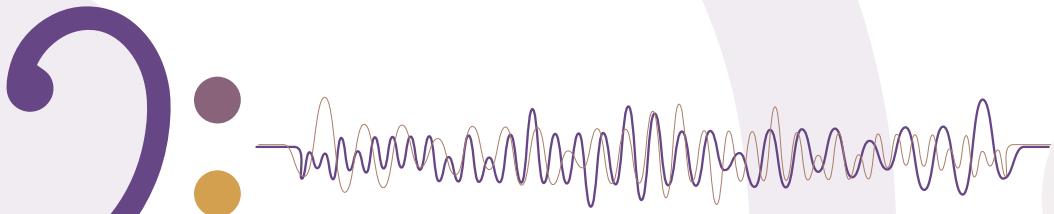
Bournemouth University | The Centre for Seldom Heard Voices

RAYS
Reconnecting Albanian Youth and Society

Working Paper #3

Creating Soundscapes

Report on piloting the 'FAM-Strategy' in a Participatory Action Research Workshop Fostering Creative Thinking and Non-Verbal Storytelling with Young People at Risk of Criminal Exploitation in Shkodër, Albania, Sept 2022



UKaid from the British people

Palladium
MAKE IT POSSIBLE
Zbatuesi Kryesor

Bournemouth University

SCJS
SUSTAINABLE CRIMINAL JUSTICE SOLUTIONS
Strengthening the Rule Of Law

CRCA

Working Paper #3

Creating Soundscapes

Report on piloting the 'FAM-Strategy' in a Participatory Action Research Workshop Fostering Creative Thinking and Non-Verbal Storytelling with Young People at Risk of Criminal Exploitation in Shkodër, Albania, Sept 2022.

Stephanie Schwandner-Sievers
Panos Amelidis
Idila Ibrahimi
Emily Fisher
Nan Sheppard

Bournemouth - Tirana, March 2023

Editorial matters

RAYS is a UK-government funded pilot programme led by Palladium International, which supports young Albanian people who are at risk of, or already involved in, serious organized crime (SOC), to divert their life choices away from SOC towards pathways resilient to exploitation. The partners, including Bournemouth University (research), the Centre for Sustainable Criminal Justice (institutional collaborations), and the Child Rights Centre Albania, work together with young people in Albania, their communities and relevant institutions, to build equitable and constructive partnerships.

The overarching aim is to generate a better understanding of the drivers of youth engagement in SOC, boost alternative pathways, contribute to building a more inclusive society in Albania, and ultimately disrupt SOC groups' influence on young people in Albania.

The Centre for Seldom Heard Voices, Bournemouth University, brings together academics in the fields of criminology, social anthropology and other social sciences as well as social work to engage with marginalised and often stigmatised communities and to amplify often excluded or silenced voices. The research centre holds a strong track record of developing collaborative partnerships with communities and key stakeholders, and for using participatory and co-created approaches. Its aim is to apply scholarly research to real-world challenges to maximise societal impact, both at home and abroad.

Working Paper Series 2023 - Centre for Seldom Heard Voices (SHV), Bournemouth University; reproduced with permission of ©Stephanie Schwandner-Sievers (FAM-Strategy) and ©Panos Amelidis (Creating Soundscapes).

Editorial Board
Lee-Anne Fenge, Director, BU - SHV
Mel Hughes, BU – Deputy Director BU - SHV
Redion Qiriazi, RAYS Team Leader, Palladium International Ltd.
Stephanie Schwandner-Sievers, Deputy Director, BU - SHV
James Sparrow, RAYS Results Manager, Palladium International Ltd.

Working Paper #3, March 2023: Creating Soundscapes: Report on piloting the "FAM-Strategy" in a Participatory Action Research Workshop Fostering Creative Thinking and Non-Verbal Storytelling with Young People at Risk of Criminal Exploitation in Shkodër, Albania, Sept 2022

Authors
Stephanie Schwandner-Sievers, Deputy Director, BU - SHV
Panos Amelidis, BU – Emerge (Experimental Media Research Centre)
Idila Ibrahimi, RAYS Research Assistant, Palladium International Ltd.
Emily Fisher, BU – SHV, Research Assistant
Nan Sheppard, BU – SHV, Research Assistant

Cite as: Schwandner-Sievers, S., Amelidis, P., Ibrahimi, I., Fisher, E., and Sheppard, N. 2023. Creating Soundscapes: Report on piloting the "FAM-Strategy" in a Participatory Action Research Workshop Fostering Creative Thinking and Non-Verbal Storytelling with Young People at Risk of Criminal Exploitation in Shkodër, Albania, Sept 2022. Working Paper no. 3 (March), Bournemouth – Tirana: Centre for Seldom Heard Voices, Bournemouth University & RAYS Albania.

ISBN: 978-1-85899-338-6

Disclaimer: This document was made possible with the support of "Reconnecting Albanian Youth and Society" RAYS Project. Any opinions expressed are those of the authors and do not necessarily reflect the views of the project and the UK Government.

Table of Contents

ACKNOWLEDGEMENTS	7
LIST OF CONTRIBUTORS AND CONTRIBUTIONS	8
EXECUTIVE SUMMARY	12
INTRODUCTION	19
METHODOLOGY & PROJECT DESIGN	25
EVALUATION: PRE-PULSE (PARTICIPATORY OBSERVATIONS)	35
EVALUATION: PRE-PULSE (QUESTIONNAIRE & DISCUSSIONS)	39
EVALUATION: EXPLORATION & CO-CREATION (DAYS TWO AND THREE)	43
EVALUATION: POST-PULSE (PARTICIPATORY OBSERVATIONS)	46
EVALUATION: POST-PULSE (QUESTIONNAIRES & DISCUSSIONS)	53
CONCLUSION	59
RECOMMENDATIONS	61
REFERENCES	63
APPENDICES	67

ACKNOWLEDGEMENTS

This project would not have been possible without the young people in Shkodër who participated. We would like to thank them enormously for their time and engagement, their impressive creativity, their reflective, their feedback throughout the workshop and for sharing their critical reflections on the topics discussed and the workshop itself. We are furthermore most grateful to the local RAYS facilitator and the social (youth) club offering its venue including computer access. Special thanks goes to Arnold Kapinova for co-facilitating (together with Emily Fisher and Idila Ibrahimi) the workshop evaluated here and co-producing the Creating Soundscape manual which resulted from this work.

The research team wishes to thank Palladium International (London and Tirana teams), specifically RAYS Albania, for involving an academic team in this live international collaboration project, specifically for their openness towards mutual learning and continuous reflection, and for offering tremendous support throughout, including for this soundscape composition pilot workshop with young people in Shkoder.

This research was UK government-funded and implemented as part of the wider RAYS project under the auspices of Palladium International Ltd. This document was made possible with the support of RAYS ('Reconnecting Albanian Youth and Society'). Any opinions expressed are those of the authors and do not necessarily reflect the views of the project and the UK government.

LIST OF CONTRIBUTORS AND CONTRIBUTIONS

Dr Panos Amelidis is a composer, sound artist and academic. His work and research fall in the area of sensory ethnography with sound and the role of recorded speech, and soundscapes in the way new artistic musical works and narratives can be created. Also, to the role of artistic work in raising awareness about the importance of cultural heritage. Special importance is placed on the synergy of soundscape recordings, verbal narration, technology and the opportunities provided by the electroacoustic studio. He is a Senior Lecturer in Music and Audio Technology in the department of Creative Technology Department and a board member of EMERGE Experimental Media Research Centre at Bournemouth University.

Emily Fisher is currently studying sociology and social anthropology at Bournemouth University and working as a research assistant for RAYS, assisting in developing the FAM-Strategy. Trained and supervised by Dr Panos Amelidis and Dr Stephanie Schwandner-Sievers in co-facilitating participatory music-workshops with young people, she worked alongside Idila Ibrahimi and Arnold Kapinova to deliver the pilot in Shkoder in September 2022 (as well as supported the lyrics/beat-making pilots in Shkoder and Kukës, led by Dr Mark Berry, a little earlier). In Shkoder, she witnessed how this arts medium had the potential to encourage young people to alter their perspectives and to engage with their surroundings in a different manner.

Idila Ibrahimi is currently working as a research assistant for the RAYS Albania project as well as on her bachelor's thesis at the University of Prishtina in Kosovo (Cultural Anthropology). In July 2022 she assisted two pilot participatory-music workshops with young people in Kukës and Shkodër led by Dr Mark Berry. In September 2022, further trained and supervised by Dr Panos Amelidis and Dr Stephanie Schwandner-Sievers, she co-delivered the Creating Soundscape workshop with young people in Shkodër alongside Arnold Kapinova and Emily Fisher. Her contribution to these projects comes from her interest and love for music and arts, ethnography, and applied anthropology.

Dr. Stephanie Schwandner-Sievers is Associated Professor in Applied Anthropology at Bournemouth University with a long track record of ethnographic research in Albania and Kosovo. Her research and teaching evolve around the critical study of international development such as relating to post-conflict and post-socialist interventions; to gender and migration studies; and to participatory action research (PAR), including participatory arts (music) based co-creation with young people. She leads the Bournemouth University research team, and conceptualised, designed, and analysed the FAM-proof of concept study at hand.

Nan Sheppard, LLM, graduated in both sociology & social anthropology (with honours) and law at Bournemouth University. She is an anthropologist and qualitative research analyst who conducted the quantitative evaluation of the questionnaires for this study. At the time of the analysis, she served as research assistant for the Bournemouth University led RAYS-research components at large and since has been taken on the position of editorial assistant for the SHV at Bournemouth University.

ACRONYMS & DEFINITIONS

FAM An acronym originally coined for RAYS, which indicates an epistemologically informed, participatory-arts-based intervention-practice strategy involving 'familiarisation' and 'defamiliarisation' techniques. These are already known, implicitly or explicitly under various names, in the arts, humanities, social sciences, therapeutic and other intervention practices; typically associated with recognizing established 'ways of seeing' (or 'hearing'!) while deepening imaginative, transformative, reflective, and cognitive learning; creative and critical thinking, and triggering new ways of sensory perceiving and understanding, to support self-determined individual agency and social change.

PAR 'Participatory Action Research' – a collaborative, co-creative, and adaptive research strategy involving a rigorous, predominantly qualitative, reflective, and immersive method mix aimed at both heightening situational understandings and triggering individual and social change.

Other acronyms & codes used in this series:

CBT Cognitive Behavioural Theory

ToT Training-of-Trainers

K Kukës
S Shkodër
E Elbasan
Y Youth
P Professionals
MP Mixed Parents Group
W Women Only Group
M Male
F Female

LIST OF FIGURES & TABLES

Figure 1: Overview of RAYS participatory arts (music) – based research activities	19
Figure 2: Results from the RAYS music-preference survey	27
Figure 3: Average age of Respondents 1.1.	34
Figure 4: Pre-pulse knowledge (girls) 3.2.	41
Figure 5: Pre-pulse knowledge (boys) 3.2.	41
Figure 6: Post-pulse responses 4.3.1.	49
Figure 7: Post-pulse responses 4.3.2.	50
Figure 8: Post-pulse responses (girls) 4.3.3.	51
Figure 9: Post-pulse responses (boys) 4.3.3.	52
Figure 10: Post-pulse responses (girls) 3.	54
Figure 11: Post-pulse responses (boys) 3.	54
Figure 12: Post-pulse responses 4.6.	56
Figure 13: Post-pulse responses 4.8.	57

EXECUTIVE SUMMARY

This evaluation report presents the conceptual design and learning from a Creating Soundscapes workshop, also called Soundscape Composition workshop, conducted with young people in the city of Shkodër in September 2022. It discusses this intervention's efficiency, suitability, and limitations in supporting both social and individual, transformative change in contributing to RAYS' overarching aim of diverting young Albanians considered at risk of criminal exploitation away from such risks. This workshop was part of Bournemouth University led participatory action research (PAR) and served as one of the team's two proof-of-concept case studies in applying the so-called FAM-Strategy for epistemological guidance (Schwandner-Sievers and Fisher 2023b). The evaluation therefore includes methodological reflections and the learning from this application.

The Soundscape Composition activity was specifically aimed at exploring the potential of music – here through honing 'active listening' and non-verbal, 'acousmatic storytelling' skills (Amelidis 2016), in strengthening resilience against criminal exploitation risks. Creating Soundscapes requires different stages of engagement, including the transfer of digital and audio technological skills, sound recording in an exploration of participants' environment, and sound composition for audio-based storytelling. However, the evaluation report does not simply evaluate success or failure in the transmission of these skills and non-verbal story-telling. PAR typically tends to follow two parallel research aims: on the one hand, improving professional practice and, on the other, improving subjective situations (McTaggart 1997).

Listening deeply to familiar spaces can shift and expand our conscious awareness of our surroundings. The technological and sensory focus can deepen young people's engagement with everyday environments by asking them to notice and creatively investigate the sounds that represent their daily experiences. Using creative processes (such as the soundwalk, sound recording) offers a new way to examine how young people experience the world through 'familiarisation' and 'defamiliarisation' processes which the FAM-Strategy aims to capture. Methodologically informed by PAR, it was the young workshop participants and facilitators, in collaboration with the BU-research team and the wider RAYS team, who served as the co-researchers with their arts-outputs and commentaries providing important data to document and evaluate cognitive-transformative learning. PAR activities always forefront social justice aims to inform the type of changes envisaged, ranging from micro- to macro-levels (Brown et al 2006), including and beyond potential individually transformative experiences. The method's ethos has always been egalitarian, participatory, emancipatory, and democratizing (Somekh 2006; Reason and Bradbury 2008). Critical reflection, including on unanticipated problems or even failures during the research process, have been recognized as an important part of PAR-based, iterative learning since its inception (McTaggart 1997: 39).

Resulting from preceding baseline research, the team focused on selected guiding themes previously identified as indicative of factors of social exclusion and marginalization and locally associated with risks of criminal exploitation.

Guiding Themes:

1) Gendered identity constructions; masculinity and vulnerable masculinities; gendered forms of exclusion and effects of domestic violence.

2) Mattering, 'belonging', social status anxieties.

3) Other boundaries of social exclusion/inclusion (e.g. ethnic; rural-urban internal migrants; environmental; return migrants; familist prejudices and 'social honour' concepts).

4) The role of the family / generational divide.

5) Experiences of bullying / mental health issues

The 'FAM-Strategy' was originally developed as a change theory in response to the question of how the arts precisely work and could be documented towards delivering the envisaged change of individual and/or social transformations. As a theoretical and conceptual framework, it encapsulates and experiments with the idea of applying 'familiarisation' and 'defamiliarisation' techniques, as known from the arts as well as from across the humanities and social sciences, including social/cultural anthropology and philosophy, to trace, document, analyse, and develop intervention activities which systematically utilise the social and cognitive transformative potentials of participatory arts with young people and those working with them. It encourages creative (imaginative and critical) thinking through transmitting arts-specific skills and setting theme-based, structured tasks relating to participants' everyday experience and their environment, as basis for telling their story in new (verbal or non-verbal) ways, here piloted through and aligned with, Creating Soundscapes.

FAM-guided sequence of workshop activities

1) **Pre-pulse** (FAM concept): the participants were given a questionnaire (appendix 2) to fill in prior to any direction or background information from facilitators. This was to capture the young peoples honest opinions and to mitigate the 'interviewer effect' or bias (Roller & Lavrakas, 2015, pp. 83-84).

2) **Introduction to sounds and creating soundscapes**: participants were asked specific questions regarding sounds in their day-to-day lives followed by an introduction to basic concepts of soundscape composition.

3) **Soundwalking**: a guided walk with facilitators and participants to explore the building sonically and record different sounds and spaces with mobile phones.

4) **Introduction to audacity (technical phase one)**: facilitators demonstrated basic software techniques and provided an example of a pre-recorded soundscape.

5) **Exploratory phase**: participants have an independent day, with guided tasks (appendix 5), to explore and record sounds in their environments surrounding a theme, relating to social issues and divisions, offered to the participants from pre-existing guiding themes but not compulsory. Participants selected the theme or were encouraged to discuss an alternative thematic task.

6) **Software skills (technical phase two)**: participants were taught how to utilize their own recordings from the exploratory to edit together their own soundscapes.

7) **Post-pulse exhibition (FAM concept)**: participants exhibited their soundscape productions with discussion encouraged amongst the group. The post-pulse questionnaire and observations (appendix 3) happened in conjunction with the exhibition/presentation activities.

Prior to release of the participants at the end of the first day devoted to teaching 'soundwalks' and sound recording skills, a worksheet was distributed to direct alternative thinking during the independent exploration day. With this, it was hoped that the FAM-based, theme-guided tasks set for this later exercise would enhance experiences of 'familiarisation' with sounds and spaces beyond established social boundaries of difference that might otherwise be ignored or neglected (and within the constraints set by a preceding risk assessment). Participants literally became ethnographers (or explorers) of their own environment, defamiliarizing themselves from otherwise taken-for-granted sounds by mere process of attention and their selection. Introduced already on Day One and deepened on Day Three, participants were also introduced to Audacity freeware for editing purposes. Editing a sound recording further advanced the 'defamiliarisation' experience through listening and seeing everyday sounds and spaces in new ways. To achieve this cognitive process, participants were asked to transform their experiences from the soundwalks into narratives, stories, or sonic representations. The aim was to expose participants to an alternative way of experiencing and exploring their environment by listening and recording the cultural sounds of their environment, while simultaneously equipping them with sound editing and sound design skills as basis for telling their story in a new form.

Prior to commencing the pilot Creating Soundscapes workshop, the team agreed on the following, immediate aims & objectives for the workshop, which informed the evaluation:

Workshop Aims & Objectives:

1) Develop participants' active listening and raising their awareness of the sounds and soundscapes surrounding them ('defamiliarisation').

2) Help participants discover the invisible but magical world of sounds.

3) Encourage participants to realize the importance of the auditory experience, which can contribute to the sense of 'belonging' to a community and the environment.

4) Teach participants how to utilize raw material in the composition of original music and the expression of emotions through creative and innovative ways.

5) Set explorative tasks aimed at bridging societal divisions, embracing alternative perspectives, enhancing of creative and critical thinking skills, and advancing cognitive transformation – in line with FAM-Strategy aim of 'familiarisation'.

6) Capture the process and triggers of any transformative learning.

The workshop, however, did not proceed as smoothly as envisaged. A variety of

challenges, including an unexpected shortening of time made available for the workshop (leading to an overreliance on questionnaires rather than interactive methods of data caputure as originally planned); the arrival of many more participant numbers than envisaged (with limited computer space available); the disruptive attitudes – at first - of a group of adolescent boys who expected a hip-hop based intervention and refused engaging with some of the task and questionnaires, posed instructive challenges for the team to navigate. Learning included that data capturing must take place within sufficient time available and in a format that is both tangible and engaging for all young participants and, hence, more inclusive, either alongside or replacing, pre-prepared questionnaires.

It was particularly the young female participants who engaged in considerable depths, to the set tasks and their subsequent exploration and soundscape compositions, such as to think of social boundaries or differences (e.g. by gender, ethnicity, rural-urban etc) in the participants' environment which restrict the choices they have as a young person to shape their future. These participants explored gendered spaces and the difference between rural and urban soundscapes as well as coming up independently through of ideas such as investigating questions of inequality in infrastructural provision of their city. They young male participants, in contrast, largely ignored the set task, yet still engaged in recording and composing sounds which told a story about their everyday lives. This included difficult themes such as 'hanging out' and reference to cannabis consumption (sounds of which were only permitted to be taken from the internet). While they made no attempt at social critique, their engagement focused on both individual and collective Self within their everyday environment – recording experiences such as just 'hanging out' which are, arguably, indicative of struggles towards individual and social 'mattering' (Billingham and Irwin-Rogers, 2021; see also Levell et al., 2023). Future applications will need to negotiate an appropriate balance between pre-structured tasks and open choice, as well as between theme-guidance versus sensory experiential immersion during the exploration stage of the workshop - depending on interest, abilities, and the specific situation of the participants.

