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Pilot Study:
Racialized Habits of Global-Majority Professional Singers in Germany

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Project Proposal

Racialized Habits of Global-Majority Professional Singers in Germany

Introduction and Context

Racial code-switching (RCS) is the complex practice of modifying of one's behavior, appearance, or speech, that can help people of the Global-Majority (PoGM or GM) cope within, and navigate through, white-majority spaces (Ngo, 2017). PoGM and GM refers to "people who identify as Black, Asian, Brown, dual-heritage, indigenous to the global-south, and or have been racialized as ethnic minorities" (Campbell-Stephens, 2020, p. 1). This behavioral and linguistic flexibility is often seen as necessary for professional advancement, and even for personal safety, but research suggests it often comes at the determent of physical and psychological wellbeing (Johnson et al., 2021).

Justification

Current research that specifically investigates the racialized experiences of GM singers in Germany is still limited. Available research focuses on the broad experiences of pre-professional GM singers with institutional racism in German conservatories (Riva, 2023). However, specific experiences of RCS in GM singers have yet to be addressed. This may be particularly relevant, as this population must navigate established practices and expectations of the German theater system, while also maintaining their own authenticity and wellbeing (McCluney et al. 2021). Moreover, it is likely that these professional singers engage in RCS, because forty-seven percent of GM people in Germany, report significant experience with racism (Foroutan, et al., 2022). Expanding the research into RCS may contribute a deeper understanding of how GM singers navigate their racial identities in these professional contexts, and the impacts it may have on their wellbeing and performance.

Intended Impact

This interpretive phenomenological study's primary objective is to explore RCS and its potential impacts, by investigating the lived experience of professional GM singers engaging with this phenomenon. With the findings, the study aims generate a wider discussion, within the German theater system. Thus, bringing awareness of this phenomenon to those in positions of privilege, who may not have to consider or engage in RCS.

Outlined Intention

This study will employ a critical interpretive phenomenological approach, aligning with the anti-racist research framework of Goings *et. al.* (2023). Semi-structured, in-person interviews will be conducted with 2-4 professional GM singers, who self-identify as engaging with RCS. Participants will be purposively sampled in relation to the phenomenon under investigation and will be sought out on professional singer forums on social media. The study will begin in early April and end on July 1st, 2024, taking place in Berlin, Germany.

Methods and Procedures

A literature review on GM identities, RCS, critical embodiment, performing arts health, and phenomenological research methodology will initiate the research process. Interview questions will be designed, based on the established literature. With informed participant consent (validated by a signed consent form), semi-structured interviews will explore the lived experiences of RCS, in relation to authenticity, embodiment, and its impacts on performance and wellbeing. These interviews will be audio recorded and transcribed for analysis. Interview data will be analyzed using interpretive phenomenological analysis (IPA). IPA analysis will triangulate emergent themes between participant responses, established literature, the researcher's own interpretation of how this population make sense of their experiences (Benner, 1994). Member checks will be scheduled and conducted to verify results and confirm participant responses. Results will be anonymized (to maintain participant confidentiality) and presented as a written report and oral presentation in July 2024. A project timeline is included in appendix 9.

Ethical Considerations & Insider Research

• A signed consent form will confirm the participant's understanding of the intention, procedures, and risks involved with the study. Participants may terminate their involvement with the study at any time. Interviews will be scheduled at a neutral location (agreed upon by both participant and researcher). Researcher will report to an emergency contact, post-interview, to confirm their safety. Data will be kept in accordance with the established data protection guidelines in both Germany and UWTSD. Identifying participant information will be redacted in correspondence with university staff, and in the final report.

• The interviews may be psychologically distressing; therefore, researcher and

participants will have (or will be provided) knowledge of available mental health services in the area, should there be a need.

• The researcher's identity, and personal experiences with the phenomenon under investigation, may provide insights that are unaware to an outsider (Goings *et. al.*, 2023).

However, the researcher's proximity to the phenomenon may increase the risk of confirmation bias and the assumption of shared experiences (Saidin, 2017). Therefore, during the research process, a reflexivity journal will be kept, documenting preconceptions, and maintaining sustained awareness of researcher positionality (Vagle, 2018).

Personal Learning Outcomes:

• Gain a proficient understanding of the IPA research process.

• Improve my interpersonal and communication skills through the process of designing and conducting participant interviews.

• Build an awareness of issues specific to GM singers, based on primary and secondary data, and learn how to make informed recommendations.

Project Report

Introduction

Germany is considered the singer capital of the world, home to eighty-three publicly funded opera theaters (Siebenhaar and Müller, 2019; Weißmann, 2017). In the 2013-14 season alone, Germany presented over 12,000 performances of '*Musiktheater'* (Opera, Operetta, Musical Theater, and Dance), according to the Federal Office of Statistics of Germany, (Statistisches Bundesamt Deutschland, 2016). Post-COVID-19 pandemic performance statistics show Germany continues to provide the highest number of performances and productions (opportunities for singers) (Weißmann, 2017). According to current Operabase (2024) statistics, 12,696 performances were planned in the 2023-24 season. Thus, providing singers with greater and more consistent performance opportunities, when compared to other first world countries (Nast, 2022). As a result, incentives like these seem to play a role in drawing an international population of singers into the country, thus increasing diversity within its professional theaters and singer training programs (Riva, 2023).

The increasing diversity presents specific challenges to people of the global majority (PoGM or GM), who are often discriminated and excluded from many aspects of German society (Foroutan *et al.*, 2022; 2023). GM refers to "people who identify as Black, Asian, Brown, dual-heritage, indigenous to the global south, and or have been racialized as ethnic minorities" (Campbell-Stephens, 2020, p. 1). To cope with this discrimination, PoGM often resort to racialized code switching (RCS), or modifying behavior or appearances to avoid discriminatory situations (Krasas, 2018). This study focuses on this aspect of PoGM experience to investigate its potential effects on the professional GM singer. Interpretive phenomenological analysis (IPA) will be undertaken to investigate RCS through the lens of each participant. Its results will be triangulated and contextualized in the available literature. Recommendations for application will be discussed as well as potential directions for future research on this phenomenon.

Literature Review

Professional singing is often considered a high-stakes profession, taking a toll on singer wellbeing (Gross and Musgraves, 2020), however, issues specific to GM singers (i.e. racial discrimination) seem to be under researched. This review attempts to synthesize knowledge across different fields to create a foundation for this pilot study and future

research. This will be done in two steps: first, theoretical underpinnings of phenomenological race studies will be evaluated. Second, current literature on racialized code switching (RCS) will be evaluated to illustrate the need for this study.

Defining RCS and Negotiating Identity in White Spaces

Racialized Code Switching (RCS) is the conscious or unconscious, physical, behavioral or linguistic modification of self (Krasas, 2018), to safely navigate professional and social spaces (Ngo, 2017). Ahmed (2006; p.120-121) describes this as the necessity of "reproducing whiteness," to avoid the discomfort and repercussions of embodying one's "racial otherness." This is often seen as requiring additional physical and mental effort, which has been reported as a source for developing illness (Johnson *et al.*, 2021; Schouler-Ocak *et al.*, 2021; Quaye *et al.*, 2019). For professional GM singers, this further highlights the necessity in developing this area of knowledge, creating more institutional awareness of these issues, and developing practices to safeguard GM-singers from racialized harm. However, understanding the conditions that create the need for RCS first need to be discussed. Within the literature, the need for RCS could be attributed to racial visibilities and sustained racialization practices (Alcoff, 2006a; Ahmed, 2006; Ngo, 2017; Spatz, 2018)

Race as Visible

Although race and the process of racialization are often considered a social construct, like gender (Alcoff, 2006b; Federici, 2020), it is tangible and real to the individual (Foroutan *et al.*, 2021). This manifests as perceived physical differences (Mills, 2014), body language (Ahmed, 2006; Alcoff, 2006a), vocal and linguistic differences (Nina Sun Eidsheim, 2019), and cultural practices (Ball, Steffens and Niedlich, 2022); wherein, both racialized and non-racialized groups attach constructed meaning (Ngo, 2017). Navigating these differences between cultures often result in social tensions, reinforcing racialized expectations between groups (Mills, 2014; Jorba, Galdos and Warren, 2021). For example, the perception a black cis-male associated with violence and aggression (Fanon 1961; Yancy, 2008). When recognizing the cultural and ethnic diversity within the singing community in Germany (Riva, 2023), these visibilities have been shown to impact the behavioral dynamics within a singing environment (Kolbe, 2021). However, the visual and experiential dimensions of race are not fixed; instead, they are constructed, reaffirmed, and disseminated through a society (Alcoff, 2006a; Ngo, 2017).

Race as Practice

Two philosophies that underpin critical phenomenological race research suggest an emphasis on habit and practice (Ngo, 2017), offering lenses to deconstruct RCS behavior. First, Merleau-Ponty (2014) asserts the body is the portal through which one experiences reality. Perception of reality is filtered through the bodily filters that have been assigned or adopted (e.g. race, gender, sexual orientation, disability, etc.) (Ahmed, 2006). Second, these filters are taken further by Heidegger (2019) marking the importance of one's context, *Dasein*, or lifeworld (Vagle, 2018). In other words, racialization and racialized interaction with reality are constructed through our embodied filters and lifeworld (willingly or unwillingly) (Ngo, 2017), then sedimented (Merleau-Ponty, 2014) into our habits (Ahmed, 2006). Through this lens of racialized habit (Alcoff, 2006a; Ngo, 2017), the emotional charge of critical race discourse maybe reduced, allowing for more constructive dialogue. For the GM singer in Germany, this may provide an equitable foundation to address the experiences and behaviors of both the oppressed and the oppressor.

Race and Racial Discrimination in Germany

There is recognition that racism and racialized habits are prevalent in German society. According to the Nationaler Diskriminierungs- & Rassismusmonitor (National Discrimination and Racism Monitor or NaDiRa) (Foroutan *et al.*, 2022), ninety percent of the study population (one thousand closed question survey respondents) believe racism exists and remains a deep-seated problem. Moreover, they state that forty-seven percent of the racialized study population have had direct experience with racial discrimination. Through this study, it is plausible to assert that racism also occurs in professional singing populations and institutions because racism is so embedded in German society. However, the study does not directly investigate individual wellbeing, RCS, or any kind of behavior modification in professional interactions. A more recent study expands on these findings that provide more focus on the effects of racial discrimination.

Racial discrimination and RCS can be damaging emotionally, mentally, and physically (Krasas, 2022). Utilizing a similar large-scale quantitative design to their 2022 study, Foroutan *et al.* (2023) illustrated a decrease in health and wellbeing in GM identities as experiences with racial discrimination increase. Specifically, their study reported significantly stronger and more frequent symptoms of anxiety and depression, based on the PHQ-4 depression screening tool. However, the PHQ-4 is designed as an initial

screening tool and does not result in a clinical diagnosis of mental illness; rather, it establishes incidence (Kroenke *et al.*, 2009). Other large-scale survey studies already report higher rates of declining physical and mental health, in comparison to non-musicians in the UK (Gross and Musgrave, 2020), with thirty-five percent of black UK musicians reporting a decline in mental health due to racism (Gittens *et al.*, 2021). Despite these relevant findings, no such study yet exists for musicians and singers in Germany.

As of writing this report, specific studies on RCS and wellbeing in professional GM-singers in Germany do not yet exist. However, a qualitative study by Riva (2023) demonstrates the effects of racial discrimination on Black music students within a German music conservatory. While RCS was not directly addressed, behavior modification was described a method of coping in these environments. Despite applying behavior modification strategies, these music students reported anxiety, exclusion, and being perceived as less competent, due to racialized perceptions of white faculty and students (Riva, 2023). While this study focuses on pre-professional musicians, similar perceptions may exist within the professional environment.

