

“Tko Pjeva Zlo Ne Misli:”¹ The Impact of Music on Intercultural Competency Development Among Youth in Bosnia and Herzegovina

ABC Project White Paper

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Abstract:

How does the incorporation of music into an informal educational initiative support children’s literature in developing intercultural competence (ICC) skills among Bosnian youth? Analysis of firsthand observations, student surveys, and qualitative and quantitative analysis generated a number of conclusions. First, student-centered work and classroom instruction centered around creative works, teamwork, and personal expression were the most effective at creating ICC growth. Multidimensional activities that combined multiple educational tools were particularly engaging. However, quantitative analysis found participants only in the eldest group had a statistically positive increase in their ICC during the informal initiative. This could be attributed to cognitive development, language proficiency, and/or repeated enrollment in the informal initiative. Still, many students expressed in open-ended surveys that they were able to take lessons away from instruction throughout the three-week initiative. Despite this being the first time that music was introduced, students felt there were lessons from the music workshops they could use later. Such findings point towards a potential future where music and children’s literature can build off of this year’s Project for an even more seamless, engaging student-centered curriculum to promote ICC.

¹ “He who sings does not mean evil” or “One song a day takes mischief away.”

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1. Introduction

This paper assesses the effects of music-based activities in support of an informal educational initiative that uses children's literature to develop intercultural competence (ICC) skills amongst Bosnian youth. To measure the ICC skills of the children, a mixed-methods approach to research was used, including students' baseline and endline surveys featuring close-ended and open-ended responses, co-teacher reflections evaluating the effectiveness of lessons including music and literature on ICC, and researcher observations assessing the impact of music classes. Close-ended responses on both children's baseline and endline surveys and co-teacher reflection forms provided quantitative data, and open-ended responses on baseline and endline surveys, co-teacher reflections, and researcher observations provided qualitative data. After discussing the context for the educational intervention, theory on children's literature and music, and research methods used, the paper presents the findings and discusses implications.

2. Sociopolitical and Educational Context in Post-Conflict Bosnia and Herzegovina

This research takes place thirty years after the Bosnian War, which ended with the Dayton Accords in 1995. This peace agreement was led by the United States to recognize Bosnia and Herzegovina (hereafter, Bosnia) as a sovereign nation and reduce violence in an attempt to create a more peaceful and stable future. A tripartite presidency was established, with guarantees for political representation of the three major ethnic groups: Bosniaks, Serbs, and Croats. Additionally, the country is decentralized into the Republika Srpska (RS) and the Federation of Bosnia and Herzegovina, the two main territorial-based political entities, and the Brčko District, the one self-governing district. The Federation is split into 10 cantons, each with its own

legislature. The two main political entities are split along ethnic lines, with 92.11 percent of Bosnian Serbs living in the RS, 88.23 percent of Bosnians and 91.39 percent of Bosnian Croats living in the Federation according to the 2013 national census. This highlights the ongoing legacies of violent nationalistic practices during the war.

Such realities have had negative impacts on education, as the education system is split into 14 different ministries, divided in practice among ethnicities. Children study different curriculums based on their ethnicity. This can manifest in a practice known as “two schools under one roof,” where their separate curriculums take place in the same school but separated by time of day, floor, or classroom. Though many politicians continue to pursue polarizing policies and politicize education, Bosnian citizens and professionally trained educators demonstrate a desire for peaceful coexistence and reconciliation.

3. The American-Bosnian Collaboration Project

The American Bosnian Collaboration (ABC) Project was initiated 27 years ago as a collaboration between American and Bosnian university students to provide an informal educational experience seeking to increase peaceful coexistence and reconciliation by fostering an environment of learning for Bosnian youth of all backgrounds. It encourages nonviolent communication, empathy, and tolerance. Based on a proposal by a Bosnian university student attending a conference at William & Mary in 1998 on the post-conflict Balkans, the Project started in Zenica and later moved to Sarajevo in 2010. The Project now manifests as a collaboration between William & Mary undergraduate students, University of Sarajevo graduate students, and the Bosnian NGO Creativus. The program is co-taught by the American and Bosnian students and offers a free informal educational experience centered on English learning

and the development of ICC skills. This approach embraces the growing research on the link between educational reforms and youth engagement in post-conflict regions around the world (Paulson, 2011). Programs like the ABC Project that aim at encouraging and developing peacebuilding and the various skills associated with it can help Bosnia transition from a negative peace, or the absence of violence, to a positive, self-sustaining peace (Kasumagić-Kafedžić, 2023). Such programs can also benefit the country's education reform process. Bosnia requires reforms that promote peace and coexistence to become a full member state of the European Union (European Commission, 2023).

During the course of the program or camp, co-teachers use experiential learning, such as this year's focus on children's literature and music, to model and teach key pillars of ICC – nonviolent communication, diversity, tolerance, peace, and social justice. In-class instruction features creative works, student-centered learning, and collaborative group work. Bosnian graduate students of English language education gain key professional experience, while American students receive important practice in engaging in ICC themselves and in international community engagement.

4. Theory: ICC, Experiential Learning, Children's Literature, and Music

In 2025, the ABC Project built upon its prior research to understand if the incorporation of music in support of children's literature promotes ICC. ICC skills such as diversity, tolerance, and nonviolent communication are important to develop in a region like the Balkans, which has suffered from mass ethnic violence and intense polarization amongst ethnic groups.

The 2025 ABC Project used music as a pedagogical agent for developing these skills to understand, communicate, and work with those from other cultures. This approach is supported

by academic literature. Numerous articles emphasize the importance of intercultural competence in promoting a peaceful world, especially in educational settings. Duckworth (2023) noted the importance of peace pedagogy in preventing extreme violence and hate crimes. In fact, education centered around empathy, tolerance, critical thinking, and fostering community connections can thus be considered human security for its important role in promoting peace. Yet, there is insufficient work in the field of peace pedagogy, especially in Bosnia and Herzegovina. Academics have recommended strengthening youth education there through peace education (Kasumagić-Kafedžić and Clarke-Habibi 2023). As a result, prior ABC Project teaching and research has contributed to the progression, study, and application of peace pedagogy and experiential learning strategies in Bosnia and Herzegovina (Kasumagić-Kafedžić, Pickering, and Brown 2023). Children's literature, for example, has been a productive pedagogical approach. One study found that the use of children's literature as a teaching method can promote intercultural competency skills amongst students through enabling students to become immersed and appreciate the culture they studied and experienced (Hibbs 2015). The ABC Project utilizes these strategies to build intercultural competence skills in Bosnian youth, providing them with skills needed to build better cross-cultural relationships and advance peacebuilding.

Academic literature has also found that music can be an effective teaching strategy to promote ICC. A review examining research on music as a tool for social bonding and affiliation found that music's nature as an embedded aspect in people's lives makes it an appropriate medium to develop people's levels and displays of empathy (Clarke, et al. 2015). In fact, Clarke's study found that music can specifically bring together a myriad of cultures and histories through world music, sampling, and home music-making shared on social media. Furthermore, Clarke (2015) found support for music as a 'universal language,' as research on UNICEF's

actions to bring music to war-torn areas demonstrates that music can break down barriers of ethnicity, age, social class, ability/disabilities, and promote psychological well-being. Literature supports listening to and engaging in music through singing as it helps promote cross-cultural skills. A 2013 study conducted by Illari, Chen-Haftek, and Crawford found that through singing, students express emotions and learn about others. Singing can also be an effective tool for uniting groups. Illari et al. (2013) found exposing students to music from cultures different from their own helps foster a greater respect for and acceptance of people from other cultures. Specifically, singing multicultural songs enhanced children's exploration of cultural understanding (Illari et al. 2013). Mellizo's (2019) study found that 9-13 year old students who participated in a culturally diverse music curriculum increased their intercultural sensitivity.

The academic literature supports the ABC Project's use of music expression along with children's literature to develop children's ICC. We hypothesized that using music alongside children's literature will empower the co-teachers to better engage students in an immersive, more holistic learning style than using only one of these pedagogical approaches. By combining these teaching approaches, the ABC Project aims to foster the development of higher ICC skills theorized to contribute to a more positive peace in Bosnia's diverse society.