Overall, the young people's commentaries, as assembled during the post-pulse stage in reflective discussions around the exhibition of the soundscape composition created, independent of questionnaires, suggested that a cognitive defamiliarisation from everyday sounds – facilitated through the process of conscious sound selection, recording, and composition towards a story - occurred in different ways with all participants involved. In this, the young females' groups engaged explicitly with the sociologically-inspired task of addressing social boundaries of exclusion, hence suggesting an early approach to simultaneous familiarisation with everyday sounds found in spaces on both sides of societal dividing lines; while the young males' groups remained within the sound spaces allowing a more sensory, perhaps therapeutic, exploration of Self alone. There is value in either form, and future applications may wish to support experiencing both forms, or both in some form of combination.

Further responses collected revealed that the workshop contributed to gaining a sense of confidence not only in learning a new set of transferrable, technical skills and trying out an innovative, albeit unusual, arts-based approach to exploring the world, but also in expressing critical thought. Satisfaction levels were high, and participants reported of new perspectives and an expanded imaginary relating to their future.

Overall, and regardless of the challenges described, the workshop was a success. It was particularly the qualitative statements collected, which are presented in the analysis

in detail, which provided meaningful insights as generated through the application of the FAM-strategy. This allowed the qualitative tracing of participants' cognitive-transformative experiences in exploring and telling about their everyday home environment, while identifying – both, through sensory explorations and set tasks - those ordinary factors and social structures, which contribute to their risks and vulnerabilities as a first step to becoming an advocate for, and claimant of, change.

It is hoped that the learning from implementing a Creating Soundscapes workshop with young people considered at risk, in conjunction with ToT provided earlier as part of the RAYS project, will inspire Albanian and other, including UK, pedagogy and youth work with new ideas. The FAM-proof of concept case study presented evidenced the suitability of Creating Soundscapes to generate more attentive, equitable, and inclusive forms of engaging youth at risk in ways that may heighten their chances of experiencing their future as active, imaginative, critical, and self-motivated citizens. Below listed recommendations are a direct result of learning from this PAR-based study.

RECOMMENDATIONS

- Creating Soundscape workshops offer an engaging, transformative, and unique experience for young people while training their digital, sensory, creative, and independent critical thinking skills. If implemented with appropriate care from design and preparation stages to a longer-term follow-up with participants, they are an efficient and safe intervention method contributing to strengthening young people's sense of belonging and mental resilience, e.g. against criminal exploitation.

- When working with young people deemed at risk, safeguarding concerns need to be taken into account at all stages.

- The intended beneficiaries of intervention activities such as Creating Soundscapes should act as co-researchers from earliest project design stage possible. PAR (participatory action research) enables cocreation and mutual, reflective learning throughout project duration. Both, facilitators' and participants', voices, observations, and co-creations should serve as important sources of such learning and deserve respect and attention, accordingly.

- The FAM-Strategy was demonstrated to enable designing, implementing, documenting, and analysing the workings of familiarisation and defamiliarisation techniques and processes during arts-based intervention activities as underpinning cognitive transformation processes. This may or may not be accompanied by specific theme-guidance, depending on workshop aims. The Creating Soundscapes proof-of-concept case study results suggest that the strategy's transferability should be explored in a much wider array of possible applications.

- The FAM-proof of concept case study guided young people in addressing socially-relevant guiding themes relating to societal divisions that were previously established as underpinning their vulnerabilities. The proof-of-concept case study results suggest that such aims can be met, yet not necessarily by everyone. Facilitators need to negotiate an appropriate balance between pre-structured

tasks and open choice, as well as between theme-guidance versus sensory experiential immersion during the exploration stage of the workshop - depending on interest, abilities, and the specific situation of the participants.

- Interventions aiming to engage young people considered at risk through music-based activities should remain alert to the risk of imposing one particular genre. Even if one genre, e.g. hip-hop, is identified as preference such as in the Albanian case study, there should be at least one alternative offer such as, here, offered through a Creating Soundscape workshop. Considerations about choice of music-based activity, furthermore, should pay attention to inclusivity, e.g. by facilitating both verbal and non-verbal forms of communicating and storytelling.
- Projects under pressure to perform and present 'success' to justify their funding, specifically if dealing with challenging situations and clientele, may miss the chance of reflective learning provided through PAR, including from difficulties, resistance, and even perceived failure. Challenging situations should be seen as an opportunity to learn, improve and generate much greater benefits for, both, participants, and a long-term learning process, rather than being ignored or downplayed.
- Research and interventions with young people deemed at risk are sensitive and require long-term and advance planning and design. Practicalities to consider include:
    - Expectation management and choices for participants should be enabled before commencement of a workshop in order to avoid misunderstandings and potential dissatisfaction.
    - The ratio of facilitators to participants should be determined in advance and upheld.
    - The advantages and disadvantages of heterogeneous vs homogenous group composition (e.g. age, gender) should be considered vis-à-vis project aims.
    - The number of participants should be kept low in accordance with original plans to enable personalised experience and a sense of safe space for discussions.
    - Ideally there should be one computer and one headset of earphones per participant to encourage individual soundscape explorations rather than letting group dynamics overtake.
- Introducing equitable forms of collaboration and teaching have to be carefully managed in a context where this is not the norm, to avoid any testing of boundaries. Hierarchical vs non-hierarchical relations can be made part of the critical-creative reflection process (in line with FAM) and ground rules be agreed in advance.
- Some vulnerable young people may have difficulties in engaging with intense and condensed, day-long workshops. Ideally, the type of intervention described may take place over several weeks for a short number of hours at regular intervals, maximising engagement and allowing sustained learning over a longer

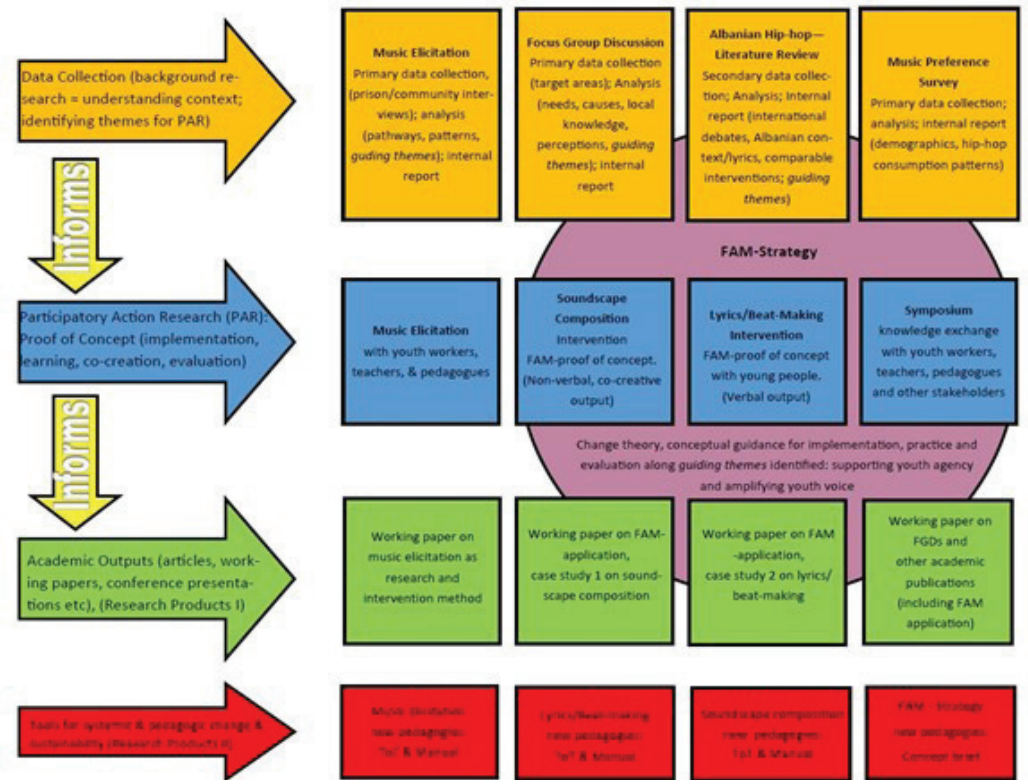
period of time. This would help build trust between facilitators and co-learners, thus enabling deeper engagement with the learning, as well as help addressing challenging group dynamics.

- By the same token, inclusivity demands offering forms of evaluation (pre/post-pulse) which are not based exclusively on questionnaires – this could include music elicitation discussions in the beginning, and critical-reflective discussions around the exhibitions of art work produced at the end.
- Embedding Creating Soundscape workshops into the educational system as extra-curriculum offer would offer great benefits in terms of strengthening participants' resilience, mental health, empathy, digital, creative, and critical-thinking skills. This should remain voluntary, so as to support learning to learn for the joy of learning as much as for employability.

INTRODUCTION

In September 2022, the RAYS' project's research team from Bournemouth University piloted its first Creating Soundscape workshop with young people in the city of Shkodër. This evaluation report presents the conceptual design and learning from this workshop. It discusses its efficiency, suitability, and limitations in supporting both social and individual, transformative change in contributing to RAYS' overarching aim of diverting young Albanians considered at risk of criminal exploitation away from such risks. This workshop was part of participatory action research (PAR) and served as the team's one of two proof-of-concept case studies in applying the so-called FAM-Strategy for epistemological guidance (Schwandner-Sievers and Fisher, 2023b). The evaluation therefore includes methodological reflections and the learning from this application.

Figure 1: Overview of RAYS participatory arts (music) – based research activities



Soundscape Composition workshops, alternatively called Creating Soundscapes workshops, have been a central part of RAYS' experimental array of participatory action

research (PAR), implemented by the academic team of Bournemouth University. This followed a preceding series of technical Training-of-Trainers and knowledge-exchange workshops relating to this innovative arts-based method, conducted with Albanian youth-work practitioners in 2021 and 2022, led by BU-academic (music technologist and sound artist) Panos Amelidis (Amelidis et al., 2022). During the same period, the team - in slightly different composition - conducted another FAM proof-of-concept case study with young Albanian people considered at-risk, based on PAR involving lyrics/beat-making workshops (Berry 2023).

Figure 1 above indicates the position of the Creating Soundscapes method within the wider array of Participatory Action Research. As one of two participatory-arts based, creative pilot FAM proof-of-concept activities, the Soundscape Composition activity was specifically aimed at exploring the potential of music – here through honing 'active listening' and non-verbal, 'acousmatic storytelling' skills (Amelidis 2016). Both PAR-led case studies were based on innovative, music-based methods of engagement and cocreation with young people in areas of Albania which an earlier study (IDM 2018) identified as posing a heightened risk of criminal exploitation. A separate evaluation report is available for the comparative, creative lyrics/beat-making based case study (Berry 2023), which relied on verbal means of storytelling through lyrics. A future comparative analysis between the two case studies is planned.

The 'FAM-Strategy' was developed in response to the question of how the arts precisely work and could be documented towards delivering the envisaged change (individual and/or social transformations).

The 'FAM-Strategy' (see appendix 1) was developed as a change theory in response to the question of how the arts precisely work and could be documented towards delivering the envisaged change (individual and/or social transformations). The term, coined by the team, plays on rap-cultural references to 'friends', addressed as 'FAM' (or not-necessarily kinship-based 'family'). As a theoretical and conceptual framework, it encapsulates and experiments with the idea of applying 'familiarisation' and 'defamiliarisation' techniques, as known from the arts as well as from across the humanities and social sciences, including social/cultural anthropology and philosophy,[1] to trace, document, analyse, and develop intervention activities which systematically utilise the transformative potentials of participatory arts with young people and those working with them. It encourages creative (imaginative and critical) thinking through transmitting arts-specific skills and setting theme-based, structured tasks relating to participants' everyday experience and their environment (more below), as basis for telling their story in new (verbal or non-verbal) ways, here piloted through Creating Soundscapes. In short, in serving as epistemological guidance for PAR, the FAM-strategy harnesses the 'cognitive and social functions' of the arts (Berlina 2017; p. 25). In history, these have long been recognised as serving to, (here, as expressed by a 19th century, romantic British poet),

> *awakening the mind's attention from the lethargy of custom and directing it to the loveliness and the wonders of the world before us; an inexhaustible treasure, but which [-] in consequence of the film of familiarity and selfish solicitude we have [-]*

1 E.g. Blinne 2012; Engelke 2017; Myers 2011; Miner 1956; O'Neill 2013; Shklovsky 1927.

eyes, yet see not, ears that hear not, and hearts that neither feel nor understand. (Coleridge 1840, p. 308).

The individually and socially transformative powers of the arts thus would seem to arise from their potential to heightening cognition in ways which social and cultural anthropology describe as 'making the strange familiar and the familiar strange' (Myers 2011). Whether arts, anthropology, or philosophy, such mechanisms serve as important precursors for a better understanding of self, other, and respective positionality, thereby – as cognitive behavioural therapy (CBT) suggests (Rosal 2018), enabling both individual and social agency for change. Creating Soundscapes, of course, addresses the 'ears that hear not' in this context via sensory exploration. In the fields of social psychology and the study of emotions, specifically at the interface between arts-based therapy and CBT, such potential of the arts has been recognized (Rosal 2018). In CBT, understanding cognition as a first step of therapy involves recognizing and addressing established and otherwise implicit 'schema' (a term building on the classic work of Piaget [1967] and subsequent theoretical developments in the field). This is seen as an 'antecedent' for behavioural change in appreciation that 'various art-making skills … engage cognitive functioning and improve thinking and problem-solving' (Rosal 2018, pp. 7-8, 39-42). The role of art in this is to facilitate sensory explorations of knowledge in a cognitive and constructivist process of meaning-making which can improve both self-efficacy and personal agency in therapy (Rosal 2018, 188-189). Beyond therapeutic aims and in the field of critical pedagogics, classic education studies confirm that the true value of art education is its capacity to transform consciousness (Eisner, 2002).

RAYS' 'Objective A', under which all PAR-activities of the project fell, as per original tender, explicitly aimed at generating 'behavioural and attitudinal change' to divert young people at risk away from criminal pathways. However, Creating Soundscapes was not a CBT-guided exercise, and there were no specific, individually-focused, therapeutic aims. Rather, the academic team, including criminologists, sociologists, social anthropologists, and an academic music technologist and sound artist, from the outset were acutely aware of the ethical challenges arising from any underlying assumptions in overarching project design which might assign responsibility for either entering or exiting criminal pathways exclusively to the individual young people at exploitation risk. The PAR-project design evolved from the researchers' predominant background in the social sciences, with an emphasis, overall, on social-relational changes (this does not exclude potential personal-therapeutic benefits, including as potential antecedent for social empowerment). PAR activities always forefront social justice aims to inform the type of changes envisaged, ranging from micro- to macro-levels (Brown et al 2006), including and beyond potential individually transformative experiences.

PAR activities always forefront social justice aims to inform the type of changes envisaged, ranging from micro- to macro-levels.

RAYS, as the umbrella project, further mitigated the above indicated epistemological risk of inadvertently assigning responsibility for criminal pathways to individual, exploitable young people alone. It's aim of preventing young Albanians' criminal exploitation was based on an ethos of youth participation and empowerment, transmitting both hard and soft skills, including – but not exclusively - in the fields of the arts. A major pilar focused on capacity-building workshops with local professionals involved; advancing institutional reform in Albania using a multi-agency

approach (MASH) – including youth councils and the police - emphasising safeguarding. Project leadership was established in Albania, benefitting from partners' experience, for example, as local NGO-leaders in the field of child protection.

All of RAYS' music-based research activities acquired Bournemouth University's formal ethics approval before data collection commenced. All BU-led research activities had in common an emphasis on developing deep listening skills not just among the participating young people, but those working with them, aiming to facilitate innovative, more equitable, and co-creative forms of engagement that can support both critical thinking and cognitive transformations at different levels. Interventions ranged from Levell's (2023) music elicitation method as a deep-listening tool to learn from former offenders, both in prison and in the community, about personal pathways into crime; at a second stage expanded to support pedagogic change by introducing this method as an innovative pedagogic tool to contribute to transforming interactions between youth work professionals and young people at risk in Albania; to the co-creative FAM case studies - including workshops based on verbal forms of artistic storytelling through lyrics & beat-making (Berry 2023), arising out of preceding baseline research into local perspectives of risks; and hip-hop and its preference among young people in Albania (Schwandner-Sievers et al. 2022; 2023). The Creating Soundscapes workshop contributed skills-transfer for non-verbal forms of creative storytelling as evaluated here. In this, it was the young workshop participants and facilitators, in collaboration with the BU-research team and the wider RAYS team, who served as the co-researchers with their arts-outputs and commentaries providing important data.

RAYS' research components all address wider structural factors, participants' everyday experience and situatedness, and the ways in which these are conditioning the concerned young people's scope for agency and choice ...

As will become clear in this evaluation, all of RAYS' research components address wider structural factors, participants' everyday experience and situatedness, and the ways in which these are conditioning the concerned young people's scope for agency and choice; embedded in a wide collaboration with local civil society partners, young consultants, youth workers and pedagogues. As '[p]articipatory action researchers all seek understanding of people's subjective experience of their institutional situation and at the same time try to give working accounts of the contexts in which meanings are constituted' (McTaggart 1997, p. 37), the young Albanian participants and facilitators emerged as the most important, co-creative collaboration partners in this case study. Both, their reflections and objections discussed in this report, were the most important source of learning, which this report attempts to capture.

Given ongoing communication within the RAYS team, the learning from all participatory-arts workshops directly informed RAYS' capacity-building activities (Objective C) even before any formal publication of results. The overarching aim was to provide Albanian pedagogy and youth work with ideas, evidenced as suitable, for more attentive, equitable, and inclusive

The overarching aim was to provide Albanian pedagogy and youth work with ideas, evidenced as suitable, for more attentive, equitable, and inclusive forms of engaging youth at risk in ways that may heighten their chances of experiencing their future as active, imaginative, critical, and self-motivated citizens.

forms of engaging youth at risk in ways that may heighten their chances of experiencing their future as active, imaginative, critical, and self-motivated citizens. The embedded FAM framework of designing, documenting, and evaluating the PAR-led, co-creative workshops, in particular, envisages tracing potentials for, specifically, social-relational changes. Ideally, this allows documenting how individuals recognize their and others' marginalized situatedness as underpinning risks, imagine how to overcome these towards more promising futures, potentially better understanding, challenging and transcending boundaries of exclusion, and finding a creative voice to claim better opportunities and inclusion. Evaluating any success or failure in this posed a methodological challenge exactly because of the sensory, non-verbal nature of soundscape explorations and creation. This was mitigated through an enveloping method-mix including verbal knowledge exchange (for details on 'pre-pulse' and 'post-pulse' sessions, participant observation and relational interviews, see methodology section below).

The long-term aim of amplifying critical youth voice through co-dissemination of participants' work, remains in awareness that 'arts-based outputs can be powerful tools of dissemination with the potential to engage a wider audience' (Fenge 2021). Curating an online exhibition or radio dissemination was discussed. However, any progress with these plans depends on securing further funding and requires an updated ethics approval (see methodology section). Overall, within the field of academic knowledge production and learning, the Creating Soundscapes case study provides original insights by applying the FAM-strategy to evidence the ways in which the arts in PAR-activities may or may not support transformative change for individuals, their communities, and wider society in a project aspiring to contributing to prevent young people's criminal exploitation by strengthening their critical imaginative thinking and, thereby, resilience.

[T]he Creating Soundscapes case study provides original insights by applying the FAM-strategy to evidence the ways in which the arts in PAR-activities may or may not support transformative change for individuals, their communities, and wider society.