There is a limited understanding of RCS in GM professional singers in Germany. This highlights a need to investigate their experiences to better safeguard their personal and professional wellbeing. The literature has demonstrated safeguarding could be achieved in two ways: 1) Framing racialization and racial discrimination as a set of habits and practices may provide more constructive dialogue. 2) Investigating the individual experiences of RCS (qualitatively) to pinpoint unexpected sources of racialized harm. Therefore, this study aims to extend the knowledge of RCS behavior by bringing awareness to the phenomenon, and to develop more equitable policies and practices to support these singers.

Research question: How do GM professional singers in Germany experience RCS and racialized habits in their workplaces?

Methodology

This interpretive phenomenological (IPA) study explored the individual and racialized experiences of GM singers in Germany; specifically, to understand these singers' embodied processes and meanings behind their engagement with RCS. Ethical clearance was approved by the Voice Study Center and the UWTSD Ethical Review Board.

Race is inseparable from the body (Lee, 2014; Yancy, 2008; Alcoff, 2006a). Therefore, highlighting the significance of the body-subject (Lee, 2014), in embodied meaning making (Ngo; 2017; Spatz, 2017) was central to exploring RCS. The philosophical commitments of hermeneutic phenomenology (Moustakas, 1994), and the phenomenology of perception (Merleau-Ponty, 2014) were used to achieve this. Moreover, because race is experienced both structurally and individually (Alcoff, 2006b; Staudigl, 2011; Ball, Steffens and Niedlich, 2022), a commitment to IPA is advantageous. This is for two reasons: 1) these philosophical commitments emphasize that GM identities are not a monolith. Acknowledging the diversity of GM experiences brings obscured intersections to the foreground, thereby, minimizing racialized essentialization (Orbe, 1998; Goings *et al.*, 2023). 2) IPA is methodologically equipped to recognize convergence between idiographic cases, while remaining grounded in individual lived experiences (Smith, Flowers and Larkin, 2009). Thus, IPA is appropriately prepared to deeply examine the individual, and collective, lived experiences of GM singers in their professional environments.

Critical Race Theory and the Anti-Racist Research Framework – Integrating Perspectives

Theoretical triangulation was essential to increase the study's rigor. A focus on an individual's racialized subjective experience in a single method design can make it challenging to validate findings (Alase, 2017; Moustakas, 1994), in addition to situating them within a larger context (Rodrigues, 2022). Therefore, integrating critical race theory (CRT) was necessary on both axiological and methodological dimensions. The anti-racist research framework of Goings *et al.* (2023) provided a CRT framework that enhanced this study's IPA methodology by upholding an awareness of racial disparities and power dynamics; thus, helping mitigate researcher bias, safeguard participants, and situate findings within a broader and socially equitable context (for a summary of this framework, see appendix 1).

The study primarily integrates five principles (below) into its methodology (Goings *et al.*, 2023; p. 104):

1. “Racism is embedded in structures, policies, and procedures that maintain the status quo.”
2. “Antiracist research seeks to dismantle racism.”
3. “Antiracist research centers GM experiences.”
4. “A marginalized racial identity often intersects with other marginalized identities.”
5. “Antiracist research foregrounds the importance of self-knowledge.”

These principles were chosen to support the researcher in setting aside preconceived beliefs, and to center the experiences of the study participants. Choices regarding literature selection, population sampling, data collection, participant communication, reflexivity practice, data interpretation, and report writing involved reflecting on the following questions, that were developed based on above principles:

1. How do my identities affect my choices, interpretations, and participants?
2. Is this my experience or the participant experience?
3. Am I allowing participant experiences and beliefs to diverge from my own?
4. What intersections am I not considering?
5. Does this support the dismantling of racism?

To achieve this, the researcher first created a positionality statement that explicitly states the “limitations” of their insider position, and “individual background or perspective” (appendix 2) (Goings *et al.*, 2023; p. 110). This allowed the researcher to consider the previously stated questions more critically, and limitations to the foreground. A reflexivity journal accompanied the researcher through each step of each process. Regular entries encouraged the researcher to remain aware of their positionality, and set aside personal experiences, that may introduce bias into the study (Vagle, 2018). This allowed the researcher to “reflect upon the everyday lived experiences of human existence as it *is*, not as it’s conceptualized” by the researcher (Clark, 2017; p. 105).

Population and Sampling Procedure

Purposive sampling was used to recruit the study population. Participants self-reported suitability for the study by identifying as: 1) PoGM or GM, 2) a professional singer based

in Germany, 3) familiar with RCS. Participants were recruited via a participant open-call within professional singer forums on social media (Facebook). Interested participant were contacted privately via email and received an informed consent form (appendix 3). This form provided a comprehensive overview of the study, details of participation, and disclosure of potential risks. Additionally, health and wellbeing resources were also included, due to the sensitive nature of the study.

After receiving informed consent, three participants were recruited, aligning with the participant minimums set by Smith, Flowers and Larkin (2006). Participation involved: semi-structured interview, follow-up emails, and member checks.

Participant Descriptions

Participant (Pseudonym)	**Age**	**Gender**	**Racial Identity**	**Nationality**	**Voice Type**	**Other Marginalized Identities**	**Professional Context**
David	41	Cis-Male	Black	American	Tenor	Bisexual/Queer, Overweight, Non-Native German Speaker	Western Classical Opera, Choral and Concert Repertoire
Joseph	35	Cis-Male	South Asian/Indian	Canadian	Tenor	Gay/Queer, Non-Native German Speaker	Contemporary Commercial Music, Musical Theater, Crossover-Classical
Sylvia	37	Cis-Female	Black	American	Soprano	Bisexual, Overweight, Non-Native German Speaker	Western Classical Opera, Choral and Concert Repertoire

Data Collection

In-depth semi-structured interviews were chosen as the primary means of data collection; whereby, participants can “speak freely and reflectively […] to develop their

ideas and express their concerns at some length" (Smith, Flowers and Larkin, 2009; p. 58). This allowed the researcher to be responsive to unexpected details of the participants' lived experience (Vagle, 2018). An interview schedule was prepared to help facilitate the conversation (appendix 5) (Vagle, 2018). Interviews took place online, via Zoom (a video conferencing application), and lasted between seventy and ninety minutes. Interviews were audio recorded, adhering to UWTSD ethical guidelines and data protection laws in Germany. Initial follow up questions (prior to analysis) were requested via email, with no responses.

Analysis and Member Checking

Each interview was transcribed by hand, anonymized, and analyzed using IPA. Analysis followed the cyclical and iterative six-step process of Smith, Flowers and Larkin, (2006; pp. 80-106):

1. The researcher read each transcript multiple times to familiarize themselves with the data, bracket out their own thoughts, and keep a single participant in focus.
2. After familiarizing with the data, the researcher began "free-associating from the participant's text" (p. 91). "Descriptive," "linguistic," and "conceptual" exploratory notes became initial glimpses into the participants' meaning making (p. 84).
3. The researcher progressed from working with the transcript, to working primarily with the exploratory notes. These notes provided the researcher with a rich overview of the participant's meaning making, where emergent themes were coded by hand.
4. Emergent themes were then taken to a higher level of abstraction to explore their relationships with one another. This established the key structures of a participant's meaning making process when engaging in RCS behavior.
5. Once potential themes have been exhausted, the researcher bracketed out their assumptions that may have emerged from the current case, before engaging with the next. Then, each step was repeated for each individual case.
6. After each case was individually analyzed and coded, overarching themes were identified between cases, and verified within transcripts and exploratory notes.

Throughout each step of analysis, the researcher returned to the reflective questions, developed form the Goings *et al.* framework (2023), to interpret these findings through a socially equitable lens. Careful attention was made to stay grounded in participant data by conducting member checks. Member checks allowed participants to examine

transcripts and researcher interpretations to validate accuracy (Larsen and Adu, 2021). Findings were validated by all participants.

Results

This study investigated how professional GM singer experience RCS in their workplaces. Participants used the terms RCS and code-switching interchangeably. Three themes emerged and were identified through a process of interpretive phenomenological analysis (IPA). These participants believe these themes are vital for success in the German music industry:

1. hypervigilance,
2. the need for community,
3. and white allyship

Hypervigilance

All participants reported the need to monitor their behavior in some way. Moreover, participants reported that the German music industry is “not an inclusive environment” for GM singers (Sylvia). As a result, they attempt to make themselves more “appealing” to white German colleagues (Sylvia) to find work opportunities and maintain professional relationships. This theme was specific to interpersonal interactions in auditions, training, and pre- and post-performance contexts.

David experiences hypervigilance primarily through negotiating his authenticity with white perceptions of black men, often at the cost of his emotional and mental wellbeing:

> *“I think I always had this ... especially, when I'm in here around non-black people. I always have to. It's never gonna be a hundred percent authentic. It's gonna be maybe like 60% authentic and at 40% keeping that bubble, so that they don’t judge you negatively… I hate that […] cause it only takes that one time, and then they don't wanna work with you anymore”* […] *“I can't trust, that I'm gonna be perceived the right way”* (David).

David’s account illustrates a persistent fear that being authentically himself (black) causes professional harm. His model of negotiating authenticity suggests that he has developed and refined his RCS behavior over time to enhance his professional persona. Furthermore, he believes the white perception of black men is hostile and dangerous:

> *“I have to smile at everybody, just to let them know I'm not dangerous”* (David).

His use of RCS also suggests the need to protect 'white fragility,' which is to maintain white comfort by minimising the non-white realities of race (DiAngelo, 2018; p. 2). By maintaining white comfort, he believes that this ensures his own safety. However, David reports that RCS fuels his anxiety. While not directly stated, this anxiety may impact his performance in auditions, lessons, productions, and rehearsals.

> *"It's a hard field to be in mentally, especially because you have to, I think -- especially for people of color -- who have to constantly change who they are to appease people, who control your, who can possibly control your career. Constantly having to not be anything that they think would be a threat"* (David).

A sense of compliance to white comfort was reported, when speaking on the need to remain hypervigilant. Joseph suggests that GM singers are rewarded for behavior that is palatable to white colleagues:

> *"Whether it is dressing, or whether it is the way I present myself, or the accent, or whatever it is… I just feel, uh, it's a safe bubble that I've created to feel safer in an environment that actually rewards being North American versus Asian."* (Joseph).

Like David, Joseph creates safety for himself at the cost of his authenticity. However, Joseph's experience suggests a need to keep up with different perceptions of non-whiteness to keep being rewarded. For example, he states that when his cultural background did not match a producer's expectation of 'Indian-ness,' the producer's disappointment created an uncomfortable environment for Joseph:

> *"I've worked with producers who expected me to be more Indian than I am. Like, can you do this kind of sound or blah, blah, blah? I was like, no, I've not trained in that. And they're kind of disappointed, almost because I'm not Indian enough. I'm like, yeah, but my background is. But I lived elsewhere all my life. There's a disappointment when you're not also brown enough once they get to know you. Um. It's like a weird place to be"* (Joseph).

Hypervigilant behaviour can also be internalised. For example, Joseph reports RCS as a part of his identity:

> *"I do feel authentic. It's a weird authenticity. It's like a weird word for a person who always had to code switch all their life. Because code-switching also sometimes,*

> *now just feels like authenticity to me. It's... it's* [a] *weird, weird, weird, word, because I always had to live on the outside"* (Joseph).

His identification and acceptance of being foreign and "outside" further highlights the compliance to white comfort. Joseph questioned his authenticity as he examined his RCS behavior in the interview. For Joseph, a clear distinction between his RCS behavior and self was unclear.

Sylvia reports the need to recognise intersectionality in the racialised perceptions of GM singers, increasing the complexity of RCS:

> *"When I first got here, it was, like, very much going to the gym, exercising, intermittent fasting… To make myself more appealing to this audience, to make myself castable* […] *trying to make my body fit into this German* [cis-female] *beauty standard* (laughs)*, is I guess the biggest, um, or like most prevalent form of this* [RCS] *throughout my time here so far."*

Sylvia asserts that RCS is not isolated from other marginalized identities (visible or non-visible) that a GM singer may also carry. She believes the industry already scrutinizes white, heterosexual, able-bodied, feminine presenting singers (sexism). Thus, being an overweight black woman in this industry creates extra professional hurdles, because she believes black bodies are scrutinized more critically. She extends Joseph's need to keep up with acceptable appearances and behavior by making physical changes to her body. While she cannot change her skin color -- or desires to -- she has attempted to change other physical features like hairstyle or weight.