5. Research Methodology

To understand the effect of incorporating music-based activities into lessons centered on children's literature on the skills, attitudes, and knowledge associated with ICC, the 2025 ABC Project used a mixed-methods approach. This approach is recommended by Deardorff's (2006) research on assessment methods of ICC. We measured the ICC of students through a baseline and endline survey combining close-ended and open-ended responses with assessments of the impact of specific learning activities through co-teacher reflections, observation of music classes,

and an ICC-centered final choral performance. The surveys were conducted on the first and last days in the ABC project. The co-teacher reflections were conducted at the end of each teaching day. Co-researcher observation of music classes occurred for 30 minutes during the 1-hour music workshops, which were held three times a week. The final choral performance prepared during these music workshops featuring expression of ICC themes was performed and recorded on the last day. We used Lazar et. al.'s (2007) rubric to evaluate the level of ICC demonstrated in this final performance (see Appendix 4).

Each baseline and endline survey included questions related to the three components of ICC, which were later coded, weighed, and compiled into an overall index of student ICC levels. The first survey was administered on the first day of the three-week summer camp to assess the baseline ICC competency of participants. The endline survey was conducted on the last day of the program. In the baseline survey, all students answered close-ended multiple-choice questions with an open-ended "explain your answer" section for elaboration. The endline survey repeated these questions and added questions about experiences with learning strategies featuring children's literature and music throughout the ABC Project summer camp (see Appendix 1).

The mixed-methods approach seeks to provide a comprehensive evaluation of students' levels of ICC and to help determine the effectiveness of children's literature and music initiatives used in the ABC Project. The survey was administered in both English and Bosnian for the youngest student participants. The survey question and answer options were crafted to deter socially desirable answers observed in previous years, to inquire about experiences with music, and to ensure a clearer distinction representing the three components and three levels of intercultural competencies found in Lazar et al.'s (2007) rubric.

Co-teacher reflection forms allowed teachers to evaluate the effectiveness of their teaching initiatives revolving around literature, music, and other experiential learning strategies (see Appendix 2). The forms were completed by each co-teacher immediately after the day's activities.

To assess the impact of choral music activities in promoting ICC, co-researchers observed one-hour music workshops three times a week, with the youngest two groups in a workshop together and the oldest two groups together. Following recommendations of qualitative researchers (Merriam and Tisdell 2016), co-researchers took intensive field notes during the middle 30 minutes of the workshop and supplemented these with a detailed voice recording of observations and reflections immediately after the workshop (see Appendix 3). The field notes and transcribed voice recordings paid special attention to students' demonstration of ICC skills, knowledge, and attitudes as well as levels of ICC competence according to Lazar et al.'s (2007) rubric.

6. Research Results and Analysis

a. Quantitative and Qualitative Analysis of Student Surveys

To analyze student baseline and endline surveys (which included both close-ended and open-ended questions), we used both quantitative and qualitative methods.

For the quantitative analysis, we created baseline and endline surveys for the students to fill out. The baseline surveys included 11 questions, each with room to explain their reasoning behind their choice in order to gauge students' pre-existing levels of ICC. We used Lazar et. al's (2007) rubric to assign a number value for the level (low to high) of ICC to each multiple-choice answer. Then, the endline surveys contained the same 11 questions and answer choices as the baseline surveys with numeric associations for each multiple-choice answer. A mean baseline

and endline score were calculated for each student who successfully completed the program. With such data, a paired t-test was used to test the statistical difference between students' mean ICC levels pre and post 'treatment,' or our educational intervention. The endline surveys also included five additional open-ended questions, not included in the endline score, to assess students' attitudes towards the curriculum and the types of teaching techniques they preferred. The multiple-choice questions and answers were the same for all age groups.

For the qualitative analysis, we analyzed the short answer responses to the open-ended questions added only to the endline survey. These questions sought to understand what students learned from the project overall and their main takeaways and suggestions. The short answer responses for all the questions repeated from baseline to endline only get at the children's logic for choosing a certain letter in a given close-ended (multiple choice) question. This year, the Project was focused on students' learning from children's literature and music, not necessarily on the logic of children's ICC responses.

In reading through the short answer responses to the endline-only open-ended questions, we looked for both consensus across student answers as well as for clear, vivid quotes capturing that consensus in an articulate and logical way. We also noted outlier opinions and associated quotes, highlighting that these opinions were extreme or distinct.

Quantitative

A paired t-test was calculated across all groups (n=48), which found no statistical difference between the baseline and endline mean scores. This suggests that, on average, the educational intervention utilized did not systematically enhance students' ICC levels. A paired t-test calculation for Group1-3 (the youngest three groups) reveals similar findings.

However, analysis of Group 4 (the oldest group) (n=13) did find a statistically significant difference between the baseline and endline mean scores, suggesting that the educational intervention utilized this year did enhance students' ICC levels of students in the oldest group.

Summary Statistics:

In the endline surveys, all students were asked five additional questions that attempted to gauge students' attitudes and key takeaways from the Project.

Table 1: Learning from Projects vs. Books

		Number	Percent
<i>Question 12 (46 total responses)</i>	Learned More From Doing Projects About The Book/Stories Than From Other Activities	10	21.74%
	Learned The Same Amount From The Projects About The Book/Stories As Other Classroom Activities	17	36.96%
	Learned More From Other Class Activities Than From The Projects About The Book/Stories	7	15.22%
	Don't Know If They Learned More From The Projects About The Book/Stories Or From Other Activities	12	26.09%

Question 12 (n=46) asked if “in-class activities and discussions about the book/stories your class read helped you learn?” The answer choices aimed at comparing projects vs. other educational methods (Table 1). Notably, 36.96% of students said that they learned the same amount from projects as from other activities, whereas 21.74% of students said that they learned more from doing projects about the book/stories than from other activities.

Table 2: Learning from Music vs. Other Activities

		Number	Percent
<i>Question 13 (46 total responses)</i>	Learned More From Activities Relating To Music Than From Other Activities	5	10.87%
	Learned The Same Amount From Activities Relating To Music As Other Classroom Activities	9	19.57%
	Learned More From Other Classroom Activities Than From Activities Relating To Music	20	43.48%
	Learned More From Activities Relating To Music Or Other Classroom Activities	12	26.09%

Questions 13 (n=46) and 14 (n=47) focused on the inclusion of music into the curriculum. It asked, “Do you think that in-class activities involving music helped you learn?”

(Table 2) Notably, 43.48% of students said that they learned more from other classroom activities than from activities relating to music, and 19.57% of students said that they learned the same amount from activities relating to music as other classroom activities.

Table 3: Learning About Ways in Which People Act Differently from Class Activities

		Number	Percent
<i>Question 14 (47 total responses)</i>	Activities Done In Class Did Help Them Learn About The Ways In Which People Think Or Act Differently From Each Other	37	78.72%
	Activities Done In Class Did Not Help Them Learn About The Ways In Which People Think Or Act Differently From Each Other	4	8.51%
	Did Not Know If Activities Done In Class Helped Them Learn About The Ways In Which People Think Or Act Differently From Each Other	6	12.77%

Question 14 asked, “Do you think that workshop sessions with the music teachers helped you learn?...” (Table 3). Notably, 78.72% of students said that the activities that were done in class did help them learn about the ways in which people think or act differently from each other, whereas only 8.51% of students said that the activities that were done in class did not help them learn about the ways in which people think or act differently from each other.

Table 4: Continuing to Use Skills from Books or Stories

		Number	Percent
<i>Question 15 (46 total responses)</i>	Students Think They Will Use The Skills And Ideas They Learned From The Books Or Stories In The Future	20	43.48%
	Students Think They Will Maybe Use The Skills And Ideas They Learned From The Books Or Stories In The Future	11	23.91%
	Students Think They Will Not Use The Skills And Ideas They Learned From The Books Or Stories In The Future	8	17.39%
	Students Don't Know If They Will Use The Skills And Ideas They Learned From The Books Or Stories In The Future	7	15.22%

Regarding the effectiveness of children’s literature, Question 15 (n=46) asked, “Do you think the skills and ideas from the book(s) or stories will be useful after this summer?” (Table 4). Notably, 43.48% of students said that they think they will use the skills and ideas they learned from the books in the future, and 23.91% of students said that they think they will maybe use the skills and ideas they learned from the books in the future.