A preceding RAYS focus group study (Schwandner-Sievers et al. 2023a) identified nesting internal dynamics of social exclusion underpinning risks of criminal exploitation for young people in Albania within the wider context of the country's geopolitical marginalisation. In conjunction with other RAYS baseline research conducted from the beginning of the project in late 2021, all of these aimed at generating a better understanding of risk factors, causes and individual pathways before developing PAR-led proof-of-concept activities (see Levell 2022; Schwandner-Sievers et al. 2023b). This led to the identification of relevant 'guiding themes' for all project activities. These themes are indicative of societal divisions which heighten criminal exploitation risks in Albania as well as of patterns of individual research respondents' experiences and concerns in their specific social, and cultural home context.

Guiding Themes:

1) Gendered identity constructions; masculinity and vulnerable masculinities; gendered forms of exclusion and effects of domestic violence.

2) Mattering, 'belonging', social status anxieties.

3) Other boundaries of social exclusion/inclusion (e.g. ethnic; rural-urban internal migrants; environmental; return migrants; familist prejudices and 'social honour' concepts).

4) The role of the family / generational divide.

5) Experiences of bullying / mental health issues

Modifications and expansions of these guiding themes has remained possible during the iterative learning process typical for PAR (for example, the emphasis on environmental themes emerged from youth preferences expressed during both FAM proof-of-concept case studies, rather than from the preceding research). RAYS' PAR-activities, including Creating Soundscapes, have been using these guiding themes to structure tasks and generate youth-led, artistic responses to societal and cultural challenges. However, as this evaluation report elaborates, these themes were presented as propositions rather than impositions – a methodological openness which aimed at securing continuous co-learning and mutual inspiration while, simultaneously, offering sufficient structuring (cf. Redwood et al. 2022).

METHODOLOGY & PROJECT DESIGN

PARTICIPATORY ACTION RESEARCH - PAR

PAR is an established research strategy for applied, practice-based social research addressing real-world problems including a variety of methods of engagement, co-creation and co-learning which aim at change (Denscombe 2014, p. 123). Its ethos has always been egalitarian, participatory, emancipatory, and democratizing (Somekh 2006; Reason and Bradbury 2008). The method mix traditionally used includes phenomenology (which links to sensory ethnography, Pink 2015), ethnography (specifically, participant observation), and case studies (McTaggart 1997: 38) – all aimed at understanding, as well as transforming, viewpoints and situations of everyone involved as well as highly aware of power structures which shape both viewpoints and situations. Critical reflection, including on unanticipated problems or even failures during the research process, have been recognized as an important part of PAR-based, iterative learning since its inception (McTaggart 1997: 39). In international development, PAR has been linked to making intervention practices, in general, 'more powerful, ethical, and transformative', exactly for the methodological framework's egalitarian and participatory ethos and its critical-reflective potentials (Aragón and Glenzer 2017, p. 3). PAR is always inclusive of, recognizing and crediting, participants' voice, knowledge, and creativity, thereby providing the space and opportunity for participants to become their own agents and drivers of change (e.g. Somekh 2006; Reason and Bradbury 2008). It thus can be linked to decolonization agendas in research design (Lenette 2021).

Critical reflection, including on unanticipated problems or even failures during the research process, have been recognized as an important part of PAR-based, iterative learning since its inception.

However, while young people might become empowered through the arts to critically and creatively recognise and even address the structures, which marginalise them or cause their vulnerability, above mentioned caveat about the limits of their control over structures which render them vulnerable, in conjunction with safeguarding duties, must also always be kept in mind.

PAR is always inclusive of, recognizing and crediting, participants' voice, knowledge, and creativity, thereby providing the space and opportunity for participants to become their own agents and drivers of change.

The amplification of critical youth voice is an important aim in participatory research (Fenge 2021). This can happen through online presentations, radio shows, blogs, arts exhibitions, and other means. However, taking the dissemination and amplification agenda of the creative voice and outputs of the participating young people further

forward in RAYS' specific PAR-case studies, will require additional risk assessment and an updated university ethics approval. This is because of the sensitivities of the project involved and in line with research ethics standards. At present, these demand the anonymization of those youth participants considered 'beneficiaries' of the wider intervention set-up (different from the young Albanian facilitators, one of who co-authored this report). The young people and their parents or carers provided explicit permission to RAYS for using the artistic outputs produced as data and source for analysis and evaluation, in academic writing and presentations, as well as for promotional purposes (RAYS Albania runs a regular blog on Medium). The academics involved do so with greatest care and for analytical purposes only, aware of artists' authorship and in the hope of identifying and promoting further avenues of dissemination under the participants' names.

PAR typically tends to follow two parallel research aims: on the one hand, improving professional practice and, on the other, improving subjective situations (McTaggart 1997). This partly explains the necessity for a wide net of methodological approaches and data sources, which typically include reflective, (auto-)ethnographic journals or diaries (as used by our young facilitators and collaborators in situ), which document the iterative and complex, ever ongoing, learning process. For this report, this means evaluating the Creating Soundscapes workshop, including FAM-application, both, as a chance to improve intervention practices and as a contribution to advancing subjective, cognitive-transforming learning for its participants.

PAR typically tends to follow two parallel research aims: on the one hand, improving professional practice and, on the other, improving subjective situations

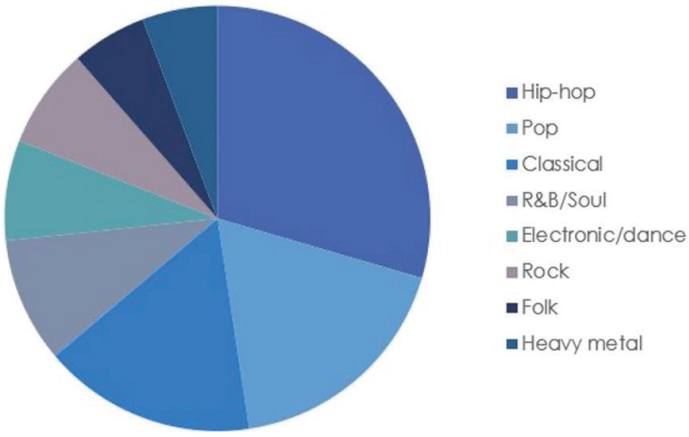
Not all PAR is based on the arts. However, in recent years, PAR has increasingly taken recourse to arts-based methods, in short: 'participatory arts-based methods', including in the practice fields of both social work (e.g. Fenge 2021) and international development (e.g. Cooke and Soria-Donlan 2019). Arts-based methods are recognised to offer particularly sensitive means of self-expression for participants, which is considered most important when working with marginalized social groups (Fenge 2021), including young people considered 'at risk'. Notably, the added benefits of non-verbal forms of storytelling, as in soundscape production, however, has not yet been sufficiently explored,[2] thus rendering the findings presented here another original contribution to knowledge also in this field of arts-based PAR-research. Finally, classic, PAR-inspired theories around 'Action Learning' suggest that participants should be able to make practical uses of music education in their everyday lives (Regelski, 1992, p. 111).

Creating Soundscapes served as an important complementation to music elicitation, lyrics/beat-making and other components of RAYS' academic research initiative in Albania, which strongly (but not exclusively) relied on hip-hop. Background research, specifically a survey on music preferences, confirmed that hip-hop features as the most popular music genre among young people considered at risk in Albania.

2 An exception are interventions with young people in sensitive situations based on anonymizing methods such as animation, where visual methods are used; examples are available from the Changing the Story project, in which one of the authors was involved (cf. Cooke and Soria-Donlan 2019; Mkwananzi and Cin 2022).

Figure 2: Results from the RAYS music-preference survey

Hip-hop/Rap was by far the most often listed as the most preferred music genre (n=31). Other genres were most favourite as follows: Pop (n=19), Classical (n=17), R&B/Soul (n=10), Electronic/Dance (n=8), Rock (n=8), Folk (n=6) and Heavy Metal (n=6)



©RAYS 2022 - Survey during project activities; n=56 (82)

As below presented evaluation will show, also several of the young at-risk participants in the Creative Soundscape workshop made their hip-hop preference clear and used this as an excuse to only partly engage. (There was a clear disadvantage in the short-term set-up of this workshop. While the evaluation shows that participants, overall, greatly enjoyed the opportunity in hindsight, overall, the facilitators had no chance to manage expectations in advance or follow up long-term). Given more varied music preferences overall, the RAYS-BU research team considered it important to offer space and opportunity also for those in the target group who preferred music genres other than hip-hop; and an opportunity to learn about non-verbal, particularly sensory means of exploring their everyday environment and telling their story (more details of the benefits of Creating Soundscapes workshops in the methodology section).

Just as with PAR workshops at large, in practice, also participatory arts-based projects can create, by their mere existence, new, alternative spaces of belonging, thereby alone contributing to transforming a person's individual situation (Nunn 2022). Generally, in development projects aiming at wider societal repercussions, participatory arts-based research with youth considered vulnerable has been understood to improve

> [P]articipatory arts-based research with youth considered vulnerable has been understood to improve social and epistemic justice across both geo-political and country-internal dividing lines marked by prejudice; to strengthen personal resilience as well as critical citizenship and political agency of those discriminated against, … [and] serve as an apt strategy to amplify the voice of those otherwise 'too easily ignored'.

social and epistemic justice across both geo-political and country-internal dividing lines marked by prejudice; to strengthen personal resilience as well as critical citizenship and political agency of those discriminated against (Mkwananzi and Cin 2022). Arts-based PAR, specifically, can serve as an apt strategy to amplify the voice of those otherwise 'too easily ignored' (Fenge and Hughes, 2022).

The proof-of-concept aims ... included generating a better understanding of how distinct task offers around relevant social topics of division ... could be combined with the sensory form of 'exploration' embedded within the classic, sensory soundwalks and sound recording stages aimed at participants exploring their own environment before creating a composition; and how such task setting might accelerate transformative, critical-cognitive learning towards such outcomes.

The proof-of-concept aims of the Creating Soundscapes activity under discussion, included generating a better understanding of how distinct task offers around relevant social topics of division (previously identified as causal to criminal exploitation risks) could be combined with the sensory form of 'exploration' embedded within the classic, sensory soundwalks and sound recording stages aimed at participants exploring their own environment before creating a composition; and how such task setting might accelerate transformative, critical-cognitive learning towards such outcomes.

CREATING SOUNDSCAPES

The transformative approach underpinning Creating Soundscape Workshops is grounded in a basic theoretical understanding of, firstly, soundscape studies and soundscape composition as a unity that integrates listening, thoughts, feelings, and memories to experience the world. Secondly, it relies on theories of participatory arts-based development aimed at providing young people with space and opportunities to voice their stories and concerns, be heard, respected, and become agents of change in their own society.

Creating Soundscapes workshops teach participants how to use soundscape recordings in experimental music compositions. The workshops aimed to develop participants' active listening and to learn how to create artistic outputs from recording the sounds of everyday objects and spaces in new, unfamiliar, exploratory ways. The deep sensory engagement of a person with their social and natural environment transforms the participant into ethnographers of their otherwise usually unnoticed, taken-for-granted, everyday sonic world. The cognitive 'defamiliarisation' involved in auto-ethnographically identifying and recording familiar sounds as special, just as tasks the 'familiarization' required when guided by set tasks to explore and record otherwise unfamiliar sounds across social boundaries in the participant's environment, provides the basis for the subsequent creative process of composing a story out of the sound components collected.

The idea of the soundscape refers to both the natural acoustic environment consisting of natural sounds, including animal vocalisations and the sounds of weather and other

natural elements, and environmental sounds created by humans through musical composition, sound design, and other human activities, including conversation, work, and sounds of mechanical origin. One can think of soundscapes in terms of how the listener's surroundings present themselves through sound, much like landscapes present themselves visually. According to Murray Schafer, a soundscape is defined as any sonic environment, actual or abstract (Schafer, 1977, p. 275), but also it is the study of the interrelations between sound, nature, and society (Westerkamp, 2002).

Soundscape composition is a specific creative process of listening, recording, editing, and presenting soundscapes in multifaceted contexts. This term borrows many of the key components identified by Schafer (1977) and his contemporaries; these compositions are a careful study of the sonic environments of our culture. In addition, there is an added emphasis on creative intervention in these aural spaces through the acts of recording and collecting sounds, editing and composing the audio files, and presenting the finished projects as audio recordings, art installations or video art. Truax explains that soundscape pieces can motivate listeners to concentrate on and explore sounds more profoundly, hearing them in a non-familiar way not usually practiced in everyday life (Truax, 2001, p. 6). Westerkamp believes that listening itself is integral to soundscape composition and that regular listening practice will benefit the composer by deepening the relationship with the acoustic environment (Westerkamp, 2002, p. 53).

A soundscape composition is a musical piece intended for playback that incorporates actual recorded sound from natural or inhabited environments. The composer most often makes these recordings. The composer can later process the recorded sounds in the studio (using dedicated software for audio editing and mixing), fragment elements from the recording, combine recordings from different locations, manipulate the recorded sounds, and so on. In soundscape composition, the microphone becomes a type of musical instrument in itself. Like a camera lens or microscope, a microphone can 'enhance or distort one's perception of specific parts of our sensory environment' (Derrick, 2014).

Soundscape composition can enable participants to reveal new worlds by allowing them to sense differently and imagine other possibilities.

Listening deeply to familiar spaces (i.e., classroom, busy street, neighbourhood, etc.) can shift and expand our conscious awareness of our surroundings. Also, using technological devices to listen, record and edit sounds can allow young people to experience environments in alternative ways and allow them to develop new ways of expressing themselves. It can deepen young people's engagement with everyday environments by asking them to notice and creatively investigate the sounds that represent their daily experiences. Using creative processes (such as the soundwalk, sound recording) this approach offers a new way to examine how young people experience the world. Turning their ears' attention to the everyday sounds and using recordings technology can transform their awareness of everyday life ('defamiliarisation'). By manipulating, compiling, composing, and presenting these sounds, they can develop soundscape compositions that allow them to listen to the familiar world in fresh and non-familiar ways. Our relationship to everyday soundscapes is crucial to our connection with our culture and people. Turning young people' attention to this relation can have a transformative effect by allowing them to experience the everyday world differently. They will recognize that they are not simply observing the world but actively bringing forth

Given this inherent potential of soundscape composition - how could such learning be captured; and would the setting of pre-defined tasks directed at exploring societal exclusion lines either support or hinder critical-creative , transformative learning?

new worlds through their consciousness (Akbari, 2014). Soundscape composition can enable participants to reveal new worlds by allowing them to sense differently and imagine other possibilities.

Given this inherent potential of soundscape composition - how could such learning be captured; and would the setting of pre-defined tasks directed at exploring societal exclusion lines either support or hinder critical-creative, transformative learning?

BECOMING EXPLORERS – LEARNING NEW SKILLS

The pilot Creating Soundscapes workshop was designed to last over a three-day period with both the first and last day involving structured co-learning and co-creation time, together with young local facilitators and co-researchers. The intermediate day consisted of exploratory self-directed explorations for participants with access to the facilitators available for questions or concerns so as to maintain continuous engagement with the set tasks.

Prior to commencing the pilot Creating Soundscapes workshop, the team agreed on the following, immediate aims & objectives for the workshop, which inform this evaluation:

Workshop Aims & Objectives:

1) Develop participants' active listening and raising their awareness of the sounds and soundscapes surrounding them ('defamiliarisation').

2) Help participants discover the invisible but magical world of sounds.

3) Encourage participants to realize the importance of the auditory experience, which can contribute to the sense of 'belonging' to a community and the environment.

4) Teach participants how to utilize raw material in the composition of original music and the expression of emotions through creative and innovative ways.

5) Set explorative tasks aimed at bridging societal divisions, embracing alternative perspectives, enhancing of creative and critical thinking skills, and advancing cognitive transformation – in line with FAM-Strategy aim of 'familiarisation'.

6) Capture the process and triggers of any transformative learning.

The majority of the young workshop participants, as expected, had not, during traditional education or via other means, encountered soundscape composition as an art form

prior to the workshop. With this in mind, the first day consisted of sound exploration, via soundwalks and discussions, within the participants everyday environments; as well as a basic introduction into the art form soundscape production and its underpinning concepts.

Due to the workshop taking place during term time, the duration of day one was relatively short, spanning only one afternoon. Teaching active listening skills was facilitated through a classic soundwalk exercise as designed by Hildegard Westerkamp (Westerkamp, 2001). During the workshop, a soundwalk was recorded in the city's (Shkodër's) environments. After listening and recording, and in order to capture learning, participants were encouraged to verbalise their experience in a discussion about the sounds they could hear, thinking about different spaces of sound.

However, it was unrealistic to expect listeners to develop lasting active listening skills from taking part in such a time-limited exercise. Within the existing time restraints, the modest aim of the soundwalk exercise was reduced to reconnect participants with their sonic environment in the hope that this would provide a means of access to soundscape composition and an associated set of new, transferrable skills (cf. on Regelski, 1992, p. 111 above). This exercise served as the precursor to subsequent, more immersed, and self-directed, sound explorations planned for Day Two.

Prior to release of the participants at the end of the first day, a worksheet was distributed to direct alternative thinking during the independent exploration day. With this, it was hoped that the FAM-based, theme-guided tasks set for this later exercise would enhance experiences of 'familiarisation' with sounds and spaces that might otherwise be ignored, or neglected, across established social boundaries of difference or exclusion (and within the constraints set by a preceding risk assessment).

[A] worksheet was distributed to direct alternative thinking during the independent exploration day. With this, it was hoped that the FAM-based, theme-guided tasks set for this later exercise would enhance experiences of 'familiarisation' with sounds and spaces that might otherwise be ignored, or neglected, across established social boundaries of difference or exclusion.

Teaching basic audio techniques can provide an important transferrable skill set. This process was centred on Drever's idea of editing sounds into original compositions as part of the practice of ethnography (Drever, 2002). Recording and editing sounds can transform (and inform) our understanding and representation of a space. On Day One and Two, participants became ethnographers (or explorers) of their own environment. Introduced already on Day One and deepened on Day Three, participants were also introduced to Audacity freeware for editing purposes. Editing a sound recording becomes a process through which the ethnographer makes sense of the data of a specific place – it is mainly here that 'defamiliarisation' takes place in ways of listening and seeing everyday sounds and spaces in new ways. To achieve this cognitive process, participants were asked to transform their experiences from the soundwalks into narratives, stories, or sonic representations. Both audio recording and audio editing were approached as a creative process, 'which requires craft and editing and articulation just like writing' (Feld and Brenneis 2004, p. 471). The aim was to expose participants to an alternative way

of experiencing and exploring their environment by listening and recording the cultural sounds of their environment, while simultaneously equipping them with sound editing and sound design skills as basis for telling their story in a new form.

FAM-EVALUATION

Given the limited time available to capture potential cognitive changes and reflective learning, the team took recourse to a mixture of questionnaires and mostly joined narrative reflections to advance co-learning with all workshop participants. Reflective co-evaluations happened during free discussion, in informal 'relational interviews' (Fujii 2018) which the facilitators conducted with the young participants – particularly with a group (more below) who rejected the questionnaires - and during the presentation of artistic outputs. Finally, sources included facilitators' reflections from participatory observation, often jotted down after the days' activities, including also regular, recorded mutual 'relational interviews', all of which reflected specifically on unanticipated and difficult findings.

Given the limited time available to capture potential cognitive changes and reflective learning, the team took recourse to a mixture of questionnaires and mostly joined narrative reflections to advance co-learning with all workshop participants. Reflective co-evaluations happened during free discussion, in informal "relational interviews" (Fujii 2018) which the facilitators conducted with the young participants – particularly with a group ... who rejected the questionnaires - and during the presentation of artistic outputs.

Schwandner-Sievers & Fisher (2023) structured data capture within the PAR-framework of the running of the workshop into 'pre-pulse' (before) and 'post-pulse' (after workshop) FAM-evaluation activities, coined in a metaphorical play on 'pulse' such as used in music, where it refers to questions of rhythm. In this approach, the 'pulse-taking' refers to capturing situated knowledge, aspirations and outcomes, and the development of creative and critical thinking skills, as evident by comparing responses from before and after the workshop activity, including and beyond the technical skills transmitted.