The Need for Community

Sometimes monitoring and modifying behavior is not enough to avoid and cope with negative racialised experiences. Consequently, participants have declined professional opportunities as a means of avoiding discrimination or negative encounters. As a result, this suggests delays or even barriers to professional development. To counter this, maintaining a network of other GM musicians and singers has been reported to locate safe spaces, and minimise the need for RCS. Sylvia states:

> *"I'm very hesitant to even reach out to agents, (pause) um... or not audition for things, or like, reach out to organizations that I don't have some other connection with, that someone hasn't recommended me to, essentially. So, the way I've dealt*

> *with it is trying to like take myself out of that equation"* (Sylvia, section 48). *"I have not been in a space that was primarily white, that was really made, to like, designed with my comfort in mind. Let's just say"* (Sylvia).

This suggests: 1) discriminatory practices in German musical institutions remain unreported, and 2) the number of professional opportunities that are available to GM-singers is reduced. Her statement further suggests that she prioritizes her health and wellbeing over her career. Thus, limiting the opportunities she can take on to avoid discriminatory experiences. However, participants also describe a positive sense of comradery in community, when navigating the German music industry to protect and lift each other up.

> *"I feel like the black Americans help each other out* [in Germany] *way more than they do in America. I think we feel like we have to help each other here, because we all… it's hard for us. You know, it's like in certain repertoire, they just don't wanna see us singing it. Uh, and we have to support each other as much as we can. I wouldn't have gotten my job at* [redacted] *Opera, if it wasn't for a black tenor, who told me about the audition"* (David).

When declining or leaving an opportunity is not an option, David communicates to his fellow GM singers to "know your room" (David). This is connected to hypervigilance; however, it is not only directed towards oneself. Instead, it is a form of signaling to other GM singers to RCS.

> *"There's a time and place, to show who you are here, and to put on a… or to be a character. Unfortunately, as black singers, we have to be a character a little bit longer, some of us… For me, that's what I do"* (David).

This suggests a belief that the actions of one GM singer reflects on another. In other words, David believes RCS manifests at both the individual and collective levels, where GM singers (i.e. black singers) may not be seen as individuals.

Joseph also recognizes the importance of community as well, using it as a vehicle to reaffirm identity and combat loneliness. He states:

> *"I think one of the main thing*[s] *is finding a group of people -- that are similar to you, or have similar identities, and experiences -- to actually talk about it because like they said, that actually really helps having a community to reflect on, because*

> *it can be quite a lonely space, especially when you are alone on it, and maybe sometimes your* [white colleagues] *band even doesn't understand."* (Joseph).

Having this space suggests a place to let your guard down, and a place to process negative experiences. As stated earlier, Joseph has questioned the authenticity of his actions. Through his practice of "keeping the peace" (Joseph), by minimizing racial differences, he is often left feeling exhausted and lonely. Thus, making community a necessary component in RCS.

White Allyship

While GM singers do not share identical experiences of racialization and discrimination (Goings *et al.*, 2023), these participants all reported a need for white allies to support them in their career. This ranged from needing support to overcome language barriers, white advocacy in times of conflict and discrimination, and white colleagues that will support GM singer in finding safe professional opportunities. To find and maintain these necessary relationships, RCS was also found to be a necessary element. Two subthemes were reported under this theme: instrumentalizing whiteness, and combatting systemic or institutional conflicts

Instrumentalizing Whiteness

David explains in relatively concrete terms, his need for allyship, to create a positive perception of himself in his workplaces:

> *"I tell people, get your click and stick, that's my advice to your… Your group your five -- five people that will help you -- and some of those people will probably have to be white (pause) on purpose. If they are by default, like, because they're your voice teacher, or whatever, that's great, but she gonna need to have white people on your side, because it's hard out here* […] *yeah, that's my honest opinion"* (David).

He instrumentalizes whiteness to help him "pass" (Hamad, 2019; p. 187) among other white Germany singers. In other words, David essential creates an anchor for himself, to remain in these spaces. David states:

> *"If I see one* [white] *person that I know, I can go talk to them and make sure that everyone sees my personality, see this (points to self), so that I don't appear threatening"* (David).

While this is like hypervigilant behavior, it is through using another person to create "social proof" to justify his presence (Gass and Seiter, 2022; p. 151), rather than a focus on his own behavior modification.

Combatting Systemic or Institutional Conflicts

It was reported that the German music industry is not an inclusive place for GM singers, resulting in experiences of discrimination and harm. While a need for self-advocacy and RCS strategies were necessary for each participant, it was not always enough. Sylvia primarily describes 'white allyship' as a means of navigating institutional discrimination. She states:

> *"Um, we can certainly point it out to white people, and white Germans, and people who are hiring and casting, but unless they are forced, or interested in making that a priority, they're not going to. Um, so I would say, um, you know… (pause) make as many contacts as you can before coming here"* (Sylvia).

Sylvia demonstrates a feeling of powerlessness to the situation, because there are decisions being made based on unconscious racial bias, rather than on the merit of her talent. She uses white allies, as well as GM allies, to vet others in the industry. Conversely, Joseph made no direct mention of white allyship. This may be due to institutional differences between western-classical and commercial music workplaces. His focus was on maintaining his relationships with other GM musicians and singers, suggesting that he finds safety in what is familiar.

Discussion

RCS is the practice of modifying one's behavior and self-presentation to manage the racialized feelings of white colleagues (Quaye *et al.*, 2019). This has been found to be necessary in the professional contexts of the participants. This section will discuss and contextualize the key findings of this study to existing literature, through a phenomenological lens, then provide recommendations for policy and future research.

The Cost of Hypervigilance & Making RCS Behavior Visible

Assimilating into the predominantly white musical spaces in Germany creates pressure for these participants to code-switch. This study demonstrated the need to self-monitor and remain hypervigilant. Participants described how they must always be aware of how they are perceived by white German colleagues, adjusting their behavior accordingly to defy racial stereotypes, or to appear more acceptable and professional. These findings

align with research showing that hypervigilant behavior of RCS requires significant mental effort and can lead to increased stress, anxiety, and cognitive load (Reichenberger, Pfaller and Mühlberger, 2020).

Participants felt they need to minimize racial differences or play into racial stereotypes in their professional contexts. Kolbe (2021) observes a similar phenomenon in German choral projects, that aim to increase access and diversity in choral singing spaces. Their findings suggest that these diversity projects were not created for GM singers, despite its stated aim. Instead, it was found to affirm white German superiority, enforcing standards of assimilating into German culture, and performatively *rescuing* black and brown people from a lack of culture (Kolbe, 2021). Following Sylvia's report, these attitudes may also be present in opera and musical theater companies, as well as voice studios, and casting agencies. Thus, policy change could be developed to dismantle these covert and harmful practices. Like Joseph's Indian-ness being put into question, these singers were often performing in ways to affirm German stereotypes of *Ausländers* (foreigners – often referring to GM people) to remain included. Kolbe (2021) shares that it requires significant emotional labor to navigate each interaction. In the professional German singing world, that may result in singers feeling unsafe, excluded, and undervalued (Riva, 2023).

Hypervigilant RCS is often invisible to white colleagues, with Sylvia reporting that racism must often be "pointed out" to white colleagues. A small-scale qualitative study observes similar findings in a study on black music students in German music conservatories (Riva, 2023). The study suggests that these black musicians are more likely to engage in RCS to avoid having to point out discrimination or microaggressions, because claims of racism are often dismissed or punished by white colleagues (Johnson *et al.*, 2021; Ahmed, 2006). Over time, this develops into what Quaye *et al.* (2019) calls Racial Battle Fatigue, caused by the emotional labor that GM singers perform to 1) educate white colleagues on racialized issues, 2) softening the impact of non-GM realities of race, or 3) avoiding potentially harmful situations. Furthermore, in a systematic review by MacIntyre, Zare and Williams (2023), occurrences of generalized anxiety disorder, post-traumatic stress disorder, social anxiety, depression, and obsessive-compulsive disorder have been reported because of exposure to racism. While the study participants have not directly reported having these diagnoses, these authors suggest they are at higher risk of developing these disorders. This is because they suggest the ability to cope with long-term exposure to racism (through RCS) begins to deteriorate over time (MacIntyre,

Zare and Williams 2023). Thus, it is imperative to make RCS more visible, and find solutions that minimize or remove the need for hypervigilant RCS behavior.

Developing a solution, however, is not the responsibility of GM singers. Ahmed (2006; p. 135) suggests that when black and brown bodies enter white spaces, they inadvertently disrupt them. The author refers to this kind of space as a “sea of whiteness,” suggesting that white bodies go “unnoticed,” while black and brown bodies cannot. In other words, when black and brown bodies enter white spaces, white people are reminded of their own racialized habits, and must confront them (Ngo, 2017). This is like the phenomenon of “white tears,” that are weaponized by white people to punish GM people for deviating from established stereotypes (Hamad, 2020; p. 133). In other words, these tears occur when “white dominance” (often an unconscious habit) is questioned (Hamad, 2020; p. 8). Consequently, this phenomenon suggests the mechanism for needing RCS. GM singers need to “pass” (behaviorally and linguistically) as white (Hamad, 2020; p. 179), so that white colleagues remain undisturbed. Recognizing this habitual white dominance, as racialized habit (Ngo, 2017), may support the development of policies that does not require GM singers to carry the burden of *fixing* racism in the industry.

Reconstructing Safe Spaces

Considering this relationship between racialized white habits and GM singers inhabiting white spaces may provide equitable and impactful solutions may lie in redefining the concept of safe spaces (Alcoff, 2006a; Mills, 2014; Ngo, 2017). Safe spaces are environment where marginalized people can escape the pervasiveness of discrimination in all forms (Enari, 2022).

Covert European racism (Ball, Steffens and Niedlich, 2022) and racial microaggressions (Wong *et al.*, 2013), often emerging as white racialized habits to maintain white cultural dominance (Alcoff, 2006b), informs both academic and industry voice practices (Fetokaki, 2023). Thus, informing how the participants’ musical spaces have been constructed and how they should be inhabited. This could be through the result of a society’s historical context. For example, the Entnazifizierung (denazification) of post-World War two Germany demonstrated a performative practice of GM inclusion. Thurman (2021) describes German music institutions hiring black musicians and singers to performatively distancing themselves from Nazi ideology. While these practices created opportunities for GM singers, racism persisted within these work environments. Thus, suggesting enforced inclusion (performative allyship) provides no benefit or

increased safety to GM singers. Instead, only provides benefit to the white-majority organization.

Just as Kolbe's (2021) more recent study on diversity choral projects, Thurman's observations suggest this is an enduring set of habits. Moreover, in a study examining pre-professional GM musicians, Riva (2023) noted contemporary examples of this occurring in German music conservatories. The study reports that GM singers who do not assimilate are punished or excluded from auditions, competitions, and performances; stating GM music students should be grateful to be receiving a German education and try harder to integrate. These spaces are *un*safe spaces, because of the (white) racialized habits (Ngo, 2017; Lee, 2014), that underpinned them. It appears, these singers are welcome to participate, if the established racial hierarchy is maintained. These attitudes were also found in the participants experiences. For example, David's report on negotiating his "60/40," to minimize any racial friction (disrupting whiteness) in his professional settings, to win and maintain professional opportunities. In addition to Joseph being rewarded for presenting more North American than Indian. Thus, the participants' RCS practices suggest that these behaviors are responses to white racialized habits.

To truly realize safe spaces for GM singers, the burden should fall on white colleagues to bring their racial habits into the foreground. Ahmed (2006; p. 131) suggests that "when something becomes part of the habitual, it ceases to be an object of perception." These embodied and unconscious habits of whiteness (German-ness) is the minefield the study's participants must navigate. In other words, bringing attention to these invisible white habits may form part of a sustainable solution to redefine white allyship and safe musical spaces. Thus, GM singer can focus on healing, while white allies can actively dismantle harmful racialized habits at the individual and institutional level.