Table 5: Continuing to Use Skills from Music Activities and Workshops

		Number	Percent
<i>Question 16 (46 total responses)</i>	Students Said That They Think The Skills And Ideas They Learned From The Music Activities And Workshops Will Be Used In The Future	18	39.13%
	Students Said That They Maybe Think The Skills And Ideas They Learned From The Music Activities And Workshops Will Be Used In The Future	8	17.39%
	Students Said That They Do Not Think The Skills And Ideas They Learned From The Music Activities And Workshops Will Be Used In The Future	15	32.61%
	Students Said That They Don't Know If The Skills And Ideas They Learned From The Music Activities And Workshops Will Be Used In The Future	5	10.87%

Finally, Question 16 (n=46) asked, “Do you think the skills and ideas from the music activities and workshop will be useful after this summer?” Notably, 39.13% of students said that they think the skills and ideas they learned from the music activities and workshops will be used in the future and 32.61%% of students said that they do not think the skills and ideas they learned from the music activities and workshops will be used in the future.

Qualitative

Group 1 (Youngest) Student Surveys:

Based on the analysis of general themes and attitudes in the short answer responses to Group 1’s endline surveys, respect and tolerance seem to be the primary topics about which the students learned, along with some learning about diversity and different cultures. Students’ biggest takeaways are from messages in the books and from the guest visit with speakers sharing about their experiences living with disabilities. For example, one student remarked: “I learned that we are all equal and that we should respect each other.” Group 1’s book and lessons focused on the theme of tolerance and on the importance of helping others, both of which are described as lessons learned by the students. The goals of perspective-taking, empathy, and respect for differences across individuals and cultures were largely accomplished by the children’s

literature, as evidenced by one student's remark that the books helped them "to look at a situation from different angles, and to be a better person and a friend."

The incorporation of music seems to have had a mixed effect on this youngest group. While some students learned from the messages of friendship in the songs or learned more about singing in a choir and acting creatively, many expressed that they were largely uninterested in the class or did not learn anything about ICC. Those who did learn cited the most gains in topics of empathy, community, and creativity. Examples of these disparate perspectives include: "I learned to enjoy music and the beauty of singing in a choir" and "I think that it was tiring and boring and I do not know if anything could be learned from music."

Additionally, the importance of politeness and a desire not to offend others are often present in their responses. Teamwork and helping others are also key lessons learned. They are skeptical about changing others' opinions or their own, but their responses demonstrate willingness to actively build peace in defense of their friends or through helping others out.

Group 2 (Younger) Student Surveys:

Student responses in Group 2 are generally split about whether they learned from the books or music classes, but those who did learn cited important lessons in teamwork, understanding, and helping others, including reflections such as: "I learned that I should help others and have empathy" and "music activities helped me to think and act creatively." A majority of students also indicated that they could use what they learned from both books and music in the future, including creativity, teamwork, and English skills. This is interesting given that many of them, in their own words, do not enjoy reading or were bored in the music classes, but still felt that they learned something they could use. As a success, nearly every student

learned more about people different from them, citing the books, discussions, and creative and collaborative class activities as strong sources of learning about understanding and tolerance.

Group 3 (Older) Student Surveys:

The responses for this second-to-oldest group indicate that they learned a lot from both the books and the music and would use what they learned in the future, but they unfortunately fail to provide many specific examples in the short answer sections. Key themes were diversity, tolerance, and culture. They expressed utility from learning about people and songs different from themselves and their cultures, as shown in the remark, “I think books and stories helped me learn about different people that would be useful for the future.”

Group 4 (Oldest) Student Surveys:

Responses from this oldest group seem to express a lack of learning from the music classes and a dislike for the music classes generally. Students also felt that teacher-centered practices did not provide them with opportunities to engage in teamwork. They also expressed some ambiguity about the books, with students feeling like they learned the same amount from the books as from other activities and feeling unsure about the usefulness of what they learned from the books for the future. They did, however, say that they learned more about people’s differences. The sort of “negative” attitude present in some answers tracks with some students who had low attendance or other behavioral issues during the project. Collaboration and creativity were noted as key themes about what they learned.

b. Analysis of Co-Teacher Reflections

For our initial open coding of the co-teacher reflection responses for all groups, we first sorted the responses by highest to lowest ICC level. Co-teachers identified a given ICC level for each day’s activities using Lazar’s rubric (see Appendix 4). Then, using the co-teacher

reflections, we analyzed what the co-teachers described as the reason *why* certain types of activities yielded a particular ICC level. Out of these responses we developed short codes. These “reasons why” became our categories of educational techniques cited by the co-teachers.

Overall, the extent of reflection on book topics, extent of personal expression, and extent of engagement in creative work were both most frequently identified to be conducive of the highest levels of ICC. Other categories we found included extent of teamwork, extent of perspective-taking, and extent of new ICC topics. We use “extent” in our categories since a given activity, such as creative work, can yield both high and low ICC levels, depending on the intensity of the work. Memorizing poetry, for example, is less intensive than creating a brand-new poem, although both are still creative and artistic.

Additionally, we noticed that despite our ability to identify a dominant educational technique in each response, multiple categories of techniques appeared in the reflections, revealing a multidimensional component in co-teachers’ methods. In coding such multidimensionality, we separated primary, secondary, tertiary, and even quaternary categories involved in an activity, with primary being the main technique engaged in the activity. We determined the primary category by looking at what co-teachers had cited in their response as the strongest aspect contributing to an ICC level or the main vehicle supporting ICC. Subsequent categories (secondary, tertiary, etc.) were included only if the co-teachers mentioned additional “reasons why” an activity produced a certain ICC level. For example, a co-teacher identifying poster-making as the main educational technique (primary) can identify teamwork as a supporting mechanism (secondary) in achieving a certain level of ICC.

Extent of reflection on book topics and extent of engagement in creative work were the most commonly identified techniques used across all groups. Further, reflection on book topics

and engagement in creative work were the most identified techniques to produce the two highest levels of ICC categorization: “High” and “Medium-to-High.” Such findings affirm the use of children’s literature (book reflection) and experiential learning (creative work) as successful teaching strategies for promoting ICC. Although we encouraged co-teachers to incorporate music in their daily lessons, they struggled to do so. Nevertheless, the prevalence of creative work, which mainly involved art projects, skits, and poetry related to the literature’s themes, provides support for artistic activities, such as music, as a potential avenue for promoting ICC.

The prevalence of creative work, reflection on book topics, and personal expression as successful tactics for promoting ICC can also be contextualized by the fact that the sorts of creative projects the students engaged in *implicitly involved* reflection and expression. For example, the second-youngest group created a play based on the anti-bullying messages from their books, showing critical reflection and application of what they learned. They expressed themselves as actors and writers of the play, infusing their own experiences and values into the play. The relatable elements of the play (school setting, football, dancing, etc.) demonstrate this reflection, personal element. The creative work used, therefore, inherently involved reflection and personal expression, embedding multidimensionality into a single activity.

Analyzing each group individually allows for a clearer picture of how these teaching strategies produce certain ICC outcomes:

Group 1 (Youngest) Co-teacher Reflections:

Among reported instances of “High” ICC in Group 1, extent of personal expression and extent of engagement in creative work were the main techniques used. Among instances of “Medium-to-High” ICC, extent of reflection on book topics was the main technique used.

Among instances of “Low” and “Low-to Medium” ICC, extent of personal expression and new ICC topics were the main identified techniques. For this youngest group, topics surrounding people with disabilities and respectful language were the most challenging for students since for many, this camp was their first exposure to such topics.

Extent of personal expression was able to yield both high and low ICC levels in this group depending on the type of activity and aspect of multidimensionality. For example, a “High” ICC result of personal expression occurred during an activity where students collaborated to work on a community poem, engaging their individual contributions. Notably, this activity also involved creative work as a multidimensional aspect. An activity using personal expression which yielded “Low” ICC was some initial discussions of living with a disability, where students expressed opinions indicative of low ICC levels. It is important to note that in this discussion activity, the multidimensionality occurred with the introduction of new and unfamiliar ICC topics, which was challenging for students.