When the first day – for reasons of participants' availability during school term – had to be shortened from one to only half a day, most of the 'pre-pulse' was conducted by questionnaire only. In contrast, and more in line with the original ideas of co-creative, reflective forms of evaluation, most of the post-pulse was taken during the exhibition of artistic outputs on the final Day Three. Exhibiting the artistic creations encouraged a lively exchange and debating of ideas and joined reflections on changed perceptions of Self, other and environment. Given that soundscape compositions are non-verbal artistic creations which cannot be reduced to text, the value of the exhibits as data themselves had to be heightened through recording these debates.

A post-questionnaire was administered in addition, regardless, not least to meet wider project MREL evaluation requirements to also capture, specifically, satisfaction and technical learning in a quantifiable way. However, the most relevant learning arose out of the young participants' and young facilitators'/researchers' critical, verbal reflections

on the feasibility of the activity and its evaluation ideas, as implemented, in the discussions. Ideally, future applications will include sufficient time for narrative, reflective communication both before and after all other workshop activities.

FAM-guided sequence of workshop activities

1) **Pre-pulse** (FAM concept): the participants were given a questionnaire (appendix 2) to fill in prior to any direction or background information from facilitators. This was to capture the young peoples honest opinions and to mitigate the 'interviewer effect' or bias (Roller & Lavrakas, 2015, pp. 83-84).

2) **Introduction to sounds and creating soundscapes**: participants were asked specific questions regarding sounds in their day-to-day lives followed by an introduction to basic concepts of soundscape composition.

3) **Soundwalking**: a guided walk with facilitators and participants to explore the building sonically and record different sounds and spaces with mobile phones.

4) **Introduction to audacity (technical phase one)**: facilitators demonstrated basic software techniques and provided an example of a pre-recorded soundscape.

5) **Exploratory phase**: participants have an independent day, with guided tasks (appendix 5), to explore and record sounds in their environments surrounding a theme, relating to social issues and divisions, offered to the participants from pre-existing guiding themes but not compulsory. Participants selected the theme or were encouraged to discuss an alternative thematic task.

6) **Software skills (technical phase two)**: participants were taught how to utilize their own recordings from the exploratory to edit together their own soundscapes.

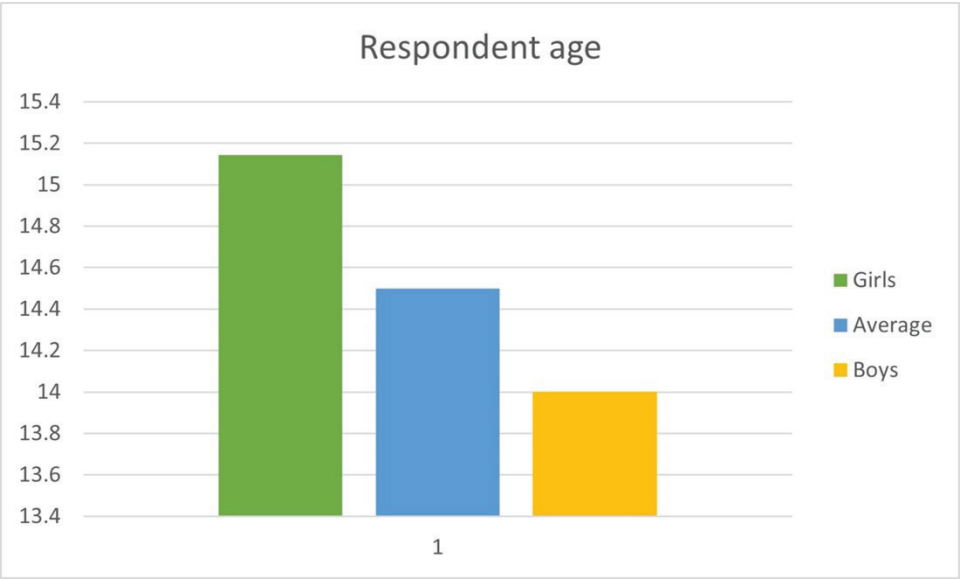
7) **Post-pulse exhibition (FAM concept)**: participants exhibited their soundscape productions with discussion encouraged amongst the group. The post-pulse questionnaire and observations (appendix 3) happened in conjunction with the exhibition/presentation activities.

PARTICIPANTS

The workshop took place in a youth centre in Shkodër, which provided access to enough computers. An open setting such as a youth centre can help avoid potential 'selection bias' from senior 'gate-keepers' (Atkinson and Flint, 2001), in that it opened participation up to young people present and interested (adding a 'snowballing' effect), in addition to those pre-selected. In this instance, the young facilitators noticed that specifically the openly attending, young participants of the youth centre were slightly older than they registered. The majority of participants were a group of young people from a particular school in a disadvantaged neighbourhood of Shkodër. Most of the male participants attended the same class (9th grade, 14-years-old). In accordance with research ethics requirements, all participation was voluntary (see also responses given to 'what motivated your participation...'); and consent given by both participants and their parents/carers. For specific learning arising from the challenges noted, see further below.

Participation oscillated during the three days, ranging from 17 to 19 young people with a core group of 16 engaging throughout the three days (originally, a maximum number of only ten to twelve participants was envisaged, but the workshop proved attractive, and the team did not want to exclude any interested young people present). The average age of participants was 14.5 with the girls being slightly older than the boys in the group as shown below (figure 3). The age range for girls who completed questionnaires was 13 to 16, averaging 15.1. Boys completing the pre-pulse survey were all 14, with an additional 15-year-old in the post pulse replies. RAYS' target groups are defined of young people between the ages of 14 and 16 years old. For the full breakdown, see appendix 4.

Figure 3: Average age of Respondents.



The age discrepancy – with several older girls and most boys at the younger age range - impacted on group dynamics as elaborated further below. In total, 7 girls and 9 boys completed the pre-pulse questionnaire, and 7 girls and 8 boys the post-pulse questionnaires. In most instances, both pre- and post-pulse questionnaires were completed by each respondent, but in the boys' group, there was one post-pulse response which did not have a matching pre-pulse response; and 2 post-pulse questionnaires which did not have matching pre-pulse responses.

EVALUATION: PRE-PULSE (PARTICIPATORY OBSERVATIONS)

The workshop atmosphere was not easy with nearly twice as many participants as originally anticipated and a very heterogenous group of young people present. Some of the majority (same-9th grade) group's internal social-hierarchization dynamics (Connell and Messerschmidt 2005) dominated the workshop and led to the rejection of some or parts of the activities, such as filling out questionnaires; or not engaging with soundscape composition and, instead, favouring the production of hip-hop lyrics, in apparent attempts of symbolic masculinity constructions. The prevalence of these issues is an important part of the learning. Arguably, they were indicative of the fact that the team was collaborating with exactly an at-risk target group as envisaged. They closely relate to several of the PAR projects' 'guiding themes', including those pertaining to gender and masculinity constructions (1), anxieties around mattering and belonging (2); and bullying (3), thus making efforts to engage these young people with associated social divisions all the more interesting, albeit challenging, from a PAR-perspective.

Some of the ... group's internal social-hierarchization dynamics ... dominated the workshop and led to the rejection of some or parts of the activities, such as filling out questionnaires; or not engaging with soundscape composition and, instead, favouring the production of hip-hop lyrics, in apparent attempts of symbolic masculinity constructions. The prevalence of these issues is an important part of the learning. Arguably, they were indicative of the fact that the team was collaborating exactly an at-risk target group as envisaged.

FACILITATORS OBSERVATIONS I

Due to technical difficulties, we lost the first 30 minutes of an already shortened learning day until we sorted out the technical requirements for proper work. Naturally, during this time the participants were having conversations with each other, and a gendered group division started to emerge in the workshop. The young male participants were being overly loud and did not make an effort to stay quiet for the sake of other participants who showed a higher interest in the co-learning experience and in creating better impressions of Self. At first, this made us think that the young boys were not interested and that most of the young boys were only there to avoid school. During the 30-minute break (technical difficulties in the beginning), similar to the previous Hip Hop intervention in Shkodër, some boys expressed that they were really fond of Rap, Hip Hop and Drill music. They started playing national and international Hip Hop and Drill music.

Their behavior annoyed the other members of the group. The audience (older girls) were more respectful throughout the whole workshop towards the facilitators. Yet, they made their avoidant attitude very clear towards the young males since the lack of the young male's proper attention was annoying those who had a different approach towards new skills that they have never heard of before.

Here follows an ethnographic description of how the workshop proceeded.

FACILITATORS OBSERVATIONS II:

After we overcame the technical difficulties, however, we were able to start with the introduction of soundscape basics in a really clear and easy way for participants, which seemed to capture also these boys' interest (apart from the questionnaire). First, we started with the pre-pulse, then a conversation about sounds and things that surround us. Prior to the workshop we had created a very simple, short, and playful presentation for them so they could understand what soundscape means. In this presentation we enhanced the importance of working with sounds to create a story. We gave examples from movies and directing, and also took some examples from anthropologists and photographers who have done ethnography studies into the Albanian culture and described different environments such as weddings, or cooking sounds (cuisine), with a special focus on the authenticity of the sensory experience in a local context (Eek 2021) which made a direct connection to other themes of the workshop they could work with, and gave them a clear idea on what they could do using sources from their surroundings/familiar environment.

As noted in the above, the questionnaires, although providing important 'pre-pulse' data for this evaluation, proved unappealing to members of the hesitant group, and subsequently were not thoroughly completed. However, as explained further above, data were captured by other methods including facilitator-moderated discussions; relational interviews; recordings of the debates around the post-pulse exhibition; and the final soundscape pieces as artistic products themselves. The facilitators' observations demonstrate how solutions and group consensus were improved.

FACILITATORS OBSERVATIONS III:

Some of the participants expressed frustration in filling out the forms without a detailed, prior, explanation as to the nature of creating soundscapes. This created a tension between participant engagement and the purpose of the pre-pulse in capturing participants original perspective and un-imposed thoughts and attitudes.

At first, the young boys were impatient and confused as to the purpose of a questionnaire regarding an art form that they never heard of before. Facilitators had to emphasise that prior knowledge of soundscape composition was not necessary, and that this unknowing would be sufficient as an answer to several the questions.

Emphasis was also placed on honesty and unfiltered opinions. After this had been explained to the participants, the questionnaire continued with increased ease. However, it became clear that particularly the male participants did not find this element of the workshop particularly engaging.

Important learning arising from the challenging group dynamics encountered. In terms of anxieties over masculinity performances, consent was achieved in shifting a sense of mattering from values of demonstrating 'knowledge' to the value of demonstrating 'honesty'. However, arguably this shift only displaced rather than solved the masculinity anxieties at play. On the one hand, it allowed the workshop to proceed and develop a more open and equitable, atmosphere. On the other, respect for all participants remained contested and problematic.

FACILITATORS OBSERVATIONS IV

Towards the whole workshop, particularly male participants expressed a sense of pride in relation to their honesty. The sense of freedom in expressing their own thoughts and opinions was something new to them and was unexpected within a learning environment. After they understood the purpose of the workshop and became comfortable with the freedom that was offered to them, they took pride in their honest answers and behaviour, for example in question 2.1 of the pre pulse which asks:

'What motivated you to be part of the workshop?'

participant 8 (MS) and 17 (MS) replied with 'free lunch'.

participant 11 (MS) replied with 'my friends motivated me to participate in this event'

participant 14 (MS) replied 'the skills, the certificate, my teacher [personal name omitted]'

participant 15 (MS) replied 'new skills, certificate'

Participant 16 (MS) replied 'it seemed very interesting'

After participants, in particular the male group, understood that they were being welcomed in an environment of learning 'as they are', without any judgement whether they had excellent skills in school or their student background. They started to act more independently yet several of them had trouble keeping their attention on the actual learning experience.

This only reinforced the gendered division that was already palpable within the group.

The freedom of expression experienced during the workshop appeared to facilitate participants' feeling of proximity to the workshop and clearly maintained their interest. Learning from the tensions within the group experienced, however, suggest that future

> [F]uture soundscape activities with young people at risk (especially male) should be implemented with a smaller number of participants, or a more equitable ratio between facilitators and participants, and with a more fitting homogenous dynamic (including same-age groups). This is so the facilitators know their audience, can build mutual respect, and can adapt co-creative practices to suit the group dynamic… [and] engage participants on an individual basis.

soundscape activities with young people at risk (especially male) should be implemented with a smaller number of participants, or a more equitable ratio between facilitators and participants, and with a more fitting homogenous dynamic (including same-age groups). This is so the facilitators know their audience, can build mutual respect, and can adapt co-creative practices to suit the group dynamic. Of equal importance is the opportunity for facilitators to engage participants on an individual basis.

In many ways the young male participants were difficult together as a group, and overchallenged by the ambitious aims of the project. It can be hard to break out of familiar attitudes when different group members reproduce these established ways of thinking in an environment with peers. It requires confidence rather than feelings of insecurity and embarrassment over making a first step. There are, however, practical improvements which can considerably heighten success chances, given that transformative experiences could be documented for other workshop participants (see next sections).

Recommendations include to enable one-on-one sessions where the participant and facilitator create a safe space to discuss further about their creative work (to see where the sensitive problems are); and to allocate considerably more time to the activity. Overcoming potential 'status-envy' protest masculinities (Broude 1999) may be possible if future activities were extended over a longer period of time, so as to develop more equitable, trusting relationships between participants and facilitators.

The critical findings further suggests that the data capturing must take place in a format that is both tangible and engaging for all young participants and, hence, more inclusive, either alongside or replacing, pre-prepared questionnaires. Subsequent interventions may utilise learning from across the PAR-research activities, e.g. – provided sufficient time is made available – for example using the concept of music elicitation for the pre-pulse to encourage group discussion as originally planned (cf. Levell 2019; Berry 2023).

EVALUATION: PRE-PULSE (QUESTIONNAIRE & DISCUSSIONS)

Both, in making amends to RAYS' custom practice of capturing workshop success via questionnaires and to mitigate the reduced time for the original pre-pulse ideas envisaged, questionnaires were administered to the group. The pre-pulse questionnaires consisted of 17 questions in five sections, all aimed at deciphering prior knowledge of soundscape composition and to uncover social issues that the participants deemed of relevance and useful for exploration, within their social environment and context. These questionnaires (see appendix 2) were distributed to all participants whilst facilitators were dealing with, and preparing, technical matters for the sound-based activities.

AWARENESS OF SOCIAL OBSTACLES

> Do you think social boundaries or differences (e.g. by gender, ethnicity, rural-urban etc) in your environment restrict the choices you have as a young person to shape your future?

Following the administration of the pre-pulse questionnaire, relating back to questions in section 4 (on storytelling through sound), the facilitators encouraged a discussion around issues that arose from the pre-pulse in preparation for the FAM-guided explorative task of sound recordings during Day 2. Based on previous research and the guiding themes developed, question 4.4. was the most demanding, asking: Do you think social boundaries or differences (e.g. by gender, ethnicity, rural-urban etc) in your environment restrict the choices you have as a young person to shape your future?

Particularly female participants engaged in considerable depths with this question both in their response to this question and their subsequent exploration and soundscape compositions. Six female respondents affirmed this question and one disagreed (their text elaborations are offered in the box below). Their answers confirmed the guiding themes developed out of preceding research, and added some relevant substance to these previous findings which demonstrate intersectional forms of disadvantage (e.g. being a woman and from a rural area). In contrast, all boys ticked the 'I don't know' box or left the answer blank, indicating they did not want to engage with this question (with some indication that they were influencing each other).

Do you think social boundaries (e.g. gender, ethnic, rural-urban etc.) in your environment restrict the choices of young people to shape their future?

After choosing answer 'Yes' // free text-elaborating (examples):

Participant 1 (FS): Because misogyny and racism are two of the main problems this country has.

Participant 3 (FS): Young people face a lot of racism and bullying, this bothers young people.

Participant 4 (FS): People are limited based on their origin and background, their gender, their character, and people are extremely judgemental.

Participant 5 (FS): Some rural areas are behind with technological advancements, also gender boundaries are a big problem.

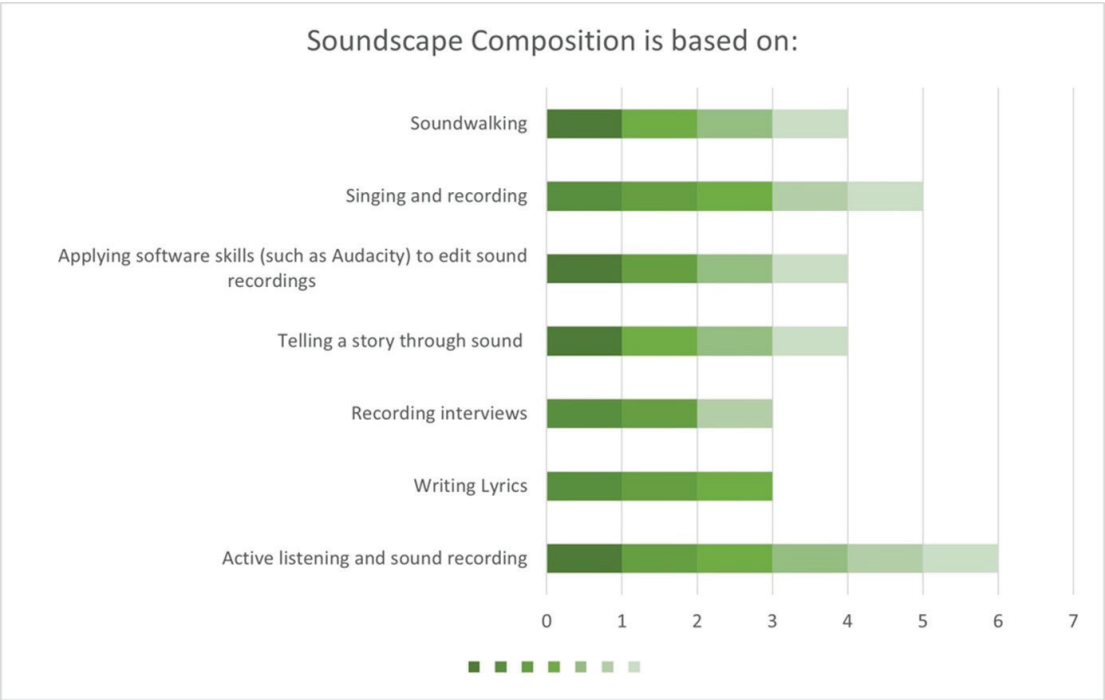
Participant 6 (FS): Most of the women from rural areas do not continue with their studies past high school, and this is only one of the examples.

PRE-EXISTING KNOWLEDGE AND EXPERIENCE

Section 3 evaluated the technical state of knowledge. As discussed, several of the boys' questionnaires remained uncompleted. All of the girls' questionnaires were completed. Of those that were completed, two of the female respondents stated that they had heard of soundscape composition (question 3.1), and all girls answered the question asking what they thought soundscape production may be based (multiple choice answers were possible).