Future Considerations

Long-term studies that dive deeper into the lived experiences of RCS may allow researchers to catalogue singer specific racialized behaviors. Cataloging these RCS behaviors could potentially form part of a training curriculum, for non-GM voice pedagogues and industry leaders, to actively look out for RCS and address issues in the moment. Thus, providing concrete and actionable means of safeguarding and allyship. In a similar vein, studies on RCS behavior in white voice professional populations could offer complementary data that addresses sources of oppressive behavior. Moreover,

future interdisciplinary voice research could expand on these finding to incorporate racial dimension to current vocal pedagogy knowledge, and observe how racial habits may have affected findings

In extending the studies of Riva (2023) and Quaye *et al.* (2019), provided here are modified recommendations that may provide further impulses for future research on RCS, within professional singing organizations:

1. Studies on the efficacy of racial sensitization training (and intercultural communication) could provide more insights on decisions being made at the institutional level.
2. Investigating the intersection between racialized expectations and musical aesthetics, to mitigate casting and organizational bias.
3. Long term mixed-method studies on the effect of racialized hypervigilance and racial burn out, on the professional singing voice.

Limitations

IPA approaches focus primarily on the idiosyncratic realities of individuals (Smith, Flowers and Larkin, 2006); therefore, the study's small and narrow sample limits the generalizability of its findings. However, as a work-based research project, the study provides value to the researcher's own professional practice. By investigating RCS with this focused population, the researcher gains insights toward developing practices that directly support the singing communities they work with. Thus, the aim was not to necessarily construct a universal truth about RCS. Instead, this study aimed to facilitate experiences of RCS within this sample population and bring attention to them (Goings *et at.,* 2023), as well as introduce the researcher to the process of phenomenological research.

Due to the nature and scale of this research project, direct application and development of these initial findings may require further studies. IPA provided a theoretical lens and methodology to study this phenomenon, however, a single interview for each participant only provides a narrow window into their beliefs and experiences. This is not always sufficient for an impactful qualitative study (Vagle, 2018). Thus, this study also acts as a pilot for future research on this phenomenon.

Conclusion

This study investigated the practices of RCS in Germany-based GM singers, investigating their experiences and the ways RCS is practiced in their professional contexts. Its findings are not completely novel; however, it brings awareness to an enduring phenomenon, and connects it to the field of professional voice. There is extensive literature writing on various experiences of racism in Germany; yet it is often still invisible to those with power to make change (Alcoff, 2006b; Ahmed, 2006; Mills, 2014).

Participants believe RCS behaviors have a significant impact on their professional lives. Hypervigilance was found to be the foundation of the participants' RCS. This is the need to monitor their behavior and appearance to avoid disrupting racialized white habits (Ahmed, 2006) and avoid professional harm. The other two themes are like trusses that allow hypervigilant behavior to remain emotionally and mentally sustainable. First, maintaining a community of other GM singers was vital to the well-being of these participants, to recover from the "racial battle fatigue" of RCS (Quay *et al.*, 2018; p. 98). Second, is white allyship, which was further divided into two subsets: 1) instrumentalizing white-allyship to provide social proof to other white colleagues, to demonstrate that they fit in, and 2) using white colleagues to advocate for them in times of conflict. These findings seem to demonstrate a powerlessness and dependence on the behaviors of white colleagues and industry leaders. Therefore, this RCS behavior seems to be a reactionary phenomenon to the racialized habits of their white colleagues.

It was the initial aim of the researcher to understand RCS to support GM singers, but the findings show it may be more impactful to focus on white racialized habits to provide that support. Shifting the dialogue, by considering this phenomenon through the lens of habitual (racialized) interactions and practice, may provide more actionable policy, rather than indulgent hoping and theorizing (Spatz, 2015). The findings demonstrate a need to develop this area of research to create better practices to safeguard GM singers, bringing attention to racialized habits (from white colleagues) that may be a trigger for RCS behavior.

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Appendices

Appendix 1: Antiracist Research Framework by Goings *et al.*, (2023)

Antiracist Research Framework Guiding Principles

Principle	Approach
1. Racism is embedded in structures, policies, and procedures that maintain the status quo.	Researchers must address racism at structural and policy levels. Potential targets for change include research team composition; journal peer review and publishing practices; grant review panels and processes; and funding agency priorities.
2. Antiracist research seeks to dismantle racism.	Scholars must use inclusive research methods that avoid replicating racial biases against BIPOC in the data they yield. Research should address how to intervene in or mitigate structural and policy factors that contribute to inequities. Potential targets for change include research processes (e.g., research questions, participant recruitment, measure selection, data collection processes, manuscript production, dissemination of findings).
3. Antiracist research centers BIPOC experiences.	Scholars must acknowledge structural racism's powerful role in shaping BIPOC people's outcomes and strive to empower BIPOC to identify and change the racist structures affecting them. Scholars must also recognize that the people studied are the experts in knowing their own experiences and needs.
4. A marginalized racial identity often intersects with other marginalized identities.	Researchers must recognize how marginalized identities based on racialized group, ethnicity, social class, gender identity, sexual orientation, ability, and other attributes intersect and privilege or disadvantage their target populations in different contexts.
5. Antiracist research foregrounds the importance of self-knowledge.	Researchers must acknowledge their own positionality (e.g., unearned benefits that come from white privilege, high socioeconomic class, heterosexuality, maleness, citizenship, ability, religion, and other attributes) in relation to the groups they study and society as a whole. Researchers must be aware of the limitations of their own perspectives and embrace diverse teams that include individuals with differing perspectives.
6. Antiracist researchers practice what they preach.	Researchers' personal actions should be consistent with their antiracist work. Potential targets for change include making microlevel changes in one's own life; actively using one's influence to transform racist systems, policies, and procedures; spending time in the communities where research takes place; and using research findings to create and support policies that give BIPOC communities access to needed services.
7. Antiracist research involves scientific empowerment, not scientific colonization.	The primary aim of research should be to improve marginalized people's lives, not to enrich the researchers' lives and research. Researchers must engage in research with populations that they appreciate and value; they should not take more from a population than they contribute or exclude the target population from the research process.

(cont.) Antiracist Research Framework by Goings *et al.*, (2023):

Principle	Approach
8. Antiracist researchers prioritize community engagement of the target population.	Research should be conducted collaboratively with communities. Researchers should strive to become integrated into the communities they study by learning about the communities' histories and helping community members organize and advocate for needed change.
9. Antiracist research uses team science to benefit from diverse perspectives.	Social work scholars should create interdisciplinary teams and seek out opportunities to be members of interdisciplinary teams while bringing their antiracist research perspective to the team.
10. Antiracist research is concerned with sharing findings with those who support and oppose liberation, social justice, and reduced inequity.	Researchers must ensure that study findings are appropriately interpreted, applied, and disseminated. The meaning and utility of study findings should be evident to all stakeholders, and all should be able to access findings. An opportunity for change is including members of the target community on the research team.

Note. BIPOC = Black, Indigenous, and People of Color.

Appendix 2

Positionality Statement

> "According to the Researchers must acknowledge their own positionality (e.g., unearned benefits that come from white privilege, high socioeconomic class, heterosexuality, maleness, citizenship, ability, religion, and other attributes) in relation to the groups they study and society as a whole. Researchers must be aware of the limitations of their own perspectives and embrace diverse teams that include individuals with differing perspectives" (Goings *et al.*, 2023; p.110)

Following the Antiracist Research Framework of Goings *et al.* (2023), it is important to acknowledge ones positionality when conducting research on sensitive topics, to acknowledge one's biases and mitigate their effects on the research process. As a fellow GM singer working in Germany, brown-skinned immigrant, and non-native German speaker, my identities absolutely inform my understanding of this research topic.

I have experienced, firsthand, the behaviors that these study participants have described, as I practice them myself. The racial battle fatigue I experience in my lessons, coachings, rehearsals, and performances leave me drained and wanting to give up. I intimately understand the embodied labor of remaining hypervigilant to monitor my own behavior and appearance. These participants share parallel experiences to my own.

Our intersections bring us together, sharing a sense of comradery to help ourselves survive another rehearsal, concert, audition, or teaching. However, PoGM are not a homogenous group. We share similar experiences, but they are not identical. I must remain careful to not project, or look to confirm, my own experiences to the realities of the participants. Therefore, throughout the research process, I have maintained (to the best of my ability) a reflexivity journal to stay aware of potential bias.

I approach this work as an insider looking to co-construct knowledge with my participants. While measures have been taken to mitigate forms of bias, I release any claims of neutrality. My hope is that readers will consider my interpretations with a clear understanding of how my identities shape the reality I perceive.

Appendix 3

Participant Consent Forms

Interview Consent Form

Research Project Title: Experiences of Racial Code-Switching in Global-Majority Singers in Germany

Primary Researcher: Mark Cruz Bautista

Research Participant: [redacted]

Please read this information thoroughly before you decide if you would like to participate.

Study information:

This research project will investigate racial code switching (RCS) and its potential impacts on global-majority (GM) professional singers based in Germany. Racial code-switching (RCS) is the complex practice of modifying of one's behavior, appearance, or speech, that can help people of the global-majority (GM) cope within, and navigate through, white spaces (Ngo, 2017). GM refers to "people who identify as Black, Asian, Brown, dual-heritage, indigenous to the global south, and or have been racialized as *ethnic minorities*" (Campbell-Stephens, 2020, p. 1). Suitable participants will be eighteen years of age or older, self-identify as a person of the global-majority (PoGM), have had experience with RCS, and currently performing as a professional singer in Germany.

This study is supervised by the University of Wales Trinity Saint David (UWTSD) and the Voice Study Centre Ltd. These institutions require that participants explicitly provide informed consent prior to participation in any research study, with thorough understanding of the study protocol and how interview data will be used.

Please review accompanying information before signing and confirming your participation in this study:

- In-depth interviews (online via Zoom and/or in person) will be the primary means of gathering data, and thorough understanding of the study's procedure will be required to provide your informed consent.
- Interviews can be conducted in either English or German, but the final report will be in English.
- The interview will take 45-60 minutes and will be semi-structured, and open-ended questioning.
- Interviews will be audio recorded and transcribed.
- For in-person interviews, a neutral and private location, and appointment time, will be agreed upon by the participant and the primary researcher.
- The participant may change to an online interview at any time. Additionally, participants may choose to terminate the interview at any time, for any reason.

- Participation in this study is completely voluntary.
- You will be sent the transcript and provided an opportunity to correct any misunderstanding or errors.
- The transcript of the interview will be analysed by Mark Cruz Bautista, as research investigator.
- Full access to the interview transcript will be limited to Mark Cruz Bautista.
- A redacted (anonymized) version of the transcript will be made available to the Voice Study Centre and UWTSD staff.
- Any interview content or direct quotations will be anonymized (and/or pseudonyms or names and locations will be provided) to ensure your identity is not revealed in the final report.
- Participant information will remain strictly confidential and will be kept in accordance with German data-protection laws, and guidelines provided by the UWTSD.
- A copy of the final research report may be requested by the participant.
- The actual audio recording will be destroyed on July 1st, 2024.

Potential Risks:

This study has received approval by the UWTSD Ethics Committee, although there are always potential risks for all involved. Due to the subject nature of the research project, the following interview and discussion may include distressing themes and topics, which could have a negative impact on your mental well-being. Therefore, you will be provided the necessary resources (below) for mental health support in your area. In the event of distress to participant or researcher wellbeing, the primary researcher and/or participant may terminate the interview at any time.

Mental-Health and Emergency Resources:

TelefonSeelsorge® Deutschland e.V.