Group 2 (Younger) Co-teacher Reflections:

As analyzed amongst their reflections, co-teachers in the second-youngest group identified a wide range of activities that yielded varying degrees of observed ICC levels. Amongst educational modes that yielded “High” observed levels of ICC, the extent of engagement in creative work was the most used educational technique. For example, one teacher elaborated on an instance in which students were rehearsing a play they created based off literature they had analyzed in class. In the reflection, the teacher noted how the students, “delivered a beautiful message about owning up to your mistakes and forgiveness as a pillar of friendship.” Based on these co-teacher reflections, creative work took many forms, ranging from hat-making to painting, and such engagement was observed to be beneficial for higher ICC

levels. Then, amongst educational techniques that yielded “Medium-to-High” observed ICC levels, the extent of reflection on book topics was the most used educational technique. For example, one teacher in Group 2 noted how through the reflection of books, “students are getting a better understanding of the importance of (nonviolent) communication and empathy and tying it in with the idea of differences between themselves and others.” Not only does reflection on book topics illuminate inherently useful lessons, they illicit an introspective outlook on the topic, making topics like empathy more personal and digestible. As is evident, both engagement in creative works and reflection on book topics have one of the most traceable effects for observable ICC development.

Co-teacher reflections also revealed the range of activities which yielded lower levels of observed ICC levels. For those educational modes that yielded “Low” levels of ICC, the identified method was creative works. However, this begs the question, how can creative works yield both high and low levels of ICC? The answer lies in the extent of engagement in which the class partook in such creative works. For example, in the case that creative works yielded a “Low” level of observed ICC, a co-teacher noted that the class had lacked focus that day, resulting in them being unable to effectively explore the planned topics for the day. Meanwhile, the engagement in creative works activity that yielded a “High” level of ICC had mobilized the entire class, grabbed their attention, and fostered enthusiasm. The existence of creative works alone does not guarantee a specific ICC outcome, rather it is the ways in which the class interacted with the lesson at hand.

Aside from High and Low metrics, extent of engagement in new ICC topics yielded a more nuanced observation. One co-teacher identified such engagement as “Medium.” Though students had expressed a hesitancy towards relationship-building with members of the LGBTQ+

community, teachers noted that after an engaging conversation, students' attitudes had seemingly shifted towards increased acceptance. This also fits with our analysis of student short-answer responses on endline surveys in which students expressed strong attachment to their opinions and hesitancy to 'give in' and change their perspectives. Lastly, though group work seemed to be an initial challenge, as the Project progressed, group work became an essential component of ICC development, with participation and engagement in the final performance being observed as a critical developer of ICC skills for second youngest group.

Group 3 (Older) Co-teacher Reflections:

After analyzing co-teacher reflections for the second-oldest group, the activities that yielded the highest levels of ICC were extent of engagement with teamwork, personal expression, and creative work. For example, in the engagement of teamwork, one co-teacher noted how, "students demonstrated a high level of ICC by actively engaging in discussions around sensitive and universally relevant topics such as mental health, bullying, and social justice." Successful engagement in teamwork led to more fruitful discussions and explorations of topics relating to ICC. "High" levels of ICC were also observed in the engagement of creative works, where students were able to, through teamwork, effectively display their poems, pieces of art, and posters on materials they had covered over the course of the Project. This instance, too, is evidence of the multidimensionality of certain teaching methods. Here, the success of engagement in creative works can be credited to teamwork: it made the activity engaging, collaborative, and fun. Then, for activities observed to yield a "Medium-to-High," level of ICC, extent of engagement in creative works was most commonly identified. In one instance, a co-teacher referenced how by depicting images in water colors, students were able to practice, "skills of perspective taking and empathy by creating complex symbols." Not only was creative

work inherently useful, but it served as a medium for students to engage in perspective taking, yet again unveiling the multidimensionality of the activities used within the Project. Teamwork, too, gave great opportunities for growth, as both teachers observed teamwork within their curriculum to have a rather positive effect for the students.

Co-teachers also identified instances in which activities were observed to yield lower levels of ICC. Though there were no reports of observed “Low” levels of ICC, “Low-to-Medium” levels were associated with extent of engagement with reflection on book topics. A co-teacher noted how, in a particular instance, book topic reflection was, “very surface level and some [students] did not pay attention at all.” Evidently, the extent of reflection played a crucial role in the ICC outcome observed. This is supported by the fact that reflection on book topics did not inherently imply lower levels of ICC, in fact, many times they were correlated to “Medium,” and some “Medium-to-High,” instances.

Teamwork, notably, gave great opportunities for growth, as both teachers observed teamwork within their curriculum to have a rather positive effect for the students. Still, some activities that required perspective taking, book reflection, and creative work yielded low levels of ICC, with engagement of students noted to be particularly low. Nonetheless, the final project was observed to be a resounding success.

Group 4 (Oldest) Co-teacher Reflections:

Among reported instances of “High” ICC for the oldest group, extent of engagement in creative work was the main technique used. Among instances of “Medium-to-High” ICC, extent of reflection on book topics was the main technique cited. Some key creative and reflective activities mentioned by the teachers which yielded these higher ICC levels included work on a

community poem inspired by their book as well as researching and creating posters about artist-activists for peace.

This oldest group had no reported instances of “Low” ICC, but among the few instances of “Low-to-Medium” ICC, creative work was the main technique used. The co-teachers mentioned difficulties focusing during these activities as a main contributor to the lower ICC level. Interestingly, the example of a creative activity noted by the teachers that yielded this low level was an assignment linked to the music workshops. Students were meant to create a flag representative of themselves and their values to wave during the song “Wavin’ Flag” which the choir performed. This activity was also conducted towards the end of camp, so students’ energy and engagement may have declined, combined with some negative attitudes towards the music workshops among this oldest group.

c. Music Workshop Observation Analysis

For our initial open coding of the music-workshop observations conducted by both co-researchers, we first looked at what occurred in each day’s workshop on the cognitive, attitudinal, and skills dimensions of ICC. For both our notes in the field and initial open coding, we referenced a pre-determined set of guidelines for music observation which outlined these dimensions in more detail (see Appendix 3). For each of these three dimensions, we used Lazar’s rubric to determine the corresponding ICC level. Finally, for each dimension and ICC level we carefully read through the observations to determine what aspects of the music workshop activities yielded that level and why.

Since there were typically two music workshops (one had the youngest two groups, another had the oldest two), one researcher observed the first workshop, and the second

researcher observed the second workshop. Sometimes, however, due to scheduling or in preparation for the final performance, all the groups were combined into a single music workshop. We noted such instances in our analysis. We found that the sheer number of students, varying ages, and range of behaviors and levels of energy on these days tended to hinder ICC.

Music Observations for Younger Groups:

For the two younger groups, dynamic student-centered activities saw more success than instructor-centered activities. Since the co-teacher-led classes on literature are meant to be student-centered and experiential, it makes sense that students would chafe against authority and repetition when placed in a very different teaching environment for the music workshops. Dynamic, engaging activities that struck a balance of new/interesting as well as familiar and available for personal connection yielded the most support for ICC development. Students also responded well to co-teacher involvement in activities, perhaps since this was an example of dynamism in the class as well as a way of linking their experiences in the literature-based lessons to their music education. When students had opportunities to express themselves personally, such as by dancing, sharing their opinions, or giving a brief solo speech, their engagement would temporarily skyrocket. Even collaborative activities (less centered on the individual student) in pre-choral and warmup activities fostered connection, understanding, and teamwork.

Verbal and nonverbal cues from music teachers yielded mixed results. When students were trying something new or challenged with the introduction of the song for the first time, non-verbal cues to help them follow along with the song seemed to work well. When songs became familiar and activities were no longer considered dynamic, but rather repetitive, these non-verbal cues lost efficacy. Physical movement of students to different spots in the room by the music teachers (as a non-verbal cue) did not seem to yield positive ICC. Verbal cues by co-

teachers at times worked well to promote ICC, especially when the activity involving the verbal cue was dynamic and fresh. For example, verbal cues worked well when co-teachers were working on pronunciation and lyrics with the class. Verbal cues such as loud instructions, however, did not support constructive student engagement or ICC. In all, co-teacher involvement was helpful to engage students.

