separated from bodily movement in this way. This may be attributable to different cultural constructions of music that divide music, singing and movement into discrete activities in some cultures, while in others they are perceived as fully interlinked and inseparable. In article 2, for instance, we saw that Zaara seemed unable to sit still when the music teacher played upbeat songs on the guitar. For Zaara the teacher's expected response of sitting still but joining in the singing was inadequate – the music triggered a bodily response. The fact that the teacher did not think along these lines may be an example of the lack of symmetry Eriksen and Sajjad (2015) point to between majority-group awareness of minority cultures and minority-group awareness of hegemonic culture. Lack of awareness of cultural differences can lead to such instances instead being deemed inappropriate classroom behaviour from a majority-culture perspective.

As stated above, tolerance of non-conventional musical participation was high among the IC teachers in my study. In schools in general, however, adventurous and eccentric participation may be regarded as breaking behavioural norms. This study highlights how such norms are culturally bound. This raises important questions about the form of acculturation taking place in school introductory programmes – should embodied reactions to music such as those described above be dampened in preparation for attendance in regular classes? Are these children to be assimilated into majority-culture norms, or are teachers able to consider what they as music educators and other pupils might learn for instance from these newcomers' free movement in response to music? Are schools willing and able to change? Reflexivity on such matters presupposes the ability to see the culturally bound nature of social constructs of pupil roles and acceptable forms of musical participation in the classroom.

The equating of inclusive music practices with a tendency towards freedom poses the question of whether reproductive, teacher-led music activities can ever really be intercultural or fully inclusive. One comment to this is that while inclusion is an important aim, music in schools has more functions than simply as an instrument for inclusion. Music also has other functions, and it may be important to consider that one of the roles of music in schools could be simply for its own sake, without aiming

for political or social engagement – what Kertz-Welzel (2021) calls a purely musical space or musical sanctuary. This notion of a purely musical space is also important in understanding the difference between socio-musical spaces, which are the subject of this thesis, and simply 'musical spaces' for (a)esthetic experiences.[33]

The link between interculturality and *open, inclusive socio-musical spaces* may be summed up in teachers aiming to facilitate musical activities in school that transcend pre-existing cultural labels and categories and that focus on relationality and creativity in pupils' musical engagement in ways that aim towards subjectification and freedom. In many ways this is bound up with the notion of cultural humility. Cultural humility builds on, but extends beyond, the idea of intercultural competence as found in international music education scholarship (cf. Rinde & Christophersen, 2021). Focusing on relationships in socio-musical spaces in schools and on the musical resources present in the classroom necessitates the kind of cultural humility in teachers that Brown et al. (2016) describe as turning the focus on themselves with a process-oriented stance towards cultural competence, requiring teachers to recognise how ethnocentrism shapes the way they work with pupils from other cultural backgrounds. Cultural humility points less to individual teachers' competence or focus on the label of diversity (which some would say in itself emphasises difference through focus on what makes some people minorities) and goes more in the direction of "diversified normality" (Carson & Westvall, 2016).

The value of case studies according to Stake (1995) lies in particularisation rather than generalisation, and yet the case should always have relevance for other similar cases. From the specific findings in the particular case, we can derive so-called "petite generalisations" (Stake, 1995, p. 20) with wider application. It is possible to apply the framework of *open, inclusive socio-musical spaces* developed through my study to analysis of music-making settings in schools in general, to shine a critical spotlight on how inclusive they actually are, and to uncover obstacles to inclusivity at the personal, organisational or discursive level.

It is here the main contribution of this study lies, in providing the means with which to tear away layers of familiarity and assumptions about what is actually taking place in socio-musical spaces. Through figuratively stepping outside the dominant cultural

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[33] Kertz-Welzel (2021) prefers the spelling 'esthetic' to distinguish this from the highly polarised Reimer/Elliott debate on aesthetic versus praxial music education.

hegemony, this analytical framework may help teachers consider whether the lessons, activities or musical encounters they have planned are unwittingly littered with markers of non-belonging and conditions for participation intricately entwined with majority-culture repertoire, ways of responding to music and musical practices.

Table 6.3 below contains examples of the kind of questions that can be derived from each of the six key elements of *open, inclusive socio-musical spaces* to help examine inclusivity in the planning, implementation and evaluation of musical engagement in culturally diverse schools. These merely illustrate a starting point for reflection.

Examining musical engagement in schools   through the framework of *open, inclusive socio-musical spaces*
1. **Relational aspects** in socio-musical spaces: Who is in each space? What is their relationship to one other? How do others react to musical participation? What role do other peoples' witnessing of musical participation appear to have? Are relationships forged, strengthened, weakened?
2. How **open-ended** are musical activities in socio-musical spaces? On whose initiative do spaces arise? What happens in spaces? Are activities all teacher-led? What is permissible in each space – is it an imposed space or is there scope for musical agency? Does participation in spaces enable participants to try new roles? Are possible trajectories in spaces limited only by what participants can imagine, or by other conditions for participation? How are new initiatives received?
3. Are **contributions invited** from all participants in socio-musical spaces? Is access to spaces open to all? How is each space facilitated, on whose terms of inclusion? Is there a resource focus on what participants can contribute or a deficit focus on competences they do not possess?
4. Do **diverse musical competences** and ways of responding appear to be acknowledged as relevant in socio-musical spaces? Are there rigid boundaries to what competences are welcomed?
5. Are musical activities in various socio-musical spaces mainly based on **majority-culture expressions** (content, repertoire), and participation in accordance with **majority-culture norms**? In terms of musical content, is the dominant culture overrepresented?
6. What forms of **musical participation** take place in the various socio-musical spaces? Are expectations to musical participation confined mainly to conventional or passive participation, or is adventurous, eccentric or interruptive participation allowed or encouraged? Is there room for newcomers to define the space, or for the space to be altered, interrupted or even transformed by newcomers? Is the main focus on socialising newcomers into the existing social setting, or is there a tendency towards freedom, personal development and subjectification?

Table 6.3 Examining musical engagement in schools through the framework of open, inclusive socio-musical spaces

This study has implications for practice in multicultural classrooms if the findings about *open, inclusive socio-musical spaces* are taken into consideration, both for teachers and for school leaders. Facilitating *open, inclusive socio-musical spaces* in schools appears to be a stool with the following three 'legs'.

Firstly, musical engagement happens through musical participation in social spaces in the here and now, with opportunities for forging and strengthening relationships, experiencing a sense of belonging and trying out new roles. Other people's witnessing of one's participation in the space is crucial. An *open, inclusive socio-musical space* for newly arrived children allows for many different sorts of musical participation – conventional, adventurous, even interruptive, rather than simply socialisation into majority-culture conventions regarding ways of making music and responding to music: teachers allow newcomers to transform the space. Musical participation and experimentation in this social space can open up different musical pathways for participants, allow newly arrived children to explore relationships with others through musical participation in a dialogic space that can encompass conflicting viewpoints, challenge relational hierarchies, try out new roles through music, and even interrupt the status quo through adventurous or interruptive participation.

Secondly, musical engagement happens in intercultural spaces that are created by whoever happens to be in the space, not as a meeting point between majority and minority cultures but a meeting of individuals free of cultural labels who create a shared culture here and now, using what each person in the space has to offer, with all contributions welcomed by the teacher/facilitator. An *open, inclusive socio-musical space* for newly arrived children avoids approaches that make children representatives of their (parents') home cultures and is more about creating new musical expressions than about acknowledging or showcasing existing cultural expressions. For this reason, creative collaborative processes may be prioritised (e.g. participatory group songwriting) that aim to loosen up majority-culture norms in musical spaces in schools and contribute to a synthesis of cultural expressions brought to the space by participants and their music making.

Thirdly, teachers have a high degree of reflexivity on musical markers of belonging and non-belonging that draw up boundaries for inclusion, not just in active music making but in the entire soundtrack of the school. An *open, inclusive socio-musical space* for newly arrived children avoids engaging solely with musical content that

privileges the hegemonic culture. Teachers choose repertoire that leave no child in a deficit position from the outset through unfamiliarity. In addition, they understand that ways of making and responding to music are culturally bound, for instance Western distinctions between practising and performing, between performer and audience, or between aural engagement with music and bodily engagement (some cultures perceive singing and dancing as one). There is an orientation towards freedom: when reflecting on how inclusive socio-musical spaces for newly arrived children are in schools, one might investigate what musical spaces these children shape and are shaped by in the classroom, and what they are free to do in those spaces. Spaces are imaginary, open-ended, worldly, and encompass emancipatory processes of inclusion.

As discussed above, the concept of open-inclusive socio-musical spaces may be useful for teachers planning and implementing music activities in school and reflecting on the extent to which musical engagement in their classrooms acts as spaces for inclusion and/or exclusion. The characteristics of *open, inclusive socio-musical spaces* and the list of characteristics of non-inclusive socio-musical spaces in tables 6.1 and 6.2 may be applied to identify the kind of music activities that are most likely to have inclusive or exclusionary effects and to shed light on majority-culture hegemony. Inclusion with an orientation towards freedom through facilitating *open, inclusive socio-musical spaces* implies a certain kind of teacher role in culturally diverse classrooms. In Biestan terms, this role has to do with cultivating worldly spaces in which unique, singular beings can come into the world as a world of plurality and difference (Biesta, 2006).

Much of the discussion in this chapter has been at the micro level of what goes on in each classroom, and the role of the individual teacher. As discussed in article 3 and in section 3.3, a solely subjective understanding of intercultural competence at the individual level disregards the impact of situational and contextual factors on how individuals act. Focusing on inclusive music practices at the level of individual teachers' competences and approaches to the inclusion of newly arrived children may deflect attention from organisational or discursive factors at the mezzo level. Nevertheless, the teacher is a key factor in inclusive practices, and my findings about *open, inclusive socio-musical spaces* may therefore also be of relevance in connection with teacher training. Music teacher educators have a responsibility to prepare their

students to meet culturally diverse pupil groups in an inclusive way in their future workplaces. Traditionally this has been attempted through developing necessary (inter)cultural skills, attitudes and competences. Article 1 showed that in the Nordic region and beyond there has been much focus over the past decade on developing student teachers' intercultural competence, often through some type of habitus disturbance. My findings add a new dimension to this through the focus on inclusive socio-musical spaces that not only include different musics or endeavour to be responsive to the cultural backgrounds of children in the classroom, but focus more on the relational aspects of what goes on in socio-musical spaces in schools. This turns the focus in meeting cultural diversity through music education away from diversity of musical content or pupil diversity towards diversity of modes of musical participation in spaces in schools.

While there is often focus on intercultural competence as a personal attribute in teacher training, my findings suggest a need for greater focus on interculturality as a feature at the school level, organisationally and concerning school discourses around inclusion. It may be useful to consider whether the concept of cultural humility should complement ideas of intercultural competence. This resonates with Brown et al's (2016) understanding of cultural humility and implies that student teachers and teachers need greater reflexivity over how ethnocentrism shapes the way they work with students from other backgrounds, including what obstacles to inclusivity lie within themselves, within the activities they plan, and within the school systems they are a part of. For instance, my findings indicate that one way of achieving this might be through the introduction of coursework aimed to help student teachers identify markers of belonging and non-belonging in musical engagement and the musical soundtrack of schools; and through focus on multiple ways of engaging with music that challenge and break with taken-for-granted majority-culture ways of engaging with music in school. This is in keeping with Eriksen and Sajjad's (2015) findings on the lack of symmetry between majority-group awareness of minority cultures and minority-group awareness of hegemonic culture, as well as Yoo's (2021) writing on the need for cultural humility in recognising and mitigating power imbalances.

The findings in my specific ethnographic study suggest that music activities in Greenwood could become more inclusive if the needs and resources of IC pupils were more central in choice of repertoire, content and how activities are organised. This is

supported by the findings in my literature review of Nordic music education research engaging with interculturality that point to a need for greater awareness of majority-culture hegemony in educational settings, and greater use of open-ended, collaborative, creative activities. These specific case-related findings may be viewed as 'petite generalisations' (Stake, 1995). Even though case studies do not lend themselves to broader generalisations, these findings can help us understand something about inclusive and exclusionary processes in musical engagement in multicultural classrooms in general. They also highlight challenges for the practice field to reflect on, and the concept of *open, inclusive socio-musical spaces* provides an analytical tool for reflecting on the inclusivity of musical practices in schools.

6.3 Contribution of this study

In this study I set out to capture various perspectives on how musical engagement in schools might help foster an inclusive school environment for newly arrived migrant children. As well as engaging in international debate on the social effects of music making with immigrant populations, this study represents a theoretical contribution through its synthesis of the theoretical vantage points of intercultural education, musical participation, inclusion and space to formulate the concept of *open, inclusive musical spaces*.

The study also generates applied knowledge about how music education might contribute to meeting some of the challenges in schools created by widespread migration and global mobility in recent years. This is an under-researched area in music education research. As I complete this final chapter, the war in Ukraine has raged for ten months, causing a new wave of school-age refugees to enter school systems across Europe, highlighting the painful relevance of the topic.

The main contribution of this study is the concept of *open, inclusive socio-musical spaces*. This concept, constructed throughout the thesis as one way of approaching cultural diversity in the classroom, forms the basis of an analytical framework for investigating what characterises inclusive practices in socio-musical spaces in schools. Earlier in the thesis I summarised *open, inclusive socio-musical spaces* as follows:

Open, inclusive socio-musical spaces may be conceptualised as imaginary spaces, spaces with multiple trajectories in which hegemonic cultural expressions occur side by side with the expressions of 'newcomers' and new hybrid cultural expressions, and in which adventurous and interruptive participation signal democratic inclusion. Through adopting intercultural approaches in socio-musical spaces, the way may be opened for pupils to engage musically in joint exploration of musical identities, relationships and possibilities, facilitating individual and social musical agency.

This concept was developed not only through the findings reached through analysis of my fieldwork data, but also through glimpses I caught of what *could* potentially be achieved in practice, and through extensive reading. It is this combination of my own research and my review of international research in the field that qualifies me to think out loud about what *open, inclusive socio-musical spaces* are and what more they could be, as my contribution to the international debate on meeting cultural diversity in the classroom through musical engagement.

Through my study I sought to shed light on facilitating socio-musical spaces that are inclusive and open enough to invite full participation from all children in schools, irrespective of linguistic or cultural background, cf. the six key elements of *open, inclusive socio-musical spaces* in table 6.1. However, while the study set out to uncover what role music activities in school might play in the inclusion of newly arrived children, I sought for balance and a critical element in the analysis through a two-directional gaze on factors that promote inclusivity *and* on factors that work in the opposite direction, i.e. exclusionary processes at work in musical engagement in schools, and how music activities can at times hinder or impede inclusion, or spark feelings of non-belonging.

The essential ambiguity described by Boeskov (2019), that music education both encompasses emancipatory dimensions and strengthens the societal status quo, was certainly evident in the fieldwork. This 'logical shadow' (cf. Hilt, 2017) of the inclusive nature of musical engagement is set out in the characteristics of non-inclusive spaces in table 6.2. The contribution of the analytical framework is at the micro level of what happens in individual classrooms and what individual teachers do.

Through its focus on both the inclusive *and* exclusionary potential of musical engagement, together with the exploration of personal, didactic and curricular, and structural obstacles (cf. Kiel et al., 2017) to inclusive music practices at the school level, this study also represents a contribution to identifying some of the problems arising at the mezzo level in music activities in schools when newly arrived children with no knowledge of the language of tuition in their new countries enter primarily monolingual school systems. Besides the analytical framework offered in this chapter, the findings in this study may also have implications for school leaders regarding newly arrived children's access to music education in their resettlement period: given the outcomes of musical participation identified for newly arrived children in my study, it may be considered important to offer more than simply intensive language instruction and core competences in literacy and numeracy in initial post-migration education. In extension of this, the findings may also have implications for how specialist music resources are prioritised in schools. Based on a combination of my literature review and my empirical findings, it would appear that inclusive music activities call for greater focus on collaborative, creative processes that are not so strongly based in existing cultural expressions, but that draw on resources brought to the classroom by the pupils. Clearly, group composing or making music with instruments require specialist music teacher competence to a far greater degree than the traditional group singing activities that tend to dominate in the primary classroom. This has implications for the use of specialist music teacher resources in primary schools in general and in post-migration education in particular. Another implication of the findings in this study at the systemic level in schools refers to the way whole-school activities are organised, for instance turning the tables on the host/newcomer status of majority-group children and newly arrived children in some kind of reverse year group participation as described in article 3.

At the macro level, the findings in this study have implications for policy on curricular practices in schools for newly arrived migrant children. At present in Norway, newly arrived children in introductory classes have no access to music learning or music making in the curriculum for introductory programmes. This study contributes new insight that could influence how policy makers think about diversity and the role music can play.

This study also makes a methodological contribution relating to embodied ethnographic practice in which the roles of researcher and music facilitator are combined through listening to participants' musical contributions, sharing musically with them and improvising together, all as part of the ethnographic method. Music making with the children became an integral part of 'listening' to their experience through musical engagement (singing, listening and dancing).

6.4 Critical voice and limitations of the research

All research projects have methodological and theoretical strengths and weaknesses. In this section I take a critical look at some of the limitations of this research, seen with the benefit of hindsight. Alternative approaches to the research problem could have produced other insights and results. Given the participatory element in the fieldwork, I considered an action research design which would have involved a less researcher-based, more collaborative approach. Had I embarked upon this research now, I might have embraced this kind of design, which would no doubt have generated other findings. On the other hand, long-term ethnographic observation provided me with opportunities to uncover layers of complexity and combine emic and etic perspectives in ways that might not have been possible using action research.

The fieldwork in this research project was impacted by the covid-19 pandemic when all schools in Norway were closed on 12 March 2020. This cut the fieldwork period short by three months and made it impossible to carry out the planned final stage of fieldwork. This was to have involved a series of weekly music workshops from Easter to summer 2020, building on the experiences from the joint assembly project described in article 3. The plan was to use participatory methodologies in collaboration with the IC teachers to extend the idea of reverse year group participation, inviting mainstream pupils into the introductory class for joint music sessions. Rather than rehearsing for a performance as in the case of the joint assembly, the plan was to try out participatory music making, with greater focus on social and musical *processes* and on relational aspects in musical spaces, than on a musical product. When the school lockdown ended, strict restrictions were imposed by the authorities, under which the mixing of pupils from different classes was prohibited. Since the planned intervention was originally to have been the main focus of my third article, my plan for the content of articles 2 and 3 had to be adjusted accordingly.

One possible weakness in the design of this project relates to how well the choice of analytical process in the empirical articles matches the theoretical framework and empirical data. As the analytical framework in the thesis turned towards the concept of space in the later stages of the research, it became clearer that the musical spaces under investigation in articles 2 and 3, being both highly relational and temporal in nature, could have benefited from an analysis more geared towards tracking musical engagement over time and charting developments in relationships in the spaces. Participation in socio-musical spaces does not occur in a vacuum. It is to some degree shaped by temporal aspects: previous events in the same space or similar spaces are liable to affect what happens in that space today, as well as impacting on possible trajectories for future participation (or non-participation) in this space and beyond. Adopting a less snapshot-like approach to the vignettes presented in the empirical articles, in favour of something more akin to a pathway analysis might have allowed for greater exploration of the relationships between participants in spaces across time, and of how changes in relationships over time affected both participation and the inclusivity of the spaces. This might have afforded greater insight into the finding of children's journey of increasing participation as presented in article 2, seen against the concept of space to explore links between inclusivity, journeys of increasing musical participation in socio-musical spaces and communities of musical practice.