0800 / 11 10 111
0800 / 11 10 222

Notfallnummern (Emergency numbers in Germany)

Polizei (Police): 110

Feuerwehr und Notfall Rettungsdienst (Emergency Rescue): 112

By signing this form I agree that;

1. I am voluntarily participating in this study.
2. I have the right to stop the interview or withdraw from the research study at any time.
3. The transcribed interview or extracts from it may be used as described above.
4. I have read and understood the information provided to me about my participation in the study.
5. I will not receive any benefits or compensation for my participation in the study.
6. I can request a copy of the transcript of my interview and may make edits I feel necessary to ensure the effectiveness of any agreement made about confidentiality.
7. I may contact the researcher with any questions and can ask any questions I may have.

[redacted]

Printed Name

[redacted]

Participant Signature

22 April 2024

Date

Researcher Signature

22.04.2024

Date

Contact Information:

This study has been approved by the UWTSD Ethics Committee. If you have any further questions or concerns about this study, please contact:

Mark Cruz Bautista (Primary Researcher)

info@mark-bautista.com

+49 015782913970 (SMS/Whatsapp/Signal)

Melissa Toy (Research Supervisor)

mel@voicestudycentre.com

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

VOICE STUDY CENTRE

Appendix 4

APPLICATION FOR ETHICAL APPROVAL

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

Delete the Guidance Notes at the end of the form BEFORE submitting your

application SECTION A: About You (Principal Researcher)

1	Full Name:		Mark Cruz Bautista			
2	Tick all boxes which apply:		Member of staff:	☐	Honorary research fellow:	☐
3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student	☐

4	Institute/Academic Discipline/Centre:	Institute of Management and Health
5	Campus:	Carmarthen
6	E-mail address:	2244865@student.uwtsd.ac.uk
7	Contact Telephone Number:	+49 015782913970
	For students:	
8	Student Number:	2244865
9	Programme of Study:	MA Professional Practice (Voice Pedagogy)

10	Director of Studies/Supervisor:	Julie Crossman/ Debbie Winter

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)		**YES**	☒	**NO** ☐
					Date
2	If Yes, please indicate source of approval (and date where known): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval***	Research Degrees Committee	☐		
3		Institute Research Committee	☐		
4		Other (write in) WAPPAR Ethics Board Representative	☒		

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.	
1	**UWTSD Research Ethics & Integrity Code of Practice**	☒
2	**UWTSD Research Data Management Policy**	☒
3		☐

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?		**YES**	☐	**NO**	☒
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared.as part of this collaboration.					
3	Institution					
4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?		**YES**	☐	**NO**	☐
7	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
8	Is your research externally funded		**YES**	☐	**NO**	☐
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☐
10		Employed	**YES**	☐	**NO**	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	**YES**	☐	**NO**	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	**YES**	☐	**NO**	☐

Where research activity is carried out in collaboration with an external organisation

13	Does this organisation have its own ethics approval system?	**YES**	☐	**NO**	☐
14	If Yes, please attach a copy of any final approval (or interim approval) from the organisation				

SECTION E: Details of Research Activity

1	Indicative title:	Racism and Experiences of Global-Majority Singers in Germany		
2	Proposed start date:	3/18/2024	Proposed end date:	7/1/2024
3	**Introduction to the Research (maximum 300 words)** **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below:** • *Purpose of Research Activity* • *Proposed Research Question* • *Aims of Research Activity* • *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain • *What the research activity will add to the body of knowledge* • *How it addresses an area of importance.*			
4	**Purpose of Research Activity** Racism and discrimination are issues still faced by global-majority (GM) professional and pre-professional singers in Germany. However, many established western somatic practices, often do not explicitly acknowledge, or even consider, race as a potential issue. Additionally, many of these western somatic practices operate within a euro-centric pragmatic paradigm, which is argued to contain an implicit hierarchy of lived experiences. Therefore, investigating the experiences of these singers may provide useful insights in refining current practices, and developing critical and anti-racist somatic pedagogies and interventions. For clarification: - Somatic practices used by singers (e.g.: Alexander Technique and Feldenkrais Method -- Awareness Through Movement) are often defined as educational somatic approaches to provide better use of oneself (physically, mentally, and emotionally) in any activity. - The term “global-majority” (GM) refers to people who have been racialised as “ethnic minorities,” and is often applied to decentralise euro-centric “white” narratives. This project will serve primarily as a pilot study to define potential themes, and refine procedures, that will shape the primary researcher’s future research. (this box should expand as you type)			
5	**Research Question** How does race affect the experiences of global-majority singers, in Germany, at the professional and pre-professional level? (this box should expand as you type)			

6	**Aims of Research Activity** - Develop inclusive and anti-racist somatic voice practices, that support and empower my students and colleagues, working in German theatres/choirs/ensembles or are preparing to do so. - Increase my awareness and knowledge of critical issues in somatic practices and voice pedagogy research. (this box should expand as you type)
7	**Objectives of Research Activity** - Identify potential key themes that may be relevant to improving pedagogic, somatic, and activist practices, that are specific to global majority singers based in Germany. - Identify potential structural issues within the German theatres and training institutions, that may play a role in maintaining oppressive hierarchies, that may influence the previous objective. (this box should expand as you type)
8	**Proposed methods (maximum 600 words)** Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	This qualitative study will be grounded in interpretive phenomenology, and the antiracist research framework suggested by Goings *et al.* (2022). Methods used will aim to provide narrative-based description and analysis of the lived experiences of GM singers in Germany. Self-reflexive approaches that draw on autoethnographic elements may be integrated to embrace, and make explicit, the positionality of the primary researcher. <u>Methods will include:</u> 1) Literature Review 2) Personal Reflections (Diary) 3) Documentary Research 4) Semi-structured interview 5) Questionnaires **Literature review:** systematic evaluation of relevant literature will ground and orient the research activities within established knowledge. Research gaps and reoccurring themes in the literature will shape the foundation of the project. They will inform interview question design, the researcher's reflexive practice, criteria for selecting participants, and may present best practices for analysing findings. **Personal Reflections (Diary):** Because of the primary researcher's relationship to the research topic, a reflective practice will be vital to maintain objectivity. Personal reflection and reflexive exercises will occur throughout the entire research process. Additionally, personal narrative, memory, and self-interview may be utilised as research data, and may be integrated into research findings. **Documentary Research:** Chang (2016) cautions the researcher on the reliance of memory and self-reflexive data, when using autoethnography/self-reflexive approaches. Therefore, the researcher's personal documents, and other publicly available documents may be integrated to further corroborate the researcher's personal narrative. **Semi-structured interviews** will be conducted to gather personal narratives of participants and will be audio and video recorded and will be transcribed and coded post-interview. **Questionnaires** will be emailed to participants, if an in person or online interview is not possible.

	References: Chang, H. (2016) *Autoethnography as Method*. Abingdon, Oxon: Routledge. Goings, T.C. *et al.* (2022) 'An Antiracist Research framework: Principles, challenges, and Recommendations for Dismantling Racism through Research', *Journal of the Society for Social Work and Research*, 14(1). Available at: https://doi.org/10.1086/720983. (this box should expand as you type)

10	**Location of research activity** Identify all locations where research activity will take place.
11	- Berlin, Germany - Online via Zoom (this box should expand as you type)
12	**Research activity outside of the UK** If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	According to the German Ethics Council (Deutscher Ethikrat), there are no ethical stipulations that are beyond those typically in the UK, that are relevant to the primary researcher's project. *(this box should expand as you type)*

14	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☐
		YES	☒
15	Personal reflections (diary entries) of the primary researcher, in addition to archived personal documents. The primary research holds ownership of these materials. *(this box should expand as you type)*		

SECTION F: Scope of Research Activity

1	**Will the research activity include:**	**YES**	**NO**
2	Use of a questionnaire or similar research instrument?	☒	☐
3	Use of interviews?	☒	☐
4	Use of diaries?	☒	☐
5	Participant observation with their knowledge?	☐	☒
6	Participant observation without their knowledge?	☐	☒
7	Use of video or audio recording?	☒	☐
8	Access to personal or confidential information without the participants' specific consent?	☐	☒
9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☒	☐
10	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.	☐	☒

16	Details of any other primary data collection method: **Not applicable.** (this box should expand as you type)		

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

1	**Who are the intended participants:**	**YES**	**NO**
2	Students or staff at the University?	☐	☒
3	Adults (over the age of 18 and competent to give consent)?	☒	☐
4	Vulnerable adults?	☐	☒
5	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
6	Prisoners?	☐	☒
7	Young offenders?	☐	☒
8	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
9	People engaged in illegal activities?	☐	☒
10	Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.	☐	☒
11	Other – please indicate here: (this box should expand as you type)		

12	**Participant numbers and source** Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	I expect a maximum of 10-12 participants. *(this box should expand as you type)*
14	Who will the participants be?	- The primary researcher - professional singers - pre-professional singers - voice pedagogues *(this box should expand as you type)*
15	How will you identify the participants?	Global majority participants will be identified through self-reporting as Black, Asian, Brown, dual-heritage, indigenous to the global south, and or have been racialised as 'ethnic minorities.' Professional singers will be identified by their experience working in Germany.

		Pre-professional singers will be identified by their attendance in German music conservatories (Musikhochschulen), universities, and private voice studios that serve singers on a professional pathway. Voice pedagogues will be identified as those who are teaching or coaching professional singers, or singers on a professional pathway. Potential participants (unknown to the researcher) will be contacted via a “call-out” post, where they can sign up to share their interest in participating in the study. This will be shared on Facebook, in relevant community groups. Initial sign up will occur via a Google Form, from which the primary researcher will make initial contact and provide further information about the study. There may be some participants that are already known to the primary researcher, who will be contacted personally via email or by phone. *(this box should expand as you type)*

16	**Information for participants:**	YES	NO	N/A
17	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
18	Will you tell participants that their participation is voluntary?	☒	☐	☐
19	Will you obtain written consent for participation?	☒	☐	☐
20	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
21	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
22	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
23	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
24	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
25	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
26	If NO to any of above questions, please give an explanation			
27	*(this box should expand as you type)*			

28	**Information for participants:**	YES	NO	N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	Line 30: Cameras and audio recorders will used to record participant responses in the interviews. Online questionnaires may be utilised to gather additional participant responses. *(this box should expand as you type)*			

SECTION H: Anticipated Risks

1	**Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.** If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☒
3	**Risks to participants** For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
4	Risk to Participant: 1) Due to the nature of the study, personal-private experiences will be discussed.	*How will you mitigate the Risk to Participant* 1) Personal data, recordings, and transcriptions will be stored on a	

	Personal data, recordings, and transcriptions may be at risk of disclosure. 2) Discussion of potentially traumatic racial experiences may be emotionally/mentally distressing. *(this box should expand as you type)*	password-protected computer accessible only to the primary researcher. Identifying details will be redacted, in the final submission, to maintain confidentiality in the final submission. 2) In addition to informed consent prior to participation in the study, participants will be provided knowledge of available mental health services in the area, should there be a need. After the study, participants will be contacted and debriefed to ensure wellbeing. Participants may also contact the primary researcher's tutor for further debrief and to communicate concerns. *(this box should expand as you type)*
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	N/A *(this box should expand as you type)*	
6	**Risks to investigator** For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to Investigator: 1) Content of interviews are considered personal data and may include accusations of harm and misconduct, within established institutions and communities. Disclosure may pose legal, reputational, and social risks. 2) The personal connection to the research question may create a risk of psychological distress, when investigating personal and participant experiences of racism.	*How will you mitigate the Risk to Investigator:* 1) Personal data, recordings, and transcriptions will be stored on a password-protected computer accessible only to the primary researcher. Identifying details will be redacted or made anonymous, in the final submission, to maintain confidentiality in the final submission. All participant data will be destroyed at the end of the project. 2) The primary researcher is aware of potential psychological risks, and they will seek out support if needed. Additionally, a specialist mental health counsellor has been allocated to the primary researcher for the duration of their studies.