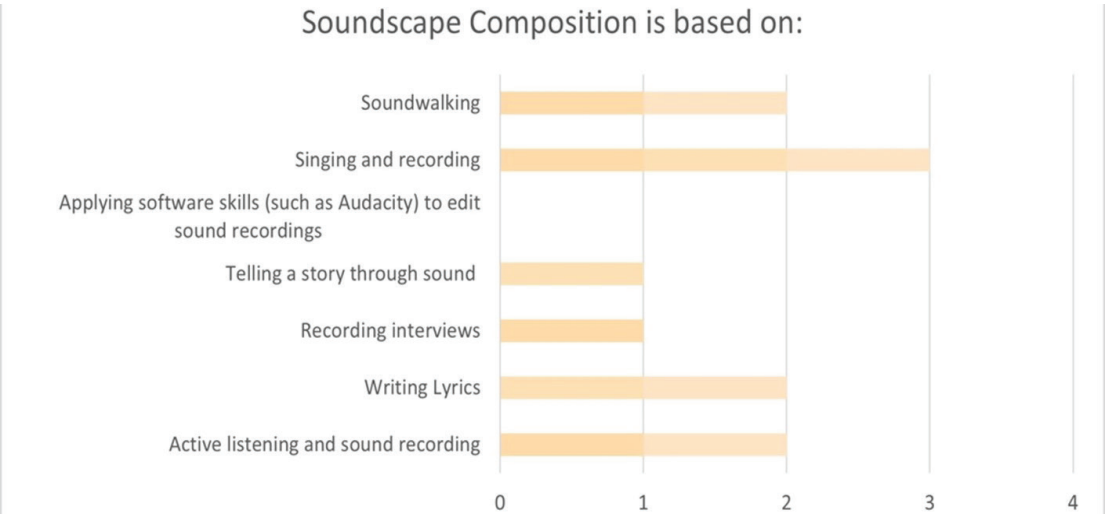
Their answers demonstrated little understanding that listening to pre-existing, environmental sounds are of predominant importance. This would not normally include 'singing and recording; 'recording interviews'; or 'writing lyrics' as in, in contrast, was true for the parallel 'lyrics & beat-making' workshops. However, these questions were not about judging knowledge but, rather, to set the benchmark for low knowledge to compare learning (here of soundscape as a means of exploring the environment and telling a non-verbal story) to the knowledge acquired by the end of the event.

Figure 4: Pre-pulse knowledge (girls) 3.2. Soundscape composition is based on:



In the boys' group, none of the respondents had previously been introduced to soundscape composition, and only three respondents answered the question as to what they understood soundscape composition to be based on, as follows:

Figure 5: Pre-pulse knowledge (boys) 3.2. Soundscape composition is based on:



As with the girls, also with those few boys who responded, some confusion with lyrics/ beat-making workshops aimed at producing voice-based sounds was evident.

When asked in the pre-pulse questionnaire whether they could envisage applying soundscape composition in the future, most respondents said, 'I don't know', while three of the girls replied, 'yes'.

When asked if soundscape compositions could be used to tell stories that matter to young people, five of the girls and one boy responded affirmative, and two girls and eight boys responded, 'I don't know'.

These original findings of the pre-pulse observations and questionnaire will now be contrasted with continuous learning and responses collected, both during and at the end of the workshop, demonstrating the extent to which transformative learning may or may not have happened.

EVALUATION: EXPLORATION & CO-CREATION (DAYS TWO AND THREE)

Equipped with tasks sheets and following discussions on Day One, each participant was required, during their exploration day, to record sounds with the aim of creating a story that recognizes and challenges or disrupts persistent social norms and boundaries of exclusion. These sounds that had been prerecorded during the intermediary day would then be edited, using audacity, on the last day of the workshop to create their final soundscape composition. Day Two was self-directed, although limits were set, and risks discussed. For example, participants worked in groups rather than alone; had to consider other people's privacy before making any recordings; and were not permitted to enter spaces and places considered dangerous for any reason. The facilitators were available for contact throughout the day. Experiences of the exploration day were captured on Day Three, the final day of the workshop. However, not all of the boys adhered to the tasks set when not recording any sounds during the exploration day, a fact which required some improvisation from the facilitators on Day Three.

FACILITATORS' OBSERVATIONS V

There was a surprising and joyful moment when all participants were present on the final day of the workshop, especially the young boys with whom it had been so hard to keep their attention and focus on the first day of the workshop and who had been continually interrupting the facilitators during their presentation. To our surprise, the young boys even brought a new friend with them to participate in the second and final day of the workshop, who was showing interest on engaging with the software, and was very keen on learning more about the technical aspects of the software.

So as not to disengage the boys who were unprepared (several had returned without any sound recordings), they were encouraged to decide and think about what soundscape story they would like to produce. Emphasis was placed by the facilitators on both the listening skills necessary for soundscape production, and upon the soundscape disrupting norms, or considering alternative perspectives across societal boundaries.

Despite this, the boys wished to present their own story with little critical engagement. We assisted in downloading clips of specific sounds from YouTube so that editing could take place. This resulted in a dilemma, as the boys chose sounds surrounding recreational cannabis use. Cannabis use is legally punishable in Albania and cannot be encouraged. However, artistic freedom allows for such sound recording and reproduction – which is not the same as cannabis consumption. The latter was explicitly forbidden, and the difference made clear. Any silencing of the artistic freedom, however, could have significantly harmed the trust built with these boys, who experience and observe such consumption in their social environments. Silencing such

sounds from the everyday life of those at risk would not seem to lend itself to keeping them engaged and outsiders able to direct them away from exploitation and abuse. However, this experience – indicative of the fact that we were dealing with a genuine 'at risk' target group – required further reflection and discussion with the wider team to ensure safeguarding, find best solutions and sustainable support for these boys.

It would have been easy for the young facilitators to shut down the problematic contents evoked by the 'unruly' young boys. However, their continuous artistic encouragement kept these boys engaged rather than amplifying their alienation, which – following the egalitarian and democratizing ethos of PAR - is the only chance to keep lines of communication open and, ideally, enable new forms of long-term support. The facilitators also had to deal with continuous group tensions arising from the other, mostly female, apparently more mature and slightly older, participants' exclusionary attitude towards these younger boys, while also protecting their rights to a safe and comfortable working environment. As the following observations demonstrate, the facilitators tried their best to create an inclusive and equitable environment with both groups throughout.

FACILITATORS' OBSERVATIONS VI

Considering there was a clear division and hierarchy between the 19 participants. Although there was no explicit offense or gestures, on the one hand, we sensed an obvious passively distant, and a passive judgmental, attitude by the older, more mature female group towards the 'unruly' younger boys. On the other hand, the young boys seemed to enjoy being around a space and environment where they were not judged by the facilitators, but to the contrary, taken seriously, and being treated as equals.

Although it was hard for some of them to keep their attention on the actual learning experience, this seemed to be a result exactly of the group clash, and also the 'inner hierarchy' of the male group, where some male participants were being more dominant and most times the ones who would move a lot around the class and act more loudly. This impacted also on the other male participants who were doing something new for the first time and trying to familiarize themselves with the FAM concept.

One young male participant from the workshop who was a bit older (a member of the youth centre, who did not participate in the second day) gave informal feedback, suggesting that, if this workshop would have been done with a specific age group it would have worked better. Indeed, it seemed like a smaller group with a specific targeted audience would be more fitting, and individual work and discussions between the participant and facilitator would make a change, if there was also more time available.

It seems really important to have a group that is better compatible, the right targeted audience, not a lot of extreme diversity because it creates divisions as these are apparent also in traditional education when, for example, smart and quiet students who appear more capable of doing something creative/arts pieces, then are given an advantage in ever self-fulfilling prophecy.

Having said this, on Day Three we decided to divide the groups in order to create respectively perceived safer spaces for open discussions, and also to allow ourselves more targeted work with the individual participants.

The facilitators thoughtful reflections and adaptation also describe how initially difficult attitudes were overcome during the technical learning process:

FACILITATORS' OBSERVATIONS VII

Initially, there was an overall distant attitude towards the concept of 'creating' something *considered an artistic piece* … This reminded us of the beginning of the hip-hop intervention in Shkodër, where some participants were very hesitant at first and scared to make music. There was a clear shift in these perceptions and hesitant attitudes when they got introduced to Band lab (software; [see Berry 2023]). Soundscape composition had its own difficulties because, as a concept, it was already something that the participants were not familiar with and, therefore, they judged it as something 'too obscure'. However, once they had the chance to have an eye-to-eye tutorial about the software that was quite easy to work with, and there was an understanding that they had the freedom to create whatever they felt like creating, the attitudes towards producing and creating changed, and this generated a new confidence.

EVALUATION: POST-PULSE (PARTICIPATORY OBSERVATIONS)

The facilitators' participatory observations provide direct insight into how the workshop proceeded and how deviations from the set tasks were managed. Given internal group tensions, an important solution included breaking up the group into smaller, more age- (and gender) homogenous units. While this helped productivity and openness in discussions, an important chance of communication across boundaries of gender segregation was missed. Future applications will need to carefully mediate group composition along lines of age and gender in advance in order to, both, meet intended aims and reduce the need for improvisations at short notice.

FACILITATORS' OBSERVATIONS VIII

Towards the end of the final day, when the post-pulse exhibition of soundscape compositions was due to take place, it was becoming very hard to keep the attention of the male participants. For fear of further stigmatizing the young boys, we took the tough decision to separate the different groups for the post-pulse activities. We were also aware that the girls had created compositions around sensitive topics regarding issues of public space and gender roles (in line with the guiding themes within the FAM-strategy), and we wanted to protect their safety. Female responses to the post-pulse questionnaires later confirmed that this was the right decision, as in their commentaries, some female participants recommended such separation for future interventions.

As for the boys, three of the male participants who had worked as a group chose to compose a song as their work. Even though this was not the idea of the Creating Soundscapes workshops, and we had told them prior that this was not a music production workshop, we felt it was important to let them have their free will. In this case, the participants did not create a story through their composition, but despite that, they learned how to work and edit with the software that we introduced for the Soundscape compositions (Audacity) in their own way.

ARTISTIC OUTPUTS

As mentioned above, participants worked in groups for reasons of, both, their preferences and safeguarding. The groups were allowed to self-select and opted for gender-homogenous group compositions – a fact which, in future intervention, should be mitigated from the outset. (However, this might require pre-existing acquaintance with the young people in question, such as a teacher or youth workers applying the methods presented here). In total, there were four groups including female participants only, and

three groups of male participants. The following is a brief summary of explorations and artistic outputs produced by these groups during the workshop.

- Female participant group output:

1) Group 1 decided to explore noise pollution and traffic, recording sounds from the rural area (their village) and the town of Shkodër, comparing the two, but also realising that even in the village sometimes there is a lot of noises.

2) Group 2 highlighted the noticeable lack of libraries in Shkodër, especially in comparison to the numbers of bars and clubs. They recorded book sounds and the library, in comparison to the noises in a bar.

3) Group 3 focused their soundscape composition on a young girl going to an all-girls club. Their stated aim was to create a story about what a teenage girl thinks about doing for fun. They improvised sounds of high heels and recorded staged sounds improvising to be from such an all-female club (they did not get into a club, but recorded very loud music). The story thematicised fun without boys.

4) Group 4 also explored gender norms. This group included the oldest participants in the group (they were from the youth centre). The story was about traditional gendered spaces, including house chores as allocated according to gender, and the overall gendered responsibilities in marriage and living together. They recorded cleaning sounds and baby sounds to tell the story of a typical female environment; then some sounds in a billiard cub, including the lighting up of a cigarette and the loud sounds of the pub to indicate the male environment. The sound story ends with more sounds of a baby crying and a mother fussing around the baby and putting it to sleep. Later they explained that they wanted to show that the women engage in house chores all day and take care of everything, while men just have fun in bars while being absent.

Clearly, the task sheet set provided was followed and open enough for the participants to explore societal boundaries critically. These related to the project's guiding themes of rural/urban, age, and gender divisions; yet they also went beyond these in thematicising quite vs loud, or educational vs leisure, spaces in their city. Gender segregation and discrimination featured as the most prominent topic, yet the solution implicitly proposed ascertained gender segregation rather than overcoming it.

[The girls] also went beyond these [guiding themes] in thematicising quite vs loud, or educational vs leisure, spaces in their city. Gender segregation and discrimination featured as the most prominent topic, yet the solution implicitly proposed ascertained gender segregation rather than overcoming it.

- Male participant group output:

1) The first group made recordings of the sounds of a car engine and walking in the streets of Shkodër. They included their footsteps while they were climbing the stairs of the youth centre.

2) The second group explored music sounds, collected from the internet. They also used Audacity for beat-making (editing, mixing), rather than soundscape recording and composition (see discussion on how the facilitators managed adverse attitudes above).

3) The third group of boys created their soundscape composition in collaboration with a facilitator mainly, because 'that was the only way that we could get something out of them' (facilitator's observation). Their idea was to explore the whole routine of that day before coming to the final workshop day, so there were sounds of doors, house floor, going out (sounds of people and cars in the streets), then meeting with each other (doing hi-five greetings), hanging out in the park, then coming to the workshop. This group aimed to represent the sounds of cannabis consumption, which they were only allowed to do from existing sounds online (see above for how the facilitators mitigated this situation).

They boys ignored the set task, yet still engaged in recording and composing sounds which told a story about their everyday lives, however uncomfortable to the outside observer. Yet, should working with young people at risk of criminal exploitation be expected to produce only comfortable stories?

These artistic results suggest that only the older girls took up the challenge of exploring and crossing social boundaries and divisions through recording sounds of spaces indicating such divisions. They boys ignored the set task, yet still engaged in recording and composing sounds which told a story about their everyday lives, however uncomfortable to the outside observer. Yet, should working with young people at risk of criminal exploitation be expected to produce only comfortable stories? Underneath all their bravado, these boys' stories amounted to an expression of trust albeit, arguably, meant to provoke and test the boundaries of the facilitators. There was little indication of any cognitive-transitional process, although such process cannot be excluded given that there was an engagement including some active listening and sound recording. This potential 'failure' must be evaluated in context of the practical challenges which this workshop encountered. There was a need for much more time and one-on-one engagement with these boys. Arguably, the main achievement regarding the boys was that they engaged at all and spent their time creatively. However, as further analysis shows (see below), there was more to their learning than immediately obvious. The girls' stories suggest much more clearly that the FAM-framework encouraged – within limits (e.g. of reproducing gender segregation) - some critical-transformative thinking. Any future engagement will require much better logistics in terms of sufficient time availability and long-term follow up, if the full potential of the activity designed is to be fully realised.

Beyond the artistic output, the most evocative data regarding FAM-based learning arose from the combination of, both, responses to the post-pulse questionnaire and the discussions around the artistic presentations, as analysed in the following section.

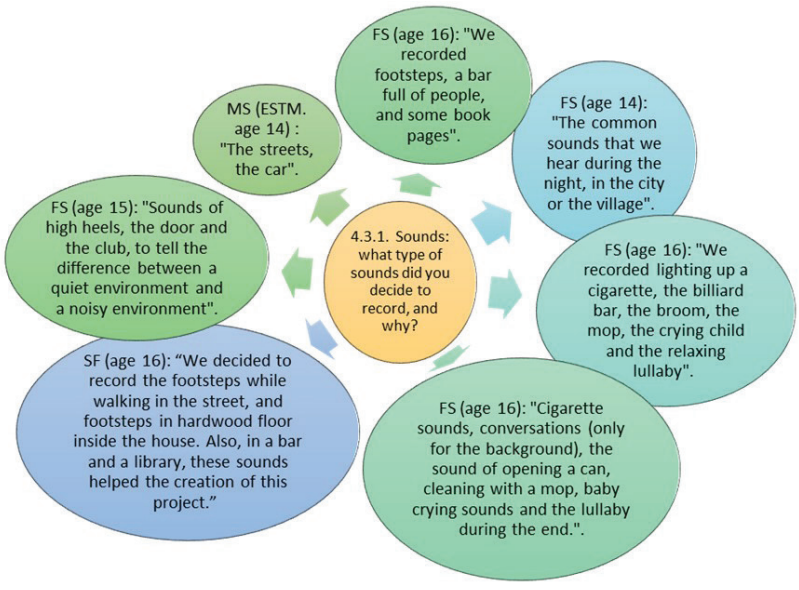
TRANSFORMATION THROUGH EXPLORATION AND CREATION?

The following assembles text responses to post-pulse questions and statements from discussions around the exploration task and the associated soundscapes compositions as exhibited on Day Three, with a view of tracking transformative cognitive processes. The following answers include those given in response to the numbered post-pulse questions in the questionnaire as well as those given, to the same question, in parallel informal discussions and during the presentation of the creative output. Again, this mix was relevant because several of the young male participants choose not to fill out the questionnaire.

Familiar sounds were identified and selected to create a story, thereby initiating a cognitive process of defamiliarisation. The stories told used these sounds, now elevated from their ordinary context, to compose and tell a story of everyday life through a more distanced, critical lens.

The participants' responses to a question relating to their selection of sounds for recording suggests that this process linked with the defamiliarisation experiences typical for all arts-based engagement with an otherwise taken-for-granted environment. Familiar sounds were identified and selected to create a story, thereby initiating a cognitive process of defamiliarisation. The stories told used these sounds, now elevated from their ordinary context, to compose and tell a story of everyday life through a more distanced, critical lense.

Figure 6: Post-pulse responses 4.3.1. Sounds: what type of sounds did you decide to record, and why?



As part of the process of identifying and recording relevant sounds, the link between sounds and spaces allows a defamiliarising from otherwise taken-for-granted spatial demarcations of social divisions. The explorations of space, which the selected sounds occupied, in theory thus can encourage social critique.

Figure 7: Post-pulse responses 4.3.2. What kind of places did these sounds occupy, and what place(s) did you decide to record?

The FAM-framework offered specific guiding themes, which were offered to the participants although these were also encouraged to explore their own themes if they deemed these more relevant. While – perhaps not surprisingly – most girls highlighted gender-related as well as rural-urban divisions in line with the pre-existing 'guiding themes', they also introduced topics around public infrastructure in the city and noise pollution.