Another limitation in this study is the possibility of blindspots in my analysis due to my positionality and researcher role in the fieldwork. Social researchers are part of the social world they study, and the orientation of all social researchers will be shaped by their socio-historical location, including the values and interests that this location confers upon them (Hammersley & Atkinson, 2007, p. 15). These values and interests are a necessary element of social research, and need not be seen as a methodological weakness, provided they are coupled with a high level of reflexivity, as discussed in section 4.5. Whilst I was keenly aware of the need for reflexivity on my positionality and acknowledge that the researcher's biography and personality necessarily affect their findings, ideally I would have ensured a greater degree of researcher triangulation over the course of the entire study. I took steps in this direction through the use of the critical friend process described in section 4.6. However, for various reasons this only came into place once the empirical fieldwork had finished and the analysis process was well underway. Ideally, I would have incorporated some form of peer debriefing earlier in the process, to challenge the extent to which my focus for

observation, my interview guides and my methodological choices along the research journey were being coloured by my preconceptions. This could also have helped uncover any implicit normativity in the project design and purpose stemming from my personal experiences both as an immigrant and as a teacher, both of which no doubt shaped my view of what constitutes an inclusive ideal to aim for.

Looking back on the fieldwork, I see more clearly now how my presence as an ethnographic researcher in the school over many months heightened awareness of inclusive practices among school staff. The duration of my fieldwork also led to a slightly different researcher role than I had envisaged. The way in which I acted as a partner in reflection-on-practice for teachers and school leadership could have been incorporated more formally into the research design. In hindsight I also see that rather than focusing on what I in my own person as a music teacher/researcher could offer the school as described in section 4.3, I could have focused more on what a collaborative research process in itself could offer teachers and school leadership in terms of school development and opportunities for reflexivity.

It is not only my positions in the fieldwork that generated certain premises and limitations as described in section 4.5, but also my position in the scholarly field. This project started out at the nexus of music education research, intercultural education research and inclusive education research. As the project progressed, I had to decide which field and debate I was primarily engaging in: even given the same fieldwork and the same empirical material, I could have come up with quite different findings analysing the data from the stance of inclusive education versus the stance of music education, leading to other findings and recommendations. For instance, an alternative way of framing the analysis could have involved viewing the multiplicity in socio-musical spaces in terms of intercultural dialogue occurring in an intersubjective space (cf. Rommetveit, 1979). Intersubjectivity is a way of describing what happens in spaces in which different private worlds with different perspectives and ideas meet in a complex social reality, and where participants feel an obligation to the new community created there and then. Participants are able to take one another's perspectives and the intersubjective space becomes a space in which new meanings are negotiated without different opinions either clashing or necessarily needing to reach agreement (Solbue, 2016b, p. 32).

At the heart of social constructionism is a theory that our knowledge of the world is always developed in a social context, and much of what we perceive as reality is dependent on shared assumptions; our understanding of the world is a product of a given society at a given time. The social constructs we have of cultural diversity, inclusion or participation will invite different kinds of actions in socio-musical spaces in culturally diverse schools, and this will transcend the micro level of the classroom.

My social constructionist approach also makes me critical of the fact that a social category of 'newly arrived migrant children' has been constructed (by me in this text, by the fieldwork school, and in the research literature), despite ample evidence that this group of pupils is exceptionally diverse, and the validity of treating newly arrived children as a single social category is questionable. While my research was motivated by a desire for improving the situation of newly arrived children, through focusing on this group of pupils collectively, I myself am in danger of propagating stereotypes about them and stigmatising them (cf. Ytrehus, 2007). Just as it has been suggested that the discourse of multiculturalism creates definitional exclusion (Westerlund & Karlsen, 2017) and that inclusive efforts actually stem from exclusionary thinking, with greater focus on discrete groups than on commonality (O'Brien, 2020), lumping these children together under a common label of 'newly arrived migrant children' suggests that they somehow constitute an easily identifiable and homogeneous social category that poses a problem for schools. Categorisation is an epistemological problem since in-group diversity can be obscured by categories that indicate that members of a group have more in common than is actually the case (cf. Hilt, 2016). Thus, as a socially constructed 'problem', these pupils become 'Others' in society and deficit discourses around them are amplified. Even though these children have extremely diverse economic, ethnic, social and cultural backgrounds, there is huge awareness in the literature of between-group differences, while within-group differences are often downplayed (cf. Torres, 2006). What is really needed is individual adapted learning and a social model of migrant education (UNESCO, 2009) that attributes barriers to migrant children's learning to attitudes and structures of schools and society. It is paradoxical that my work could actually consolidate a social category which in many ways I see the need to dismantle.

One might raise the same objection to 'inclusion' as a social construct, particularly as some research participants in my fieldwork used the word often, yet seldom

explained or defined it. Inclusion in Norwegian educational policy has at times been a narrow, instrumental construct linked mainly to increased learning, participation and value creation (Børhaug & Reindal, 2016, p. 134). As observed in section 1.3, Norwegian schooling has a long tradition of being highly unitary with a strong monoculture, even to the point of discrimination of the Saami indigenous population for many decades. National feeling has long been a goal of Norwegian schooling, with a nostalgic and stereotypical construction of national identification right up to the previous national curriculum in response to a perceived need to protect the nation's culture and identity against globalisation, using Norway's dominant majority culture and religion as the key building bricks in a national identification process (Jobst & Trippestad, 2015). When talking about inclusion in schools, there may be something of a hidden assimilation agenda. In article 2 I refer to preparations for Norway's Constitution Day at Greenwood, where the underlying assumption is that all pupils in the school should show national pride and joy, and that inclusion in this setting is about sharing the joy of being Norwegian with the newly arrived children.[34]

My own teaching experience in a Norwegian primary school clearly impacted my choice of research topic, and my experiences in the classroom may have had a normative effect on what I was able to see in the empirical material and the conclusions I drew (cf. section 4.5). In my reflexive log I reflected on episodes from my time as a teacher that left me feeling uncertain how to balance traditional primary school music activities and repertoire which I and my colleagues saw as valuable cultural heritage to pass on to new generations, with the need and desire to be inclusive of all pupils. One such instance concerned how to include children whose parents did not wish their six year olds to take part in a traditional St Lucia's Day procession, which they perceived as an act of Christian evangelising.[35] Similar dilemmas in balancing preservation of the majority culture and consideration of minority-culture pupils and their parents frequently rear their heads in public debate

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[34] One point that lies implicit both in much of the material and possibly in my own analysis is the assumption that newly arrived children actually *want* to be included in their new surroundings.

[35] St. Lucia was a Christian martyr. St Lucia's Day, 13 December, is commonly celebrated in Sweden and Norway with processions of young children dressed in white bearing candles and singing a traditional St Lucia song. The day, rich with pagan and Christian symbolism, is viewed as a celebration of light during the darkest month and a cosy December activity in schools and kindergartens.

on integration, assimilation and inclusion in Norway. This is a debate each school, headteacher and teacher must engage with continually.

As stated in section 1.1, Norwegian schools and society have seen a sharp rise in the number of migrant school-age children in recent years. In addition, Norwegian schools have until recently been largely monocultural in approach. Students in Norwegian teacher training have reported feeling unprepared for teaching in multicultural classrooms (Fylkesnes, 2019). The concept of *open, inclusive socio-musical spaces*, together with exploration of what prevents musical engagement in schools from being open or inclusive, represents a potential contribution to teacher training modules on diversity in the music classroom. Mindful of the provisos in section 2.8 on the social mission of music education, I am keenly aware of the danger of overextending the transformative power of music or the capability of music education to achieve social inclusion. It is not my intention to overstate the role of music in the many challenges facing schools in pluralistic societies today. It is, nevertheless, my belief that musical engagement in schools represents o*ne strand* of a larger tapestry when it comes to promoting an inclusive school environment.

6.5 Concluding remarks

It is to be hoped that future research and development work will build on the findings in this project concerning the facilitation of *open, inclusive socio-musical spaces* in practice. Research in close collaboration with schools and teacher training programmes might engage more explicitly in ways of uncovering majority-culture privilege in music practices in schools and stepping outside the dominant cultural hegemony. This might include joint reflection-on-practice to identify the degree to which socio-musical spaces in culturally diverse schools are at times inclusive, imaginary, intercultural and at other times exclusionary, imposed or locked in the hegemonic culture. School-based interventions building on this project might take the form of action research together with teachers and student teachers to try out in practice what kinds of collaborative, creative musical engagement in school yield inclusive effects. The study also invites further research into links between pupils' musical engagement and experiences of belonging and non-belonging through the sonic space in schools, as well as what forms of conventional and non-conventional musical participation there is room for in schools.

Starting with an exploration of what constitutes intercultural approaches to music education in the Nordic region, and through an ethnographic case study of the musical engagement of newly arrived migrant children in the introductory class of a Norwegian primary school, I identified potential for contributing towards an inclusive school environment through facilitating *open, inclusive socio-musical spaces* in which teachers draw on intercultural approaches, allow for a broad range of types of musical participation, step beyond the confines of majority-culture repertoire, working methods and ways of responding to music, and seek to create spaces in which all participants are at liberty to transform the space through their own different ways of engaging with music and musical outcomes, regardless of their background. This ideal of *open, inclusive socio-musical spaces* with an orientation towards freedom may be seen as one strand of an inclusive school environment, where inclusive aims are realised through existing spaces for musical engagement being open to being altered, interrupted and transformed by newcomers.

I opened this thesis with a quotation from Stake, who states that the function of research is not necessarily to map and conquer the world, but to sophisticate the beholding of it. My aim throughout this project has been, through my review of relevant literature and my ethnographic fieldwork, to construct a framework through which music teachers and music teacher educators may endeavour to behold their own sphere of music education in culturally diverse classrooms a little more critically. The world for which we are educating student teachers today is very different from that which we inhabited just twenty years ago, and we can only guess what the world we are preparing them to work in twenty years from now will be like. What is certain, is that the largely monocultural school systems that existed in many parts of the world throughout the twentieth century are a thing of the past, and that, thanks to increased global mobility, classrooms all over the world are marked by increasing diversity. It is my hope that this research represents a valuable contribution to future challenges by offering teachers, teacher educators and student teachers a framework with which to sophisticate their beholding of the worlds of their classrooms and schools, and that the notion of *open, inclusive socio-musical spaces* can in some small way help them negotiate the demanding balancing act of facilitating musical spaces in which pupils of all backgrounds can flourish.

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Published articles and appendices

Article 1

Rinde, F. B., & Christophersen, C. (2021): Developing an understanding of intercultural music education in a Nordic setting, *Nordic Research in Music Education*, 2(2), 5-27.

Developing an understanding of intercultural music education in a Nordic setting

Felicity Burbridge Rinde & Catharina Christophersen
Affiliation: Western Norway University of Applied Sciences, Norway
Contact corresponding author: Felicity.Katharine.Burbridge.Rinde@hvl.no

Abstract

The purpose of this article is to achieve greater clarification of the meaning of the word 'intercultural' when used in Nordic music education research, by means of a literature review. The findings suggest that 'intercultural' is used in different ways, sometimes without definition. A central theme that emerges is developing student teachers' intercultural competence through disturbance. There is little research into pupils' intercultural competence, or intercultural music education at primary level. The findings are merged with international scholarship to envisage how different understandings of 'intercultural' might affect music in schools. We suggest placing intercultural music education along a continuum from *intercultural approaches to music education* to *intercultural education through inclusive music pedagogy*.

Keywords: *intercultural music education, cultural diversity*

Introduction and background

The need to engage with cultural diversity in music education has produced many responses around the world in the past few decades: the connections between music, education and society are a key focus area in music education research, and approaches to meeting diversity in music education have employed a wide mix of labels (Ellefsen & Karlsen, 2020; Schippers & Campbell, 2012). We live in an age of increasing social complexity, in which globalisation, advances in information technology, migration flows and almost limitless potential for contact between what were once considered discrete cultures have each contributed to increased cultural diversity in societies around the globe. Widespread migration and greater mobility have created new challenges for education systems. Such challenges

are particularly found in areas marked by what Vertovec (2007) terms super-diversity, that is, wide-ranging cultural diversity marked not only by ethnicity, but also by differing immigration statuses, labour market experiences and gender and age profiles.

Super-diversity has only arisen in certain urban areas in recent years in the Nordic region, see for instance Huttunen and Juntunen's (2018) ethnographic study of the urban neighbourhood Varissuo in Finland where 80% of school starters in 2015 had a mother tongue other than Finnish. Even given the presence of indigenous Sami peoples in northern Scandinavia, school systems have tended to be monolingual and monocultural (Horst & Pihl, 2010). It is not that the Nordic countries have been monocultural *per se* (for an overview of immigration to the Nordic region, see Karlsdóttir et al., 2018). Indeed, a recent anthology edited by Keskinen, Skaptadóttir and Toivanen (2019) calls into question the widespread discourse of ethnic homogeneity in the Nordic region. However, as Räsänen (2010) pointed out ten years ago, school systems have only recently taken on board the need to address the changing demographic context and to take cultural diversity into account in educational planning.

Music and arts education is a commonly espoused vehicle for engaging with diversity in schools. Popular discourses abound on the potential of music as a tool for building community, a sense of belonging and social cohesion irrespective of participants' cultural background or lack of common language (for instance Hauge et al., 2016; Pearce et al., 2015). At the same time, it is important to be aware that popular belief in the transformative power of music may sometimes overshadow potential negative effects of music practices in culturally diverse pupil populations, related to power (Bradley, 2006); exoticism (Abdallah-Pretceille, 2006; Carson & Westvall, 2016; Sæther, 2010); assigned identity and cultural labelling (Folkestad, 2002; Knudsen, 2010); exclusionary paradigms in music education (Bowman, 2007; Kindall-Smith et al., 2011; Vaugeois, 2007); and musical nationalism (Bohlman, 2003; Hebert & Kertz-Welzel, 2016).

Notwithstanding these potential pitfalls, music educators around the globe have sought ways of moving away from monocultural practices, adopting a range of perspectives with the aim of meeting cultural diversity in the classroom. These perspectives have been named variously: multicultural music education, global music education, international education and intercultural music education (Schippers & Campbell, 2012, p. 87). Approaches have included embracing the value of diverse musical practices, emphasising the music teacher's role as a social change agent, teaching in culturally responsive ways, and seeing music education as an arena for social justice (Miettinen et al., 2020, p. 178). From the perspective of intercultural education, Portera (2020) has pinpointed an urgent need for terminological clarification in educational responses to increasing cultural diversity, hand in hand with reflection on suitable forms of intervention to meet such diversity. This article takes up that challenge by exploring how 'interculturality' has featured in recent music education research in a Nordic context.

The literature review in this article is used as a stepping stone to a more general exploration of how different understandings of intercultural music education might play out in the classroom. We start with a brief presentation of interculturality in education in a European tradition, since European intercultural education is the backdrop against which the Nordic texts will be read. This tradition represents part of our pre-understanding and is particularly drawn on in the second stage of our analysis of Nordic texts. Our three-stage analysis consists of (a) a general overview of interculturality in the text sample at the lexical level, (b) contextual reading of these occurrences, and (c) closer reading of texts within the sample that engage specifically with the concept of interculturality as a central concept. International perspectives on interculturality form part of the basis for the discussion in the latter part of this article.

Framing the study from the perspective of intercultural education

In order to establish a baseline of intercultural education for use in our analysis and discussion, it is important to frame the literature review with an understanding of intercultural education in a wider perspective. Holm & Zilliacus (2009) point out that problems of conceptual clarity are exacerbated by the fact that in the literature, it is often unclear what the concepts 'multicultural' and 'intercultural' mean and whether they refer to the same things. They note that differences in use are often geographical, and that a clear geographical divide in conceptual use exists between US and European usage of 'multicultural' versus 'intercultural' education. Kertz-Welzel (2008) notes that although music education terms may appear similar across countries, comparative research shows that seemingly tacitly agreed-upon content can vary. This is the case when it comes to 'multicultural/intercultural' in the US and Europe.[1]

In the European supranational organisation the Council of Europe, there is strong official promotion of intercultural education, and a clear distinction is upheld between intercultural and multicultural approaches in education. UNESCO's (2006) guidelines on intercultural education set out the distinction. UNESCO defines 'multicultural' as the culturally diverse nature of human society, where each group maintains its distinct cultural identity. 'Intercultural' is defined as a dynamic concept referring to evolving relations between cultural groups. The main focus in interculturality is on commonalities between

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1   At the same time, there is not just one intercultural or multicultural approach, but each stands for a complex set of approaches, marked by the history of the setting. Holm & Zilliacus (2009) point out, for instance, that while in the US racial segregation has been a major issue in multicultural education, in Europe religious diversity and migration have been predominant issues.

groups, with synthesis of original groups to create something new, and emphasis on relational aspects. Interculturality is said to presuppose multiculturalism and result from intercultural exchange and dialogue at local, regional, national or international level (UNESCO, 2006, p. 17).

In a European understanding, multicultural education aims to use learning about other cultures to produce acceptance or tolerance of these cultures, recognising diversity and respecting it "as it is" without claiming to modify it, while intercultural education aims to go beyond passive co-existence to something more transformational (Portera, 2010). The aim is to achieve "a developing and sustainable way of living together in multicultural societies through the creation of understanding of, respect for and dialogue between the different cultural groups" (UNESCO, 2006, p. 18). Holm and Zilliacus (2009) argue that assuming that the goal of multicultural education is merely passive co-existence does not do justice to multicultural education practices in numerous countries. A different way of distinguishing between mere co-existence and potentially more transformational processes can be found in Mikander et al. (2018), who claim that both 'multicultural' and 'intercultural' are polysemic floating signifiers in educational discourse (p. 41), i.e. words with no single, clearly agreed upon meaning. In their literature review of intercultural education in the Nordic countries, Mikander et al. (2018) point to signs of reconceptualisation of 'intercultural education' in the Nordic region towards more critically oriented intercultural education that aims "to support cultural diversity and social justice as well as to counter marginalisation and discrimination in education and society" (p. 40).

Solbue (2014) notes that an important factor in intercultural education is the opportunity for individuals to define themselves without being assigned labels or stereotypes by others. According to Portera (2010) there is an inherent danger in multicultural education of appointing foreign pupils as ambassadors of their countries and forcing them to represent a culture they have no knowledge of. For Abdallah-Pretceille (2006) intercultural education is about self-reflexivity and avoiding excessive focus on the characteristics of others that leads to exoticism and "cultural dead-ends" (p. 476) by overemphasising cultural differences, thereby enhancing stereotypes and prejudices. Abdallah-Pretceille (2006) suggests replacing the categorising concept of 'culture' with the more fluid concept of 'culturality', which reflects the constantly changing nature of cultures and the idea of culture as a place of expression and interaction between oneself and the Other.

Intercultural education is seen by Grant and Portera (2010), among others, as a dialogic response to contemporary life in *all* its complexity, relating not only to migrant pupils, but considering all kinds of diversity in the classroom. Similarly, Räsänen (2010) writes that the aim of intercultural education is "not merely co-existence, but rather, fruitful and equal cooperation and learning between cultures" (p. 12). This might involve cultural interaction between countries and/or within nation states, writes Räsänen. Such cultural interaction might be between mainstream cultures, old ethnic minorities, newly immigrated

minorities, religious minorities, and cultures of social classes and youth cultures. There is a strong tradition within intercultural education of emphasising the resources that stem from diversity, rather than focusing on the deficits of minority groups. Portera (2008) states that intercultural education strategies offer an alternative to more compensatory approaches in which migration and growing up in a multicultural space are seen only as risk factors. Such strategies allow children of immigrants to be regarded not as a problem or risk through a deficit discourse (Dyson, 2015), but as resources.

To sum up, intercultural education in a broadly European understanding is concerned with dialogic, relational aspects between groups, a fluid understanding of culture, cultural identities free of cultural labels and stereotypes, self-reflexivity and resource-oriented pedagogies. The above perspective on 'intercultural education' is used as a baseline in this article and may be assumed to colour our reading and analysis. With this perspective established, we move on to our review of how the concept of 'interculturality' is used in Nordic music education research.