	3) Due to the sensitive nature of the study, participants may become distressed and may risk the safety of investigator during an onsite interview. *(this box should expand as you type)*	3) Interviews will take place at either the participant's home or a neutral location of their choosing. This is to ensure comfort and privacy for the participant, away from any organisations that they may be affiliated. Locations will be discussed with participant prior to agreeing on an interview date, to assess the suitability of the location. However, for the investigator's personal safety, locations and itineraries may be shared with the investigator's tutor, prior to the interviews. The investigator will check in with their tutor post-interview, following the itinerary that was provided. Should any problems arise, they may contact the investigator's emergency contact (already provided to the university), should further actions be required. Participants will be allowed to end the onsite interview at any time, and/or change to an online interview. Should this be the case, the investigator will immediately leave the location, and provide debriefing and/or additional support via telephone/video conference/email. A colleague will be present outside of the location, to ensure another level of safety for the investigator. This colleague will not have contact with the participants, and will maintain an adequate distance to ensure participant confidentiality. The start and end times of each interview will be predetermined by both investigator, colleague, and participants. Investigator and colleague will also have mobile phone access, to contact each other, or emergency services, should the need arise. *(this box should expand as you type)*
7	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to University: 1) Data protection risks *(this box should expand as you type)*	*How will you mitigate the Risk to University:* 1) Personal data, recordings, questionnaires, and transcriptions will be stored on a password-protected computer accessible only to the primary researcher. Identifying details will be redacted or made anonymous, in the final submission, to maintain confidentiality in the final submission. All participant data will be destroyed at the end of the project.

		(this box should expand as you type)

8	**Disclosure and Barring Service**			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	**YES**	**NO**	**N/A**
10	Does your research require you to hold a current DBS Certificate?	☐	☒	☐

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	Participants will undergo debriefing at the end of an in person or online interview, to ensure participant safety and wellbeing. Additional resources will be provided to the participant, if necessary. Participants will be given an email address to contact the primary researcher, should additional feedback or questions arise. The final report will be made available and can be requested by the participants via email. *(this box should expand as you type)*
2	**Informed consent** Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	Prior to signing a consent form, potential participants will be contacted via email with a detailed description of the study and participant involvement. Should the participant wish to involve themselves with the study, a formal consent form will then be sent via email for them to sign. Should an online questionnaire be used, a consent form will be provided on the screen, before the start of the questionnaire. This will inform participants that by proceeding with the questionnaire, they are providing consent. *(this box should expand as you type)*
3	**Confidentiality / Anonymity** Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	Participants will be offered anonymity, and this will be explicitly stated on the consent form. Any identifying participant details will be coded, and a unique identifier or pseudonym may be provided. A participant's institutional and organisational affiliations will also be made anonymous. A key to these identifiers or pseudonyms will be stored on the principal researcher's password protected, personal laptop. All anonymized personal participant data will be stored securely on a password protected computer, accessible only to the primary researcher. Confidential participant data will be destroyed upon the completion of the research project. All identifying participant details will be redacted or anonymised to maintain confidentiality, in the final report. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (http://uwtsd.ac.uk/library/research-data-management/).

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
	"Personal data" *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.*	X	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Personal data that may be collected: names and email addresses of participants, signed consent forms, questionnaires, audio and video recordings of participant interviews, and participant interview transcriptions. *(this box should expand as you type)*		
3	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
	"Special category data" *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,* *(g) genetics,* *(h) biometric data (as used for ID purposes),*	X	☐
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	The study will focus on the experiences of racism of global-majority identities. As a result, data concerning racial, national, and ethnic origin may be recorded and may be included. However, the participant's connection to this data will be anonymised and made confidential. All personal data will remain confidential and anonymised in the draft and final report. *(this box should expand as you type)*		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	**YES**	**NO**
6	Manual files (i.e. in paper form)?	☒	☐
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☐	☒
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☒	☐
12	Other – specify:	☐	☒

13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All research data will be encrypted and stored on a password-protected computer accessible only to the primary researcher. Any personal reflections, notes, and diary entries, in paper form, containing personal participant information, will remain in the possession of the primary researcher. These paper journals will remain in the primary researcher's home and location(s) where interviews may take place. Identities will be made anonymous according to the researcher's confidentiality and anonymity statement in box 3, section i. Data transfers via email and USB sticks will be password protected, encrypted. USB sticks will be reformatted, after the research project. Any data stored on the university's Office365 cloud server and the principal researcher's personal cloud storage (Apple Cloud Storage) are GDPR compliant, will be encrypted, password protected, and accessible only to the primary researcher. Identifying details will be redacted or made anonymous, in draft submissions and the final submission, to maintain confidentiality. All confidential participant data will be destroyed at the end of the project. *(this box should expand as you type)*		
14	**All Data Storage**		
15	Will the research activity involve any of the following activities:	**YES**	**NO**
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☒	☐
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☒	☐
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☐	☒
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☒
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All research data will be encrypted and stored on a password-protected computer accessible only to the primary researcher. Data transfer will be required between Germany and the UK, and will be in accordance with GDPR and DPA guidelines. These data transfers will be encrypted, and password protected. Data transfers will only include anonymised and redacted submissions to university staff. Any personal reflections, notes, and diary entries, in paper form, containing personal participant information, will remain in the possession of the primary researcher. These paper journals will remain in the primary researcher's home and location(s) where interviews may		

	take place. Identities will be made anonymous according to the researcher's confidentiality and anonymity statement in box 3, section i. Data transfers via email and USB sticks will be password protected, encrypted. USB sticks will be reformatted, after the research project. Any data stored on the university's Office365 cloud server and the principal researcher's personal cloud storage (Apple Cloud Storage) are GDPR compliant, will be encrypted, password protected, and accessible only to the primary researcher. Identifying details will be redacted or made anonymous, in draft submissions and final submission, to maintain confidentiality. All confidential participant data will be destroyed at the end of the project. At the participant's request, and data relating to them may be deleted. In which case, this data will be omitted from the project. *(this box should expand as you type)*		
25	List all who will have access to the data generated by the research activity:		
	The primary researcher (Mark Cruz Bautista) Tutor (Melissa Toy) *(this box should expand as you type)*		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	The primary researcher (Mark Cruz Bautista) *(this box should expand as you type)*		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	Participant data will be destroyed at the end of the research project and will not need to be stored and archived. Data storage arrangements and security measures are according to the principal researcher's response in section J, box 13. *(this box should expand as you type)*		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	N/A *(this box should expand as you type)*		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:		**Date:** 02-28-2024

For STUDENT Submissions:

32	Director of Studies/Supervisor:	Laura James	**Date:** **14.3.24**
33	Signature:	Laura James	

For STAFF Submissions:

34	Academic Director/ Assistant Dean:		**Date:**
35	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed **ALL RELEVANT** sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☐	I have attached a copy of final/interim approval from external organisation (**where appropriate**)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) *ONLY TICK IF YOU HAVE* ***ATTACHED A FULL RISK ASSESSMENT***
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.
☒	I have deleted the guidance notes before submitting the PG2 for consideration

RESEARCH STUDENTS AND STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form

Appendix 5

Semi-Structured Interview Schedule

A semi-structured interview allows for access a greater depth of information from a participant, when compared to an online survey or structured interview (Grix, 2010). This tentative interview schedule proposes a line of generally open-ended and non-directive questions; to explore RCS, while attempting to limit potential influence from the researcher. Questions will be used to elicit a response from the participant, that allows them to purely describe their experiences. Therefore, not all questions may be used. Furthermore, this loose format allows for probing questions to ask for clarity, increase the depth of response, and address unexpected information (Costley, Elliott and Gibbs, 2010).

1. Opening

1. Establish Rapport: make connection, and gather surface level information, to put the participant at ease.
2. Purpose: I would like to speak with you about the phenomenon of RCS in professional contexts; specifically, within your profession as a singer within the German theater system. I purposively sought out singers with a similar background to yours, as you have self-identified as having had experiences with RCS. (re-explain RCS to the participant, if necessary)
3. Motivation: this study hopes to give a voice to your experience, better understand your experiences with RCS, and initiate a larger discussion within our professional community.
4. Timeframe: this semi-interview should last around 30-45 minutes; however, it may take longer depending on the depth of information we attain. You may wish to exit the interview at any time, and do not need to provide a reason.
5. Reconfirm participant's understanding of the study protocol, and consent to continue.

2. Main Body

a. General Background Information (i.e.: identity, education, personal and professional background).

i. How long have you been working, as a singer, in Germany?

ii. Are you originally from Germany? If not, where are you from?
iii. What languages do you speak, and at what level?
iv. What is your professional and educational background?
v. Can you describe your current professional context?
vi. How would you define your identity?

b. Describing Experiences:

i. Can you tell me about a time you modified your behavior in your professional context (in rehearsal, performance, lessons, coachings, auditions, social gatherings, networking, etc.)?

Probe:

1. What do you do in these settings? (behavior)
2. What physical sensations stand out to you, when this happens? (physiological or psychological response)
3. How do you make the decision to modify your behavior in these contexts? (meaning making)

ii. What is your perception of race in these situations?

Probe:

1. Are you aware of your identities (and the other identities around you) in these settings? How does it impact your behavior and/or performance?
    1. How are you aware of them?
    2. What makes you become aware of them?
2. What often comes to mind in these settings, and why?

iii. Can you describe any changes in behavior in further detail?

Probe:

1. Are there habits or behaviors that you find yourself regularly doing, in these settings? If so, can you describe them.
2. What do these behaviors do for you? Or what purpose do they serve?

c. Authenticity:

i. What is it to be authentic to your identity?

Probe:

1. How do you know if you are being authentic?
2. Describe a situation where you felt authentic. What stood out?
3. How do you know if you are code-switching?

ii. Describe a time when you have questioned your authenticity in this context. Can you describe anything that stood out to you, when it happened?

d. Belonging and Otherness:

i. When do you feel like you belong in these settings?

Probe:

1. How do you know?
2. What changes (in you or the environment) for that to happen?

ii. When do you feel like you do not belong in these settings?

Probe:

1. How do you know?
2. What is your experience of not belonging? Can you name any sensations that stand out?

3. Closing

iii. How would you describe otherness?

Probe:

1. Describe a situation where you may have experienced this, and any physical sensations or behavioral shifts in relation to this experience.

e. Discrimination

i. Have you experienced forms of racialized discrimination (overt and/or covert types) based on the identities you've mentioned? If so, please describe these experiences.
ii. How do you navigate racialized discrimination in this professional context?

Probes:

1. What do you do in these settings? (behavior)

1. Are there habits or behaviors that you find yourself regularly doing? If so, can you describe them.
2. What do these behaviors do for you? Or What purpose do they serve?

2. What do you feel, in your body, in these situations? (physiological or psychological response)

3. How do you make decisions in these settings? What do you consider?

1. How has this experience been for you, talking about your experiences with RCS?
2. Has anything stood out or been insightful during our conversation?
3. How would you make sense of these experiences in the larger context of your identity and professional life?

Mark Cruz Bau*sta 2244865 BMPF7008 Project Proposal

4. What advice would you give to other singers with similar experiences?
5. What would be most helpful for singers navigating similar experiences moving forward?
6. Is there anything you would like to emphasize or clarify?
7. Are there any other insights or reflections that you would like to add?

Thank you for sharing your experiences with me today. Before we finish, was there anything else you would like to discuss? If you think of anything else you would like to share after our conversation today, please feel free to reach out.