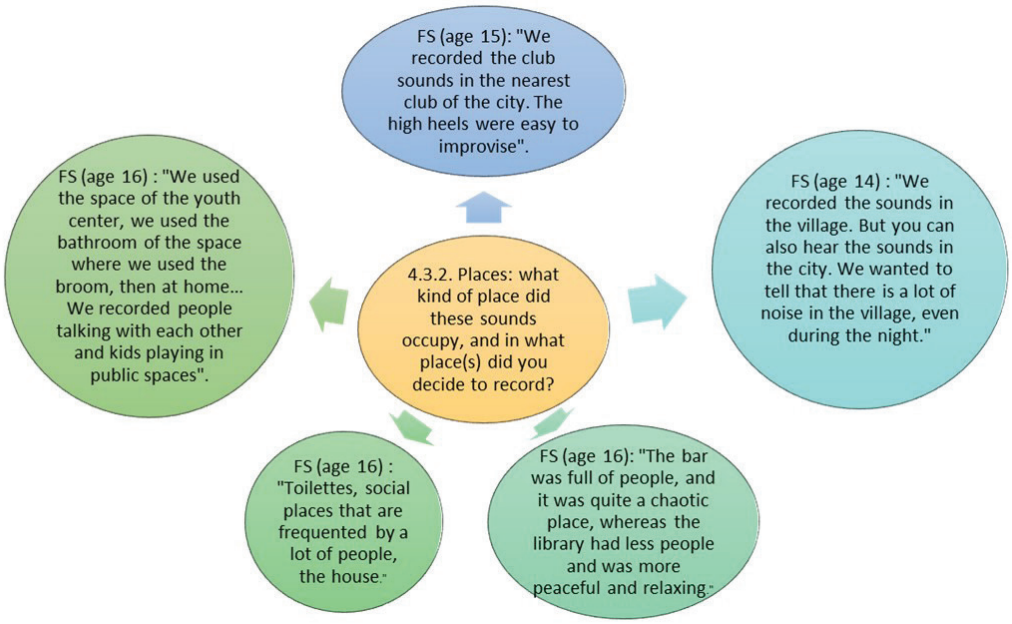
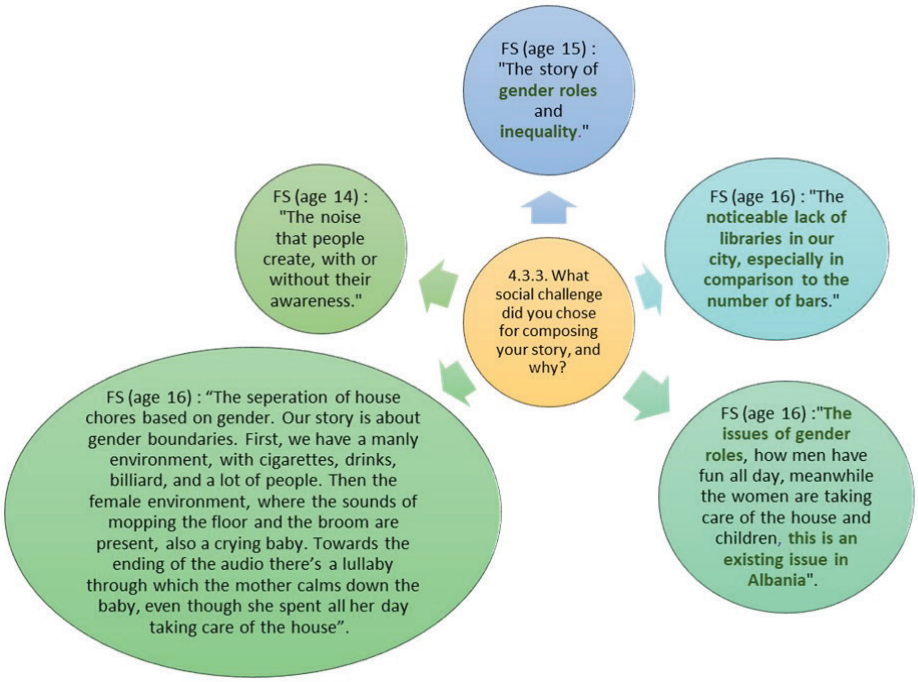


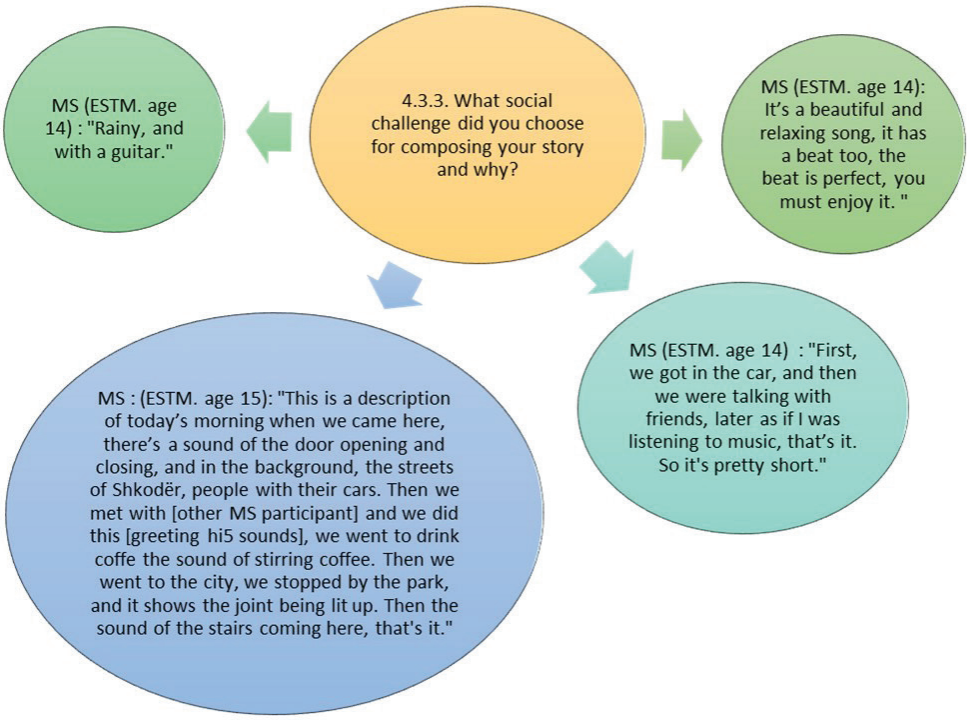
Figure 8: Post-pulse responses 4.3.3. What social challenge did you choose for composing your story, and why?



In contrast to the female participants, who clearly generated socially critical explorations around gendered and otherwise socially divided spaces, the younger male participants engaged in sensory exploration of their immediate environment without any attempt at social critique. Their engagement focused on both individual and collective Self within their everyday environment – evocative in terms of struggles to understand and define Self during the fragile times of adolescence. (Note: the 'lit joint' was a recording taken from the internet; see discussion above in methodology section). With the apparent impact of both group work and the apparent 'pointlessness', at first sight, of group experiences recorded by the boys (just 'hanging out'; walking about), arguably, their struggles towards individual and social 'mattering', are evident implicitly (Billingham and Irwin-Rogers, 2021; see also Levell et al. 2023). 'Mattering' was one of the guiding themes and could have been thematicised critically in follow up discussions – if there had been more time for such engagement and less pressures of the moment, within a tense workshop.

With the apparent impact of both group work and the apparent 'pointlessness', at first sight, of group experiences recorded by the boys (just 'hanging out'; walking about), arguably, their struggles towards individual and social 'mattering', are evident implicitly (Billingham and Irwin-Rogers, 2021).

Figure 9: Post-pulse responses 4.3.3. What social challenge did you choose for composing your story and why?



Overall, the young people's commentaries, as assembled during the post-pulse stage in reflective discussions around the exhibition of the soundscape composition created, independent of questionnaires, suggested that a cognitive defamiliarisation from everyday sounds – facilitated through the process of conscious sound selection, recording, and composition towards a story - occurred in different ways with all participants involved. In this, the young females' groups engaged explicitly with the sociologically-inspired task of addressing social boundaries of exclusion, hence suggesting an early approach to simultaneous familiarisation with everyday sounds found in spaces on both sides of such dividing lines; while the young males' groups remained within the sound spaces allowing a more sensory, perhaps therapeutic, exploration of Self alone. There is value in either form, and future applications may wish to support experiencing both forms, or both in some form of combination, provided there is sufficient time available.

EVALUATION: POST-PULSE (QUESTIONNAIRES & DISCUSSIONS)

SATISFACTION, GENERALLY

Respondents were given an opportunity, after the soundscape composition workshop, to rate the activity. Their responses were almost unanimously favourable, with all of those responding rating the aspects of the activity as either '4-agree' or '5-strongly agree', thus suggesting an overall high degree of satisfaction:

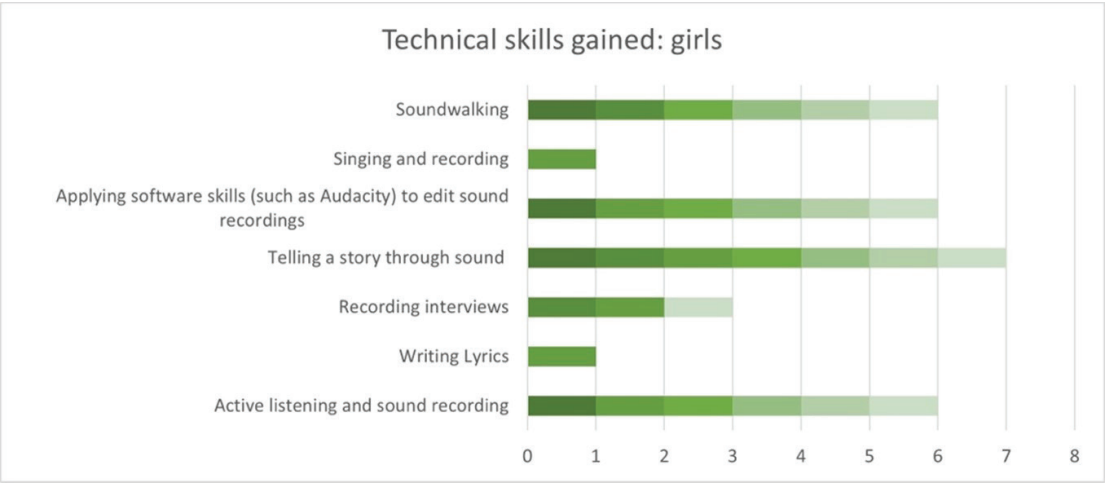
Question	Responses
This was a useful activity	8 x 'strongly agree'; 3 x 'agree'
During the activity, I learned and practiced	11 x 'strongly agree'
I really liked the activity and it was fun to engage with	10 x 'strongly agree'; 1 x 'agree'
I expressed my opinion freely and participated actively	9 x 'strongly agree'; 2 x 'agree'
The duration of the activity was appropriate	9 x 'strongly agree'; 1 x 'agree'; and 1 x 'neither agree nor disagree'
The activity leader explained clearly and helped us	11 x 'strongly agree'

Again, more girls (n=7) than boys (n=4) answered the questions, as several of the latter refused engagement with questionnaires (as discussed above).

TECHNICAL SKILLS

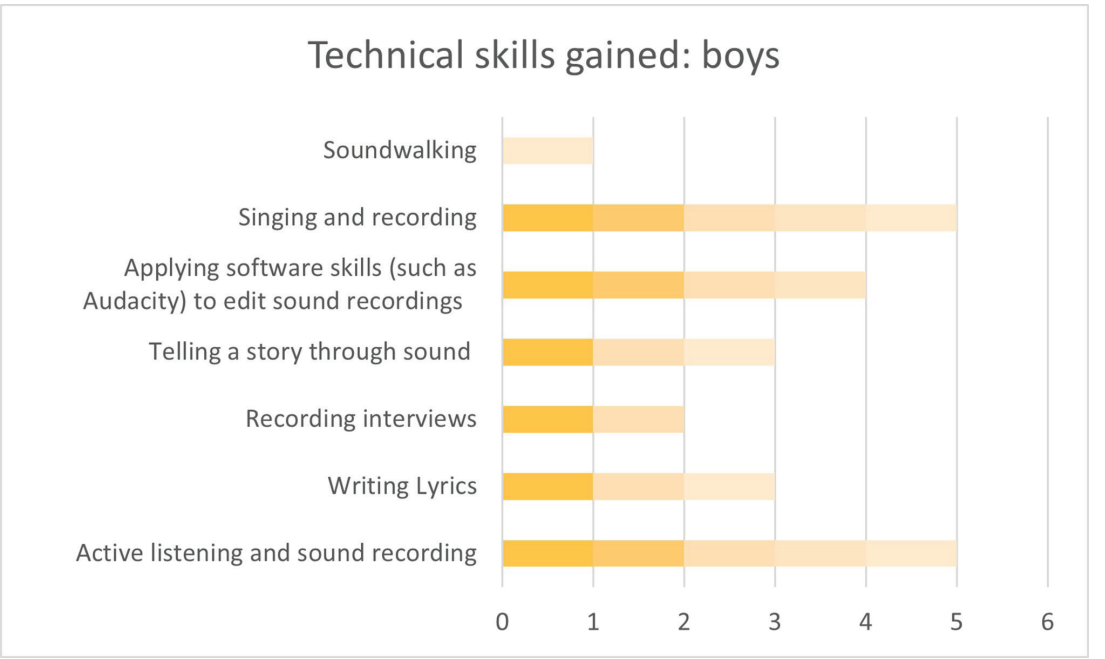
When questioned about the technical skills they felt they had gained, the responses from girls are illustrated below, suggesting several skills acquired:

Figure 10: Post-pulse responses (girls) 3.



One or two of these female participants still appeared to be confused about the role of interviews or lyrics writing in scoundscape composition (there is none). The boys presented a slightly different outlook:

Figure 11: Post-pulse responses (boys) 3.



Clearly, the boys revealed their earlier lack of engagement with the 'soundwalking' part of the workshop in these responses. Both groups, overall, acknowledged the technical skills acquired, as well as storytelling functions, and active listening/sound recording. However, in both groups some confusion still persisted with the parallel lyrics/beat-making workshops and its aims of verbal expression.

When asked whether they were likely to use the technical skills they had learned in their futures, all of the girls answered 'yes' (n=7) while two of the boys answered, 'yes', and four answered 'I don't know'.

STORYTELLING AND CREATIVE THINKING

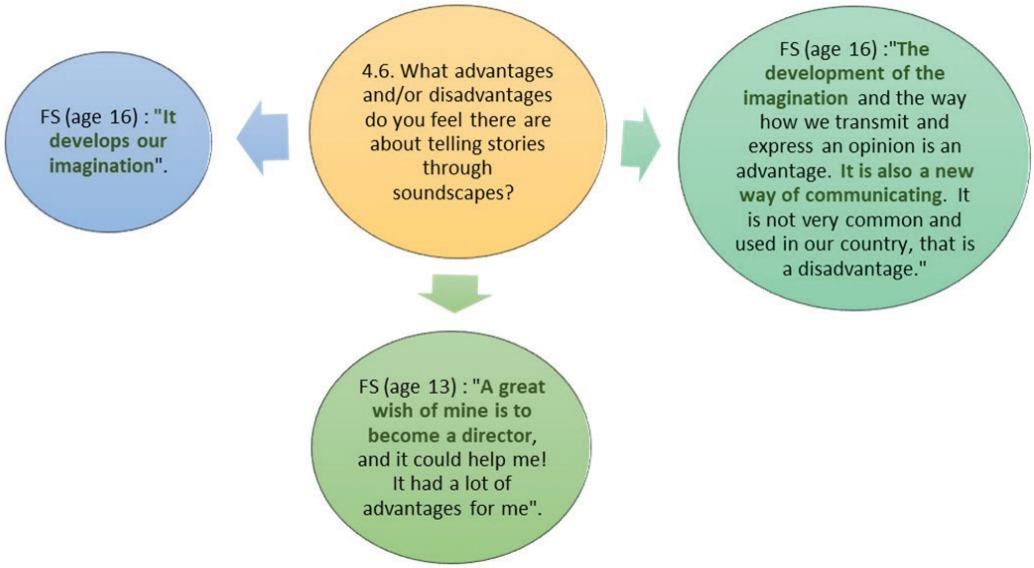
When asked about storytelling and creative thinking through soundscape composition, the girls all answered positively, and the boys' answers were increasingly mixed.

Soundscape composition can be used to tell a story through sound and without words: All of the girls (n=7) answered 'strongly agree'. Half of the responding boys (n=2) answered 'strongly agree', and half (n=2) answered 'neither agree nor disagree'. This was elaborated in some text responses (questionnaire and relational interviews), with text responses available overleaf.

Regarding the proposition that Even though there are no words, soundscapes can be used to tell stories about social issues such as discrimination, inequality, and injustice: All of the girls (n=7) answered 'strongly agree'. Half of the boys (n=2) answered 'strongly agree' and half (n=2) answered 'neither agree nor disagree'. As already confirmed, the boys appeared to have barely taken up the challenge of exploring social justice issues, although two of their responses here suggested that they were aware of this possibility, or may have even had such critical message in their sound-based stories which they, however, never verbalised (again, this might be an effect of the difficult group dynamics).

To the proposition aimed at exploring whether participants self-assed that they had gained new ways of thinking critically about their social environment through the encouraged explorative part of the task: The task set for Day Two (story design, exploration, listening, recording) made me think about critical issues affecting young people in new ways: Five of the girls answered 'strongly agree'; two answered 'agree'. One of the boys answered, 'strongly agree', and three answered 'neither agree nor disagree'. These answers closely align with the finding discussed in above paragraph.

Figure 12: Post-pulse responses 4.6. What advantages and/or disadvantages do you feel there are about telling stories through soundscapes?



To the proposition aimed at exploring whether participants self-assed that they had gained new ways of thinking critically about their social environment through the discussions throughout the workshop: The presentation and discussions made me think about critical issues affecting young people in new ways: Six of the girls answered 'strongly agree', and one answered 'agree'. One of the boys answered 'strongly agree'; One answered 'agree'; and two answered 'neither agree nor disagree'. Arguably more than any of the other answers, with examples available in fig. 12 above, these responses demonstrate the profound ways in which the workshop made the young people, as co-creators and co-researchers, appreciate the value of critical and creative thinking, here subsumed under the concept of the imagination.

This finding was also evident in the responses to the question whether participants had gained any new perspectives, and what these were.

Figure 13: Post-pulse responses 4.8.
If any, what new perspectives have you gained from this workshop?

The responses revealed that the workshop contributed to gaining a sense of confidence not only in learning a new set of transferrable, technical skills and trying out an innovative, albeit unusual, arts-based approach to exploring the world, but also in expressing critical thought.

The responses revealed that the workshop contributed to gaining a sense of confidence not only in learning a new set of transferrable, technical skills and trying out an innovative, albeit unusual, arts-based approach to exploring the world, but also in expressing critical thought.

Overall, and regardless of the challenges described, the workshop was a success. Nearly all of the respondents claimed they would consider using soundscapes to tell stories in the future: all of the girls (n=7) and four out of five of the male respondents. While their answers suggested some general benefits and, overall, a high degree of satisfaction for a considerable number – albeit not every – participant in the workshop who responded, it was the qualitative statements collected, and presented in this analysis, which provided some meaningful insights as generated through an application of the FAM-strategy. This allowed the qualitative tracing of participants' cognitive-transformative experiences in exploring and telling about their everyday home environment, while identifying – both, through sensory explorations and set tasks - those ordinary factors and social structures, which contribute to their risks and vulnerabilities as a first step to becoming an advocate for, and claimant of, change.

[The FAM-Strategy allowed] the qualitative tracing of participants' cognitive-transformative experiences in exploring and telling about their everyday home environment, while identifying – both, through sensory explorations and set tasks - those ordinary factors and social structures, which contribute to their risks and vulnerabilities as a first step to becoming an advocate for, and claimant of, change.

CONCLUSION

This participatory action research (PAR) project including a Creating Soundscapes workshop, which served as a FAM-proof of concept case study, set out to explore whether beneficial cognitive-transformative processes towards creative thinking skills could be documented, traced, and even guided or accelerated with young people considered at risk of criminal exploitation, by applying the FAM-Strategy (relating to familiarisation/defamiliarisation techniques), as developed.

The team encountered a host of unexpected challenges arising from a specific set-up, which included a shortening of time available at last minute, nearly double the number of participants envisaged, a heterogenous group of participants in terms of age, gender, and recruitment source (a school class and youth club members), and some 'boundary-testing behaviours (such as when suggesting recording cannabis consumption) which affected group dynamics. The facilitators repeatedly had to improvise to ensure participants' safety, and sufficient engagement and time with each participant, which led to dividing the group at some stage and some intense small-group engagement within the limited time available. In many ways, and as PAR allows for, these difficulties contributed to the learning overall. Future applications require better expectation management in advance and, ideally, more time to introduce to, and guide participants through, the creative journey to access the full benefits of the experience.

Given these challenges, the success – as evident from the participants' reflections during the exhibition stage and their responses to the questionnaire, was astounding. The workshop aims/objectives, as formulated originally, were as follows:

Workshop Aims & Objectives:

1) Develop participants' active listening and raising their awareness of the sounds and soundscapes surrounding them ('defamiliarisation').

2) Help participants discover the invisible but magical world of sounds.

3) Encourage participants to realize the importance of the auditory experience, which can contribute to the sense of 'belonging' to a community and the environment.

4) Teach participants how to utilize raw material in the composition of original music and the expression of emotions through creative and innovative ways.

5) Set explorative tasks aimed at bridging societal divisions, embracing alternative perspectives, enhancing of creative and critical thinking skills, and advancing cognitive transformation – in line with FAM-Strategy aim of 'familiarisation'.

All these objectives were met, even though some short-cult solutions had to be found in adaptation to the unexpected circumstances described. After the event, participants

explicitly appreciated the technical and digital skills learnt. Furthermore, they reported of grown confidence in trying out something new and critically exploring their own environment.

Even those adolescent boys, who earlier had rejected any engagement with questionnaires, produced fascinating artistic outputs. Their soundscape compositions conveyed an engagement with their home environment while demonstrating artistic storytelling skills through sound based on a sensory exploration of both social and individual Self, thereby, implicitly, exercising 'defamiliarisation' techniques. With more time at hand, there artistic work could have provided an important starting point for discussions of young boys or men's (as everyone's) sense of 'mattering', here, within a particularly difficult home environment.