Method

To examine the use of 'interculturality' by Nordic music education researchers, a three-stage literature review was used as a methodological tool to canvas the literature and to catalogue different understandings of 'interculturality'. This review is what Machi & McEvoy (2016) term a simple literature review, i.e. one that documents, analyses and draws conclusions about what is known about an issue. The review was designed to be integrative (Snyder, 2019) rather than systematic. That is, rather than an exhaustive inventory of all music education texts mentioning 'intercultural', selection was geared towards identifying texts relevant to the conceptualisation of 'intercultural music education', an emerging subfield in the Nordic region. It should be noted that a consequence of the focus on a single concept as a search criterion may have led to certain key Nordic texts on music education and diversity being missed.

Searches were carried out in Google Scholar and ERIC in English, Norwegian, Swedish and Danish to identify music education texts that engaged explicitly with the term 'intercultural'.[2] The initial database search spanned 2010–2020. It was noted that the number of texts containing 'intercultural' showed a notable increase from 2015. In the second round, the search was consequently limited to the period 2014–2020. After removing duplicates, this produced 49 hits, roughly two thirds in English, the rest in Swedish and

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2   These two search engines were deemed suited to gain an overview of the field, including double-checking against literature lists in texts in the sample for potential omissions. No texts were found in Icelandic. Only texts by Finnish scholars that were published in English were included.

Norwegian. After manual full-text mapping of the texts for the main inclusion criterion, namely that authors used 'intercultural' other than in citations and references, the number was reduced to 35 texts, which formed the text sample in the analysis (n = 35), labelled from A to Z, and further from A2 to I2.

Table 1: Search parameters and inclusion criteria

Databases	Google Scholar, ERIC
Time frame	Year of publication 2014–2020
Publication type	Included: peer-reviewed articles, book chapters, doctoral theses Excluded: grey literature,[3] masters theses
Language	Included: English, Norwegian, Swedish, Danish Excluded: Icelandic, Finnish
Keyword searches	intercultural music education + Norway; intercultural music education + Sweden; intercultural music education + Denmark; intercultural music education + Finland; intercultural music education + Iceland; intercultural music teacher education + Norway; intercultural music teacher education + Sweden; intercultural music teacher education + Denmark; intercultural music teacher education + Finland; intercultural music teacher education + Iceland
Inclusion criterion	Use of 'intercultural' in other than citations and references

The texts were imported to NVivo12 for three discrete, interlinked stages of analysis that moved from tracking the word 'intercultural' by identifying word combinations (collocations) with 'intercultural' in the texts, through reading of texts to understand how the term is used in context, to closer reading of qualitatively selected texts in the sample that explicitly engage with the concept of 'interculturality' at a theoretical level.

In the first stage, collocations with 'intercultural' were identified and viewed at the lexical level to form an overview of how Nordic scholars use the term. In the second stage, the results of the first stage were contextualised through reading the 35 texts in full. A content analysis was undertaken of the use of 'intercultural' through a process of coding and categorisation (Kvale & Brinkmann, 2009). Units of data were coded, then grouped into the broader categories *intercultural skills and competences, dialogic processes of intercultural engagement/exchange, intercultural sites and settings* and *reflection and reflexivity* that illustrated different perceived meanings and usages. These categories were arrived at both inductively from themes emerging from the data through a form of constant comparative method, and deductively through the lens of intercultural education as presented above. In the third stage, a qualitative selection was made from the same body of texts for close reading. The selection criterion for these texts was that interculturality should be central to the text and that the author(s) explicitly engage with the concept with reference to theoretical positions on interculturality. As such, these texts represent a selection of key Nordic contributions to the emerging subfield of intercultural music (teacher) education.

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3 Information produced by government agencies, academic institutions and the for-profit sector not made available by commercial publishers.

Through the three stages the analysis process swung between a mapping function in the first stage, an abductive function drawing on understandings of 'interculturality' in the second stage, and greater presence of the authors' voice in more inductive reading and interpretation in the third stage. Together the three approaches were deemed to contribute to breadth and depth in the review, aiding terminological clarification.

Table 2: Framework for literature review aimed at conceptual clarification

Stage	Description	Purpose	Analytical tool	Findings
1	Exploring usage at the lexical level (collocations)	Track usage	Identifying frequent collocations and one-off usages	Collocations, reported through lists of frequent and infrequent collocations in text sample
2	Exploring usage in context	Show breadth of usage	a. Inductive coding and categorisation, including definitions and explanations b. Deductive coding and categorisation using lens of intercultural education	How the term is defined and used in text sample, reported through anonymised examples
3	Close reading of selected texts in sample with focus on theory	Show depth of usage and contribute towards a conceptual framework	Identification of theoretical foundation and development of the term under investigation in the texts	Inventory of the theoretical bases in selected texts in text sample, reported through short summaries

Our analysis pinpointed use of the term 'intercultural'. As such, the texts were read for that specific purpose. This purposeful reading may not have been in keeping with the authors' original main focus of the texts. Therefore, the texts used in stages 1 and 2 of the analysis are reported anonymously, whereas texts in stage 3 are cited with full publication details. The anonymisation of texts in the first two stages of analysis was felt to be ethically advisable since the focus is on the use of the term 'intercultural' as part of the general discourse on interculturality in the region, and not on specific authors or texts.

Findings

'Intercultural' at the lexical level

Our explorative reading of the literature, fuelled by Portera's (2020) challenge for conceptual clarification and Mikander et al.'s (2018) idea of floating signifiers, made us query whether there is a shared understanding of 'interculturality' in Nordic music education research. The initial stage of the analysis therefore consisted of tracking occurrences of 'intercultural' at a lexical level, looking at what nouns 'intercultural' was used together with (collocations), in order to establish apparent commonalities or discrepancies in usage by different researchers. Lexical analysis identified more than fifty collocations (our translation here into English):

Collocations that recur most frequently (across eight or more texts in the sample):

intercultural collaboration; intercultural competence; intercultural dialogue; intercultural education; intercultural learning, intercultural music teacher education, intercultural perspectives; intercultural projects

Other usages that recurred across three or more texts:

intercultural approaches; intercultural aspects; intercultural communication; intercultural contexts; intercultural cooperation; intercultural encounter; intercultural exchange; intercultural identity; intercultural knowledge; intercultural negotiation; intercultural networks; intercultural relations; intercultural sensitivity; intercultural settings and situations; intercultural skills; intercultural tools; intercultural training; intercultural understanding; intercultural work

One-off usages: intercultural challenges; intercultural music

Preliminary analysis concentrated on pinpointing the most common collocations and one-off collocations. Frequently recurring collocations probably reflect common understandings, while one-off collocations might point to breadth in usage, potentially highlighting understandings different from the common consensus, emerging usages, or factors that are not generally paid much attention. For instance, 'intercultural challenges' occurred only once, which might suggest a tendency to downplay or overlook difficult aspects of intercultural projects. While not definitive, these findings served as useful pointers in the further analysis. In the next stage we looked at these collocations in context in larger text segments.

'Intercultural' in context

Well over half the texts in the sample offer no definition, explanation or theoretical grounding for 'intercultural', while several switch without explanation between 'intercultural' and 'multicultural'. Of those texts that discuss the use of the term, one (text V) problematises that 'polycultural' and 'multicultural' are often used without distinction, noting that different theorists define terms differently, while another (text X) notes that 'intercultural' was widely replaced in Swedish educational policy in the 1990s by 'internationalisation'.

Initial analysis showed that *intercultural competence* was a common collocation. Many texts discuss the competenc(i)es, skills and knowledge music teachers need to acquire through formal education for working in societies characterised by diversity (texts P, Q and X), including empirical studies of teachers' or teacher educators' perception of their own intercultural competence (texts T and U). In many of the texts such competence is linked to immersion experiences in teacher education, while only one texts links intercultural competence to educational policy (text M). Text S takes a different view, stating that intercultural competence is acquired not through formal schooling, but through

experiences of living with diversity, and suggests that music making in a specific genre (hiphop) could result in intercultural competence.

Particular note was taken of usages with potential ambiguity. It became clear that 'intercultural' can be ambiguous when not defined, particularly in the category *intercultural sites and settings*. For instance, an intercultural music workshop could refer to a process that is dialogical, or it could simply describe a workshop with participants from diverse backgrounds without any dialogic component envisaged. In the latter case, 'intercultural' may be a near-synonym for 'multicultural' or 'transcultural', referring to things transcending the limitations or crossing the boundaries of cultures, rather than a dialogic, relational process. Both usages can appear in the same text – for instance, text R uses 'intercultural' both descriptively about 'intercultural music ensembles' with participant groups from different cultural backgrounds, and with reference to music as an 'intercultural tool' for creating new hybrid musical expressions in dialogic processes.

References to *intercultural engagement and exchange* are grouped around three main foci in the texts. The first is international collaboration for scholarship, exchange of knowledge and joint research efforts (texts J, P, and Q). The second relates to intercultural immersion projects with the aim of challenging participants' ways of thinking through *in situ* intercultural experiences, requiring the participant to unlearn previous conceptions (texts C and A2), using world music as a framework for intercultural understanding (texts L and M), and challenging norms and widening repertoire in the classroom in more than mere musical tourism (text K). The third is meetings points for music making projects with participants from different cultural groups, internationally (text B) or locally (text E) aimed, for instance, at integrating children from segregated areas into mainstream society.

Several texts flag the need for intercultural approaches to be marked by *critical reflection* on didactic choices and *reflexivity* about music teachers'/teacher educators' norms, values and preconceptions (texts C, W and A2), reflective understanding of privilege and power and taken-for-granted hierarchies (texts T and G2), and how advantaging certain musical practices, repertoire and knowledges may exclude some student groups (texts I, K and F2).

Other issues are also highlighted in the texts. Text B2, for example, brings in a resource focus stating that through transnational research exchange, interculturally oriented music teacher education may help position diversity and difference as opportunities, rather than as problems to be overcome. Text A uses 'intercultural transmission', defined in the text as the teaching and learning of a foreign tradition, to describe how music from one tradition is taken up and develops monoculturally in another culture. Distinct from conscious efforts at dialogic exchange between cultures, this may be more on a line with cross-cultural transmission or educational transfer. Text F2 refers to pupils with 'an intercultural background', which may be being used as a synonym for 'multicultural' in a purely descriptive way. This usage could indicate a hesitancy to use loaded alternative terms such as 'multicultural'

(Mikander et al., 2018, p. 44), exemplify the fashionableness of 'intercultural' referred to by Portera (2012, p. 24), or simply be an attempt at political correctness.

The findings in the second stage show that Nordic researchers engage with 'intercultural' in different ways, at times as a synonym for 'multicultural' or 'transcultural', and often without definition. 'Intercultural' would thus seem to be a floating signifier (Mikander et al., 2018) in Nordic music education texts. In stage three we look at texts in the sample that have a firm grounding in theoretical perspectives on interculturality.

Theoretical basis in a selection of the texts that engage with interculturality

The findings in stage three take the form of a snapshot of theoretical understandings of interculturality in a selection of texts from the sample. These texts were picked out since they engage theoretically with interculturality and as such represent Nordic contributions towards a conceptual framework for intercultural music education. The findings are organised thematically, starting with a brief inventory of theoretical stances on intercultural competence.

Theoretical stances on intercultural competence

Miettinen et al. (2018) and Kallio & Westerlund (2020) draw on Deardorff's definitions of intercultural competence (2006, 2009) and cultural humility (2015). According to Deardorff (2006), intercultural competence is the ability to communicate effectively and appropriately in intercultural situations. It comprises five interrelated elements: attitudes, knowledge, skills, internal outcomes and external outcomes (Deardorff, 2009).[4] Sæther (2020) adopts Lorentz' (2016) three components of intercultural pedagogic competence: communicative competence, social competence and civic competence, developed through five phases of deconstruction, understanding intercultural communication through hands-on experiences, ethno-relative understanding of pluralism, cultural awareness, and reflexivity. Miettinen et al. (2018) develop a framework for intercultural teaching competences based on MacPherson's (2010) five competence aspects: attitudes, cultural responsiveness, curriculum and instruction, communication and language, and critical perspectives. Kallio & Westerlund (2020) adopt Gesche & Makeham's (2010) notion of intercultural competence developing through a stress–adaptation–growth process in which people manoeuvre in and out of challenging situations.

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4 Deardorff's (2009) five intercultural competence skills: (1) mindfulness of how communication and interaction with others is developed, (2) cognitive flexibility in creating new categories of information and the ability to take more than one perspective, (3) tolerance for ambiguity, (4) behavioural flexibility to adapt and accommodate behaviours to a different culture, and (5) cross-cultural empathy.

Responding to social diversity through musical diversity

Strøm (2016) refers to Schippers' (2010) four realms of approaches to cultural diversity in world music, namely issues of context, modes of transmission, and dimensions of interaction to cultural diversity in world music, placed along a continuum from monocultural at one end, where the dominant culture is exclusively present, to transcultural at the other, the site of in-depth exchange between different musics and musical approaches. Carson & Westvall (2016) explore how music education can respond to social diversity through a focus on diversity in repertoire and curricula. In this "diversified normality", they suggest approaches that go beyond superficial contact with other musical cultures where the hierarchical structures of the centre/margin dichotomy are preserved and cultural differences are emphasised by bracketing off marginalised musics. They propose instead a deeper level of engagement with diverse repertoires, practices and aesthetics in more interactive and intercultural processes.

From multicultural omnivorousness to intercultural project

Westerlund (2017) moves beyond the polycultural musical omnivorousness of multicultural music education to what she calls "intercultural project identity" as something that breaks with canonised repertoires and fixed practices. She envisages intercultural music teachers as creators of twenty-first century "imagined communities" in times of superdiversity. Intercultural project identity work, Westerlund suggests, could develop a reflexive orientation and professional attitude towards ambivalence, social struggle, politics and change as an alternative to the aesthetic tradition where musical knowledge and skills are still considered to be neutral. Westerlund and Karlsen (2017) build on Keuchel's (2015) distinction between polyculturality, interculturality and transculturality, as well as Bauman's (2010) art of living with difference. While recognising the contributions of multicultural music education, they share Vaugeois' (2007) view that the discourse of multiculturalism creates definitional exclusion, and they argue that the notion of diversity itself prevents music educators from seeing their biases. Simplistic notions of diversity are incapable of describing hybrid, super-diverse cultures, they say, proposing that diversity be approached from the perspectives of cross-cultural dialogue, intermingling and interaction, rather than cultural categorisation.

Intercultural experiences, habitus dislocation and reflexivity

The theme of getting experiences "beyond the home port" (Hebert & Sæther, 2014, p. 426) has long been a subject in Nordic music education research, not least under the auspices of Global Visions through Mobilizing Networks.[5] Global Visions is a cross-national research project (2015–2020) whose aim is to envision music teacher education programmes that will equip students with the necessary skills and understandings to work

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5   www.sites.uniarts.fi/web/globalvisions/home

within increasingly diverse environments. Out of this research environment came the anthology *Visions for Intercultural Music Teacher Education* (Westerlund et al., 2020), including several Nordic chapters. An overarching theme in the anthology is how intercultural collaboration can spark continuing professional development in music education in times of cultural diversity.

Several contributors to the anthology, including Sæther (2020) and Kallio & Westerlund (2020), draw on disruptive experiences in cross-cultural exchange in teacher education, such as Pöllmann's (2016) "habitus dislocation". Such experiences can spark awareness of how the culturally bound majority standpoint of most teachers needs to be disturbed to make way for developing intercultural competence. Nordic contributors point out, however, that there is no guarantee that disruption necessarily leads to development. Brøske (2020) focusses on how complexity and contradictions in intercultural encounters in music teacher education can function as potential sources for development and expansive learning, though she notes that disturbance is not enough on its own but must be enhanced by reflection and dialogue. Kallio and Westerlund (2020) point out that there is no inevitability of developing intercultural competence merely through immersion and reflexivity, while Sæther (2020) writes that a habitus crisis is not always experienced as a positive stimulant for students' intercultural reflexivity, but can actually spark a desire to disengage if too intense.

Critical interculturalism

The editors of the anthology, Westerlund, Karlsen and Partti (2020), draw on critical interculturalism with its commitment to questioning one's own identity and developing ethical relations with the Other. As such, they offer a vision of intercultural music teacher education as an opportunity for educating student teachers to become change agents in times of increasing social complexity. They describe how intercultural encounters between fluid cultural entities, combined with critical self-reflexivity, can serve to spark transformation at the individual level, as well as driving institutional change in educational establishments.

The findings in the third stage of the analysis show that these Nordic researchers build on established understandings of intercultural competence. In addition to the idea of responding to social diversity in schools through deep intercultural engagement with repertoires, practices and aesthetics, there is a strong focus on interculturality in music teacher education through disruptive intercultural experiences. Several of the texts tend towards a more critically oriented, transformational intercultural education.

Summary of findings

In our review we sought to track the term 'intercultural' in recently published Nordic music education research texts, and to cover both breadth and depth in usage. The main finding in the first two stages of analysis is that several Nordic texts use 'intercultural' with

no clear definition and with a range of usages that may sometimes be synonymous with 'multicultural' or 'transcultural'. The main finding in the third stage of analysis is that in Nordic music education research that explicitly engages with interculturality, there is a clear emphasis on (a) developing intercultural competences at the individual (teacher/ student teacher/teacher educator) and systemic level, and (b) intercultural collaboration and exchange in music teacher education to cause a habitus disturbance through stepping outside the dominant cultural hegemony and experiencing being an Other. Such disturbance is intended to better equip music teachers to meet cultural and social diversity in the classroom in their own setting, though some authors challenge this assumption.

Another finding stemming from all three stages relates to what we did *not* find – for instance, there are almost no texts that examine intercultural music education as a concept in compulsory music education, or what different intercultural approaches to music education might mean in the classroom in practice, nor research into pupils' intercultural competence. The various understandings of interculturality have different implications for music teaching and music teacher education. Drawing on the findings in the literature review and perspectives from international intercultural scholarship, in the next section we look at what different understandings of intercultural music education might mean in the classroom.

Different understandings of interculturality and music in schools

The above findings show that, whereas the term 'intercultural' is reserved by Portera (2020) and others for processes that are dialogic or relational, it is used more broadly by Nordic scholars to describe anything from contexts and learning environments to curriculum content and identity. If we exclude those usages of 'intercultural' that appear to be synonymous with 'multicultural' or transcultural', we argue that 'intercultural music education' could have at least four usages. Drawing on all three stages of the literature review and international literature, we observe that these four perspectives could lead to quite different emphases in the classroom.

The first usage refers to a pluralistic music education derived from greater perspective consciousness (cf. Burton, 2011). For instance, exchange programmes that bring together music teacher students from different countries for intercultural encounters may help students confront previously held attitudes about music education and develop flexible cultural competency and greater openness to curricular innovation. An early example of this approach is Schippers' (2000) work on teaching music from a global perspective, to challenge a narrow Eurocentric curriculum. The purpose is to ensure that 'intercultural music' replaces hegemonic subject content, be it Western classical music, pop/rock or other genres. This approach builds on ideas in multicultural music education such as broader

representation and tolerance. This kind of approach is discussed critically in the text by Karlsen (2014) included in stage three of our literature review.

The second usage is concerned with cross-cultural diversity in music education (cf. O'Flynn, 2005). This approach builds on a widening of repertoire, but extends to engaging with multiple music practices and living music traditions from around the world, exploring local understandings of different traditions and what music means to the population it derives from, rather than simply including repertoire from around the world. The aim is to produce intercultural perceptions of musicality, what O'Flynn (2005) calls intermusicality, rather than assuming that music is a kind of universal language with identical uses, functions and affordances everywhere. Bartleet et al.'s (2020) study of intercultural global mobility programmes suggests that such programmes can help student teachers reflect on their own cultural subjectivities as musicians, with lasting effects throughout their careers. Discussion of this kind of approach can be found in the text by Carson and Westvall (2016).

The third usage relates to admitting pupils' own musical cultures and ways of interacting with music outside school into the classroom and is linked to discourses of culturally responsive music teaching (cf. Abril & Robinson, 2019). One of the main ideas behind culturally responsive music teaching is teacher reflexivity, remembering that teachers are "cultural workers", not "neutral professionals using skills on a culturally-detached playing field" (Blanchett et al., 2005, p. 306). The focus is on relating positively to cultural diversity in the classroom, aiming to include groups of pupils at risk of exclusion in music teaching, and focussing on the inherent resources of all pupils. This presupposes teachers possessing intercultural competence, as described in many of the texts in our review of Nordic literature (see for instance Westerlund & Karlsen, 2017).