Music Observations of Older Groups:

The older groups' participation in music workshops yielded varying results. Throughout most classes, students displayed an unengaged attitude toward choral instruction. Students were observed to be purposefully singing off key, refusing to participate, and vocal in their protest to music instruction. However, when songs were upbeat and activities centered around collaboration, observed ICC levels were higher. As observed for the younger groups, instances in which students could express themselves in a different way, such as flag-making, hand signals, reading song blurbs, and clapping fostered a deeper sense community, collaboration, and engagement. Students were also able to more meaningfully engage in choral instruction as classes progressed, as participants were observed to adjust the key in which they sang. Notably, some students were able to self-correct others, showing a sense of respect for the lesson.

While such developments yielded higher levels of ICC, they were often accompanied by lower levels of ICC behavior within the same class period. For example, in the same class when students corrected other behaviors, those same students were observed to ignore teacher instruction, whether by verbal or non-verbal cues. Students routinely exhibited both high and low ICC levels. Cues, or corrective behavior on part of the teachers, seemed to "wear off" over time, needing constant correction. Whether verbal cues, such as stern talking or loud instruction or nonverbal cues, such as a finger over the mouth to shush, were issued and adhered to or not,

they would inevitably have to be done again to regulate. In these older groups as well, though, we did find that co-teacher involvement was useful for engaging students.

Though negative behaviors are easier to spot, over time students were able to successfully perform their songs. Nonverbal cues, towards the end of the workshops, began to become marginally more effective and students were more accepting of instruction as they understood the need for group cohesion. Still, the highest levels of observed ICC among these students were not necessarily positive behaviors, but merely non-negative ones.

Music Teacher Reflections:

In addition to researcher observation of the music workshops, the two music teachers plus a member of our partner NGO Creativus, who was working with the music teachers, wished to complete a reflection of the workshops as well. This suggestion, posed during the first week of camp, showed the thoughtful and meaningful interest of the ABC Project's members in critically reflecting and in contributing to the research. Unfortunately, we had not developed a reflection form specifically for the music teachers, so they adapted and completed the co-teacher reflection form instead. The main topic that we should have harmonized between researchers and music teachers was the role and function of the music workshops. While the researchers viewed the music workshops as a tool for experiential, student-based learning in the moment, music teachers may have seen the workshops as a vehicle for producing the best final performance. It would be important to clarify across researchers and music teachers the intent and goal of such music workshops in future iterations of the project.

Nevertheless, we found important insights from the music teachers' reflections. We used the same initial coding process as for the researchers' observation of music class. We categorized

each entry with an ICC level (Low to High) and identified what supported or hindered that level and why. We found consensus between the music teachers' reflections and researcher observations about which activities supported ICC. Dynamic, student-centered, experiential activities like pre-choral/warmup games, physical activities, and opportunities for students to engage personally or provide input were key. Input on song choices, song order, or chances to volunteer for short solo speeches offered unique ways for students to engage personally. As found by researcher-observers as well, co-teacher engagement was also a productive tool for promoting student engagement and was actively encouraged.

7. Conclusions, Limitations, and Implications:

Conclusion on Student Surveys Analysis:

Analysis of the open-ended questions of the students' surveys indicate that they learned about diversity, tolerance, and the importance of teamwork, and they also see the potential to use these lessons in the future. These surveys, however, also indicate a lack of interest in the music workshops and sometimes outright resentment of the music component, which hindered their development of ICC skills through music. For qualitative analysis of co-teacher reflections, our initial open-coding suggests that activities involving collaborative creative work, opportunities for creative expression, and critical reflection on book topics promote higher ICC levels. It is important to note, however, that varying levels of English language skill among the oldest groups and varying ability to express themselves even in Bosnian among the youngest two groups continues to be a limitation of the student surveys. As much as we try to foster the students' candid and accurate expression by making sure they have access to language help and a neutral environment to complete the survey, unknown variations in ability, attitude, or dynamics in the moment could impact their responses.

Quantitative analysis of the close-ended questions of the students' surveys displayed a non-statistically significant correlation between our educational intervention and the development of ICC skills among Bosnian youth. However, the oldest group did show a statistically significant positive correlation. In endline surveys, approximately 37% felt that they learned the same from projects and other activities and nearly 79% of students said that they felt that music helped them learn about the ways people think or act differently from each other.

The sample size for this study was somewhat small (n=48), and the Project had difficulty with retention compared to initial registration numbers, especially for the second oldest group. The small sample sizes reduce the probably of finding statistically significant results. Also, the small and non-random sample of students who participated in the camp means that the findings cannot be generalized to the wider population. The oldest group, also had the greatest number of students who had participated in the Project before, providing them with more exposure to experiential learning opportunities designed to promote ICC.

Although our quantitative analysis did not find a statistical correlation across all groups between the introduction of music and the development of ICC skills, our qualitative analysis of student surveys and co-teacher reflections suggests that children's literature and experiential learning continue to be the most viable strategies for increasing ICC levels. Based on our analysis, we recommend continued use of and research on children's literature and experiential learning (emphasizing creativity, teamwork, personal expression, and critical reflection) as teaching strategies for the ABC Project. Further incorporation of music as a teaching strategy will require improved integration of the music education with the literature and experiential-based curricula.

Conclusion on Co-Teacher Reflections Analysis:

Throughout the co-teacher reflections, we found that not only were extent of reflection on book topics, extent of engagement in creative work, and extent of personal expression key teaching strategies for promoting ICC, but also that the multidimensionality of these types of activities supported ICC. Based on examples from the co-teachers, we can see that this multidimensionality was present in two different ways. Sometimes, teachers explicitly used complementary but distinct approaches in an activity, but other times the multidimensional nature of an activity arose organically and without planning. Creative work is a key example of the natural emergence of multidimensionality, since the creative methods used inherently involved personal expression. All the creative topics were connected to the book somehow, too, prompting reflection. More explicit examples of multidimensionality include discussions about book characters moving into a debate about the characters (reflection into personal expression) or a prompted question about a topic as a pre-reading activity (personal expression into reflection).

Co-teachers also noted in the reflections that students can feel strongly about sticking to their original opinions, which can be both a sign of developing identities and a sign that openness to new ideas, which is a foundational attitude of ICC, can be challenging to cultivate. This attitude towards opinions is also found in qualitative analysis of the students' endline surveys.

Conclusion on Music Workshop Analysis:

The choral workshops engaged the students in a different way than in-class instruction. The most successful teaching methods across all groups, according to both researcher and music teacher observations, was the inclusion of different avenues of self-expression, whether that be in arts and crafts, dancing, clapping, or teamwork-centered activities. Co-teacher involvement in the music workshops was also noted by both researchers and music teachers as a critical tool to

engage students. Overall, student-centered and experiential learning techniques were most effective. However, because the majority of choral lessons did not contain such aspects, we noted lower levels of ICC across all music workshops. That said, as observers it was easier to identify examples of low ICC, since they manifested in disruptive behaviors, as opposed to examples of high ICC, which would tend to align with the status quo of expected classroom behavior. Nonetheless, we endeavored to take this potential bias into consideration by cross-checking each other's observation data and comparing our results with our other data types to see that our findings made sense. Overall, the positive inclusion of collaborative and expressive teaching methods provides critical insight into the potential of choral singing as a stronger agent of ICC development.