Meanwhile, the adolescent girls responded directly to the set tasks of exploring sound across divided spaces in their home environment. Some of the themes chosen responded to the 'guiding themes' presented (predominantly around gender divisions; also rural/urban divisions), others went beyond these (e.g. divisions within the urban infrastructural provisions). Their sensory explorations and storytelling served as the springboard for verbalizing social critique, thus combining implicit 'defamiliarisation' and (initial) 'familiarisation' attempts in reaching out across divided social spaces as demarcated by sound and telling a story for change. Most importantly, all responding participants reported of great satisfaction and some change of perspective in their ways of perceiving their worlds.

This application of the FAM-Strategy as proof-of-concept case study has triggered ongoing reflection and thought processes in the team. Future research will need to identify the workings of familiarization and defamiliarisation techniques in more detail; and future case studies will be based on this ongoing learning and contribute to refining the concept and its applicability.

RECOMMENDATIONS

- Creating Soundscape workshops offer an engaging, transformative, and unique experience for young people while training their digital, sensory, creative, and independent critical thinking skills. If implemented with appropriate care from design and preparation stages to a longer-term follow-up with participants, they are an efficient and safe intervention method contributing to strengthening young people's sense of belonging and mental resilience, e.g. against criminal exploitation.
- When working with young people deemed at risk, safeguarding concerns need to be taken into account at all stages.
- The intended beneficiaries of intervention activities such as Creating Soundscapes should act as co-researchers from earliest project design stage possible. PAR (participatory action research) enables cocreation and mutual, reflective learning throughout project duration. Both, facilitators' and participants', voices, observations, and co-creations should serve as important sources of such learning and deserve respect and attention, accordingly.
- The FAM-Strategy was demonstrated to enable designing, implementing, documenting, and analysing the workings of familiarisation and defamiliarisation techniques and processes during arts-based intervention activities as underpinning cognitive transformation processes. This may or may not be accompanied by specific theme-guidance, depending on workshop aims. The Creating Soundscapes proof-of-concept case study results suggest that the strategy's transferability should be explored in a much wider array of possible applications.
- The FAM-proof of concept case study guided young people in addressing socially-relevant guiding themes relating to societal divisions that were previously established as underpinning their vulnerabilities. The proof-of-concept case study results suggest that such aims can be met, yet not necessarily by everyone. Facilitators need to negotiate an appropriate balance between pre-structured tasks and open choice, as well as between theme-guidance versus sensory experiential immersion during the exploration stage of the workshop - depending on interest, abilities, and the specific situation of the participants.
- Interventions aiming to engage young people considered at risk through music-based activities should remain alert to the risk of imposing one particular genre. Even if one genre, e.g. hip-hop, is identified as preference such as in the Albanian case study, there should be at least one alternative offer such as, here, offered through a Creating Soundscape workshop. Considerations about choice of music-based activity, furthermore, should pay attention to inclusivity, e.g. by facilitating both verbal and non-verbal forms of communicating and storytelling.
- Projects under pressure to perform and present 'success' to justify their funding, specifically if dealing with challenging situations and clientele, may miss the

chance of reflective learning provided through PAR, including from difficulties, resistance, and even perceived failure. Challenging situations should be seen as an opportunity to learn, improve and generate much greater benefits for, both, participants, and a long-term learning process, rather than being ignored or downplayed.

- Research and interventions with young people deemed at risk are sensitive and require long-term and advance planning and design. Practicalities to consider include:
  - Expectation management and choices for participants should be enabled before commencement of a workshop in order to avoid misunderstandings and potential dissatisfaction.
  - The ratio of facilitators to participants should be determined in advance and upheld.
  - The advantages and disadvantages of heterogeneous vs homogenous group composition (e.g. age, gender) should be considered vis-à-vis project aims.
  - The number of participants should be kept low in accordance with original plans to enable personalised experience and a sense of safe space for discussions.
  - Ideally there should be one computer and one headset of earphones per participant to encourage individual soundscape explorations rather than letting group dynamics overtake.
- Introducing equitable forms of collaboration and teaching have to be carefully managed in a context where this is not the norm, to avoid any testing of boundaries. Hierarchical vs non-hierarchical relations can be made part of the critical-creative reflection process (in line with FAM) and ground rules be agreed in advance.
- Some vulnerable young people may have difficulties in engaging with intense and condensed, day-long workshops. Ideally, the type of intervention described may take place over several weeks for a short number of hours at regular intervals, maximising engagement and allowing sustained learning over a longer period of time. This would help build trust between facilitators and co-learners, thus enabling deeper engagement with the learning, as well as help addressing challenging group dynamics.
- By the same token, inclusivity demands offering forms of evaluation (pre/post-pulse) which are not based exclusively on questionnaires – this could include music elicitation discussions in the beginning, and critical-reflective discussions around the exhibitions of art work produced at the end.
- Embedding Creating Soundscape workshops into the educational system as extra-curriculum offer would offer great benefits in terms of strengthening participants' resilience, mental health, empathy, digital, creative, and critical-thinking skills. This should remain voluntary, so as to support learning to learn for the joy of learning as much as for employability.

REFERENCES

Amelidis, P., 2016. Acousmatic Storytelling. Organised Sound, 21 (3), 213-221.

Akbari, Ehsan. 'Soundscape compositions for art classrooms.' PhD diss., Concordia University, 2014.

Atkinson, R. and Flint, J. 2001. Accessing Hidden and Hard-to-Reach Populations: Snowball Research Strategies. Social Research Update 33. https://sru.soc.surrey.ac.uk/SRU33.html

Berger, J., 1972. Ways of Seeing [online]. London: Penguin Classics.

Berlina, A., ed. 2017. Viktor Shklovsky A Reader (A. Berlina, Trans.). New York: Bloomsbury.

Berry, M., 2023. Music for Futures – Lyrics and Beats Making Workshop: Cultivating resilience to organised crime in Albanian Youth Through Music. Working paper no. 4 (March), Bournemouth – Tirana: Centre for Seldom Heard Voices. Bournemouth University & RAYS Albania.

Billingham, L. and Irwin-Rogers, K., 2021. The terrifying abyss of insignificance: Marginalisation, mattering and violence between young people. Oñati Socio-Legal Series, 11(5), pp. 1222–1249. Available at: https://opo.iisj.net/index.php/osls/article/view/1185 (Accessed: 1 October 2022).

Blinne, K, C., 2012. Making the Familiar Strange: Creative Cultural Storytelling within the Communication Classroom. Communication Teacher [online], 26 (4), 216-219.

Brown, L., Covey, J., and Tandon, R., 2008. Action research, partnerships, and social impacts: The institutional collaboration of PRIA and IDR. In: Reason, P., and Bradbury, H., eds. The Sage Handbook of Action Research: Participative Inquiry and Practice. Sage Publications, 227-233. https://dx.doi.org/10.4135/9781848607934

Coleridge, S. T., 1840. Biographia Literaria.

Connell, R. W. and Messerschmidt, J. W., 2005. Hegemonic Masculinity: Rethinking the Concept. Gender and Society, 19(6): 829-859

Cooke, P., and Soria-Donlan, I., 2019. Participatory Arts in International Development [online]. Milton: Taylor & Francis Group.

Derrick, R. G., 2014. Acoustic illuminations: recorded space as soundscape composition [online] Music Dissertation, University of Canterbury. Available from: Acoustic illuminations: recorded space as soundscape composition (canterbury.ac.nz)

Denscombe, M., 2014. The Good Research Guide: For small-scale social research projects. Maidenhead: Open University.

Drever, J. L., 2002. Soundscape Composition: The Convergence of Ethnography and Acousmatic Music. Organised Sound, 7(1): 21–27.

Eek, A., 2021. Albanian Village Life. Ann Christine Eek Books [online]. Riga, Latvia: Livonia Print. Available from: https://www.aceek-books.no/photography/village-life-76 [accessed 10 January 2023].

Eisner, E. W., 2002. The Arts and the Creation of Mind. Yale University Press: New Haven and London.

Engelke, M., 2018. How to think like an anthropologist [online]. Princeton: Princeton University Press.

Feld, S., and Brenneis, D., 2004. Doing Anthropology in Sound. American Ethnologist, 31(4): 461–474.

Fenge, LA. and Hughes, M., 2022. Documental Theatre: exploring disability across the lifecycle using art-led approaches in co-creating with 'experts by experience' (Dorset). Presentation at workshop: Sensitive Pasts and Difficult Presents – Working with Young People Through Participatory Arts, 27th June. Bournemouth: Bournemouth University.

Fenge, LA., 2021. Using Participatory Arts-Based Approaches to Promote Inclusive Research. In: Liamputtong, P., ed. Handbook of Social Inclusion. Springer, Cham.

Fujii, L. A., 2018. Interviewing in Social Science Research: A Relational Approach. London: Routledge.

IDM, 2018. Scoping Recommendations for a Pilot to Deter and Divert People from Involvement in Serious and Organised Crime (SOC) in Albania. Internal Report. Tirana: Institute for Democracy and Mediation.

Lenette, C., 2022. Participatory Action Research: Ethics and Decolonization (Research to the Point). New York: Oxford University Press.

Levell, J., 2019. 'Those songs were the ones that made me, nobody asked me this question before': Music Elicitation with ex-gang involved men about their experiences of childhood domestic violence and abuse. International Journal of Qualitative Methods, 18, 1–24. https://doi.org/10.1177/1609406919852010

Levell, J., Meçe, M., Koleka, A., 2023. Music Elicitation Research, Training, and Intervention Pilot 2021-2023 Summary. Working Paper no. 2 (March), Bournemouth – Tirana: Centre for Seldom Heard Voices, Bournemouth University & RAYS Albania.

McTaggart, R., 1997. Guiding Principles for Participatory Action Research. In: McTaggart, R., ed., Action Research: International Contexts and Consequences. New York: State University of New York, pp. 25 – 43.

Miner, H., 1956. Body Ritual Among the Nacirema. American Anthropologist [online], 58 (3), 503-507.

Mkwananzi, F., and Cin, F. M., eds, 2022. Post-Conflict Participatory Arts: Socially Engaged Development. London: Routledge.

Myers, R., 2011. The Familiar Strange and the Strange Familiar in Anthropology and Beyond. General Anthropology, 18 (2): 2, 7 – 9.

Nunn, C., 2022. The participatory arts-based research project as an exceptional sphere of belonging. Qualitative Research. 22/2, 251-268.

O'Neill, M. 2013. Ethno-Mimesis and Participatory Arts. In: Pink, S., ed. Advances in Visual Methodology [online]. London: SAGE Publications Ltd, 153-172.

Piaget, J., 1967. Six psychological studies. New York: Random House.

Pink, S., 2015. Doing Sensory Ethnography. 2nd Edition. London: Sage.

Reason, P., & Bradbury, H., eds. 2008. The SAGE Handbook of Action Research. SAGE Publications.

Redwood, H., Fairey, T., and Hasić, J., 2022. Hybrid Peacebuilding in Bosnia and Herzegovina: Participatory Arts and Youth Activism as Vehicles of Social Change. Journal of Peacebuilding & Development [online], 17 (1), 42-57.

Regelski, T. A., 1992. The Action Value of Musical Experience and Learning. In Paynter, J., Howell, T., Orton, R. and Seymour, P., eds. Companion to Contemporary Musical Thought. Volume 1. London: Routledge.

Roller, M., and Lavrakas, P., 2015. Applied Qualitative Research Design: A Total Quality Framework Approach. 1st Edition. New York: The Guilford Press.

Rosal, M. L., 2018. Cognitive-Behavioral Art Therapy: From Behaviorism to the Third Wave. New York – London: Routledge.

Schafer, R. M., 1977. The soundscape: our sonic environment and the tuning of the world. Rochester, V.T.: Destiny Books.

Schwandner-Sievers, S., Berry, M., Sheppard, N., and Thartori, K., 2023a. Local Perspectives on Young Albanian Serious Organised Crime (SOC) Risks: report on focus groups with young people, parents/carers and professionals working with young people from Kukës, Shkodër and Elbasan, Albania, to develop insights about local knowledge, perceptions and attitudes relating to crime risk, vulnerabilities, protection factors, support structures; and about music as a feasible engagement and intervention tool (2021 – 2022). Working Paper no. 1, Bournemouth – Tirana: Centre for Seldom Heard Voices, Bournemouth University & RAYS Albania.

Schwandner-Sievers, S., and Fisher, E., 2023b, forthcoming. The FAM-Strategy concept brief.

Schwandner-Sievers, S., Levell, J., Sheppard, N., and Berry, M., 2022, Literature Review on the potential of hip-hop music to support interventions aimed at empowering young people at risk of involvement in serious and organised crime in Albania. Unpublished report. Bournemouth – Tirana: Centre for Seldom Heard Voices, Bournemouth University & RAYS Albania.

Shklovsky, V., 1925. Art as Technique. In: Theory of Prose.

Somekh, B., 2006. Action Research: A Methodology for Change and Development. Maidenhead: Open University Press.

Truax, B., 2001. Acoustic Communication [online]. 2nd Edition. New Jersey: Ablex Publishing Corporation.

Westerkamp, H., 2001. Soundwalking, [online] available from https://www.hildegardwesterkamp.ca/writings/writingsby/?post_id=13&title=soundwalking Accessed December 2022. Originally published in Sound Heritage, 3(4), 1974.

Westerkamp, H., 2002. Linking soundscape composition and acoustic ecology. Organised Sound, 7, 51–56.

APPENDICES

APPENDIX 1: FAM-STRATEGY MINI-BRIEF

The FAM-Strategy - Concept Brief (short version)

In one sentence:

We are piloting the application of 'the FAM-strategy', a theoretical model developed to design, implement, and analyse intervention techniques which systematically utilise the transformative potentials of participatory arts-based activities with young people and those working with them.

Justification/rationale/definition:

'FAM', playing on the term used in rap culture to address close peers or family, is an abbreviation for 'familiarisation' and 'defamiliarisation' techniques known across the arts and in arts-based pedagogies (e.g. Boal's 'theatre of the oppressed'/ Brecht's 'Verfremdungseffect' / Berger's 'ways of seeing'). These are also known in academic disciplines such as philosophy and anthropology to foster creative, critical, lateral, and imaginative thinking that challenges normalised, cultural perceptions and ways of being; and applied in Cognitive Behavioural Therapy (CBT) to first recognising and then changing, established (previously taken-for-granted) thinking and behaviour.

Method:

'**Familiarisation' techniques**, by 'making the strange familiar', facilitate engagement and understanding across established social and symbolic boundaries of exclusion and difference in society (e.g. across age, social class, or gender division as culturally-situated and defined).

'**Defamiliarisation' techniques**, by making the familiar strange, encourage critical recognition of taken-for-granted, normalised ways of thinking, of situations and of identities as a first step towards participants becoming agents for change.

RAYS-research piloted and evaluated FAM-technique application in a) soundscape composition and b) beats/lyrics – making workshops with young people in Kukës and Shkoder; using guiding themes distilled from baseline-research into internal structures of exclusion as underpinning vulnerability to exploitation (e.g. gender, urban/rural or return migration, ethnicity, etc).

Examples of applications (lit. review):

- Empowerment/ 'Seeing Power' (facilitating critical voice, supporting youth agency; contributing to democratisation)
- Prevention, desistance, resilience-building, rehabilitation (self-recognition and imagining different futures away from crime)
- Capacity-building (e.g. learning to question taken-for-granted, hierarchical relationships and creating new, more egalitarian forms of interaction)
- Relationship-building
- Bridging societal divisions (preventative, by tackling a root cause of vulnerabilities)
- Critical engagement with sensitive histories/traditions/cultural heritage
- Conflict transformation
- More

Potential (beyond above examples, RAYS specific):

Creating stories of change supported by evidence allowing to pin-point cause and effect of aspired changes through arts-based intervention.

Risk & Limitations:

Child protection and safe-guarding principles to be prioritised in cases of acute victimisation.

APPENDIX 2: SOUNDSCAPES WORKSHOP PRE-PULSE QUESTIONNAIRE

Evaluating form (before the activity)[3]

Date: _____

Place (town/village): _____

1. General information:

Age (how old are you?) _____

Your gender

☐ Male ☐ Female ☐ Other

1.3. Settlement

☐ Village ☐ Town

1.4 Ethnicity (please choose one):

☐ Albanian ☐ Roma ☐ Egyptian ☐ Greek

☐ Montenegrin ☐ Other (Specify) _____

1.5 School grade _____

Thank you for participating in the 'Soundscape Composition and Storytelling' activity

3 This questionnaire was adapted from RAYS' standard questionnaire administered to all RAYS activities as part of MREL activities, created by Merita Mece. Adaptations include short-cut questions to evaluate, specifically, cognitive learning processes (questions under point 4).

All responses will be anonymous and will be accessed and used only by the authorised team of this project. The provided data will be used for the purposes of evaluating this activity and help improve other research projects in the future. The results of this questionnaire will be collected and reported as a group, it will not be possible for you to be identified from this data.

2. Expectations and Motivations

2.1. What motivated you to take part in this workshop?

_____

_____

2.2. What do you hope to learn in this soundscape workshop?

_____

_____

3. Technical Understanding and Application of Soundscape Composition

3.1 Do you know what soundscape and soundscape composition are?

☐ Yes ☐ No

3.1.2 If yes, where have you learnt/heard about it before?

3.2. Soundscape composition is based on: (select as many as you think are correct)

☐ Active listening and sound recording

☐ Writing Lyrics

☐ Recording interviews

☐ Telling a story through sound

☐ Applying software skills (such as Audacity) to edit sound recordings

☐ Singing and recording

☐ Going on a soundwalk

3.3. Can you envisage anywhere you could apply soundscape composition in the future?

_____

4. Storytelling through soundscape composition

4.1. Prior to this workshop did you engage in storytelling through writing, music, video or any other art form?

☐ Yes ☐ No

4.1.2. If yes, which art form/s? _____

4.2. Do you think soundscape compositions can be used to tell stories that matter?

☐ Yes ☐ No

4.3. What type of stories do you think are important for young people to tell?

_____

_____

_____

4.4. Do you think social boundaries or differences (e.g. by gender, ethnicity, rural-urban etc) in your environment restrict the choices you have as a young person to shape your future?

☐ Yes ☐ No

4.4.1 Please explain your answer to the question above:

_____

_____

_____

Thank you for taking part in this questionnaire – we hope you enjoy the soundscape composition workshop. If you have any questions please ask the facilitators, they are here to assist you.

Thank you for completing this evaluation form and expressing your opinions.

If you have any concerns or complaints about the training, please contact:

Charlotte Blundy – Leader of the program
Charlotte.Blundy@thepalladiumgroup.com
Palladium: tellus@thepalladiumgroup.com

If you have any questions regarding the training, or the subject matter of the activity please contact:
Redion Qirjazi – Leader of the team – c.redion.qirjazi@thepalladiumgroup.com

The academic responsibility for this workshop and its evaluation lies with Dr. Panos Amelidis and Assoc. Prof. Stephanie Schwandner-Sievers of Bournemouth University. They can be contacted via:

Panos Amelidis: pamelidis@bournemouth.ac.uk
Stephanie Schwandner-Sievers: sssievers@bournemouth.ac.uk

Workshop facilitators and Bournemouth University research assistant present in Shkodër, September 2022:

Arnold Kapinova: akapinova@yahoo.com

Idila Ibrahimi: idilaibrahimi1@gmail.com

Emily Fisher: fisherer@bournemouth.ac.uk

APPENDIX 3: SOUNDSCAPES WORKSHOP POST-PULSE QUESTIONNAIRE

Evaluation form (after the activity)[4]

Date: _____

Place (town/village): _____

1. General information:

Age (how old are you?) _____

Your gender

☐ Male ☐ Female ☐ Don't want to say

1.3. Settlement

☐ Village ☐ Town

1.4 Ethnicity (please choose one):

☐ Albanian ☐ Roma ☐ Egyptian ☐ Greek

☐ Montenegrin ☐ Other (Specify) _____

1.5 School grade _____

Thank you for participating in the 'Soundscape Composition and Storytelling' activity

4 This questionnaire was adapted from RAYS' standard questionnaire administered to all RAYS activities as part of MREL activities, created by Merita Mece. Adaptations include short-cut questions to evaluate, specifically, cognitive learning processes (questions under point 4).