The fourth usage considers music education as a vehicle for developing teachers' and pupils' intercultural skills and competence through collaborative creative activities with a transformative agenda. Based on a foundation of respect, tolerance and acceptance for difference as in multicultural music education, this approach goes further in seeking to create dialogic spaces in the classroom (cf. Marsh, 2019) through approaches to music making that are more about collaborative creative processes than existing musics. Music in schools is viewed as an intercultural tool, furthering the broader aims of education. This includes seeking out possibilities inherent in music education for improved interpersonal and social relationships, and pupils' empowerment. Cabedo-Mas and Diaz-Gomez' (2013) research on music as a social praxis concluded that fostering participatory musical activity and positive musical experiences in school helped pupils extend their musical lives beyond the classroom by recognising different musical identities, thereby promoting improved co-existence. This approach lies close to a concept of critical interculturality and social justice in music education, as expressed in the literature review by Miettinen et al., 2020, among others.

At the start of this article we suggested a distinction between (a) intercultural approaches *to* music education and (b) intercultural education *through* inclusive music
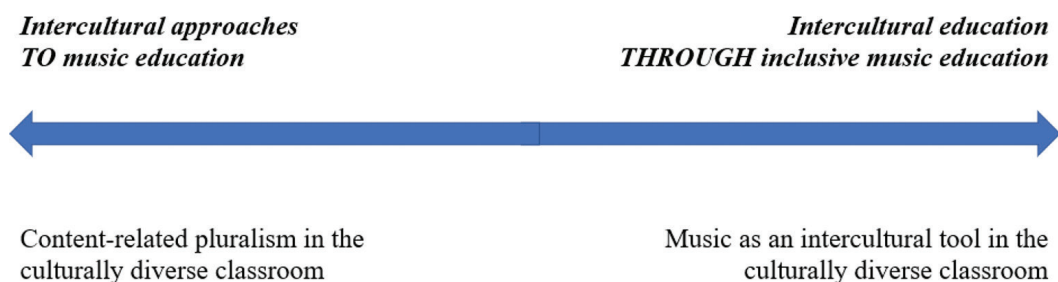
pedagogy. This distinction may be useful in trying to develop a clearer understanding of 'intercultural music education', which as we have seen has several different uses in the Nordic region.

If we look closely at the four main usages identified above, we see that while they all have elements in common, there are more commonalities between the first two approaches and the latter two. It appears that, while all the approaches aim to respond to cultural diversity, in the first two approaches the main emphasis is on the *content* of music education, widening what music to teach in schools, and how. These approaches build on a pluralistic understanding of music/intermusicality and a pluralistic attitude to repertoire, working methods and the function of music in different settings. This is what we term the dimension of intercultural approaches *to* music education.

In the latter two approaches the main emphasis is on *people*, in terms of engaging pupils of all backgrounds and creating a favourable environment for intercultural dialogue between groups, and fostering intercultural competence. This works at the micro level among teachers and pupils in classrooms marked by diversity of all kinds, at the meso level in overall school culture, and at the macro level in curriculum and educational policy. These approaches, which involve dialogic processes and bridge building between cultural groups, are dependent on teachers having intercultural competence and aiming to foster intercultural competence among pupils. There is a sense in which these approaches use music education instrumentally. We call these approaches the dimension of intercultural education *through* inclusive music pedagogy.

Classroom practice is unlikely to fall neatly into one dimension or the other and the various approaches are by no means mutually exclusive. It may therefore be helpful to visualise the two broad dimensions along a continuum, as illustrated in Figure 1. Approaches right across the continuum seek to acknowledge cultural diversity, and intercultural encounters may be central in both broad dimensions. However, the emphasis and main focus along the continuum vary.

Intercultural approaches TO music education

Intercultural education THROUGH inclusive music education

Content-related pluralism in the culturally diverse classroom

Music as an intercultural tool in the culturally diverse classroom

Figure 1: Intercultural music education in the classroom

To illustrate this distinction, we return to the example identified in the analysis as a point of ambiguity when it comes to *intercultural sites and settings*. A workshop that brings together participants from different cultures to work together on rehearsal and performance of

classical music, would exemplify an intercultural approach *to* music education. If the aim of the workshop is to create a musical synthesis of cultural contributions in a new musical expression through dialogic methods, it would be an example of intercultural education *through* inclusive music pedagogy.

A key element in intercultural education *through* inclusive music pedagogy is musical participation and engagement that has paramusical aims (Stige, 2012) hand in hand with the musical aims. There are a number of international studies of musical participation in culturally diverse pupil populations which might arguably be classified as intercultural education *through* inclusive music pedagogy. Although only the first two of these studies mentioned below make explicit use of the concept of 'interculturality', each has pupils' meaningful musical engagement and relational aspects at its centre. Kvaal (2018) studied interplay in *Fargespill* in Norway, an intercultural music workshop for youth hailing from all over the world, while Côrte-Real (2011) investigated music and intercultural dialogue as a medium for rehearsing life performance at schools in Portugal. Kenny (2018) researched how children in asylum seeker accommodation in Ireland make music, project musical identities and form communities of musical practice; Karlsen (2014) studied music teachers' approaches to developing immigrant pupils' musical agency in Finland, Sweden and Norway; Marsh (2012) investigated the role of a secondary school music program in supporting the adjustment of young refugees and newly arrived immigrants in Australia; Burnard et al. (2008) researched ways in which teachers achieve 'inclusion' in music classrooms across schools in Spain, Australia, Sweden and the UK, initiating students into musical discourses where the focus is on meaningful music-making and reinforcing the pupils' place within their communities and affirming their sense of belonging; while Almau (2005) researched music making to combat absenteeism and behavioural problems among Gypsy [sic] pupils in Spain.

When talking about intercultural education *through* inclusive music pedagogy, the focus is on developing intercultural competence, i.e. relational competences accepting of diversity and difference and reflexivity over one's own cultural position, through musical activities as meaningful engagement and social interplay in schools. Another way of expressing this might be to say that music is used as an intercultural tool in the culturally diverse classroom through the fostering of intercultural competence among teachers, pupils and the entire school culture. Emmanuel (2003) describes intercultural competence required by music teachers as coming to "an understanding of their place within their own culture, their beliefs and attitudes, and the origins of those attitudes", without which they will be unable to come to an understanding of the cultures of their diverse students (p. 39–40).

In short, we suggest that it may be useful to distinguish between two broad understandings of intercultural music education. The first is pluralistic music education where the main focus is on diversifying content, repertoire and teachings methods to ensure that

music in schools reflects the wide variety of musics that exist in the world. The second is music as an intercultural "tool" in the culturally diverse classroom. This latter understanding is dependent on teachers having intercultural competence, often developed through intercultural exchange to heighten perspective consciousness, and helping pupils develop intercultural competence through the creation of dialogic spaces in the music classroom, in which imagined future communities are more important than musical heritage.

Conclusion

The purpose of this article is to contribute to terminological clarification in a field that aims to respond to the increasing social complexity and global interconnectedness, filled with possibilities and challenges that music educators meet every day. Clearly defined concepts are essential in a field in which, as Portera (2020) says, teachers and educationalists are tempted to define any situation regarding foreigners as intercultural, giving it "fashionable" overtones (p. 24). Through a literature review of Nordic research and with reference to a broadly European understanding of interculturality, we have sought to develop a clearer understanding of how Nordic music education researchers engage with interculturality and what different understandings of interculturality might mean for music teaching in schools.

On the basis of the understandings of 'interculturality' in music education in Nordic research, we identified four discrete approaches to music education in the classroom that, while they share many characteristics, differ in emphasis. By conceptualising these approaches along a continuum between two dimensions labelled *approaches to intercultural music education* and *intercultural approaches through music education*, we hope to contribute to a discussion of music education practices suitable for meeting cultural diversity in the classroom.

A central question is what kind of education policy and pedagogy is most appropriate to meet the challenges of social complexity and cultural diversity (Portera, 2020). One of the findings in this study is that while Nordic music education research has embraced the notion of interculturality in music teacher education, little research has yet been carried out in the region on what intercultural music education approaches might look like in primary education characterised by increasing diversity of various sorts in the classroom. In addition, while the intercultural competence needed by teachers has been the subject of much Nordic research over the past decade, we believe there is a need to look at what intercultural competences *pupils* already have, what they need and what they are given the opportunity to develop through music education. This applies both to pupils from majority populations and those from minority groups, such as newly arrived migrants entering Nordic schools. The concepts of intercultural music educational practices, intercultural competence and intercultural reflexivity on the part of teachers and pupils alike might open up new paths in what Bauman (2010) calls the art of living with difference.

Author biographies

Felicity Burbridge Rinde is a research fellow in music education at the Western Norway University of Applied Sciences. Her research interests include intercultural music education, music in schools and community music.

Catharina Christophersen (PhD) is professor of music education at the Western Norway University of Applied Sciences. Her research interests include music in schools, music teacher education, creative partnerships, popular music education, music education policy, social justice, and educational change.

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Article 2

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Music in the school life of newly arrived migrant children: potential paths to participation and belonging

Felicity Burbridge Rinde [a] and Ailbhe Kenny [b]

[a] Department of Arts Education, Western Norway University of Applied Sciences, Bergen, Norway; [b] Department of Arts Education and Physical Education, Mary Immaculate College, University of Limerick, Limerick, Ireland

ABSTRACT

This article addresses migrant children's entries into new education systems from the vantage point of musical participation. Through an ethnographic study of one Norwegian primary school, it investigates what scope for musical participation is available to newly arrived migrant children in a dedicated introductory class, and how their engagement with music contributes to a sense of belonging. Four themes emerged: (1) Self-presentation and creativity; (2) New roles; (3) Memories of family and home; and (4) Belonging. The experiences in this study highlight that intercultural music education is about far more than content. The importance of relational competences developed through group musical activity and social interplay was continually to the fore, as well as the need for teacher reflexivity over the lack of neutrality of (musical) knowledge and skills in the classroom. Musical participation in schools then requires the fostering of intercultural competence among teachers, pupils and the entire school culture.

Introduction and background

This article addresses the role of music in the school life of newly arrived migrant children, investigating the potential of music as a path to participation and belonging. It reports from an ethnographic study of their musical engagement in school. While music education is often seen as a vehicle for engaging with diversity and building community in schools, certain music practices in culturally diverse classrooms may also have negative effects related to power, exoticism, cultural labelling and exclusionary paradigms for marginalised groups (Kallio et al. 2021; Westerlund and Karlsen 2017).

Newly arrived migrant children are far from homogenous; their experiences range from voluntary relocation to forced migration, and the intersectionality of factors in their situations requires a high level of adaptation in classrooms. Some arrive seeking only skills in a new language to resume their schooling, while others arrive with no formal education and low literacy levels. Common to all are challenges of resettlement: adapting to a new country, culture and language, and often dealing with a degree of social isolation. Our study focuses on the transitional stage of resettlement in a new school community, which may lay foundations for integration into the wider host society.

Pinson and Arnot (2020) note that young migrants' access to education is often restricted by the structure of the education systems they enter, with knock-on effects for future occupational destinations. In some countries language is regarded as an absolute barrier to direct enrolment of

migrant children in mainstream schooling. However, educational exclusion of migrant children may also occur through *internal* differentiations within systems that espouse an inclusionary approach (Hilt 2017). A holistic model in refugee education is one which recognises children's learning, social and emotional needs and has an ethos of inclusion and caring, celebration of diversity, and welcoming attitudes to refugee students (Arnot and Pinson 2005; Taylor and Sidhu 2012). This also requires awareness of the culturally bound nature of educational practices.

Our study explores migrant children's entries into new education systems, schools and classrooms from one vantage point – that of their musical participation. It is an investigation of the role of music in one Norwegian school during newly arrived children's resettlement period. Through in-depth exploration, the research seeks to address two questions:

(1) What scope for musical participation is available to newly arrived migrant children in a dedicated introductory class?
(2) How does the children's engagement with music contribute to building a sense of belonging?

Theoretical framework

Our study draws on lenses of musical participation and belonging. Stige (2010) distinguishes between five forms of musical participation as styles of self-presentation used in the co-creation of a social space: (a) non-participation, where the participant is physically but not socially present; (b) silent participation, being socially present, but not joining in; (c) conventional participation, joining in without standing out from the group; (d) adventurous participation, joining in in a way that stands out, with deviation that transforms group activities; and (e) eccentric participation, going against what is happening in the group musically, establishing new activities. All five forms are defined by Stige as mutual processes where other people's witnessing of participation is central to the co-creation of a social space.

It is possible to see the introductory class as a potential community of musical practice, a concept coined by Kenny (2016) in extension of Lave and Wenger's (1991) communities of practice. Kenny applied the analytical lenses of mutual engagement, joint enterprise and shared repertoire to group music-making to provide deep understanding of these practices. She found that a community of musical practice was created through musical engagement with attendant rules, roles, identities and ways of being, where community members engaged in collective processes that were at once musical and social, in which relationships, a sense of belonging and collaboration are central to the group.

The web of relationships between music and people in a physical and cultural space is key to Small's notion of musicking and Turino's participatory music making. Small (1998) describes inwardly desired relationships that come into existence for the duration of a performance, exploring, affirming and celebrating who we are in relation to others, then to disappear. Turino (2008), too, notes the potential in participatory music for moments of ideal human relationships. He also describes participatory music as a mode for fashioning alternative social futures, foregrounding the interplay between the Possible (hopes, dreams and desires) and the Actual, through imagining a new future or trying out new roles.

Pitts (2016) identifies various roles of musical participation, including as a source of confirmation, an opportunity to demonstrate or acquire skills, a forum for social interaction and a way of enhancing or escaping everyday life. However, she notes that these benefits have counterparts in risks and frustrations, such as bordered groups with shared musical identities and practices that exclude others from participation.

Our study draws on research into musical participation outlined above, as well as research into musical participation amongst migrant children more specifically. Potential benefits are evidenced in the scholarship as developing forms of communication and a sense of belonging, contributing to

cultural maintenance, identity construction, stress relief, musical agency and integration in the host country, as well as providing security through routine (DeNora 2000; Howell 2011; Karlsen 2012, 2013; Kenny 2017, 2018; Marsh 2012, 2013, 2017; Ritchie and Gaulter 2020; Sæther 2008; Tillborg and Ellefsen 2021). Music programmes for migrant children have also been shown to affect acculturation processes, sometimes leading to stronger host culture orientation and adaption to mainstream culture (Frankenberg et al. 2016).

Caxaj and Berman (2010) describe how the need for belonging is at the heart of migrants' resettlement. Anant (1967) defines belonging as a sense of personal involvement in a social system to the extent that a person feels like an indispensable, integral part of the system. While experiences of belonging and community are important to healthy development in childhood and adolescence in general (Newman, Lohman, and Newman 2007), the issue of belonging is particularly pressing for migrants.

During resettlement migrants may reignite feelings of belonging to their homelands and family through engagement with music connected to their ethnic or cultural backgrounds (Kenny 2018; Marsh 2013). At the same time, musical participation may also mediate experiences of belonging in their new settings, with music conceived as a means of welcome and inclusion (de Quadros and Vũ 2020; Ritchie and Gaulter 2020). Music has been shown to promote belonging through collective identity (Bowman 2007) shared understandings and practices (Finnegan 2007) cohort identities and sonic bonding (Turino 2008), while synchrony to a common pulse can give rise to a powerful uniting force and sense of togetherness (Clayton 2012; McNeill 1995). Rituals involving music in school may also help cement feelings of belonging, meaningfulness and community (Stene 2019; Nikkanen and Westerlund 2017). However, just as musical experience *can* promote a sense of belonging, it can also feed disaffection and create spaces of alterity (Waligórska 2014), and there is no guarantee that participation in educational settings will necessarily lead to a sense of belonging (Gabi 2013; Boldermo 2020). This article seeks to examine these issues for newly arrived migrant children from distinct experiences within a school in Western Norway.

The study and methodology

Norway, like other European countries, has in recent years experienced an upsurge in the number of school-age migrant children. The way post-migration education is organised varies across Norway, but since 2012 several cities have offered dedicated introductory classes at selected schools to prepare newly arrived children for transition to mainstream classes at local schools. Norway has a strongly unitary school system, and segregation from mainstream classes requires dispensation from the Education Act,[1] which upholds all pupils' right to social belonging to a peer group and forbids grouping by ability, gender or ethnic affiliation.

Our study is an ethnographic study (Hammersley and Atkinson 2007) of an urban primary school chosen through purposeful sampling. Fieldwork (by the first author) started in May 2019 and lasted ten months. The school has a mixed-age, mixed-ability introductory class for children aged 7–13 which newly arrived children attend for one to two years. The co-location of introductory classes with mainstream schools is meant to ensure social contact with Norwegian-speaking children. After an eight-week induction period, local authority guidelines recommend that these children join mainstream classes in some subjects, particularly practical subjects.

The data collection involved participant observation, interviews and extensive field conversations. Semi-structured interviews were carried out with the head, deputy head, three teachers and six pupils – four girls and two boys from Europe, South America, Africa, Southeast Asia and Southwest Asia. The project was registered with the Norwegian Centre for Research Data (NSD) and followed Norwegian research ethics guidelines. The issue of consent was revisited throughout the year with the children in addition to securing parental consent. All names are pseudonyms, and care has been taken to preserve anonymity through avoiding clusters of information about gender, age, country of origin, etc.

Particular care is needed in the representation of vulnerable groups in terms of power and voice (Hess 2018), heightened in this study by the lack of a fluent common language between the researcher and pupils, the pupils' age and their status as a minority group. While ethnographic study aims to lift emic perspectives, this article builds to a large degree on analysis of observational data. Validation of the researchers' interpretations was sought in two ways. Firstly, through building relationships with the children across nearly a year, helping when asked, chatting, accompanying them on school outings, and making music with them. (Music making served both as a supplementary data collection tool and a way of connecting with the children non-verbally, particularly important since verbal communication took place in the children's relatively new second language.) Secondly, triangulation was sought through informal conversations with teachers and in regular meetings with the introductory team, where observations were discussed. The head and deputy head also observed some sessions and discussed with the first researcher afterwards. All who took part in these discussions were adult majority group members, requiring keen awareness of majority privilege. Reflexivity in assessing the relationships between the researcher and participants (Reeves, Kuper, and Hodges 2008) was crucial to the analysis, and peer debriefing techniques were employed to try to uncover the researchers' hidden preconceptions (Figg et al. 2009).

Through abductive content analysis (Brinkmann 2014) we investigated the scope for musical participation available to these children and how music appeared to facilitate or hamper experiences of belonging. The analysis consisted of identifying themes arising inductively, followed by concept-driven coding (Kvale and Brinkmann 2009) through the lenses of participation and belonging, two of the main themes that emerged in the initial analysis.

Findings and discussion

The children's musical participation offered opportunities to blend in with the group through conventional participation, and to stand out from the group through adventurous participation. Participation varied over time and across different settings in the school, but in general musical participation typically increased over time. Four overall themes emerged from the findings: (1) Self-presentation and creativity; (2) New roles; (3) Memories of family and home; and (4) Belonging. The themes are presented below, followed by two spotlights on specific child experiences.

Self-presentation and creativity

In music sessions in the introductory class the children were often invited to share musical contributions of their own choosing. They usually shared songs in their first language.