Final Performance Conclusion:

The work of the four groups on children's literature and in the music workshops culminated into a final performance to be viewed by the students' friends and family. Each group sang together in a final choral performance and each group individually created their own final project based on children's literature. The youngest group produced a community poem, the second youngest group performed a skit, and the older groups developed an interactive museum 'of peace.' As noted by co-teachers in their reflections and affirmed by students in their endline surveys, preparation for the final performance yielded some of the highest levels of observed ICC skills. For example, co-teacher reflections from the second youngest group observed some of the highest levels of ICC among their students when preparing their final skit. Such teachers noted how towards the end of the Project, the students' collaboration was productive in deciding what should be included in the skit. Similar findings were found in the older groups. One teacher from these groups noted how preparation for the museum of peace enabled students to engage in

class materials through different creative mediums, allowing for deeper comprehension of the lesson's goals. Students, too, noted how they took lessons away from preparing for the final project. Namely, they highlighted how teamwork and collaboration, especially among students in Group 1, exposed them to different perspectives and thought processes. These findings affirm our observation that student-centered, creative, and collaborative educational methods positively engage students. Preparation for the final performance was the most prevalent example of this. Furthermore, we posit that the preparation and participation in each class's presentation was particularly effective because it was not over-rehearsed: students worked on it only during the last week of class. As such, the final presentations as it related to children's literature were not overly repetitive, students were engaged by doing different things within the same presentation. For example, students in the museum of peace could have been presenting a poem, arts and crafts project, or reading aloud a short essay. Such variation existed throughout the other presentations as well. Still, the final choral singing, too, was successful and overall uplifting, a development that both co-teachers and music teachers observed. We posit that despite resistance to music instruction, students did cooperate to an extent that allowed for the successful showcase of their choral performance. Performing in front of their friends and family, too, appeared to motivate students to refine their skills. Lastly, the incorporation of student-centered instruction within music classes, such as the students making their own flags, furthered students' motivation and dedication to bettering their performance.

Looking Across Mediums: An Overarching Conclusion

Across each research instrument, we found that the most effective teaching methods in the pursuit of developing ICC skills are those that are student-centered, engaging them either

creatively or in a group. While other methods were found to have worked as well, this was the most prevalent trend observed. Students affirmed this notion in student surveys.

Though music observations noted a rather unengaged attitude among students, especially for those that were older, many students self-assessed that there were lessons for them to take away from music. Notably, the eldest group was the only group to have been found to have a positive correlation in the difference of their ICC mean scores, yet in music observations, this group was found to be simultaneously the most and least engaged in lessons. There are numerous possible explanations for this. First, because many of the eldest students had been enrolled in the Project before, they were familiar with these topics yet oscillated between unengaged and engaged behavior. Students may have felt jaded or that there was not anything more to learn, explaining their lack of engagement. At the same time, previous exposure to ICC development could have contributed to their increased engagement at times, since they had learned in previous years about the value of participating in these sorts of activities. This actualized into co-teachers observing the eldest students to sometimes be the most unengaged and display ICC-lacking behaviors, yet in other times be the most engaged and display the most meaningfully high ICC behaviors. The students' age, too, could have played a role in this. The younger students have had little exposure to ICC topics, a fact noted in their initial mean ICC scores, whereas older students had a higher initial baseline score. Further, older students are more familiar with both Bosnian and English, allowing them to express their thoughts in more nuanced, complex ways. Moreover, the oldest students grappled with unique social dynamics associated with being teenagers. These included behaviors of flirting, exclusion, sneaking off, and playing on their phones, behaviors less present among younger students. These unique social dynamics could have contributed to some of the least engaged behavior in the music workshops by promoting

distractions, but they also allowed for some close interpersonal connections to form between friends, demonstrating some ICC. Yet again, this is an example of the oscillating spectrum of behaviors that our research instruments point towards. Notably, despite some problematic social dynamics, there were positive behavioral adjustments after private discussions with students. This phenomenon demonstrates how students, particularly of this oldest age group, are still in the process of developing their identity and processing their emotions.

Finally, multidimensionality of lesson plans furthered the success of lessons. For example, we noted how certain lessons engaged students in different ways, whether through creative works and teamwork or book reflection and new ICC topics, and how these differing components allowed for students to thoroughly engage with the lesson material in a positive, nuanced way. Students mentioned in their endline surveys how they were able to develop and enhance the skill of seeing things from other people's perspective because of the Project's lessons. We attribute this success to the varied mediums through which lessons were carried out.

Future Implications:

Our findings across research instruments and across age groups identify some key lessons and recommendations for the future of the project. First, all three types of data collected affirm that the student-centered and experiential approaches using children's literature are working well. Creative activities, teamwork, and opportunities for personal expression are central to experiential learning and intrinsic to our pedagogical approach using children's literature, and these are the types of activities cited by both students, co-teachers, and researcher-observers as effective in promoting ICC. Using multiple components in a single activity was especially useful, so future iterations of the project should continue to emphasize multidimensionality in lesson-planning.

While our research suggests the incorporation of music this year did not as effectively as children's literature promote ICC, it also suggests that integrating music could more effectively enhance ICC if it adopts a) the same dynamic, student-centered, experiential approach and b) a more seamless melding of the children's literature and musical components of the project. This initial challenge with incorporating music makes sense, since this is the first year trying such a new approach. In the future, there should be discussions and coordination across participants prior to the start of the project and during weekly reflections about how in *practice* to integrate children's literature and music. This would include brainstorming a wealth of tangible activities and actions to blend the multiple pedagogies; helping co-teachers juggle multiple roles as teachers, student learners, and researchers; and candid reflection and problem-solving about anticipated and actual concerns. In order to promote the dynamic, student-centered goals of the Project, we propose student input in choosing songs to perform or making some performance decisions. According to our observation, opportunities for students to have a stake in the choral performance supported ICC, such as when they had input on the order of songs or volunteered for small solo speeches, and some students even suggested in their open-ended survey responses that they would have benefitted from choosing some songs. Furthermore, the repetition of some students' participation in the project year-to-year could be an issue as they may reach a threshold of growth and even become jaded with or disruptive to the project. This only underscores the importance of the Project's outreach to new and diverse communities. Finally, because retention of students throughout the project remains problematic for both learning and research, exploring strategies for retention of students throughout the camp will be crucial.

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Appendix 1: Baseline and Endline Surveys

Baseline and Endline Survey Questionnaires

2025 ABC Project Baseline Survey

First Name and Last Initial (ex: Amir N.): _____

Student Code: _____

School: _____

[baseline only]

Age: _____

Gender (male, female, etc.): _____

How many times have you been in the ABC Project camp (including this year) _____

[for baseline & endline]

Please choose only **one** answer to each of the following questions, below each question please **explain why you chose your answer** in as much detail as possible.

[ICC Knowledge]

1. When you are served dinner at a new friend's home and their family offers food that is different than what you eat with your family, what do you do?
 - a. I do not say anything but avoid that food as I am unsure of it.
 - b. I am curious about what exactly it is and ask about the reasons why they eat that food.
 - c. I announce that I do not eat that food.
 - d. When I am at home, I ask my parents why my friend's family eats that food.

2. At school you see a new student being bullied; people are saying mean things about them. What do you do?

- a. I try to be nice to the person who is being bullied, but I do not want to be the one to tell an adult what is happening.
 - b. I do not join the bullying, but am not sure how to help.
 - c. I try to be nice to the person who is being bullied and I tell an adult so they can help the student.
 - d. I feel pressured to join the bullies or say mean things to the new student.
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3. Your friend thinks that girls can't play football well. If you tell him that you know girls in school who play football well, do you think your friend can change his mind/view about this?
- a. No, I am unsure that he can change his mind/view even if he tries hard.
 - b. Yes, I think he can change his mind/view but it will take more evidence and other people telling him this is not true.
 - c. Yes, I think he can change his mind/view and will at least try if I tell him about my experience.
 - d. No, I do not think he will try to change his mind/view.
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[ICC Skills]

4. You are spending time with your friend at their house. In the house, your friend is playing music that you don't know. How would you react?
- a. I'm curious about the music and politely ask them where the music is from and why they're playing it.
 - b. I tell my friend that I don't want to hear the music anymore.
 - c. I keep quiet and later suggest that we hang out in a park instead of at their house.
 - d. I keep quiet but later ask my friend about the music.
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5. During a group project, your partner has a hard time understanding the assignment and makes mistakes. How do you respond?
- a. I decide not to get involved because I think they should do the assignment like the teacher told us to.
 - b. I will be upset at them and talk to my friends about how they made mistakes.
 - c. I will do the project by myself because I do not want a bad score
 - d. I will ask them if they need help understanding the directions and work together to help them do the project correctly.
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6. When you hear people talking about an issue and expressing different opinions about it than you what do you do?



- a. I have participated in such conversations before, I usually listen to other people's opinions, but I do not attempt to change my own opinions.
 - b. I do not mind such conversations but am not really engaged in listening and would rarely speak up.
 - c. While such conversations can be difficult, I always listen to other people's opinions and try to understand them, contributing to the conversation when I can.
 - d. I avoid such conversations because I am sure that my thinking is correct on this issue.
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[ICC Attitudes]

7. You are working in groups to create a skit based on a book set in another country. You are asked by your group members to portray a character who grew up there. How will you react?
- a. I refuse, insisting on portraying only characters from my own country.
 - b. I reluctantly agree, despite my discomfort with the character's native country.