All responses will be anonymous and will be accessed and used only by the authorised team of this project. The provided data will be used for the purposes of evaluating this activity and help improve other research projects in the future. The results of this questionnaire will be collected and reported as a group, it will not be possible for you to be identified from this data.

Please answer the following questions by circling or marking the right numbers that match the statements. We highly appreciate your opinion in the upcoming questions.

Your thoughts on this activity

Please choose if you agree or disagree with the following statements using the following arrangement: ***1= I strongly disagree, 2 = I disagree, 3 = Neither yes or no, 4 = I agree, 5 = Strongly agree.***

	1 = I strongly disagree	2 = I disagree	3 = Neither yes or no	4 = I agree	5 = Strongly agree
1. This activity was useful	1	2	3	4	5
2. I learned throughout this activity	1	2	3	4	5
3. I liked this activity a lot and it was fun to engage with	1	2	3	4	5
4. I was able to express my opinions openly, and I engaged actively	1	2	3	4	5
5. The duration of this activity was suitable	1	2	3	4	5
6. The leader of this activity explained clearly and helped us understand	1	2	3	4	5

3. Technical Understanding and Skills Gained

3.1 Soundscape composition is based on: (select as many as you think are correct)

☐ Active listening and recording

☐ Writing Lyrics

☐ Recording interviews

☐ Telling a story through sound

☐ Applying Software skills (such as Audacity) to edit sound recordings

☐ Singing and recording

☐ Soundwalking

☐ Other (please specify): _____

3.2 Are you likely to use the technical skills you have learnt during this workshop in the future:

☐ Yes ☐ No

3.2.1 If yes, why/when are you likely to practice these skills again?

4. Storytelling & Creative Thinking Through Soundscape Composition

4.1. Select how strongly you agree with the following statement:

	1 = Nuk jam aspak dakors	2 = Nuk jam dakord	3 = as po as jo	4 = Dakord	5 = Shumë dakord
Soundscape composition can be used to tell a story through sound and without words.	1	2	3	4	5
Even though there are no words, soundscapes can be used to tell stories about social issues such as discrimination, inequality, and injustice.	1	2	3	4	5

The task set for homework (story design, exploration, listening, recording) made me think about critical issues affecting young people in new ways	1	2	3	4	5
The presentation and discussions made me think about critical issues affecting young people in new ways.	1	2	3	4	5

4.2. Briefly describe the story your soundscape composition tells:

_____

_____

_____

4.3. Tell us something about the creative decisions you made:

4.3.1. Sounds: what type of sounds did you decide to record, and why?

_____

_____

_____

4.3.2. Places: what kind of place did these sounds occupy, and in what place(s) did you decide to record?

_____

_____

_____

4.3.3. What social challenge did you chose for composing your story, and why?

_____

_____

_____

4.3.4. Was the task sheet helpful to compose your story, or do you have recommendations how we could improve it?

_____

_____

_____

4.5 Would you consider using soundscapes to tell stories in the future?

☐ Yes ☐ No

4.6. What advantages and/or disadvantages do you feel there are about telling stories through soundscapes?

_____

_____

_____

4.7. What other societal questions could you tackle through soundscapes?

_____

_____

_____

4.8. If any, what new perspectives have you gained from this workshop?

_____

_____

_____

4.9. How could these new perspectives be applied in everyday life?

_____

_____

_____

5. General

5.1. Is there anything else you would like to tell us about your learning from this workshop?

_____

_____

_____

5.2. Do you have any suggestions of how we could improve this workshop for people taking part in the future?

_____

_____

_____

Thank you for completing this evaluation form and expressing your opinions.

If you have any concerns or complaints about the training, please contact:
Charlotte Blundy – Leader of the program
Charlotte.Blundy@thepalladiumgroup.com
Palladium: tellus@thepalladiumgroup.com

If you have any questions regarding the training, or the subject matterof the activity please contact:
Redion Qirjazi – Leader of the team – c.redion.qirjazi@thepalladiumgroup.com

The scientific responsibility for this workshop and its evaluation lies with Dr. Panos Amelidis and Assoc. Prof. Stephanie Schwandner-Sievers of Bournemouth University. They can be contacted via:
Panos Amelidis: pamelidis@bournemouth.ac.uk
Stephanie Schwandner-Sievers: sssievers@bournemouth.ac.uk

Workshop facilitators and Bournemouth University research assistant present in Shkodër, September 2022:
Arnold Kapinova: akapinova@yahoo.com
Idila Ibrahimi: idilaibrahimi1@gmail.com
Emily Fisher: fisherer@bournemouth.ac.uk

APPENDIX 4: SOUNDSCAPES WORKSHOP, RESULTS (PRE- AND POST-PULSE QUESTIONNAIRES)

Pre-Pulse Workshop Questionnaire

Pre-Pulse Workshop Evaluation - Respondent no:	1	2	3	4	5	6	7	Average F	8	9	10	11	12	13	14	15	16	17	Average M
Date	9/22/2022	9/22/2022	9/22/2022	9/22/2022	9/22/2022	9/22/2022	9/22/2022		9/22/2022	9/22/2022	9/22/2022	?/09/2022	MISSING	9/22/2022	9/22/2022	9/22/2022	9/22/2022	9/22/2022	
Region	SHKODER	SHKODER	SHKODER	SHKODER	SHKODER	SHKODER	SHKODER		DIBRAN	SHKODER	SHKODER	SHKODER		SHKODER	SHKODER	SHKODER	SHKODER	SHKODER	
1.1 Age	16	15	14	13	16	16	16	15.1428571	14	14	14	?		14	14	14	14	14	14
1.2 Gender	F	F	F	F	F	F	F		M	M	M	M		M	M	M	M	M	
1.3 Place of origin	Q	Q	Q	F	Q	Q	Q		F	Q	Q	Q		Q	Q	Q	Q	Q	
1.4 Ethnicity	S	S	S	S	S	S	S		T (Dibran)	S	S	S		S	S	S	S	S	
1.5 School Class	10	11	9B	9B	10	10	10		9	9	9	9		9	9D	9	9	9	
2 Motives and Expectations																			
2.1 Motives - What motivated you to take part in this workshop? (free text)																			
2.2 Expectations - What do you hope to learn in this soundscape workshop? (free text)																			
3 Technical knowledge and application																			
3.1 Do you know what soundscape and soundscape composition is?	Y	N	N	Y	N	N	N		N	N	N	N		N	N	N	N	N	
3.1.2 If yes, where have you learnt/heard about it before?	Tiktok																		
3.2. Soundscape composition is based on: (select as many as you think are correct)																			
Active listening and sound recording	1		1	1	1	1	1								1		1		
Writing Lyrics		1	1	1												1	1		
Recording interviews		1	1			1									1				
Telling a story through sound	1			1	1		1									1			
Applying software skills (such as Audacity) to edit sound recordings	1		1		1		1												
Singing and recording		1	1	1		1	1								1	1	1		
Sound walking	1			1	1		1								1		1		
3.3. Can you envisage anywhere you could apply soundscape composition in the future?	Y	I don't know	I don't know	Y	Y	I don't know	I don't know		I don't know	I don't know	I don't know	I don't know		N	I don't know	I don't know	I don't know	I don't know	
3.3.1 If yes, where can you envisage applying it in the future?																			
4. Storytelling & Creative Thinking Through Soundscape Composition																			
4.1. Prior to this workshop did you engage in storytelling through writing, music, video or any other art form?	Y	Y	N	Y	Y	N	Y		N	N	N	N		N	N	N	N	N	
4.1.2. If yes, which art form/s?																			
4.2. Do you think soundscape compositions can be used to tell stories that matter to young people?	Y	I don't know	Y	Y	Y	I don't know	Y		I don't know	I don't know	I don't know	Y		I don't know	I don't know	I don't know	I don't know	I don't know	
4.3. What type of stories do you think are important for young people to tell?																			
4.4. Do you think social boundaries (e.g. gender, ethnic, rural-urban etc.) in your environment restrict the choices of young people to shape their future?	Y	Y	Y	Y	Y	Y	N		I don't know	I don't know		I don't know		I don't know	I don't know	I don't know	I don't know	I don't know	
4.4.1 Please explain your answer to the question above:																			

Post-Pulse Workshop Questionnaire

Post-Pulse Workshop Evaluation - Respondent no:	1	2	3	4	5	6	7	Average F	8	9	10	11	12	13	14	15	16	17	Average M
Date	9/24/2022	9/24/2022	9/24/2022	9/24/2022	9/24/2022	9/24/2022	9/24/2022		9/24/2022	9/24/2022	9/24/2022	MISSING / we have the pre pulse	?	9/24/2022	9/24/2022	9/24/2022	9/24/2022	BLANK	
Region	SHKODER	SHKODER	SHKODER	SHKODER	SHKODER	SHKODER	SHKODER		DIBRAN	SHKODER	SHKODER		SHKODER	SHKODER	SHKODER	SHKODER	SHKODER		
1. 1 Age	16	15	14	13	16	16	16	15.14285714	14	14	14		15	14	14	14	14		14
1. 2 Gender	F	F	F	F	F	F	F		M	M	M		M	M	M	M	M		
1. 3 Place of origin	Q	Q	Q	F	Q	Q	Q		F	Q	Q		Q	Q	Q	Q	Q		
1. 4 Ethnicity	S	S	S	S	S	S	S		T (Dibran)	S	S		S	S	S	S	S		
1. 5 School Class	10	11	9	9B	10	10	10		9	9	9		9	9	9	9	9		
2. Your thoughts on the activity																			
2 Please rate following statements using the following ranking: 1=Strongly disagree; 2=Disagree; 3=Neither agree nor disagree; 4=Agree; 5=Strongly Agree																			
2. 1. Useful activity	4	5	5	5	5	4	5			5	5					5	4		
2. 2. During the activity, I learned and practiced	5	5	5	5	5	5	5			5	5					5	5		
2. 3. I really liked the activity and it was fun to engage with	4	5	5	5	5	5	5			5	5					5	5		
2. 4. I expressed my opinion freely and participated actively	5	4	5	5	5	5	4			5	5					5	5		
2. 5. The duration of the activity was appropriate	5	3	5	5	5	5	4			5	5					5	5		
2. 6. The activity leader explained clearly and helped us	5	5	5	5	5	5	5			5	5					5	5		
3. Technical Understanding and Skills Gained																			
3. 1 Soundscape composition is based on: (select as many as you think are correct)																			
Active listening and sound recording	1		1	1	1	1	1			1	1				1	1	1		
Writing Lyrics			1							1					1		1		
Recording interviews		1	1				1			1					1				
Telling a story through sound	1	1	1	1	1	1	1			1					1		1		
Applying software skills (such as Audacity) to edit sound recordings	1		1	1	1	1	1			1	1				1	1			
Singing and recording			1							1	1				1	1	1		
Soundwalking	1	1		1	1	1	1										1		
3. 2. 3.2 Are you likely to use the technical skills you have learnt during this workshop in the future:	Y	Y	Y	Y	Y	Y	Y			Y	I don't know				I don't know	I don't know	Y		
3.2.1 If yes, why/when are you likely to practice these skills again? (free text)																			
4. Storytelling & Creative Thinking Through Soundscape Composition																			
4. 1. Select how strongly you agree with the following statements: 1=Strongly disagree; 2=Disagree; 3=Neither agree nor disagree; 4=Agree; 5=Strongly Agree																			
1. Soundscape composition can be used to tell a story through sound and without words.	5	5	5	5	5	5	5			5	3					3	5		
2. Even though there are no words, soundscapes can be used to tell stories about social issues such as discrimination, inequality, and injustice.	5	5	5	5	5	5	5			5	3					3	5		
3. The task set for homework (story design, exploration, listening, recording) made me think about critical issues affecting young people in new ways	5	5	4	5	4	5	5			5	3					3	3		
4. The presentation and discussions made me think about critical issues affecting young people in new ways.	5	5	5	5	4	5	5			5	3					3	4		

4.2. Briefly describe the story your soundscape composition tells: (free Text)	In the project I told the importance of the quiet environment, contrast to a noisy environment where you can't be able to listen clearly at your own thoughts.	So, the story we told is that of gender roles, where a woman walks with her high heels, opens a door, and enters a club for girls.	The story I told didn't have a personal message. Just something that a lot of people can understand and can relate to.	Every sound in itself has a story, when we hear something we can visualize the object and in our head, we create their story, you can think of a lot of things at the same time through our editing.	In our soundscape production called "Peace of mind" there is someone who is going away from a very loud place such as a bar, towards a quieter place such as a library and with this I wanted to illustrate the lack of libraries in our place.	In our idea, the theme of gender roles had something to do with the difference between the environments that are frequented mostly by men for example the billiard bar. And then an environment such as the home where most of the house chores are done by women.	Our story is about gender boundaries. First, we have a manly environment, with cigarettes, drinks, billiard, and a lot of people. Then the female environment, where the sounds of mopping the floor and the broom are present, also a crying baby. Towards the ending of the audio there's a lullaby through which the mother calms down the baby, even though she spent all of her day working (doing house chores).				I don't know.		I don't know.	I don't know.	Pass.	I don't know	The streets, the car.	
4.3. Tell us something about the creative decisions you made: (free text)																	
4.3.1. Sounds: what type of sounds did you decide to record, and why?	We decided to record the footsteps while walking in the street, and footsteps in hardwood floor inside the house. Also, in a bar and a library, these sounds helped the creation of this project.	Sounds of high heels, the door and the club, to tell the difference between a quiet environment and a noisy environment.	The common sounds that we hear during the night, in the city or the village.	Mixed sounds, if there was only one sound, that sound would be a pleasant and relaxing sound, whereas when there are two sounds and they got mixed, they became irritating.	We recorded footsteps, a bar full of people, and some book pages.	We recorded lighting up a cigarette, the billiard bar, the broom, the mop, the crying child and the relaxing lullaby.	Cigarette sounds, conversations (only for the background), the sound of opening a can, cleaning with a mop, baby crying sounds and the lullaby during the end.				I don't know.		Pass.	I don't know.	I don't know	I don't know.	The city, the room, the door, etc.	
4.3.2. Places: what kind of place did these sounds occupy, and in what place(s) did you decide to record?	In a bar and a library.	So, we recorded the club sounds in the nearest club of the city. The high heels were easy to improvise.	We recorded the sounds in the village. But you can also hear the sounds in the city ... We wanted to tell that there is a lot of noise in the village, even during the night.	In a village near the main road, where the traffic is very problematic.	The bar was full of people, and it was quite a chaotic place, whereas the library had less people and was more peaceful and relaxing.	Toilettes, social places that are frequented by a lot of people, the house.	We used the space of the "Atelie" youth center, we used the bathroom of the space where we used the broom, the home... We recorded people talking with each other and kids playing in public spaces.				I don't know.		Pass.	I don't know.	I don't know	I don't know.	Pass.	

4.3.3. What social challenge did you chose for composing your story, and why?	The noticeable lack of libraries in our city, especially in comparison to the number of bars.	The story of gender roles and inequality,	The noise that people create, with or without their awareness.	Something that doesn't affect just one person but everyone! If there would be improvement towards this problem, it would be a great help.	The lack of libraries in our place.	The separation of house chores based on gender.	The issues of gender roles, how men have fun all day, meanwhile the women are taking care of the house and children, this is an existing issue in Albania.				I don't know.		Pass.		I don't know	I don't know.	Yes, because we understood something from it.	
4.3.4. Was the task sheet helpful to compose your story, or do you have recommendations how we could improve it?	Yes, it was useful.	Yes, it was quite useful.	The working sheet was not useless, it is needed, for us to express our thoughts.	It was very important for me, it will be a beautiful experience not only in my CV but in my mind.	It was very useful, and it allowed me to gain new ideas and to express them more easily.	Yes, it was useful.	Yes, I understood everything, and the trainers are really nice.				I don't know.		Pass.	I don't think so.	I don't think so.	I don't know.	Pass.	
4.5 Would you consider using soundscapes to tell stories in the future?	Y	Y	Y	Y	Y	Y	Y				Y			Y	Y	N	Y	
4.6. What advantages and/or disadvantages do you feel there are about telling stories through soundscapes?	It develops our imagination.	Advantages: We can tell a story without having the need for monologue (guessing she meant 'dialogue'?) and explanations.	Maybe it is a bit hard to understand what the story is telling. But with a bit of concentration, it can get understood.	A great wish of mine is to become a director, and it could help me! It had a lot of advantages for me.	The developmen t of the imagination and the way how we transmit and express an opinion is an advantage. It is also a new way of communicat ing. It is not very common and used in our country, that is a disadvantag e.	The lack of ideas about the places where the recordings can be made, and not being able to record spoken speech.	Advantages: A new and creative way, it makes you reflect, it gives something new in the area of technology. Disadvantages: The lack of images and words.				I don't know.		I don't know.	I don't know.	I don't know.	I don't know.	I don't know.	
4.7. What other societal questions could you tackle through soundscapes?	Sexism, racism, homophobi a, etc.	A lot of actual topics that are common and ordinary.	A lot of other problems, social problems, personal stories.	Violence, bullying, grooming!	-How judgement affects the lives of young people - Environme ntal problems such as pollution	I think that there is a broad variety where soundscape production can be used, for example the difference between a rural and urban place.	Discrimination, racism, violence, emotional problems, pollution, low economy, poverty & unemployment.				I don't know.		Pass.	I don't know.	I don't know	I don't know.	I don't know.	

APPENDIX 5: EXPLORATION TASK SHEET

Exploration Task Sheet

1. **Choose one topic which represents a challenge in contemporary society for young people, and which can be described in terms of there being some type of boundary between people and their respective spaces and associate sounds.**

   Tip: Our previous research with young people suggests that any of the following examples might be useful: 1) 'gender boundaries' (i.e. different spaces for men/boys and women/girls); 2) boundaries between ethnic groups (e.g. Roma/Albanian); 3) between old inhabitants of the city and newcomers and their respective spacea; 4) between clean and polluted spaces of the city and how they relate to the people living in them; 5) spaces inhabited by old versus young people, etc. Feel free to choose any of these!

Topic chosen & explanation:

_____

_____

_____

2. **To plan composing your soundscape story, think about the places in which you can record sounds which are relevant to your topic in terms of separation and difference (e.g. sound of only female or typical female spaces; or male, Roma, ... etc.).**

Place(s) of separation chosen for sound recording & explanation:

_____

_____

_____

3. **To plan composing your soundscape story, think about the places in which you can record sounds which are relevant to your topic in terms of people mixing ad coming together across the boundary which is relevant to your topic.**

Place(s) of integration chosen for sound recording & explanation:

_____

_____

_____

4. **Can you record sounds to compose a story which contrast the sounds of different exclusive spaces?; or which tells about boundaries between people?; or which tells a story of coming together across such boundaries?**

_____

_____

_____

5. **Check, which of the places you have identified to record sounds are accessible and safe for you to conduct sound recording, and where people won't mind. Exclude places that pose any risk! Discuss your choice with the facilitators. They welcome any discussion of your topic before you set out to record, just talk to them in the workshop or call them.**

Risks considered and checked:	Yes ☐	No ☐
Risky places excluded:	Yes ☐	No ☐
Plans discussed with facilitator?	Yes ☐	No ☐

For this exercise it is of utmost importance not to record any sounds without permission from people in the space you are recording (if there are people present and unless this is a public space and your recording does not allow to distinguish individual voices). You must not record in places that could put you at risk of any danger.

If you have any questions or are uncertain during the exploration day, please contact the facilitators in the WhatsApp group set up on day one.