> During today's session, Ahmad chose to sing a pop song in his native language. Hassan and Kareem, from the same country as Ahmad, immediately joined in clapping and singing. Ahmad made silencing motions as he sang, knitting his brows, and they stopped. But as the chorus started, both jumped up and started to sing and dance in the middle of the circle, their arms above their heads. As Hassan danced, I saw his eyes darting round the room, and he espied the paper towel dispenser by the basin. Still singing and dancing, he made his way over, pulled out two paper towels and proceeded to dance with the towels as if they were silk scarves. (Observational Log (OL), November 2019)

Here, Ahmad's singing was used to present himself and his musical preferences (Stige 2010), and demonstrate his skills (Pitts 2016), but it also gave other pupils scope for participation and creativity in the co-created social and musical space. There is an inherent creativity in Hassan's actions, as well as a sense of his navigating the boundaries of behavioural norms in this setting, with a potential conflict between self-expression and following school rules and norms. It raises the question of whether Hassan was aware of norms and expectations regarding how to react to music in this classroom (he constantly jumped to his feet and started dancing any time music was played, even in lessons), but also whether acceptable reactions to music in this classroom diverged from expectations elsewhere in the school. The school has explicit rules for the use of paper towels to avoid

waste, and implicit rules about behaviour in the classroom. One bilingual teacher expressed concern about the 'unruly' way children engaged with music. The introductory class teachers, though, appeared to welcome such episodes as signs of children expressing themselves non-verbally, echoing Arnot and Pinson's (2005) reference to a holistic model in education that recognises migrant children's social and emotional needs as well as their learning needs. This illustrates one of several tensions in the data, between scope for creativity and conformity to school rules and norms.

New roles

Sometimes musical participation was used to explore new roles in the children's new surroundings. For example, several months passed before Beatrix, who rarely spoke in class, surprised us by volunteering a song from her home country, singing confidently for her classmates, and started suggesting lyrics or movements to songs.

Another significant moment came for Kareem, whose last-minute solo at a school assembly offered him a chance to stand out:

> Kareem was not at the dress rehearsal but arrived just as we were tidying up. Seeing the microphone, he immediately asked to sing a solo. The teacher was, as ever, positive to such suggestions, and those of us still in the hall sat down on the floor, an attentive audience. Kareem found the track on his mobile and after fiddling with the amplifier, performed for us. It was a romantic ballad, sung with great delivery, his body language recognisable from music videos in the genre. After receiving our applause, Kareem said he wanted to perform for the whole school the next day. Although the dress rehearsal was over, there was no technical help available and the song was rather long for the programme, the teacher agreed. (OL, February 2020)

The next day Kareem performed the ballad for the whole school. A child who was known to other pupils and teachers as belonging to a class in a deficit position in terms of language, and with a reputation as somewhat volatile in the playground, explored through this musical activity a different role for himself, reaping tremendous praise for his performance. He self-initiated this role using music as a key tool to do so, just as Turino (2008) describes how musical participation can allow interplay between actual roles and possible new roles, imagining a new future. Kareem's performance showed a high degree of musical agency (Karlsen 2012) and challenged those who tended to see introductory class pupils as a problem rather than a resource, as witnessed by comments in the staff room at lunch afterwards. This reframing from a position of deficiency to that of acclaimed performer required others to witness Kareem trying out the new role, underlying the mutuality in the process of musical participation as self-presentation described by Stige (2010): without the entire school as his audience, Kareem's solo would not have had the same significance.

Memories of family and home

When asked about their musical preferences, several of the children spoke first about music linked to home and family, including family left behind. When asked whether music was important to her, Maria replied:

Maria:	Yes! I sing all the time! I like a song about a fish that is people … a person that is also a fish!
Researcher:	Err … Oh, a mermaid?!
Maria:	Yes! I like a song about a mermaid that my grandmother taught me!

The children often shared songs learned at home, ranging from nursery rhymes learned from their grandparents to hits by artists from home little known in Norway, tastes several of them explained they had acquired through older siblings (this echoes findings in Kenny 2018). Only once throughout observation did a child start singing a pop song from mainstream international youth culture (at which, the other children laughed, and his performance quickly petered out). The children were also encouraged to share their favourite music videos at lunchtimes. Music shared was almost always in their native languages.

Karlsen (2013) reminds us that negotiations of homeland music in mainstream classes are a complex issue: not all children necessarily want to be associated with music from their (parents') homeland in a school setting and there may be a social cost of sharing such music with peers, while others may be pleased to do so. Our findings showed considerably less orientation towards international youth culture in the introductory class than implied by some previous research. This may be in part because these children were so new in Norway that clinging to familiarity was a strategy in the resettlement process, and in part because in the introductory class setting, they had relatively little contact with mainstream youth culture. There is a hint of this in our data – because of coronavirus, Maria was not interviewed until after she had transitioned to a regular class, which added a unique perspective to the data:

Researcher: If you could choose a music video to share in the classroom today, the very best music you know, what would it be?
Maria: [Hybrid international rap.]
Researcher: Have you always liked that music?
Maria: No, I had never heard of it or listened to it when I was in the introductory class, but now I like it.

The introductory class was a space where it was 'normal to be different', and while there Maria had regularly shared music videos from her home country. Just a short time after switching to a mainstream class, Maria showed greater orientation to global pop culture through her music choices (cf. Frankenberg et al. 2016).

Belonging

Musical participation appeared to facilitate experiences of belonging in the children's new setting through moments of connection. Two key factors in experiencing belonging and exploring relationships emerged: common repertoire, and musical sharing leading to interpersonal encounters. The following example contains both:

I arrive at lunchtime. Kareem jumps up when he sees me, comes over with a smile, and starts singing loudly and enthusiastically a song with body percussion I'd taught them. He holds my gaze throughout. Just then his bilingual teacher comes in and greets me. We talk about how Kareem is always singing. The teacher encourages him to sing for me again, and he starts singing a song in his first language. I meet his gaze throughout. He sings confidently and tunefully, a long story-like song, with a serious expression on his face. Afterwards I ask what the song was about. He looks to the teacher for help, who explains it's a song about the desire for freedom for his people. Oh, I see. I try as well as I can to repeat a word that I'd heard several times: Is that the word for freedom, perhaps? No, that means: Listen to me! I ask where he learned the song, at home? No, he learned it in the refugee camp. And do your family sing lots of songs at home? They sing a lot, he replies, but not that song. He picks up his things to go to class. Gives me a high five on the way out. (OL, February 2020)

We see how Kareem uses a song the researcher taught him to instigate contact, thereby re-establishing a connection from previous sessions. This is possible without verbal communication through shared repertoire; a key aspect of communities of musical practice (Kenny 2016). Kareem follows this up almost immediately with sharing a song that is highly personal to him and his story. The connection explored by Kareem echoes the relationships Small (1998) describes as coming into place through music making: 'The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies' (Small 1998, 13).

Group music making also offers opportunities to achieve connectedness through synchrony to a common pulse (Clayton 2012). Several new pupils on their first day, with no common language, shared tentative smiles and more relaxed facial expressions during dancing or drama games which they could join in by imitation and synchrony, as on Samuel's first day:

At the end of the day they danced a choreographed dance popular in Norwegian primary schools, shown on the smartboard. Desks were pushed aside, and the children lined up in rows. Samuel caught on quickly. It was

the first activity in class he could really join in – and join in well – with his new classmates. The next day they danced it again, and the flickering of recognition in Samuel's eyes and his laughter as he danced suggested a fleeting experience of belonging in the new setting through the synchrony of the group. [OL, March 2020]

Repeated experiences such as this may lay the foundations for a more lasting sense of belonging, although as Gabi (2013) reminds us, participation does not necessarily lead to a sense of belonging. Even within the introductory class, musical boundaries were sometimes drawn up inadvertently. In musical sharing sessions pupils in the largest national group would often sing in their home language. The teachers, keen to create a welcoming environment, clapped and moved to the beat. On one such occasion looks of boredom, even discomfort, were observed on the face of some other pupils. For those taking part the activity gathered them as a 'we', but it left others with a heightened sense of not belonging musically or socially. As Boldermo (2020) notes, for some people to achieve a sense of belonging, there must be a group to which others do not belong.

Spotlights

In keeping with the ethnographic nature of the study, we supplement the four themes with subjective, individual spotlights on two child experiences.

Hassan

Hassan loves singing and dancing and enjoys attention and applause from an audience, although not necessarily as a soloist, he said (pupil interview 4). In the classroom Hassan's response to music was embodied, frequently dancing or clapping with confident body movements. Midway in a teacher-led activity Hassan would sometimes 'suggest' a different song, counting '1, 2, 3' and starting singing loudly, conducting the others with an upturned hand. This kind of participation challenged leadership, as well as affecting the group dynamic as others protested or followed his lead. The introductory class teachers showed high tolerance of such adventurous, even eccentric participation. However, given that one of the express aims of the introductory class is to learn school norms such as sitting still and raising your hand before speaking, Hassan's manner of participating could also be seen as a behavioural problem or lack of readiness to transition to a mainstream class.

In other school settings Hassan participated quite differently. In music workshops with an external instructor, he took part half-heartedly, sometimes refusing altogether, though as a teacher remarked: 'At school you can't choose, you have to join in!' He never offered musical material in these workshops, despite the children being actively encouraged to share songs or dances from their home culture. The previous year the whole class had these workshops, while now they were only for the younger pupils, sparking complaints from the older pupils. The explanation given was that there had been too much 'playing around'. It is unknown whether the playing around was wilfully disruptive or a breach of unspoken norms for participation and behavioural expectations; either way there may have been an element of culturally bound expectations not communicated explicitly.

In Hassan's language group the pupils were expected to stand by their desks, speak when spoken to and respect adult authority. One day this group invited the researcher in, and the children sang solos and in unison, mainly religious songs and songs about their homeland. The session was teacher-led, and Hassan participated in an engaged, conventional manner.

Hassan attended some lessons with his year-group class. The following notes record Hassan working diligently alongside others, without speaking to other pupils.

> At the end of the lesson, the teacher put on a dance video. Many of the boys started to dance enthusiastically. A group of girls formed rows at the back of the classroom, choreographing their movements. Hassan stood up with the others, but remained still, holding the back of his chair, watching. After a while he glanced around, saw no-one was looking his way, and slid back down on his seat. (OL, September 2019)

Despite taking cues to behaviour from the others in the lesson, when it came to dancing, Hassan did not join in. When considering why Hassan's danced so creatively in one group but not at all in

another, we refer to Stige's (2010) understanding of musical participation as a *mutual* process in a social space. The notion of mutuality highlights the question of who witnesses participation. In the introductory class Hassan was with friends who spoke his first language, whereas in the workshop few of Hassan's friends were present, and in the year group class no one he knew well. A second factor may have been teacher expectations: the pupils quickly learned that the introductory class teachers had high tolerance of adventurous participation, whereas for instance the bilingual language teacher communicated clear expectations of conventional participation.

Zaara

Zaara is one of the younger pupils, with little formal schooling before moving to Norway. Still learning the basics of Norwegian, Zaara had a reserved manner in class and hardly joined in music activities at all to start with. This changed quite suddenly one day. A teacher had brought along his guitar and was playing humorous songs, encouraging the children to sing along to the refrain:

> We sat on benches at the back of the classroom. As the teacher started to play an upbeat song, Zaara suddenly jumped up, grabbed my hand and tried to pull me up. Surprised, and aware that the teacher meant the children to remain seated and sing along, I smiled but shook my head a couple of times. Zaara's hand still pulled at mine insistently. She stood in front of me now, so I smiled and twirled her under my arm a couple of times, still seated. 'Dance!' she commanded. I made a snap decision to respond, got to my feet, took both her hands in mine and danced with her. This was taken as an immediate sign for others to follow suit, and the ensuing scene was far from the orderly activity the teacher had planned. Zaara, half my height, led me in the dance, turning, jumping, laughing, plaits flying. (OL, December 2019)

After weeks of observing Zaara's reserved manner, this dancing, with her taking the lead, appeared to be a meaningful act of musical and social engagement. We cannot know what the dancing meant to Zaara, but there was a palpable release of tension, as well as an exploring of the relationship between child and researcher, on her terms, in the dancing. In the weeks to come this new connection was reaffirmed whenever the researcher entered the classroom. Zaara would smile, sit down by the researcher without speaking, even ask for help, and she took part much more actively in subsequent music sessions. It should be noted that the perceived benefit to one child in this episode may have been at the cost of chaos in the rest of the group, and this balancing of the needs of the individual against the needs of a highly heterogenous group was a constantly recurring theme and tension throughout the fieldwork.

Zaara's journey of increasing musical participation echoes a community of musical practice model (Kenny 2016) in that it shows a shift from peripheral to core membership, based on familiarity in the setting, shared repertoire and mutual engagement. While a pattern of gradually increasing participation was typical, there were some exceptions. Samorn, for instance, only ever joined in singing almost inaudibly, and politely declined all invitations to share songs. Even after several months, when a xylophone was passed round and most of the children experimented enthusiastically, Samorn tapped pianissimo once up and down then handed it on. Most children, however, participated more actively as time passed, although sometimes inconsistently. Ahmad, for instance, sang vociferously in many sessions, and was often keen to share songs, eyes shut, apparently entering a private musical world, yet at other times he refused point-blank to join in. Interviews with pupils gave some insight into their participation. Samorn said music simply 'wasn't important to her'; she rarely listened to music and wasn't used to music being used in school (pupil interview 6). Ahmad said he loved music and enjoyed music sessions in school. When asked the reason for his widely varying participation, he blamed it on 'tiredness' that engulfed him some days (pupil interview 3).[2]

Conclusions, questions and implications

In this article we have looked at what scope for musical participation was available for these pupils, what kind of participation was expected and valued in the school, and what obstacles to participation there were, not least due to culturally bound ideas of music in school. We identified tensions

between the norms of the introductory class and mainstream classes, between balancing social, emotional needs and learning needs of these children, between the needs of the individual and the group, and between creativity and classroom norms. Teaching in such a complex, heterogenous class requires a high level of intercultural competence and culturally responsive teaching, including reflection on and acknowledging of the culturally bound nature of educational norms.

Firstly, we found challenges relating to expectations of how pupils should engage with music. We know that cultural expectations of pupil/teacher roles vary, as do culturally appropriate ways of engaging with music, and there are many unwritten codes of expected behaviour and participation in schools. Teachers in the introductory class were far more accommodating of 'chaos' than other classes, seen for instance in the way teachers would sometimes join in with spontaneous dancing. In contrast, the deputy head and head on observing rehearsals for the whole-school assembly were full of praise for the orderly rehearsing: is only conventional participation therefore to be praised by school leadership? The assembly project was 'successful' in part through their eyes in assimilating the introductory class pupils to normal modes of musical engagement and behaviour in this school. However, is it possible that different ways of engaging with music as seen in the introductory class (particularly the more free embodied reactions), could contribute to challenging norms and expectations? Is the socialisation of newly arrived migrant children a one-way process of assimilation to a more-or-less canonised repertoire and fixed practices, or a mutual process? Do newcomers have the opportunity to bring changes to the majority group?

Secondly, what socio-musical space is available to these children, and what do they claim for themselves? Is asking for musical contributions from their homelands (show us your treasures) enough of a welcome? Or is it forcing new content knowledge into the same modus operandi already there, potentially leading to stereotyping and assumptions? What the child experiences in this article have highlighted is that intercultural music education is about far more than merely content. It is about relational competences developed through group musical activity and social interplay coupled with a reflexivity over one's own cultural position. In short, this requires the fostering of intercultural competence among teachers, pupils and throughout the entire school culture.

Addressing these points together, implications for school settings emerge when leaving behind a deficit approach to migrant education and embracing a model of inclusive migrant education that permeates the entire school culture – including musical participation. In doing so, the hope is to challenge not just the structures but also the attitudes that create barriers to participation and learning. This is a complex issue. One important step appears to be identifying 'newness' as a contribution rather than a problem, learning to value competences we ourselves may know little of, and understanding the lack of neutrality in all (musical) knowledge and skills in the classroom (Westerlund and Karlsen 2017). It also requires making explicit the implicit, ethnocentric frames of reference we hold as music educators.

The findings in this study have also highlighted the need to raise awareness of teachers' roles in promoting experiences of belonging through music. While sonic bonding and behavioural synchrony can be powerful uniting forces in the classroom, they may also inadvertently have exclusionary effects if the borders to inclusion are drawn up without care for those not defined as 'we'. By seeking to facilitate socio-musical spaces or communities of musical practice (Kenny 2016) in the classroom through approaches that are more about collaborative creative processes than existing musics, the ground is ripe for meaningful musical encounters that can facilitate experiences of belonging.

Notes

1. Norwegian Education Act, 1998, §8–2 (accessed 31.05.2021),
2. Teachers suggested trauma from Ahmad's pre-migration experiences as a potential explanation.

Disclosure statement

No potential conflict of interest was reported by the author(s).

Data availability statement

Due to the nature of this research, participants in this study did not agree for their data to be shared publicly, so supporting data is not available.

Notes on contributors

Felicity Burbridge Rinde is a lecturer and research fellow in music education at Western Norway University of Applied Sciences, with an ongoing PhD project entitled Music and inclusion of newly arrived immigrant children in Norwegian primary schools. Felicity has worked for many years as a community choir conductor and teacher in schools and arts schools and has led a wide range of music groups in the community with all age groups from parent/infant music groups to a pensioners' choir.

Dr Ailbhe Kenny is based at Mary Immaculate College, University of Limerick, Ireland. Ailbhe's research is widely published internationally; she is author of *Communities of Musical Practice* (2016) and co-editor of *Musician-Teacher Collaborations: Altering the Chord* (2018). She is a EURIAS fellow, Fulbright Scholar and holds a PhD from the University of Cambridge. Ailbhe is currently a PI on the HERA-funded project 'Night Spaces: Migration, Culture and Integration in Europe' (NITE).

ORCID

Felicity Burbridge Rinde 🔴 http://orcid.org/0000-0002-6940-5028
Ailbhe Kenny 🔴 http://orcid.org/0000-0002-5476-4204

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Article 3

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Article

Inclusive socio-musical spaces for newly arrived migrant children in a Norwegian primary school: Teacher and school leader perspectives

Felicity Burbridge Rinde (iD)
Western Norway University of Applied Sciences, Norway

Abstract

This ethnographic case study investigates how teachers and leaders in a Norwegian primary school perceive and promote an inclusive school environment for newly arrived migrant children through music. The analysis draws on two aspects of inclusion. The first is on whose terms inclusion takes place and whether newcomers have the opportunity to transform the existing social order. The second is the boundaries of inclusive practices: inclusion and exclusion are seen as processes separated by a boundary that, once crossed, can result in exclusion despite good intentions. The case is a primary school with a dedicated introductory class for newly arrived migrant children. The data collection instruments were participant observation, interviews and field conversations over a period of 10 months. There was a participatory element to the fieldwork in connection with the school's ongoing development work to create an inclusive environment. Three socio-musical spaces were identified. The findings suggest that inclusive music practices face obstacles at individual, organisational and discursive levels. Fields of tension are identified relating to boundaries around what cultural expressions are welcomed and represented in the school; visibility and performance of home cultures; and exclusion and self-exclusion through musical markers of belonging.

Keywords

Inclusion, intercultural music education, music, newly arrived migrant children

Introduction

The increasing number of migrant children arriving in Norway in recent years has posed challenges for Norway's primarily monolinguistic and highly unitary school system which forbids streaming according to ability, gender or ethnicity. In response to increased migration, the Education

Corresponding author:
Felicity Burbridge Rinde, Western Norway University of Applied Sciences, Høgskulen på Vestlandet, PO Box N-7030, 5020 Bergen, Norway.
Email: fbur@hvl.no

Act was amended in 2012 to allow various models of post-migration education. The model represented in this study uses dedicated introductory classes at some mainstream schools to offer intensive language tuition to prepare newly arrived children for transition to their local schools.[1] This model is thus based on short-term exclusion, albeit within a shared space, with the aim of promoting inclusion in the long term.