- c. I comply with the request, acknowledging the opportunity for personal growth and learning. I accept, embracing the opportunity as it may be exciting to explore different perspectives.
 - d. I am not sure I wish to accept the role without further understanding of the character's background out of respect.
-
-
-



8. Which of the following terms do you most closely associate with the identity of the person holding the pen?
- a. Receptionist/Assistant/Secretary
 - b. Woman
 - c. Business owner
 - d. Mother
-
-
-

9. You got a good grade on an exam, and you tell your friend Marija but she is not happy. Another friend tells you that Marija got a bad grade. What do you do?
- a. I decide she is a bad friend if she is not happy for me.

- b. I try to put myself in Marija's shoes and understand why she is sad. I know that she is still my friend despite her reaction.
 - c. I understand that Marija was sad about her grade but feel that she should still be happy for me regardless.
 - d. I want to know why Marija was not happy, but I do not know how to talk to her in a way that won't hurt her feelings.
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[Children's Literature]

10. Which of the following statements best describes your attitude toward reading books about people who may be different than you?
- a. I am generally not interested in reading such books.
 - b. I enjoy reading books about different people when I have to.
 - c. I don't mind reading books about different people but do not understand how this is relevant to my own life.
 - d. I actively seek reading such books to learn more about people who may be different from me.

Give an example of your favorite book about people different from you:

[Music]

11. Which of the following statements best describes your attitude towards listening to music from a culture that may be different than your own?
- a. I am generally not interested in listening to such music.
 - b. I enjoy listening to music about different cultures when I have to.
 - c. I don't mind listening to music about different cultures but do not understand how it is relevant to my own life.
 - d. I actively seek out listening to such music to learn more about cultures that may be different from mine.

Give an example of your favorite song from a culture different than your own.

Endline Survey Questions: In addition to repeating the Baseline Questions:

12. Do you think that in-class activities and discussions about the book/stories your class read helped you learn? (For example: reading the book, creating an art piece and presenting it to the group, thinking about what you created in class discussions, etc.)

- a. I learned more from doing projects about the book/stories than from other activities.
- b. I learned the same amount from the projects about the book/stories as other classroom activities.
- c. I learned more from other class activities than from the projects about the book/stories.
- d. I don't know if I learned more from the projects about the book/stories or from other activities.

If yes, name a specific project or discussion and describe what you learned from it. For example, did you learn a new skill, like working together in a group? Have you become interested in a new topic? Did you change your opinion about something?

If not, why didn't you learn from projects and/or discussion about the book/stories?

13. Do you think that workshop sessions with the music teachers helped you learn? For example, did you learn to work together as a team? Did you change your opinion about something? Are you curious to learn more about anything?

- A. I learned more from the music workshops than from other activities.
- B. I learned the same amount from the music workshops as from other activities.
- C. I learned more from other activities than from the music workshops with.
- D. I do not know if I learned more from the music workshops or other activities.

If yes, describe what you learned from the music workshops. For example, did you learn how to work with a group to sing a song? Did you learn to work together as a team? Did you change your opinion about something? Are you curious to learn more about anything? Or did you learn something else?

If no, why didn't you learn from the music workshops?

14. Did the activities we did in class help you learn about the ways in which people think or act differently from each other (for example: in daily life, solving problems, working together in groups)?

Please choose one answer:

- a. Yes, it did help me.
- b. No, it did not help me.
- c. I don't know if it helped me.

Please explain why you chose your response; if you chose yes, please tell us which activities helped you the most. (For example: class discussions about the book or other topic, singing, roleplaying, reflections, art projects etc.)

15. Do you think the skills and ideas from the book(s) or stories will be useful after this summer?

- a. Yes, I think that I will use what I learned in the future.
- b. Maybe. I think I might use what I learned in the future.
- c. No, I do not think I will use what I learned in the future.
- d. I don't know if I will use what I learned in the future.

Please explain why you chose your answer:

If yes, some possibilities are because reading and the activities relating to the book helped you to think or act creatively. If no, some possibilities are because the books or stories confusing or uninteresting.

16. Do you think the skills and ideas from the music activities and workshop will be useful after this summer?

- a. Yes, I think that I will use what I learned in the future.
- b. Maybe, I think I might use what I learned in the future.
- c. No, I do not think I will use what I learned in the future.
- d. I don't know if I will use what I learned in the future.

Please explain why you chose your answer

If yes, some possibilities are because music activities or performances helped you think or act creatively. If no, some possibilities are because the music lessons were confusing or uninteresting.

Appendix 2: Co-teacher Reflection Form

Co-Teacher Reflection / Self-observation form – ABC Project 2025 draft

Joint Co-teacher Reflection Form to be completed by each co-teacher (ideally within 24 hours of the class taught, if this isn't possible, detailed notes should be taken and submitted within 48 hours.

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| <ul style="list-style-type: none">1. Which module did your lesson today fall under?<ul style="list-style-type: none">a. Culture and diversityb. Tolerance |
|--|

c. Nonviolent Communication d. Other: _____
2. Did your students have a workshop with the music teachers today? a) Yes b) No
3. What kind of activities did you do in the classroom today? a) Only literature-based activities (answer questions 4-7 and 12-13) (in the Google form, these questions will just pop up right away for them) b) Only activities combining music and literature (answer questions 8-13) (in the Google form, these questions will just pop up right away for them) c) Both literature-based activities and activities combining music and literature (answer questions 4-13) (in the Google form, these questions will just pop up right away for them)
4. Describe the literature-based activity/ies planned for today, the expected ICC learning outcome(s), and how the activity was meant to lead to the outcome.
5. Did the literature-based activity allow students to exercise ICC along at least one dimension (attitudes, knowledge, skills) (specify which one)? a. Yes - b. No c. Only among some students
6. Provide an assessment of <i>why</i> the literature based activity provided (or failed to provide) opportunities for students to exercise at least one of the 3 dimensions of ICC. Please provide at least one example.
7. Provide an assessment of the level of particular ICC dimension (low, medium, high—see Lazar’s rubric below) demonstrated by the children during the literature-based experiential activity. a. Low b. Low-to-medium c. Medium d. Medium to high e. High Explain and provide at least one example of the level of ICC demonstrated:

8. Describe the activity combining music and children’s literature from today, the expected ICC learning outcome(s), and how the activity was meant to lead to the outcome.
9. Did the activity combining music and literature allow students to exercise ICC along at least one dimension (attitudes, knowledge, skills) (specify which one)? a. Yes - b. No c. Only among some students
10. Provide an assessment of <i>why</i> the activity combining music and literature provided (or failed to provide) opportunities for students to exercise at least one of the 3 dimensions of ICC. Please provide at least one example.
11. Provide an assessment of the level of particular ICC dimension (low, medium, high—see Lazar’s rubric below) demonstrated by the children during activity combining music and literature. a. Low b. Low-to-medium c. Medium d. Medium to high e. High Explain and provide at least one example of the level of ICC demonstrated:
12. What questions or challenges arose from your lesson today? Was there anything that particularly stood out during the class session (for example, interactions between students)? Please explain:

13. Describe any issues or behavioral concerns that you and/or your co-teacher had about the students within the class. How are things going overall?

Appendix 3: Music Workshop Observation Guidelines

Music Class Observation Guidelines 2025

What is being observed?

- Evidence of expressing of ICC knowledge and attitudes and application of ICC skills by Bosnian students to their music class and preparation for final choral performance. Specific focus on diversity, culture, tolerance, and non-violent communication.

Who is observing and how are they observing?