Appendix 6
Participant Interview Transcript: "David"

1.	M: Cool. How are you doing today?
2.	D: I'm okay. Just trying to get more acclimated to being back in Berlin.
3.	M: Okay, cool. So just so, we have um this on the record. You read the, you read and understood the study.
4.	D: Yes.
5.	M: And I just wanted to ask if, we have consent moving forward with the interview.
6.	D: That, yeah.
7.	M: Okay, do you have any questions about anything before we move on? And if you do decide that you don't want to continue the conversation and that you wanna, stop the interview, you don't have to give me any reason. Uh, you can just say you want … you would like to stop the interview, and I won't ask anything. We can just stop there.
8.	D: Gotcha.
9.	M: Okay, so, as you understood earlier from, the project proposal and the participant form, my study is about the experience of singers of color or, global majority singers or whichever, term you would like to use. What the experiences are in Germany, um working professionally as a singer … um and my angle and my aim for this study is specifically focusing on the individual experience. So, I would like to really focus on your personal experience and how…and your experience is, as a professional singer here in Germany. Um, does that make sense?
10.	D: Okay. Yes.
11.	M: Cool. So just so that we have a little bit of a baseline, can you tell me a little bit about yourself? Maybe start off with, where, where are you from?
12.	D: Okay, I'm from a little town in [redacted] born and raised there, I went to school, to undergrad college. Eh, also in [redacted] University where I did it bachelors and masters and instrumental performance, uh [redacted]… And then I later moved to Chicago to get a master's in voice [redacted] After that, I contemplated quitting, music altogether …or singing, performing altogether, and, um, I was gonna get a teaching certification. Then, during that process I ended up transitioning to tenor, which kind of changed my mindset about what I want to do in music. Becoming a tenor is very hard. So, I don't wanna learn all of this stuff, And then only be a teacher – not that saying that's bad -- but for me, it was just like I didn't want to do that just to be in the classroom. Um .. So, I eventually moved to Germany in 2017. And have worked at ~~Deutsche Oper,~~ for the most part, throughout that time, and as well as doing our TV show here in Germany. Um.. Which is a very interesting experience, especially going with the code-switching. Um. And recently, I've been going back and forth recently, going back and forth to the states to perform … but yeah, Germany's home.
13.	M: Nice. Um, so you would, you would say that you're American, and that you moved to Germany. What made you decide to come to Germany?
14.	D: Yeah, so, my voice specifically focuses is… better designed for the German repertoire, and the best place to try to get that experience of what it really is to be (pause) like in German culture, is to come to Germany.
15.	13:10:12 Berlin was definitely not my first choice, and I got into a program -- a „pay-to-sing" program here with a good scholarship. So, I took it as a sign that I needed to just move. So I made the decision to move and almost 7 years later I've still been here.
16.	M: 7 years.
17.	D: 7 years in June. Time-wise.

18. M: Amazing. When, so you didn't, you didn't think about coming to Berlin first… What was the city that you actually wanted? What were the other places that you thought about going through?
19. D: So, for some reason I don't know why I wanted to go to Düsseldorf. I guess it's because I like how it sounded.
20. M: (laughs)
21. D: I didn't know anything about it, but I was like, oh, I'm gonna go over to that side or to Leipzig. Only because of my fraternity. And Leipzig is important to my fraternity.
22. D: So, I was like, oh, I could just go there.
23. M: Okay.
24. D: But, then, once I did the program in Berlin, I realized I can't afford to move anywhere else. So I just stayed here.
~~25. 13:11:24 Yeah, and Germany is Germany's, not as big as the US, so. For sure, like, travel and travel in Germany is not, is maybe not so difficult in this case.~~
26. D: Yeah
27. M: For so you question, you talked a little bit about your professional background, your educational background. How long have you considered yourself a professional singer or like how long have you been working as a professional singer?
28. D: Let's see. Well, I'm 41 now. Hey, like you say, I finished my master's, I think, at 26. (pause) Yes. So, if that's 14, wow, that makes, wow, I didn't even think about that. So, guess 15 years I've been pursuing this. This long, and then really not really making money when I turn 30. (pause) Actually, only when I became a tenor.
29. M: Hmm. How do you define professional in this case? How do you define what a professional singer is?
30. D: To me, a professional singer is (pause) getting paid what you're worth, um or close to it, or being able to negotiate what you're worth.
31. M: Hmm.
32. D: But for me, it's just getting paid to sing, on a consistent basis. Um, to me that's what I could, well I could see that as a professional career. So professional singing is just someone who's getting basically getting paid to sing. That's You know, the basic, the base is basic. The basic definition just someone who's getting paid to perform.
33. M: Nice. Do you feel like that's a definition that's like personal to you or do you think that's something that like is a shared experience or is that from, from mostly from you.
34. D: I think that's just mostly for me. I mean, well, I granted there are people who are professional singers who are not, not necessarily at a professional level. Um, so that, that would. Kind of bothered me, granted, you know, when you know, the professional ears in the eye of the beholder of the ear of the beholder. So, I think for me, yeah, that's basically the basic definition. A professional musician, to me that's different than the professional singer. It's like this difference between a professional instrumentalist. You know, to me it's like professional singer is the one who gets paid to sing, a professional musician is the one who gets paid to make music … and that's the to me the difference.
35. M: Okay.
36. D: So, I consider myself a professional musician. But there are people that are a professional singer … like they go together, but some people are professional singers, and also musicians, if that makes any sense.
37. M: Could you define that a little bit more? Like what's the difference between a musician and a singer in this case?
38. D: In this case, a singer, anyone could sing, anyone could open their mouth and make noise and be a singer. A musician, and someone who one cares about what they're doing, enough to make art with it, and okay with … with it not necessarily being perfect, but wanting it to still put in perfection, when attempting to make it. You know, we have so

	many in this world often in classical and pop culture that are singers -- they're professional singers --they're getting paid to sing. But do I consider them an actual musician? Absolutely not. You know, I consider them a, you know, performer, a singer-performer. I don't see them as an artist.
39.	M: Interesting.
40.	D: In my opinion, I mean, that could be as conceited or whatever, but there to some people who are not. Artists. They're just people who just sing. Yeah.
41.	M: I'm gonna follow that up in a little bit. That's really, that feel like that is a another can of worms that I really would like to hear about.
42.	D: Oh yeah.
43.	M: Yeah, definitely. Especially because I know you have, I know you have opinions about that.
44.	D: Oh yeah.
45.	M: Can you, so you talked about your, how long you've been a professional musician, and professional singer and your educational background where are you from? (Pause) Quick question. What languages do you speak?
46.	D: I speak, It's, and a little bit of German, just enough to get by.
47.	M: Okay, okay.
48.	D: I understand it better that I speak it.
49.	M: Hmm. And cool. That one's just a quick question. With the, next thing I wanted to ask you in relation to like all of your, professional experience, your personal history, how would you define your identity?
50.	D: You mean like my race or I mean I'm a black cis male. Yeah, I think that's, I mean, I definitely just, I mean, if I walk around, yes, yeah, it's definitely a black. Yeah, black tenor. Tenors are usually men … male identifying singers, so, yeah black man.
51.	M: Oh, this is a really interesting because you mentioned something that so, um, follow up question. So, you mentioned how you, you mentioned kind of like how you would be perceived versus how you feel and who you are? Like, do you distinguish the two, and if you do, what are the differences between the two for you?
52.	D: What do you mean? Can you?
53.	M: Like, you mentioned like how people see you very quickly. Like, how does, the let me see how I can explain this … is how people see you different from how you see yourself?
54.	D: I mean, of course, I mean, in the, in, in every, you know, fashion, and not just as a singer but just in as a black man, people just see me and one day automatically know that I'm American because I'm overweight. So, and the perception of the Black American. Let's say in Germany, is not necessarily a good perception. Is I have to combat that. By being the complete opposite. Pretty much all the time and having to never be able to show that side. Of what you know. There, obviously, I can become that person that they want me to think. But it's not who I am naturally. At least not from day to day. Uh, and so you just literally have to constantly think about (pause) who society sees you as, and who you want to be seen as, in order to just get by, yeah, I, I, I can't be me 100%, because if I am, then I'm threatening, I'm I'm dangerous, and I not acclimating to German culture, and not doing as the Germans would do. You know, I'm 6 foot 2. I am a very large man and it is what happens that I'm black, and it's, it's intimidating. You know, to people. I don't get people know me, they know that I'm not that person. I'm goofy as I don't know what unless you push me. But I'm for the most part I'm a goofy dude. That's who I see myself as, but society doesn't see me that way. Especially not here in Germany. I have to smile at everybody, just to let them know I'm not dangerous. And you know, so I've smiled a lot here. I think more I've smiled more, in these 7 years, than I probably have in my entire life, because I, because I have to. Like I have to always. I can never have like the quote, unquote, "resting bitch face," unless I don't want anyone to mess with me. I use it to my advantage sometimes, but yeah.

55.	M: Interesting. Can you describe a situation where you had to do that? Like a specific situation, in in your musical context, like maybe in rehearsal, maybe in performance, a lesson, a coaching, audition, social gathering…
56.	D: Well, I mean, for me, any for … every company that I work with for the very first time, the moment I walk into the building, I'm just like, I have to have this smile and (sigh). (pause) Because they've never seen me before, and you see if they look at me, they already have this, "Who the hell is he?" attitude. So, at every rehearsal, the 1st rehearsal, I had this big smile and grin, because I didn't know anybody, and I didn't speak German at all. (pause) I had to let people know that I was, one, a serious singer and, two, that I wasn't threatening. And maybe I never had to do that, but I felt like I've never been put in a position where I could just be myself from the beginning, in any of these positions.
57.	M: How do you know? That you have to do that? Like, are there any kind of cues, or how do you know and how do you decide when to do that?
58.	D: Yeah. You know, it's, they would say like it's the tone and it's the looks.I look, I read energy, I read faces. Of a person was already having this one type of face in a conversation. Look at you and completely change it. That shows me that that's not someone who's, that's really comfortable with me being in that space. And so, I have to be like, "hi." (smiles) And let's just face it, Germans don't smile. So, if I smile. I at least appear less intimidating. I think every situation I've done audition and I literally the first thing I have to do is put on this big cheesy grid. So, specifically, my first time at Deutsche Oper, of ever going into the, the space, for the audition, for especially for the audition. Then… I didn't know any German. So, I literally had to… Just use charm, to try to get through it. Um, But the first audition. In Hannover, I had audition last season, and I just had to grin my way through everything. Um, and then if they get, if I see if they're comfortable with me, then I can start throwing in me, my humor. You know, that's kind of my motivation to learn German, is so that I could be humorous funny in German. Um, but yeah, that's the goal.
59.	M: How do you know when um, so just let me know if these questions get get too much just, but yeah, okay.
60.	D: Yeah.
61.	M: The, so, how do you know when, how do you know when, um, because you mentioned you can start feeling more comfortable, start being more humorous and being yourself. What is that? What does that look like to you, and how do you decide when that's okay to do?
62.	D: Here… in this country, it's really obvious when they're comfortable because again … I guess, is and if … I hate it's a horrible stereotype, but it's just the truth. You know, for the most part, I don't see many Germans smile, like in their regular day. Um, soo, when one smiles back at me, I know that I've made them comfortable, and then that's when I can feel like I can start showing my personality. But usually, it's it's a face. You look at someone's eyes, you do this tell when when they, when they're comfortable around you. I mean all my life I've always been told to just be me -- be aware of your surroundings. And that means people as well, cause you just never know, who actually has your back and who doesn't. You have to study the face, and study the body language. And the body language would tell me more than you ever will tell me verbally.
63.	M: hmhm.
64.	D: Oh, and so I just studied the body language, and once I know that they see… doesn't see me as a threat, then I can let that down. Like, I can be talking to someone, and knowing that there's a group of people on the right, looking right at me, while I'm talking to this person. Automatically, I'm gonna smile even more, and just be very like this, they see how I'm talking to this person." So, they know that they could come and talk to me if they wanted to.
65.	M: Oh, that's interesting.