This article investigates teacher and school leader perspectives on the potential of music activities for promoting an inclusive school environment for newly arrived children in one such introductory class (IC) for 7 to 13 year olds, at Greenwood primary school.[2] It also explores obstacles to realising aims of inclusive music practices, and exclusionary effects in some music activities. During the fieldwork, prompted partly by the researcher's presence, the school carried out development work on creating a more inclusive environment for IC pupils, primarily through trying out music workshops as a tool for inclusion. One of the socio-musical spaces in this article relates to this development work, in which I as music teacher/researcher offered my services as accompanist and co-leader. The ethnographic methodology thus incorporated a participatory element.

The children in the introductory class come from widely divergent cultural, linguistic and socio-economic backgrounds. The only thing all new IC pupils have in common is that they do not yet speak Norwegian. They typically attend the mixed-age class for one to two years, spending most of that time in the IC classroom. However, the co-location of introductory classes with mainstream schools in this model is meant to ensure social contact with Norwegian-speaking children. Municipal guidelines recommend that after a while, IC pupils join age-appropriate regular classes for some subjects, particularly practical ones like music.

In a previous article I explored IC pupils' musical participation at Greenwood as a potential path to belonging (Rinde & Kenny, 2021). The focus for this article is teachers' and school leaders' perspectives as they aim to create an inclusive environment for newly arrived migrant children, both within the IC classroom and in the wider school community. The article addresses the questions *How do teachers and school leaders in a Norwegian primary school perceive the potential of music activities for promoting inclusion of newly arrived migrant children? What inclusive socio-musical spaces do they facilitate?*

Background and previous research

The number of migrant children arriving in Norway surged after 2000, peaking during the 2015 Syrian refugee crisis. It had since decreased somewhat due to several factors including the EU/Turkey Re-admission Agreement, stricter border controls in many European countries and new, more stringent regulations in Norway (Lidén, 2019). However, following the invasion of Ukraine in February 2022, Norway is now receiving unprecedented numbers of school-aged refugees.

Since UNESCO's Salamanca Statement in 1994, there has been broad international focus on the concept of inclusive education. Inclusive education is characterised by social inclusion, integration and system-wide measures geared to responding to all kinds of diversity.[3] UNESCO (2009) problematises the individualised *deficit model* that attributes educational difficulties to sources within the child, where the onus for change is on those entering mainstream schools. They propose an alternative *social model* which sees barriers to learning as existing in the attitudes and structures of schools and society, and where it is consequently up to mainstream schools to adapt to accommodate greater diversity.

Barriers to inclusive education have been identified as attitudinal; language and culture-related; physical and environmental; training-related; systemic and organisational; and curricular (MEDE, 2019). Migrants' access to education is often restricted by the structure of education systems, and

initial segregation of newly arrived children is often legitimised by expectations of enhanced opportunities for learning and social inclusion once these pupils join mainstream education (Bunar & Juvonen, 2021). However, educational exclusion of migrant children can also occur through internal differentiations in systems based on an inclusionary approach (Hilt, 2017) such as the model at Greenwood. Inclusivity of all kinds of diversity in schools needs to permeate the entire school environment, encompassing not only physical and social dimensions, but also the psychological dimension of experiencing being included in all school-related activities (Azorín & Ainscow, 2020; Qvortrup & Qvortrup, 2018).

Recent years have seen much research into how musical participation may mediate experiences of belonging in new settings, with music conceived as a means of welcome and inclusion for migrant children (for instance Crawford, 2017; Gustavsson & Ehrlin, 2018; Kenny, 2018; Marsh & Dieckmann, 2017; Ritchie & Gaulter, 2020; Skidmore, 2016). Approaches to the role of music education in meeting cultural diversity in schools over the past decades have drawn on principles of, for instance, multicultural education (e.g. Banks & Banks, 2019), culturally responsive pedagogy (e.g. Abril, 2013; Lind & McKoy, 2016) and intercultural education (e.g. Portera, 2008; Portera & Grant, 2017).

In this article I place inclusion against a background of intercultural education. The focus in intercultural education is on dialogic aspects between groups and intersubjectivity without reference to ethnic categories or other such labels; a fluid understanding of culture; self-reflexivity and resource-oriented pedagogies (Portera, 2020; Rinde & Christophersen, 2021; Solbue, 2014). Much recent music education research on cultural diversity has centred around developing (inter)cultural competence[4] in music teacher education (for instance Culp & Salvador, 2021; Gunara & Sutanto, 2021; Miettinen, 2021; Sæther, 2020; Westerlund et al., 2022). Some scholars (for instance Dolloff, 2020; Yoo, 2021) prefer the term 'cultural humility' to cultural competence, since the latter suggests mastery of a finite body of specific knowledge or skills which is nigh impossible, as well as emphasising the Other in a way that could be said to reinforce the status of the dominant group. Westerlund et al. (2020) describe how intercultural encounters between fluid cultural entities, combined with critical self-reflexivity, can drive transformational process at the individual and institutional level in education. Rinde & Christophersen (2021) suggest that intercultural approaches to music education might create inclusive, dialogic spaces in culturally diverse classrooms.[5]

Inclusion as a conceptual framework

Bunar and Juvonen (2021) note that despite an inclusion 'turn' in international research on the education of newly arrived migrant children, it is not always clear what is meant in practice by inclusion. As a result, both 'refugee-only' schools and schools with direct immersion models are presented by their proponents as examples of inclusive education. The analysis in this study draws on two aspects of inclusion. The first relates to on whose terms inclusion takes place. The concept of inclusion may in itself at times be a barrier to inclusion. Inclusive efforts stem from exclusionary thinking about 'who' on the outside 'we' on the inside need to include, with greater focus on discrete groups than on commonality (O'Brien, 2020). Biesta (2009, 2015), too, calls out the implications of regarding inclusion as a process through which those on the inside of an existing social order include others into their sphere. He points to an inherent asymmetry in the language of inclusion that suggests that someone is setting the terms of inclusion, which those who wish to be included must meet. Biesta (2019) suggests that social justice is less about recognition of identity and more about democratic political agency and living together in plurality. An important question is whether newcomers are able to transform the existing social order.

The second aspect relates to the boundaries of inclusive practices. Hilt (2017) sees inclusion and exclusion as processes separated by a boundary. Crossing this boundary can result in processes of exclusion despite good intentions. As such, inclusion can be identified with the conditions for participation set by any given system: whatever remains unmarked when conditions are set is excluded as a 'logical shadow' of inclusion (Hilt, 2017, p. 587). For instance, when schools focus on certain skills or competences as requirements for participation, while other are not valued or made relevant by the system, all skills that are not regarded as relevant are excluded.

Methodology, case and analysis

This study is an ethnographic case study (Hammersley & Atkinson, 2019). The unit of analysis is all settings in the school that involve IC pupils. While ethnographic research does not traditionally include participatory or interventionalist elements, recent years have seen an increase in activist, engaged, participatory and collaborative ethnographic methods (Seligmann & Estes, 2020). In this study the ethnographic methodology was combined with a participatory element using my specific skill set as a music teacher/researcher as part of the data collection toolkit to support the school's ongoing development work on inclusive practices. This included trying out, in collaboration with the teachers, a new way of bringing IC pupils together with other pupils in music activities rehearsing for a joint assembly.

Fieldwork started in May 2019 and lasted ten months. The primary data collection instruments were eight recorded interviews with the head, deputy head and three IC teachers, (individually and in pairs) and participant observation, averaging two days a week over ten months. Observation took place primarily in the IC classroom and in joint activities with other pupils, including six assemblies, a summer festival, a Constitution Day event and 11 lessons in which individual IC pupils attended mainstream classes. This totalled roughly 240 hours of observation. The interview and observation data were supplemented by field conversations with staff throughout the school and 18 weekly meetings of the IC team led by the head. In addition, I led 14 music sessions in the IC classroom and helped lead and accompany sessions that brought pupils from mainstream classes into the IC classroom to rehearse for a school assembly. The mixture of different data sources in the analysis generated complementary types of information that combined to give a rich picture of the problem area.

The analysis involved an iterative process between different data sources, theory and previous research. Following Kvale and Brinkmann (2017) it is possible to distinguish three levels in the analysis, though these are interwoven in this article. These are (a) participants' self-understanding; (b) the researcher's critical common sense understanding; and (c) a theoretical understanding, drawing on the framework described above. The theoretical understanding shaped the interview guides and helped focus a gradual narrowing of observation. I also analysed the interview and observation data for common themes arising inductively.

The study was registered with the Norwegian Centre for Research Data (NSD) and carried out in accordance with Norwegian research ethics guidelines (NESH, 2016) and data protection regulations, with careful attention to informed consent, anonymity and confidentiality. Additional quality control in the analysis was sought through a critical friend technique (Solbue, 2011). This involved a colleague reading interview transcripts and challenging me on my interpretations and hidden preconceptions, spurring me to the high level of reflexivity and positionality so necessary in ethnographic studies. Given the danger of bias in participatory ethnographic research (Seligmann & Estes, 2020), a key element was discussing the relationships I built with different participants, leading to greater awareness of how these relationships might affect what I was able to see in the empirical material.

Inclusive socio-musical spaces

This study looks at how music is perceived by teachers and school leadership at Greenwood as one means of achieving an inclusive school environment, through the creation of socio-musical spaces. Three distinct spaces were identified: (i) inside the IC classroom; (ii) joint music activities with other pupils in general; and (iii) one specific joint assembly led by the introductory class augmented by pupils from other classes. The descriptions illuminate complexities in the setting, and pinpoint obstacles to inclusive musical practices. The descriptions of the first two spaces are reported as exemplars of the findings. They build broadly on the participants' self-understanding, as is central to ethnographic research. The third space came about as a result of ongoing development work at Greenwood, initiated by the school leadership to meet some of the challenges we had identified together. The idea was to tailor a socio-musical space that addressed some of these challenges through an inclusive, intercultural approach.

Music activities in the IC classroom

Inclusion within the IC classroom was linked by IC teachers to building self-esteem, mainly through opportunities to perform for others and having cultural expressions from home acknowledged. This is in keeping with research that pupils' self-esteem increases when given opportunities to build confidence through school-based arts education about the contribution they can make (Bryce et al., 2004).

> *I would say it is an inclusive way of working because it is good for the children's self-esteem. They bring something of their identity, and they learn about new cultures through music and singing.* (Teacher)

The teachers invited and were encouraging of all musical contributions in the children's first languages, creating an inclusive space where 'mistakes' were welcomed.

> *When singing* Heads, Shoulders, Knees and Toes *to learn names of body parts, the teacher asks if anyone knows the song in their first language. Several children volunteer. Some remember the whole song, others only snatches. Some sing with confidence; others falter into silence, saying I don't remember it. All contributions are welcomed with equal enthusiasm by the teachers.* Observation log

Through observation and reflection with the IC teachers, I identified a number of inclusive principles they adhered to. Firstly, the teachers modelled and cultivated a safe space with respectful listening and turn-taking, in which each child could enter the spotlight in turn. The teachers showed that they appreciated contributions through dancing, clapping along and smiling. Secondly, they were attentive to social dynamics, trying out different combinations of pupils in music activities so that all pupils might feel at ease to take part actively. Thirdly, they initiated dance activities that facilitated synchronised group movement, paving the way for behavioural synchrony, a powerful uniting force. Fourthly, they created an inclusive sonic space through inviting the children to share music videos of their choice. Videos the children shared were invariably in their first language. The teachers were attentive and often initiated or joined in spontaneous dancing to these videos.

I observed a marked difference between the 'soundtrack' of the IC classroom and elsewhere in Greenwood. While sharing music 'from home'[6] was actively encouraged in the IC, the music heard in other classrooms, at assemblies and school events was predominantly Norwegian and international pop, traditional songs and typical 'school music' from online resources such as *Kor Arti'*.[7] Since previous research (Phelan, 2017) has shown that the sonic space may signal belonging or

alterity, this is an important finding about musical markers of belonging inside the IC classroom versus elsewhere in Greenwood.

The interviews highlighted dilemmas in the IC teachers' desire to be musically inclusive, for instance balancing individual children's need for self-expression through music against the needs of the group as a whole. On occasion musical participation appeared to have therapeutic effects for one pupil, but at the cost of losing the attention of others in the group. Musical engagement in the classroom played out in positive and negative directions. One teacher described how music acted as a highly charged emotional trigger for some pupils, sometimes sparking behaviour that was difficult to manage, which led this teacher to be reluctant to use music activities in class at all.

Similarly, IC teachers described concerns about allowing musical exuberance to tip over: some children monopolised the common space with 'exaggerated' dancing and singing. At times teachers felt unsure whether some children exploited the freer space opened up by music activities, or whether they were participating in all seriousness. Since one aim of the introductory class is to teach 'how to be a pupil in Norwegian schools', one teacher worried that being overly accommodating in the musical space in this classroom could cause confusion elsewhere in school about when it was permissible to jump up and dance, and when pupils were expected to sit at their desks despite music being played.[8] This created a tension between teachers preparing the IC pupils for behavioural norms in mainstream classes and their desire to welcome spontaneous physical responses to music as a positive contribution.

This might be seen as an example of teachers unquestioningly interpreting the children's ways of relating to music from the standpoint of the majority culture. In some cultures, singing, instrumental accompaniment and dance are inseparable and not conceived as discrete entities. This may point to the need for teachers to reconceptualise movement to music in the classroom not as a behavioural issue but as an absolutely necessary component of music making in the cultures of some of their pupils. At Greenwood there was no discussion of whether such physical responses to musical stimuli might be one way in which these children could, as Biesta (2019) puts it, transform the existing social order in the school.

Music activities with other pupils

Greenwood aims to use music activities to build community and include all pupils in the wider school environment, mainly through an annual cycle of events including International Mother Language Day, a summer festival and monthly assemblies. This aim was not stated explicitly but participants described assemblies for instance as offering shared experiences, with communal singing and opportunities for pupils to perform for each other. Assemblies sometimes included a school song adapted from a well-known Norwegian pop song. This song was cited by one IC teacher as an example of music for inclusive purposes:

> *In class we practise the school song and other school-related songs. If you work on the songs beforehand it's easier, because the children recognise them. The school song's always been a big hit with IC pupils!*
> (Teacher)

However, observation showed that the current IC pupils did not recognise the song and looked on passively as others sang. This also happened with other songs. The IC teachers explained that songs were seldom distributed in time for them to practise. Following Hilt (2017) and Kenny (2016) one might say that each time school events use repertoire familiar to the majority yet unfamiliar to a minority, the group singing that is a musical marker of belonging for those *within* the boundary of inclusion marks outsider status for those *outside* that boundary. This tension was

compounded by lack of clarity about whether IC pupils were to perform with their respective year groups at assemblies:

Head:	*I was in the classroom when the oldest IC pupils joined their year group to rehearse for UN Day. It worked well.*
Researcher:	*But they didn't take part in the actual assembly? They sat watching.*
Head:	*That's odd. They were definitely at the first rehearsal. Something must've gone wrong along the way.*
Researcher:	*Is there any pattern to when they join year groups for these events?*
Head:	*It depends mostly on the teachers, and how well people cooperate.*

The head defaults to an explanation of individual teachers' ability to cooperate and communicate, but the findings also point to obstacles at an organisational level, namely unclear or unenforced guidelines for such occasions.

Many participants spoke of the potential of including IC pupils in the school community through opportunities to perform for the rest of the school, with a resource-oriented focus. The deputy head commented after one IC pupil sang solo in his first language at an assembly:

Deputy head:	*It gives IC pupils a stage where they can show a different side of themselves most people at school haven't seen.*
Researcher:	Show themselves to be a resource?
Deputy head:	Precisely. That's inclusion, too, just in a different way.

However, keenness to provide IC pupils with a spotlight was tempered with awareness that these children had at times been put on show as representatives of 'other cultures' at Greenwood. This speaks to a major field of tension in the data, namely, how to acknowledge migrant children's home cultures without falling into tokenism or exoticism. While keen to make children's home cultures visible in school, one teacher was wary of one-way cultural encounters that focus on difference rather than emphasising commonality (O'Brien, 2020):

> *On International Mother Language Day, the IC pupils are expected to showcase their "exotic" cultures. It feels a really one-way process. At other times they don't get to present their backgrounds at all. There's very little two-way cultural exchange or meeting points to get to know each other's cultures, and very little reflection on difference and similarity.* (Teacher)

IC teachers described obstacles to inclusivity in how preparations were organised:

> *The idea is that repertoire is distributed, then each class rehearses separately. But we tend to get songs far too late. It's difficult for our pupils to join in when we haven't had time to learn them. It would be great if we could rehearse together with another class that already knows them.* (Teacher)

A recurring point in interviews was how the staff's intercultural competence affected shared socio-musical spaces in school. The concept of intercultural competence was well grounded in the school following collaboration with a local intercultural music project. In addition, several teachers had completed an intercultural education professional training course.

> *I think the level of intercultural competence in general at Greenwood has been strengthened by these measures. [. . .] Even so, a lot depends on teachers' interests and attitudes.* (Head)

Nevertheless, the IC teachers felt strongly that the IC children's needs and resources were not at the forefront of all teachers' minds and reported constantly having to liaise and negotiate for their pupils to be included in the (musical) life of the school. This suggests that interculturality does not permeate the entire school environment.

> *I think the school needs more focus on intercultural competence. For many teachers it's a completely new way of thinking. Not for everyone, but I think a lot of my colleagues need to be challenged more to adopt intercultural approaches.* (Teacher)

A recurring metaphor in the data was the picture of the introductory class as an 'island' separate from the rest of the school. This came to mind when writing up the following:

> *Tomorrow is 17th May.[9] The school is practising walking in procession and there's a competition between classes with group-composed chants. The IC children are to join their year groups. A couple of the older boys run to find friends and take part enthusiastically, but most of the IC children walk quietly at the back of their year groups, separate from the other pupils. Some bewildered expressions, few smiles to be seen.* Observation log

The newest arrivals had little idea what was going on, while those who had lived in Norway the previous year understood more. However, none of them had been involved in composing the class chants, and the noise level made it difficult to pick them up there and then. The competition was intended to create group identity and belonging for each year group, as well as appealing to national feeling. However, as the deputy head remarked afterwards 'The IC pupils are part of it, but they're not part of it. Physically present, but . . .' This speaks to the notion that presence is not always the same as participation (O'Brien, 2020). A shared space does not necessarily build social cohesion or ensure inclusive practices, since school structures, practices and relationships contain explicit and implicit messaging about who does and does not belong (Dryden-Peterson et al., 2018).

Once IC pupils can follow instruction in Norwegian, they may attend lessons in some subjects in mainstream classes through year group participation (YGP).[10] As well as ensuring social contact with peers and supporting academic progress and language learning, the head and teachers agree that an important goal of YGP is socialisation into 'how to be a pupil in a Norwegian school'. This in itself raises Biesta's (2015) question about on whose terms inclusion takes place, and what scope IC pupils have to change the status quo. Despite several IC pupils expressing a desire for YGP in music, it rarely happened. One teacher reported mixed success in YGP when singing was the main activity:

> *They're often expected to join in songs totally unfamiliar to them. It's just assumed all the children know the songs; part of our cultural heritage.* (Teacher)

The teacher points here to a discursive obstacle to inclusive practices signalled by the expression 'our cultural heritage' that places newcomers firmly outside the boundary of 'us' and shows teachers' lack of awareness of the culturally bound nature of traditional repertoire. The teacher suggested:

> *It might be better if songs were new to all the pupils; that would be a more levelling experience. We've often found it's easier for our pupils to join other classes for instrumental tuition. Guitar is very popular. Playing instruments is perhaps easier in some ways than working with songs.* (Teacher)

I have shown above that obstacles to achieving the school's aim of inclusivity through music activities can be identified at the individual, organisational and discursive level. This brings me to the third space, a joint assembly that was part of the school's ongoing development work in inclusive practices, where the school sought to address some of these obstacles.

Joint assembly led by the IC class augmented by other pupils

YGP was described as only moderately successful. Explanations offered were that it was difficult for teachers to remember to include IC pupils, it created extra work, behavioural problems in some classes deflected attention from IC pupils, and teachers already felt over-stretched meeting all the needs in their own class. The head and deputy head also noted many teachers' lack of confidence in interacting with IC pupils. This echoes research that has found that many teachers in Europe lack training, competences and experience with migration and diversity issues, such as teaching the national language as a second language, providing psychosocial guidance and enabling connections with pupils' prior education (Koehler & Schneider, 2019).