1. Music class observations: One/two co-researcher(s) will observe the music class workshops with the music teachers.
2. Observations will examine in detail the processes of ICC that occur during the group chorale work. The first observation will be a “practice observation” in which students will acclimate to being observed while in class. No data will be recorded for analysis, however, this is an important opportunity for researchers to engage with the process of taking observational field notes, and therefore, it is recommended that during the practice researchers record their observations.
 - a. Observers will sit down together after the practice session to reflect on the observation process and determine any adaptations that should be made during the real observation. Making any changes to definitions and method of observing that is seen to be fit.
 - b. Observers will take an “observer-as-participant” approach (Merriam & Tisdell) during observations, which mean that the researchers’ observer activities are known to the group and participation in the music class is limited and clearly secondary to the role of information gatherer. Although, the researcher should try

to avoid interacting with students or teachers, any intervention, by either the co-teachers or the researchers, should be carefully recorded by the observer.

- i. The observer should be visible to the class, but somewhat distant (i.e. along the perimeter of the classroom, taking a “fly on the wall” approach
- c. Write into a field-note journal to record some in-class observations.
 - i. After, the observation, the researcher would record all of the details of the observation they can remember into a tape recorder talking as a soon as possible.
 - ii. Notes and recordings should be as detailed as possible.

Where and when will the observations of music classes take place?

- During 1 hour music workshops with the music teachers
 - Observations will take place during the middle 30 minutes of these choral music workshops
 - Care will be taken in communicating with the music teachers about coordinated curriculums across age groups (groups 1 and 2 are together, 3 and 4 together)

What to Record While Taking Notes / Measuring ICC during the music workshops:

- 1) Describe the music task(s) of the session being observed:
 - a) Song being worked on, its theme, structure of the workshop, what students are responsible for
- 2) Record the number of students involved & what the subgroups/roles are:
 - a) Are they divided by section? (altos, sopranos, etc)
- 3) Sketch the scene – note location, where groups are standing
- 4) Where music teacher is, how they shift during the workshop
- 5) Note background noise, other activities, and side chatter. How easy or hard it is for you to hear them and for them to hear each other? Note other activities that may be going on nearby and could be distracting, particularly if outside (other children playing, people walking, people in cafes, trams, busses

For all of these dimensions below, observers should:

- provide examples of concrete behavior, conversation, as evidence.
- try to estimate the distribution of the skills/attitudes/cognition about the group of children engaged in the music workshop: none, some, most, all.

- note whether the behavior or conversation has been volunteered by the children as a “natural” part of the workshop, or whether it has occurred in response to a prompt or direction from teachers.
- Cognitive Dimension
 - Are the students aware of the effects of decisions that they make upon other group members?
 - Do the students understand verbal and nonverbal cues of either teachers or other students- do they notice if there is a problem?
 - Do students understand how to clear up misunderstandings if they see them?
- Attitudinal Dimension
 - Are the students curious about the ideas within and/or the process of choral production
 - Are the students open to the contributions of others to the choral activities?
 - Are the students accepting of the preferences, strengths and/or weaknesses of their group members?
 - Are students self-aware? Do they know their role within the group and actively try to adjust their behavior if it is needed?
 - Does the tone in the students’ voices/their body motion imply that the feelings of students are genuine? (i.e. are students relaxed or tense? Are their minds “elsewhere”, and are they looking at the person to whom they are speaking?)
- Skills Dimension
 - Do the students ask the teacher/each other questions about the ideas within and/or the process of the choral production?
 - Are the students engaged with the task at hand?
 - Are they willing to listen to each other/the teacher?
 - Can the students respectfully work with others to sing choral music and/or solve problems?
 - Do the students try explain the reasoning for their decisions/actions/thoughts to others who might not understand?

How will data be Collected?

- Data will be recorded first in writing through observation journals written during observation and then supplemented with Voice recordings by the co-researchers
- Written observations & Voice recorded observations will be transcribed

How Will Data be Analyzed:

- 1) Data will be analyzed through a two stage coding process:
 - a) Open (Initial coding): Open coding is achieved by segmenting data into meaningful expressions and describing them in single words or short sequence of words. It is a meticulous process that involves going line by line and continuously asking:
 - i) What is going on here?
 - ii) What is this an example of?
 - iii) What does this mean?
 - b) Focused Coding (second stage): In focused coding, the researcher re-codes the transcripts guided by a specific thematic issues.
- 2) During this process special attention should be paid to ICC Skills, Knowledge or Attitudes, and into the levels (low, medium, high) of each of these domains.
- 3) Research leaders should develop an agreed upon coding protocol/guidelines for levels of ICC in each dimension (see guidelines from Lazar)
- 4) In order to achieve Inter-coder reliability, checks from a researcher other than the one doing the initial coding of a random selection of recorded data will be done.

Appendix 4: LAZAR's rubric for assessing levels of Intercultural Competence:

(a) Assessing intercultural knowledge/cognitive

Levels	Descriptors of ICC competence
Low	The student can produce in writing very simple descriptions and identify limited specific and general cultural facts related to collective memory, human life styles (dress, food, family relationships) or societal systems (education, economy, government). The student can speak more generally about some aspects of culturally determined acts of behavior, can use and explain some words and expressions related to different fields of social interactions. The student tends to understand cultural facts intuitively, based on a general simple mental checklist comprised of collective memory, human life styles and societal systems. When questioned, the student applies cultural stereotypes.
Medium	The student possesses some concrete knowledge about cultural facts and can gradually build on and modify the information acquired. The student can speak and explain more concretely different aspects of culturally determined acts of behavior, can compare with his own experience, local and national traditions; can use more words and expressions related to the respective field, can comment for example on some proverbs, songs, expressions related to it.
High	The student has accurate knowledge of both general and specific cultural elements (including sociolinguistic conventions for language use) and has developed a variety of learning strategies ranging from reflective observation to active experimentation. The student can speak about, explain, comment and analyze all learned cultural differences comparing them in depth with his own experience and local and national traditions; can understand, compare and analyze from intercultural point of view proverbs, songs, sayings, acts of behavior and so on from an intercultural point of view.

(b) Assessing intercultural skills/behavior

Levels	Descriptors of ICC competence
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Low	The student can participate in conversations in different culturally determined situations with some standard expressions without comparing, analyzing and critically reflecting on them and tries to explain them without critically analyzing and without incorporating cultural variables into the analysis.
Medium	The student, in different culturally determined situations, can participate in conversations more freely, i.e. expressing, comparing and analyzing differences, with some critical reflection; and is able to cope with them to a certain extent. The student is able to analyze the situation objectively. The student is able to understand the variability of verbal and non-verbal behavior within the target cultural community to a certain extent but doesn't try to recreate an alien world view and doesn't reflect upon how the culturally different person might be construing events.
High	The student can participate in conversations in different culturally determined situations absolutely freely expressing, comparing, analyzing and critically reflecting on differences. The student can appropriately use in conversations different proverbs, sayings and expressions in different intercultural contexts. The student is able to cope easily with unexpected situations and is able to recreate an alien world view and easily recognizes how one's world view is culturally conditioned. The student can easily manage the stress associated with intense culture and language immersions (culture and language fatigue). The student clearly expresses verbal and non-verbal behavioural flexibility.

(c) Assessing intercultural attitudes/values

Levels	Descriptors of ICC competence
Low	The student experiences intercultural situation with difficulties and then tends to adopt a defensive approach. The student shows some sensitivity but also shows ethnocentric attitudes and perceptions and expects adaptation from others. The student manifests tolerance to some culturally determined behaviour acts. The student demonstrates a degree of cultural awareness but still tends to be influenced by cultural stereotypes due to a passive attitude towards other cultures.
Medium	The student manifests "mixed" attitudes to culturally determined acts of behaviour. The student starts to accept intercultural ambiguities as challenging, showing openness and interest towards others. The student sometimes takes the initiative in adopting other's patterns; tends to see things and situations from the other's point of view. The student demonstrates openness to other cultures, accepting and being sympathetic to other beliefs and values. The student has no profound argumentation of his own position in terms of his own attitude regarding cultural differences

High	The student enjoys observing, participating, describing, analyzing, and interpreting intercultural elements and situations. The student argues well his own position toward different culturally determined acts of behaviour. The student expresses a sense of alterity, i.e. is able to reflect on what a person from a different culture would really feel like in such a given situation. The student expresses empathy toward representatives of different cultures. The student manifests respect for otherness, other beliefs and values. The student tries to take the role of a mediator in intercultural encounters, manages ambiguity, and offers advice and support to others, recognizing how one's world view is culturally conditioned.
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