> *One class visited a museum yesterday. I asked if they had taken the IC pupil in that grade with them. They hadn't. I think they're scared it will be a negative experience since he doesn't speak much Norwegian. But I think the opposite is true: you can go along, communicate with body language, and have a positive experience.* (Head)

While such examples were cited by the school leadership as obstacles at the individual competence level, it is possible that there were organisational obstacles such as the leadership not assigning sufficient resources for inclusive aims to be met.

Many teachers felt that 'reverse' YGP may make more sense, that is expanding IC pupils' sense of belonging to the school community by bringing other pupils into the IC classroom, rather than the other way around. In January 2020, as part of the school's ongoing development work, pupils from other classes were invited to join the introductory class for sessions preparing for an IC-led assembly. Previous IC-led assemblies had taken place on International Mother Language Day, with IC pupils singing in foreign languages and, as one teacher noted, being 'on show as representatives of other cultures'. The IC team discussed how this might be assigning labels from a static notion of culture and emphasising IC pupils' otherness.

This year the theme was *Friendship and Inclusion*, and the reverse YGP was intended as a form of inclusion in practice. The aim was to overcome some of the problematic aspects of YGP identified at IC team meetings, by switching the IC pupils' status to that of hosts welcoming others into their own sphere.[11] Rehearsals included ice-breaking activities, songs, a choreographed dance and interviews in pupil pairs. Repertoire was chosen that was equally unfamiliar to all pupils, or which the IC pupils already knew, to avoid their starting from a position of deficit (Kelly-McHale & Abril, 2015) and rehearsals took place in the familiar surroundings of the IC classroom.

This mini-project was considered a success by teachers, pupils and school leadership. IC pupils were particularly keen to lead the school in a choreographed dance all classes already knew. The IC team felt they had in a small way succeeded in creating a socio-musical space more on the IC pupils' terms, with a more relational focus. The deputy head, who had not been involved in the planning process, stated:

> *The joint assembly was really good. I didn't quite get goosebumps, but nearly! I observed one rehearsal, and I could see how the IC pupils were more confident when augmented by other pupils: they had more support, there was more oomph. And it gave them a stage to show off their resources. It was a visible demonstration of inclusion in practice.* (Deputy head)

Sharing the stage with other pupils helped avoid the IC pupils being on show as 'the different pupils' as one teacher put it, or as representatives of their parents' cultures. This small-scale pilot project only scratched the surface of the potential for creating social bonds through musical activities in school.[12] Nevertheless, it might be said to have represented a step away from mere recognition of the IC pupils' identity at previous IC-led assemblies and towards a more interculturally founded way of 'living together in plurality' (Biesta, 2019).

Exclusion and self-exclusion in music activities

Although 'inclusion'[13] was often invoked at Greenwood, I observed little discussion of what Armstrong et al. (2009) call the underlying questions of inclusion: inclusion for whom, into what and for what purpose? The school leadership and IC teachers expressed a clear commitment to making IC pupils feel welcomed and included in the school community. However, the head worried they didn't always live up to their inclusive aims:

> At Greenwood we talk about being a 'we school'; all pulling in the same direction as the introductory class. All staff need to work towards helping them learn Norwegian and feel valued and included in our community. But we're a long way off actually becoming a 'we school'. I'm not sure why. It might have to do with school culture [. . .] differences in teachers' attitudes, experience, views on multilingualism. And not least what each of us puts into the job, and how well we work together. (Head)

Inspired by Bowman (2007), I observed usage of 'we/they' at Greenwood. The intention behind the phrase 'we school' is clearly inclusive. At the same time, there is a hint of a discursive obstacle in the expression 'included in our community' that resounds with Biesta's (2015) question of who defines the terms of inclusion that need to be met.

Balancing between visibility, inclusion and exclusion is something the IC team constantly grappled with, for instance when IC pupils were to be regarded as a separate class or to join year groups:

> Perhaps there is no contradiction between the two? Perhaps in the 17th May procession the IC pupils can take part as a class with their own chant, signalling: Look, this is us! We celebrate 17th May, too, and we're having fun! Do we have to 'integrate' them as often as possible? It could easily turn into a form of exclusion. Maybe on 17th May we do it one way, while at assemblies we make sure they join their year groups as full participants. Both ways are fine, but we must avoid ad hoc decisions by individuals. (Head)

This last comment referred to the previous year's summer festival. Greenwood is proud of its festival, which showcases individual and group pupil performances in addition to classroom activities by each year group assigned by an organising committee. However, limits were drawn by some staff around what was acceptable on this stage:

> My language group practised songs from home last year. They sang well and were looking forward to the festival. But when it came to it, we were told by a committee member that they couldn't perform, since all songs at the festival had to be in Norwegian! (Bilingual teacher)

This exclusion was in stark contrast to the building of self-esteem through acknowledgment of home cultures practised in the IC classroom. This incident highlights inconsistencies as to where and when minority-group cultural expressions were welcomed at Greenwood. In the IC classroom such contributions were consistently encouraged, whereas in the wider school community they were at times welcomed (even elicited), but sometimes openly excluded. This raises the

issue of which cultural expressions are valued at Greenwood, and which lie in the 'shadow' of inclusion, beyond the conditions set – by some – for participation (Hilt, 2017). It also indicates a power element in the use of music for inclusive purposes – who decides how music is or is not to be used inclusively in school – that echoes Biesta's (2015) critique of the inherent asymmetry of the notion of inclusion.

Shortly before the next summer festival it transpired that the introductory class had not been assigned a classroom activity. A committee member explained this was because 'it is vital that the IC pupils are integrated'. However, none of the year group teachers involved IC pupils in preparations; they were silently overlooked. On this occasion, the decision to 'integrate' these pupils by omission was not accepted by the IC teachers, who decided to arrange an international dance workshop in their classroom. Through this small act of defiance, a new socio-musical space was created. It was deemed a success by the school leadership, since many IC mothers had had fun dancing to Arabic music in their children's classroom. At the same time, what started out as an open activity for all parents developed into a form of self-exclusion through musical markers of belonging, since other parents appeared nervous of joining in what seemed a boundaried activity. This speaks once again to the tension between minority cultures being visible versus hidden away. As the head said:

> *That dancing in the IC classroom was great. It was quite a happening. I think that's diversity – otherwise they would be invisible. It's important they're allowed to present themselves, and that these pupils and teachers can show others: This is what* we *do in* our *classroom. Otherwise you wipe a whole class off the map!* (Head)

Another example of self-exclusion through musical markers of belonging happened on the last day of term. The IC teachers had planned an open mic session. As they started, a bilingual teacher[14] came in to collect her language group, a sizeable portion of the class, for their own celebration with singing, dancing and food from home. The head sees positive and negative aspects to such activities:

> *The IC pupils usually form strong relationships with their bilingual teachers; it gives them a welcome bit of their language, their culture, a piece of home. I think that's positive for their identity formation. And it gives them a much-needed breathing space. But it can result in them excluding themselves from the rest of the IC class.* (Head)

When such activities collide with special occasions, the head stated it is vital that everyone take part in communal activities to 'avoid excluding themselves from the school community'. Though well intended, this celebration drew up a boundary around one sub-group, effectively self-excluding them from the rest of the class while strengthening their bond to one another through expression of their shared cultural background.

Conclusion and implications

The findings indicate that school leaders and teachers at Greenwood see a potential for creating an inclusive school environment through music activities by building self-esteem, acknowledging newly arrived children's cultural expressions and using music for building community. They seek to facilitate inclusive socio-musical spaces both within the introductory class and in meeting points with other pupils in the school. Nevertheless, they meet various obstacles when putting their aims into action. These obstacles are largely attributable to (a) individual teachers' attitudes and competences; (b) organisational factors, for instance how the school leadership timetables and assigns resources and (c) discursive factors that hide exclusionary practices from plain view. Inclusion is a

multi-layered issue, and multiple levels are often at play. For instance, the way school leaders talk about inclusion can restrict teachers' scope for action. And while several participants refer to teachers' intercultural competence as an important factor, a solely subjective understanding of intercultural competence disregards the importance of situational and contextual factors in how individuals act (Moosmüller & Schönhuth, 2009).

Specific fields of tension were identified in the socio-musical spaces related to (i) boundaries to what cultural expressions are welcomed and represented in school; (ii) visibility and performance of newly arrived children's home cultures and (iii) exclusion and self-exclusion through musical markers of belonging: musical activities in Greenwood were seen sometimes to have exclusionary effects through boundaries to what cultural expressions were allowed; through lack of awareness of IC pupils' needs or implicit messaging of who belongs; and at times through self-exclusionary processes.

The findings suggest that music activities could become more inclusive if the needs and resources of IC pupils were more central both in choice of repertoire, content and how activities are organised. Group singing was the mainstay of music making in Greenwood, as is common in Norwegian primary schools, particularly when led by non-specialist music teachers (Sætre et al., 2016). While there is nothing inherently non-inclusive about singing, singing activities require particular consciousness of the needs of newly arrived children, since songs are language-dependent, repertoire is often firmly based in the majority culture and the activity is reproductive and predominantly teacher-led.

In her study of Australian schools with a high percentage of refugee pupils, Crawford (2020) found that intercultural competence and socially inclusive behaviours were seamlessly embedded in experiential, creative, collaborative music learning activities. A key success factor was found to be teachers' specialist music education competence and substantive teaching experience. Collaborative creative music making, that is creating something new drawing on the diverse resources of the whole pupil group rather than resting on pre-existing cultural expressions, were little explored at Greenwood. As mentioned by one of the Greenwood IC teachers, greater potential for inclusive music practices might have opened up if a wider range of music education tools were used. These could include instrumental activities, creative dance, drum circles, digital composition or group songwriting. Such activities are less culturally specific and more about production of new cultural expressions, which harmonises well with an intercultural approach. This has implications for how specialist music resources are prioritised in schools and newly arrived children's access to specialist music teachers.

An intercultural approach to (music) education requires awareness of teachers' position at the centre of a hegemonic culture. Teachers' status as insiders seeking to include newcomers in an existing social order can blind them to how those outside the dominant discourses may be marginalised through curricula, pedagogies and assessment practices 'that do not take into account different kinds of knowledge, or different approaches to learning or different values and beliefs'' (Allard & Santoro, 2006, p. 117). Awareness of one's own cultural identity and how it plays out in the culturally diverse classroom is at the crux of intercultural music education and inclusive music practices.

ORCID iD

Felicity Burbridge Rinde 🄳 https://orcid.org/0000-0002-6940-5028

Data availability statement

Due to the nature of this research project, participants in this study did not agree for their data to be shared publicly, so supporting data is not available.

Notes

1. Each municipality chooses their preferred model. Other models are (a) separate introductory schools, (b) starting directly in mainstream classes with extra support in the classroom or (c) hybrid solutions whereby newly arrived children divide each school day from the outset between an introductory class and a mainstream class at the same school (www.nafo.oslomet.no/grunnskole/organisering/).
2. Pseudonym.
3. This includes disabled and gifted, nomadic peoples, linguistic, ethnic and cultural minorities, and other disadvantaged or marginalised groups.
4. Intercultural competence: 'the overall capacity of an individual to enact behaviours and activities that foster cooperative relationships with culturally (or ethnically) dissimilar others' (Kim, 2009, p. 54).
5. For further discussion of intercultural music education through inclusive music practices, see Rinde & Christophersen (2021).
6. It is important not to assume that children in the IC classroom identify with music associated with their religions and ethnicities more than with for instance mainstream pop, K-pop, J-pop, hip-hop, etc. However, observation and interview data indicated that the musical preferences of the (pre-teen) IC pupils in this particular study were predominantly linked to music 'from home' both inside and outside the classroom.
7. Backing tracks for classroom singing.
8. The children showed good understanding of different expectations in different settings in the school, see Rinde & Kenny (2021).
9. Norway's Constitution Day, celebrated with processions of flag-waving children through the streets.
10. 'Hospitering' in Norwegian.
11. Similar work has been done in the Song Seeking Project in Ireland, see Kenny (2022).
12. The plan was to build on this experience with a series of joint music workshops. This was not possible due to the COVID-19 school lockdown from March 2020.
13. And integration, used synonymously.
14. Bilingual teachers provide instruction in each child's first language as well as bilingual teaching in literacy and numeracy closely linked to learning activities in the introductory class, up to five hours a week, in groups.

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Appendices

1. Ethics approval letter fra NSD
2. Information letter and consent form teachers and school leadership (in Norwegian)
3. Information letter and consent form introductory class pupils (in Norwegian)
4. Information letter and consent form parents of introductory class pupils (in Norwegian)
5. Sample interview guide introductory class pupils
6. Literature review search strategy/inclusion and exclusion criteria

Høgskulen på Vestlandet
Att: Felicity Katharine Burbridge Rinde
felicity.burbridge.rinde@hvl.no

| Vår dato: 14.08.2018 | Vår ref: 61432/HJP/LR | Deres dato: | Deres ref: |

VURDERING AV BEHANDLING AV SÆRSKILTE KATEGORIER PERSONOPPLYSNINGER I «MUSIC IN SCHOOLS AND SOCIAL INCLUSION OF IMMIGRANT PUPILS»

NSD - Norsk senter for forskningsdata AS viser til meldeskjema innsendt 03.07.2018. Meldingen gjelder behandling av personopplysninger til forskningsformål.

Etter avtale med den behandlingsansvarlige, Høgskulen på Vestlandet, har NSD foretatt en vurdering av om den planlagte behandlingen er i samsvar med personvernlovgivningen.

Resultat av NSDs vurdering:

NSD vurderer at det vil bli behandlet særskilte kategorier personopplysninger om etnisk bakgrunn frem til 31.12.2021.

NSDs vurdering er at behandlingen vil være i samsvar med personvernlovgivningen, og at lovlig grunnlag for behandlingen er samtykke.

Vår vurdering forutsetter at prosjektansvarlig behandler personopplysninger i tråd med:
- opplysninger gitt i meldeskjema og øvrig dokumentasjon
- dialog med NSD, og vår vurdering (se under)
- Høgskulen på Vestlandet sine retningslinjer for datasikkerhet, herunder regler om hvilke tekniske hjelpemidler det er tillatt å bruke
- Høgskulen på Vestlandet sine retningslinjer for bruk av databehandler

Nærmere begrunnelse for NSDs vurdering:

1. Beskrivelse av den planlagte behandlingen av personopplysninger

Formålet med prosjektet er å undersøke rollen til musikkfaget og musikkaktiviteter i skolens regi i inkludering av nyankomne elever og elever med innvandrerbakgrunn i innføringsklasser og i grunnskolen for øvrig.

Utvalg 1 vil bestå av lærere på barneskoletrinnet. Første del av datainnsamlingen fra dette utvalget vil være ved elektroniske spørreskjema. Det skal samles inn opplysninger om lærerens bakgrunn,

arbeidssted og arbeidssituasjon, samt lærerens erfaringer fra å jobbe med musikk med barn i innføringsklasser.

I andre del av datainnsamlingen fra lærerutvalget vil det bli gjennomført personlige intervjuer med noen av de som har gjennomført den elektroniske spørreundersøkelsen. Det skal samles inn opplysninger om lærerens opplevelser av å jobbe med musikk med innføringsklasser, og eventuelle utfordringer lærerne har møtt.

Lærers taushetsplikt

Vi minner om at lærerne har taushetsplikt. De kan ikke gi identifiserende opplysninger om enkeltelever, med mindre det først innhentes samtykke fra den enkelte til dette. Hvis lærerintervjuene skal omhandle de konkrete elevene som inngår i prosjektet, må elevene få informasjon om at lærerne intervjues om dem (og få se intervjuguiden til lærerne) og gi sitt samtykke til det. Alternativt kan lærerne intervjues generelt om sin erfaring, og det må da ikke fremkomme opplysninger om enkeltelever.

Utvalg 2 vil bestå av barneskoleelever som går i en innføringsklasse, og som deltar i et musikkprosjekt i skoletiden. Datamaterialet vil bli samlet inn ved observasjon og gruppeintervju. Det skal gjøres videoopptak ved observasjonen. I intervjuene skal det stilles spørsmål om hvordan elevene liker å gå på den aktuelle skolen, om de er blitt kjent med etnisk norske elever, og hvordan de opplever å være med i musikkprosjektet. I meldeskjema har du oppgitt at du skal samle inn særlige kategorier opplysninger om elevenes etniske bakgrunn/at de er asylsøkere. Det skal ikke spesifikt samles inn slike opplysninger, men det tas høyde for at barna selv spontant kan nevne at de er asylsøkere eller lignende i intervjusituasjonen.

Barns deltagelse i forskning

Vi minner om at selv om foresatte samtykker til barnets deltakelse, må også barna gi sin aksept til deltakelse. Barnet bør få tilpasset informasjon om prosjektet, og det må sørges for at de forstår at deltakelse er frivillig og at de når som helst kan trekke seg dersom de ønsker det. Dette kan være vanskelig å formidle, da barn ofte er mer autoritetstro enn voksne. Frivillighetsaspektet må derfor særlig vektlegges i forhold til barn, og spesielt når forskningen foregår på eller i tilknytning til en organisasjon som barnet står i et avhengighetsforhold til, som for eksempel skole.

Vi gjør også oppmerksom på at dersom du skal gjøre videopptak under undervisning/musikkprosjektet så må du ha samtykke fra alle som deltar i timen. I informasjonsskrivet må du gi informasjon om et alternativt opplegg for barn som ikke ønsker å delta i prosjektet. Dette fordi barna skal kunne delta i sine vanlige aktiviteter uten at det registreres personopplysninger om dem til forskning.

Ikke deltakende observasjon av musikktimer:

I vedlegg til meldeskjemaet har du oppgitt at du vil utføre observasjon av musikktimer som lærere underviser. Dersom det skal registreres personopplysninger under observasjon i skoletiden skal det gis informasjon og innhentes samtykke fra dem som observeres.

Deltakelse i prosjektet er basert på at deltakerne gir et informert samtykke.

Ifølge meldeskjema skal personopplysninger behandles frem til dato 31.12.2021.

2. Personvernprinsipper

NSDs vurdering er at behandlingen følger personvernprinsippene, ved at personopplysninger;
- skal behandles på en lovlig, rettferdig og åpen måte med hensyn til den registrerte (se punkt 3 og 4)

- skal samles inn for spesifikke, uttrykkelig angitte og berettigede formål og der personopplysningene ikke viderebehandles på en måte som er uforenelig med formålet (se punkt 1 og 3)
- vil være adekvate, relevante og begrenset til det som er nødvendig for formålet de behandles for (se punkt 7)
- skal lagres slik måte at det ikke er mulig å identifisere de registrerte lengre enn det som er nødvendig for formålet (se punkt 6 og 7)

3. Lovlig grunnlag for å behandle personopplysninger

Det fremgår av meldeskjema vi har fått tilsendt at det vil bli innhentet samtykke fra de registrerte. NSD vurderer at den planlagte behandlingen av personopplysninger er lovlig fordi:

- det skal innhentes uttrykkelig samtykke fra de registrerte og
- forsker har oppfylt den særskilte rådføringsplikten

For de personlige intervjuene og gruppeintervju skal samtykket dokumenteres ved at deltaker/foresatte signerer på samtykkeerklæring i papirform. For de elektroniske spørreskjemaene skal samtykket dokumenteres ved at deltager sender inn spørreskjemaet.

4. De registrertes rettigheter

NSD vurderer at den registrerte har krav på å benytte seg av sin rett til informasjon, innsyn, retting og sletting av personopplysninger, begrensning, og dataportabilitet.

Deltagerne kan benytte seg av sine rettigheter ved å ta kontakt med stipendiaten eller veileder.

NSD finner at informasjonsskrivene vedlagt meldeskjema datert 03.07.2018 vil gi de registrerte god informasjon om hva behandlingen innebærer og om hvilke rettigheter de har. For å tilfredsstille skjerpede krav til informasjon og samtykke i nytt regelverk som trådte i kraft 20. juli, må det imidlertid tilføyes opplysninger om det følgende i informasjonsskrivene til lærerne:

- At samtykke er det lovlige grunnlaget for behandling av personopplysninger i prosjektet (behandlingsgrunnlaget)
- Retten til å be om innsyn, retting, sletting, begrensning og dataportabilitet
- Retten til å klage til Datatilsynet
- Kontaktinformasjon til institusjonens personvernombud

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har Høgskulen på Vestlandet plikt til å svare innen en måned. Vi forutsetter at prosjektansvarlig informerer institusjonen så fort som mulig og at Høgskulen på Vestlandet har rutiner for hvordan henvendelser fra registrerte skal følges opp.

5. Informasjonssikkerhet

Datamaterialet og koblingsnøkkel skal lagres på Høgskulen på Vestlandet sin sikre forskningsserver. Videoopptak skal overføres til den sikre forskningsserveren etter opptak, og slettes fra opptaksutstyr. Øvrig datamateriale for analyse skal oppbevares på passordbeskyttet datamaskin.

Det er kun daglig ansvarlig og hennes veileder Catharina Christophersen ved Høgskulen på Vestlandet som skal ha tilgang til datamaterialet med personopplysninger.

Vi vil ikke anbefale at særskilte kategorier personopplysninger/videoopptak behandles på privat datautstyr.

NSD forutsetter at personopplysningene behandles i tråd med personvernforordningens krav og institusjonens retningslinjer for informasjonssikkerhet.

6. Databehandler

I følge meldingen skal SurveyXact benyttes som databehandler. NSD forutsetter at prosjektansvarlig avklarer bruk av databehandler med Høgskulen på Vestlandet, som har ansvar for at bruk av databehandler skjer i samsvar med personvernforordningen art. 28. Høgskulen på Vestlandet skal bl.a. foreta en risikovurdering og inngå skriftlig avtale med databehandleren før denne behandler personopplysninger.

7. Varighet

Ifølge meldeskjema skal personopplysninger behandles frem til 31.12.2021. Opplysninger som kan knyttes til en enkeltperson skal da slettes/anonymiseres. Anonymisering innebærer å bearbeide datamaterialet slik at ingen enkeltpersoner kan bli identifisert. Det gjøres ved å:
- Slette navn, epostadresse, IP-adresse og andre nettidentifikatorer
- Slette eller grovkategorisere alder, kjønn, arbeidssted/skole og andre bakgrunnsopplysninger
- Slette eller sladde bilder/videoopptak og lydopptak

Høgskulen på Vestlandet må kunne dokumentere at datamaterialet er anonymisert.

Meld fra om endringer
Dersom behandlingen av personopplysninger endrer seg, kan det være nødvending å melde dette til NSD via Min side. På våre nettsider informerer vi om hvilke endringer som må meldes. Vent på svar før endringen gjennomføres.

Informasjon om behandlingen publiseres på Min side, Meldingsarkivet og nettsider
Alle relevante saksopplysninger og dokumenter er tilgjengelig:
- via Min side for forskere, veiledere og studenter
- via Meldingsarkivet for ansatte med internkontrolloppgaver ved Høgskulen på Vestlandet.

NSD tar kontakt om status for behandling av personopplysninger
Etter avtale med Høgskulen på Vestlandet vil NSD følge opp behandlingen av personopplysninger underveis og ved planlagt avslutning.

Vi sender da en skriftlig henvendelse til prosjektansvarlig og ber om skriftlig svar på status for behandling av personopplysninger.

Se våre nettsider eller ta kontakt ved spørsmål. Vi ønsker lykke til med behandlingen av personopplysninger.

Med vennlig hilsen

Marianne Høgetveit Myhren
seksjonsleder

Hanne J. Pekovic
rådgiver

Lovhenvisninger

NSDs vurdering er at den planlagte behandlingen av personopplysninger:

- er regulert av personopplysningsloven, jf. § 2.
- oppfyller prinsippene i personvernforordningen om:
  - lovlighet, rettferdighet og åpenhet jf. art. 5.1 a)
  - formålsbegrensning jf. art. 5.1 b)
  - dataminimering jf. art. 5.1 c)
  - lagringsbegrensning jf. art. 5.1 e).
- kan finne sted med hjemmel i personvernforordningen art. 6.1 a), art. 9.2 a)
- gjennomføres på en måte som ivaretar de registrertes rettigheter jf. personvernforordningen **art. 11-22**

NSD legger til grunn at institusjonen også sørger for at behandlingen gjennomføres i samsvar med personvernforordningen:

- art. 5.1 d) og art. 5.1. f) og art. 32 om sikkerhet
- art. 26-29 ved felles behandlingsansvar med andre institusjoner eller bruk av databehandler
- kapittel 5 ved overføring av personopplysninger til tredjeland/internasjonale organisasjoner

DOKTORGRADSPROSJEKT OM MUSIKK I SKOLEN OG INKLUDERING

INFORMASSJONSKRIV TIL LÆRERE OG SKOLELEDELSE

Informasjon om studien

Navnet mitt er Felicity Burbridge Rinde, og jeg er ansatt i stipendiatstilling ved Høgskulen på Vestlandet, der jeg er i gang med et forskningsprosjekt som heter *Musikk i skolen og inkludering*. Studien tar sikte på å undersøke hvordan musikkundervisning og sang- og musikkaktiviteter i grunnskolen kan bidra til å fremme eller hindre sosial inkludering av elever med innvandrerbakgrunn, med spesielt fokus på nyankomne elever ved innføringsskoler.

Formål med forskningsprosjektet

Formålet med prosjektet er å undersøke bruk av sang og musikk på barnetrinnet til inkludering, med særskilt fokus på nyankomne elever, fra både læreres, skoleleders og elevers perspektiver. Den foreløpige problemstillingen er: *How might school music and participation in school-based music activities contribute to or impede the social inclusion of newly arrived minority language pupils in Norwegian primary schools?* Gjennom å være til stede på en innføringsskole over tid og bli kjent med skolemiljøet fra innsiden, ønsker jeg å se på både mulighetene og utfordringene som kan oppstå når man i barneskolen driver arbeid ved hjelp av sang, musikk og andre kreative aktiviteter for å skape tilhørighet og fellesskap og for å inkludere elever med alle slags bakgrunner og forutsetninger i skolemiljøet. Målet er å bidra til bedre interkulturell musikkpedagogisk praksis i den flerkulturelle skolen.

Hva krever det av deg å delta i denne studien?

Det er frivillig å delta i prosjektet. Velger du å delta i prosjektet, innebærer det å tillate forskeren å observere deg i arbeidet ditt på skolen, og eventuelt å stille til personlig intervju. Uformelle samtaler underveis vil også kunne inngå i datamaterialet. Forskningsintervjuet vil normalt vare mellom 30 og 45 minutter. Det kan være aktuelt med oppfølgingsintervjuer med enkelte. Intervjuene vil bli tatt opp på lydopptaker for senere transkribering. Du vil bli stilt spørsmål om dine erfaringer rundt sosial inkludering av elever med innvandrerbakgrunn på skolen, med fokus på både positive og negative erfaringer. Observasjonen vil foregå ved at forskeren er til stede i klasserommet og på teammøter og skriver notater i en observasjonslogg.

Det er veldig viktig å passe på at taushetsplikten ivaretas på den måten at navn og identifiserende bakgrunnsopplysninger som alder, kjønn, landbakgrunn, spesielle hendelser, diagnoser til enkeltpersoner og lignende utelates ved omtale av barn og foreldre.

Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn, og alle opplysninger du har bidradd med vil anonymiseres.

Hva brukes dine svar til, og hva skjer med informasjonen om deg?

Alle innsamlede data vil bli behandlet fullstendig konfidensielt, og vil kun bli gjort tilgjengelig for meg og mine veiledere (se navn under). Lydopptakene og transkripsjonene vil overføres så fort som mulig til høgskolens sikre forskningsserver. Observasjonsloggene, notatene og intervjutranskripsjonene vil bli analysert for å identifisere gjennomgående temaer og viktige faktorer i inkluderende praksiser i skolen, samt utfordringer. Direkte sitater fra intervjuene vil kunne gjengis anonymt i doktorgradsavhandlingen, rapporter og fagartikler.

I tråd med personopplysningsloven av 20. juli 2018, opplyser jeg at det lovlige grunnlaget for behandling av personopplysninger i prosjektet er det vedlagte samtykkeskjemaet. Du gjøres oppmerksom på at du som deltager har rett til å be om innsyn i personopplysninger om deg og for eksempel i transkripsjon av intervjuer med deg, og til å be om at personopplysninger rettes eller slettes. Du har også rett til å klage til Datatilsynet dersom du mener at personopplysninger i prosjektet ikke behandles etter loven. Ved behov, kan du ta kontakt med HVLs personvernombud, Halfdan Mellbye (se kontaktinfo under).

Hva skjer med opplysningene om deg når forskningsprosjektet avsluttes?

Prosjektet skal etter planen avsluttes 30.06.2022. Etter den datoen vil alle person-opplysninger anonymiseres, og alt datamateriale vil bli anonymisert slik at det ikke kan knyttes til spesifikke deltakere. Lydopptakene slettes ved prosjektslutt. Merk at anonymisert data vil oppbevares på den sikre forskningsserveren og kunne brukes til videre forskning.

På forhånd takk for hjelpen!

Med vennlig hilsen

Felicity Burbridge Rinde
Høgskulen på Vestlandet (campus Kronstad)
fbur@hvl.no
Tlf 986 40 155

Veiledere
Professor Catharina Christophersen, Høgskulen på Vestlandet, Bergen: crc@hvl.no
Dr Vibeke Solbue, Høgskulen på Vestlandet, Bergen: vs@hvl.no
Dr Ailbhe Kenny, MIC, University of Limerick, Irland: ailbhe.kenny@mic.ul.ie

HVLS personvernombud
Halfdan Mellbye
personvernombud@hvl.no, tlf 55 30 10 31

DOKTORGRADSPROSJEKT OM MUSIKK I SKOLEN OG INKLUDERING

SAMTYKKESKJEMA LÆRERE OG SKOLELEDELSE

Jeg har mottatt og forstått informasjon om prosjektet *Musikk i skolen og inkludering*, og har fått anledning til å stille spørsmål. Jeg samtykker til:

☐   å la meg observere i klasserommet / på teammøter
☐   å delta i en-til-en intervju

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet, ca. 30.06.2022.

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(Signert av prosjektdeltaker)   (dato)

FORSKNINGSPROSJEKTET: «MUSIKK I SKOLEN OG INKLUDERING»

INFORMASJON TIL ELEVENE I VELKOMSTKLASSEN

Hvem er Felicity? Hun er musikklærer. Hun jobber som lærer for lærerstudenter, og som forsker. Hun flyttet til Norge fra England for mange år siden.

Hva gjør Felicity her på skolen? Hun forsker på bruk av sang og musikk i skoler med velkomstklasser.

Hvordan? Felicity ønsker å snakke med noen av elevene om deres forhold til musikk. For eksempel hvilken musikk de liker å høre på, om de liker å lage musikk selv, hvordan det er å være med på musikkaktiviteter på skolen, både i velkomstklassen og i forbindelse med Sommerfestivalen, samlinger i gymsalen, og lignende. Også litt om hvordan det er å være elev her på skolen generelt.

Vil du hjelpe Felicity? Du får selv bestemme om du vil delta i en samtale med Felicity, og kan svare *Nei* selv om foreldre dine har svart *Ja*. Sier du *Ja*, vil ikke navnet ditt brukes når Felicity snakker eller skriver om jobben sin – hun skriver bare «en gutt» eller «en jente» på «en skole i Bergen». Hun kommer til å ta opp samtalene på lydopptaker (bare lyd, ikke video) for å kunne høre på dem etterpå, men hun sletter alle opptakene når prosjektet er ferdig, og ingen andre får høre på opptakene, hverken lærerne, foreldrene dine, eller andre på Felicity sin jobb. Det er helt greit om du ikke ønsker å være med på samtale, og du får uansett være med på musikktimene sammen med de andre! Du kan også ombestemme deg senere – da sletter hun alt du har fortalt henne!

Felicity håper du har lyst å bidra til forskningsprosjektet, for å hjelpe henne lære mer om hvordan lage en god skolehverdag for elever i velkomstklasser over hele landet!

SAMTYKKESKJEMA ELEV

Jeg har blitt forklart hva forskningsprosjektet til Felicity går ut på, og har fått anledning til å stille spørsmål om det. Jeg er villig til å delta i samtale med Felicity om bruk av musikk i skolen, og det er greit at hun tar opp samtalen på en lydopptaker, slik at hun kan høre på samtalene etterpå. Ingen andre får høre på opptak av samtalene eller vite navnet til dem hun har snakket med.

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(Mitt navn)   (Dato)

FORSKNINGSPROSJEKTET: «MUSIKK I SKOLEN OG INKLUDERING»

INFORMASJONSBREV TIL FORELDRE

Hvem? Felicity Rinde jobber som forsker og som lærer for lærerstudenter ved Høgskulen på Vestlandet i Bergen. Hun er selv musikklærer, og hun innvandret til Norge fra England i 1992. Hun har allerede blitt kjent med elevene i velkomstklassen gjennom å være til stede i klasserommet enkelte dager, og har innimellom musikktime med velkomstklassen.

Hva? Felicity er i gang med et forskningsprosjekt om bruk av sang og musikk i skoler med innføringsklasser. Målet med prosjektet er å undersøke om bruk av musikkaktiviteter ved skoler med innføringsklasser kan hjelpe elevene f.eks. å bli kjent med medelever, lære språket, eller uttrykke seg selv.

Hvordan? I tillegg til musikktimene i velkomstklassen, ønsker Felicity å snakke med noen av elevene om deres forhold til musikk, for eksempel hvilken musikk de liker å høre på, om de liker å lage musikk selv, hvordan det er å være med på musikkaktiviteter på skolen, både i musikktimer og i forbindelse med Sommerfestivalen, PALS-samlinger og lignende, og om hvordan det er å være elev i velkomstklassen.

Regler for forskning i Norge: I Norge er det strenge regler for forskning som gjør at dere som foreldre bestemmer om det er greit at barna deres deltar i forskning, for eksempel ved å delta i et intervju med Felicity. Dere kan velge å si Ja eller Nei til dette uten at det vil påvirke deres barns skolehverdag på noen måte – alle elevene i velkomstklassen får være med på musikktimene uansett om dere svarer Ja eller Nei til intervju. Elevene skal i tillegg spørres om de selv har lyst å delta i intervju, og kan svare Nei selv om dere foreldre svarer Ja. Sier dere Ja til intervju, vil ikke navnet på barnet brukes i noen sammenheng – forskningen blir helt anonym. Felicity vil ta opp intervjuene på lydopptaker (uten bilder) for å kunne skrive svarene ned etterpå, men hun sletter alle opptakene når prosjektet er ferdig (senest 30.06.2022), og ingen andre får høre opptakene. Ingen navn blir skrevet ned.

Spørsmål? Felicity er med på møter med de tospråklige lærerne på skolen, og de kan hjelpe med å videreformidle spørsmål dere måtte ha.

Jeg håper dere har lyst å la barna bidra til forskningsprosjektet, for å hjelpe oss å få mer kunnskap om hvordan lage en god skolehverdag for elever i velkomstklasser i hele landet!

Mvh Felicity   Epost: fbur@hvl.no

FORSKNINGSPROSJEKTET: «MUSIKK I SKOLEN OG INKLUDERING»

SAMTYKKESKJEMA FORELDRE

Jeg har mottatt og forstått informasjon om forskningsprosjektet, og har fått anledning til å stille spørsmål om det.

Mitt/mine barn får lov til å delta i intervju med Felicity om bruk av musikk i skolehverdagen.

Jeg samtykker til at opplysninger om barnet mitt behandles frem til prosjektet er avsluttet, senest 30.06.2022.

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(Foreldres signatur)   (Dato)

RESEARCH PROJECT: «MUSIC IN SCHOOLS AND INCLUSION»

INTERVIEW GUIDE PUPILS IN INTRODUCTORY CLASS

PART A

FRIENSHIPS AND RELATIONSHIPS AT SCHOOL

1. Who do you feel you know very well here at school, and who do you know quite well? Other pupils, grown-ups, the head, teachers in other classes?

2. Have you got to know any children in the other classes (outside the introductory class)? How did you get to know them?

3. Do you always have someone to hang out with at break? Who do like hanging out with?

BEING IN THE INTRODUCTORY CLASS AT GREENWOOD

4. What's it like being in the introductory class here at Greenwood?

5. What's the best thing about being in the introductory class?

6. Do you remember what it felt like when you started on your first day at Greenwood?

7. Are there other children at Greenwood who speak the same first language as you? How do you feel about using your first language at school?

8. Is going to school in Norway very different from what you remember about going to school before you came to Norway? In what ways?

9. Do you go to lessons in any subjects (YGP) in your year group? What do you like about YGP? Is there anything not so good about it? How do pupils in your year group greet you/act towards you when you're in your year group classroom?

10. Is there anything Greenwood could do to make being an introductory class pupil better?

11. How do you feel about being in a class with children of all ages from Year 3 to Year 7?

12. How does it work for you that several IC pupils share the same first language?

RELATIONSHIP TO MUSIC

13. Is music part of your day-to-day life?

14. What kind of music do you like listening to? Do you listen to music that other people in your family like and listen to? What about hip-hop, pop, other kinds of music?

15. If you were invited to share in class the music video you like best of all, what would you choose?

16. Do you do any music making or music activities outside of school?

17. When you spend time making or listening to music, do you prefer doing it alone or together with others?

MUSIC ACTIVITIES AT SCHOOL

18. Do you engage with music at school here? Tell me more!

19. Do you ever make music at school? Tell me more about that!

20. Do you ever do music activities with other pupils here at school? Any particular you remember?

21. Do you feel like you get to do enough music things at school in the introductory class? If you could do more music activities in school, what would you like to do, and would you prefer to do it with other children in the introductory class, or together with pupils in other classes? Why?

OPEN CLOSING QUESTION

22. Describe a really good day for you in the introductory class!

Literature review search strategy / inclusion and exclusion criteria

The aim of the review in chapter 2 is to position my research project in the body of international scholarship to illuminate what research gap I identified in the field and how my thesis makes a significant, original contribution. Whilst not intending to be a systematic review, in order to be sure that I did not miss out on relevant research relating to music with migrant children in schools, I set about in a systematic way to update my previous reviews through the following inclusion and exclusion criteria.

	Included	Excluded
Databases	ERIC, Google Scholar	Other databases
Time frame	2013-2022	Published before 2013
Publication type	Peer-reviewed articles, doctoral theses	Book chapters, conference proceedings, reports
Language	English, Norwegian	Other languages
Focus	Music with migrant and refugee children, inclusive pedagogies, intercultural approaches in culturally diverse classrooms	Intercultural education not related to music in schools, multicultural approaches limited to widening curricular content
Education level	Primary school, secondary school, Nordic municipal arts schools, music teacher education	Adult education, early years education

Search terms were identified on the basis of the main research question and sub-questions in the project. The updated search took place in March 2022. The timing of this review close to the end of my doctoral period allowed me to update the reviews in the published articles. The scope of the searches in the ERIC database is the past ten years, but a few studies prior to 2013 were included where particularly relevant.

The searches in ERIC generated 269 hits in total, which was reduced to 171 unique hits after recurring articles were removed. Reading abstracts led to a first round of exclusion that left me with 78 peer-reviewed articles relevant to the sub-field my project investigates. A second round of exclusion involved closer examination of relevance to my specific research questions. A number of texts were added by manual search, including a few published before 2013. The final inclusion of literature contained articles published between 2008 and 2022 by researchers working in Europe, Australia, North America, South America, Asia and Africa.