66.	D: I like, I have to know that, I have two people around me… have to know that I'm not, that person, and it has to.. it's not just the person I'm directing that energy to -- it's everyone who's also directing their energy towards me.
67.	M: Is this something that is this something? That you you said that you learned this is this something that you specifically do now that you're in Germany or is this something like how, how did you come about … doing this,? If that makes sense.
68.	D: So, in the classical world or in my musical career, I have, on many occasions, been the only person of color. The only black person in the entire room. It could be hundreds of people, and I would be the only black person there. So, when I walk into the room, I'm already like the I man out the oddball. I have, if I see one person that I know, I can go talk to them and make sure that everyone sees my personality, see this (points to self), so that I don't appear threatening. It's sucks that I have to live that way. That, I have to prove myself before they even meet me, before, they so that they don't… Because, I assume that they're gonna pass judgment based on history based on like just my life. But yeah, I've always done it in my vocal career because, I've always been that person who was different. So since… Oh, that, that's, well, not at college, but definitely after college. But singing, like singing in churches, you know, in, in the states. I was literally the only black person.. there. So, I knew I had to show them what I can do, not just vocally, just by personality. I have.. because they don't get to hear me when I first walk in. They're comfortable after I sing, but when they first see me, they're just like… So yeah, I've always done it. I've always had to, but I have to do it more here. It has to be bigger here.
69.	M: Okay. It has to be bigger?
70.	D: Like, yes, the, the personality, that energy has to be even more welcoming. Yeah, than it is in the states.
71.	M: Okay.
72.	D: And I hate that, but yeah.
73.	M: What is that? Like is it? Is it could, would the word to describe that be like performing?
74.	D: Can you say that again?
75.	M: Would like.. if I weren't, if, just to, just to ask if I'm understanding this correctly, would that word be like performing, in a sense?
76.	D: Yeah… Yeah, I mean, I'm putting on a show so that they are comfortable with me, so that I can turn the show off. So, I can stop performing. I have to perform, in order to stop performing.
77.	M: And would you say that that's Like, oh, I should have asked you this earlier, like. If you were to define, define racial code switching. Would this be something that is similar, different?
78.	D: Yeah. Yeah, absolutely. Because if I was one black person. Coming into a group of other black singers. I am not code switching. I'm just me. Loud and funny, because everyone around me is probably also loud and funny. I get to be myself. Um, and here, I have to do a whole bunch of .. We're just shucking jar, you know, to get through. Just for them to it kind of reminds me of like the old days like, "oh yes, and now I get ya ha ha, yes, sir." Like the "shuck and jive", I guess what it's called, I can't believe I don't know that word. You know what I'm talking about. So, I feel like I have to go through that, but the only way I could do it with integrity is by smiling.
79.	M: Okay.
80.	D: My way of doing that. But still being able to feel. Okay with myself doing it.
81.	M: Because you said it feels inauthentic.
82.	D: Yeah, I mean, I hate that I have to not be myself to become myself, um, in this country, specifically. I mean, in general, but in this country specifically. Um, the code switch and even amongst other black people here who are not necessarily American, there's a different switch that I have to do. I had to keep that same switch on. I feel like I had to add it on more so in this country that I ever had to in America.

83.	M: This is this is a really good transition to the next question. Cause you said that you have to be you, you said that you have to play this role or switch to be yourself. You have to do this to be come yourself. Did I?
84.	D: Right.
85.	M: Right. How like then like how would you define authenticity then?
86.	D: I mean, I guess at the office to sit here, and I think about this correctly. To me authenticity is being your true self. Regardless of consequences, regardless of opinions, regardless of morality. Um, regardless of what anyone else thinks about you. That to me is truly being authentic. Have I ever been truly authentic? I don't think so. Cause I think I always had this... especially, when I'm in here around, non-black people. I always have to, it's never gonna be a hundred percent authentic. It's gonna be maybe like 60% authentic and at 40% keeping that bubble, so that they don't judge you negatively. It's like all I think is one thing, and then that, I have to like take that 40% and then re-expand it. So I think you have to see this again so that it can go back down. I hate that. So I have to try to always keep it at 40%. Umm, which is hard you know because there are times angry, and then it all starts all over again. Cause it only takes that one time, and then they don't wanna work with you anymore, or "you're not professional" or blah blah blah when they've done the exact same thing, but they're white?
87.	M: Can you take me through, can you take me through a situation like, like sequentially? Take me through a situation, where, where, this where, this may have happened, and where you have to negotiate this "60/40," "40/60," so that can better understand it.
88.	D: Okay, so. Last thing, so I, I can give you an exact thing. I sang the Beethoven 9th in [redacted] (performed in a language that it's not usually performed in) last year, and I had to work with [redacted], oh, I'm staying names, I probably shouldn't, working with the head of the, [redacted], who is always late, who doesn't necessarily know what they're doing at the time, um, but expects everyone else to be at a hundred. So, there was a moment where I was actually late. Because I could not find the place. The place was an hour and a half away. And I didn't know where to go. And then, being like 5 min late and then (pause) she starts getting on me about what's, that's about, "this makes me look bad, blah, blah, blah," and I don't know what she's telling the other artists. So, when I walk in, I have to automatically know that -- and these are people that I've worked with before, where I've kept that 40, and I know that I don't know what she's told them -- I'm gonna walk in, and open that bubble up, to be that (pretend laughs, demonstrates smiley grin)… so they don't think the wrong things about me. Um, because of this one incident, that that she's also done on many occasions herself, so I have to then open that bubble to probably up 70%? And it will probably stay at 70% for duration of that contract, so they don't think anything else but "oh, he's a great guy personality blah blah blah," and then, when they get to see me, then they get to get my personality along with the "ha, ha, ha," and it just builds that relationship up more, I guess. But yeah, I had to… turn it on, and it was very hard.
89.	M: What does that feel like?
90.	D: It is probably worse... it's like anxiety. It's anxiety. I have anxiety about people judging me based off of one thing, or let's, or judging me off of stereotypes or judging me off … of this, I am always worried that (pause) all it's gonna take is one thing, and then, that's it, I'm done. You know, especially here, because, a lot of people in this country are very passive-aggressive, or very much don't wanna resolve… conflict. Um, just based on my experience… A lot of people that they have an issue with you, keep it in, and they won't bring it out. They won't try to resolve it. So, I could be thinking we're good, when you got years of, of, of hate of me (pause), or of issues, that you don't want to resolve, but then, do.. you don't realize why you're not getting stuff or things like that, this because that person has something against you, that they chose not to resolve. But that's how that works here. In my experience.

91.	M: How did you, how did you discover that?
92.	D: I would have to tell you that, in a different, I'll have to write that down.
93.	M: Okay. Okay.
94.	D: I can't tell you now, but yeah, it sucks that, you know a person will smile in your face and have have to, you know, are against you and you don't even know it. And it sucks. Because then you don't realize, cause it's, it doesn't have often where you get tricked by it, but it's just like, it sucks because you don't know if you can show more than the 60%, um, and it made me close off. I think, I probably showed that, that person closer to 80% of me. And now in, my future interactions, um, with people, I don't, it became more of the 40%, I think because of that interaction.
95.	M: Oh
96.	D: Um, it expanded to where I'm only letting certain people, and I'm not giving them all my one hundred-percent-personality, because I can't trust them to, um, experience it the right way.
97.	M: Does that, where does that primarily happen, or is this, is this a general thing that happens across the board or does it happen in… Specifically, in your professional contexts?
98.	D: Like… Definitely in personal, personal connections with people here. But, also, I think in musical connections as well – like the whole thing with the (choir) [redacted] : this person is not German, they're American. But if you know .. they have been acclimated here, for years. Um, would start bringing up things that happened maybe when I first met them, and I'm like, but… "why would you not say anything?" And, never, I'm still in my head. I don't understand that… But then it becomes the whole intimidation thing. When, you know, I feel like some people… I don't know how to describe this. You know, I do my "60/40" thing, so that they get to see "this," but I think it goes to the opposite side too -- when they're letting me in. They still have some of that, "stereotype bubble" compared to "acceptance bubble." So it's like, you know, the "80/20." So maybe 80%. Oh, "you're cool," and then at 20% still has the, "you're still a black American." And so… And where was I going with that? I don't know where I was going with that. It happens a lot.
99.	M: Yeah, I see. We were talking about how, if, if this, if this, happens… and more often in certain situations, and other situations, in your professional context.
100.	D: It, oh, yeah, so it definitely… Just working specifically with this group, it has happened a lot. Uh… (Pause – hesitant face)
101.	M: Just saying, this'll be made anonymous and redacted. So feel free to like… don't worry about naming names, like, it will be taken out.
102.	D: Okay. Yeah, yeah, but definitely. Quick… So sorry. Ask me the question one more time, and what it pertains to, because I wanna make sure I'm saying it right. Hmm.
103.	M: Okay, so you mentioned -- you're navigating these spaces and, um, how much you show of yourself, how much you don't show of yourself, in your authentic state. Does this happen, in more, in certain places than in other places? In your…
104.	D: I think it is happening every professional setting that I have been in. Um, where I have to keep going here and here and here and here. The thing, you know, with the group that we worked with last time… And I walked in, and I'm, ha, I'm smiling and all of these different things. I'm getting comfortable, and then, literally, right before we go on, the guy was like, "well, make sure you show up on time for this," this and everything like that. And I'm like, "okay, one is the wrong time too." I was only late because you didn't specify where we were. The, like, specifically this is my first time ever, coming there. I'm like you, hell, I thought at that point, I'm like okay, even though we're about to perform, let me, go back to the whole expanding -- at 40%, because I was like, I don't want people to think that who I am, I'm, "I'm the late person… all the time," granted, I'm late on a lot of occasions, but not professionally. Um, and so, yeah, that was the, uh, that was the one, that was definitely, the one of the, uh, late, last times that I had to do that.

105.	M: Okay. Do, like, when you talk about the “60/40” thing, like, that's a really interesting way to put it. I've never heard of that before... like, framed in that way, do… I wanna say this correctly too. (Pause) Do you always know you're doing that?
106.	D: Yes, I know when I, I know when my anxiety, So I already know that. Boom, this is who I am. “60/40,” let’s go! Like, I already know exactly where it sits in my conversations, and how to, turn on that, because I've done it so much. I know exactly where to go, how to get there, let's go. So, I'm basically, I know… I'm performer. So, I know how to turn it on, and it's usually turned off.
107.	M: Okay. Huh.
108.	D: It's sucks. It's a sucky thing, but it's just like... We've, I say we, my family, we've, we've been conditioned to watch how we do things because we're always, gosh, so, you know growing up, my mom wouldn't let me… I'm from [redacted] -- we have a different accent than a lot of states, but my mom wouldn't let me talk that way, because she didn't want me to sound “uneducated.” Not uneducated to black people, but uneducated to the people who she thought would be in charge of my future… Which were white people, so, I had to I could never, if I'm talking, I say something, uh, she would correct it quickly… And I'm grateful. I'm 100% grateful for that, because it makes it easier for me to code switch. Um, cause I even have to make, I even keep it up when I'm sometimes around black people… at least my speech. But then, when I get comfortable, more comfortable, then… The accent comes out, and I can say different things. And know that I'm okay, because I'm around people who are not gonna judge me… Negatively.
109.	
110.	M: So it was… Like, it was also a part of it, then it was it was taught to you..
111.	D: Yes.
112.	M: In a sense…
113.	D: My parents, my momma grew up, in a, you know in the fifties. She was born 1950. You know, and grew up in a small town, she she had, in a.. small town Louisiana, uh, that she learned from her mom, and them that she, uh said that, uh, if you find a white person that loves you or that actually treats you respect, you grab onto them by the coat tail, and you tag along… all the time, because those people are gonna be the ones to help you get through. But, then you have to always present, you know, it goes back to…
114.	You know, we, as black people, we weren't… We were very poor, but when we went to a doctor, when we went to things like that, we had to dress like, in our “Sunday best.” Hey, um, to go to the doctor because you had to look a certain way. You had to present yourself a certain way to white people, so that they would even consider looking at you as a person. This is the, this is granted before my time, and things have definitely changed, but it's still that same mentality. She knew what it was to have to deal with discrimination, and deal with segregation. So, she did whatever she could to protect me, even if she didn't know what the world was gonna be like, when she was gone. So, she did whatever she could to, to protect me. As an adult, I've come out of some of those ideas, you know, cause I've left [redacted] You know, and I'm grateful. I knew why she did what she did, and I still take most of those things with me. Hey, it worked out so far, so…
115.	M: Wow. Has that, like… Has that, how has that.. Okay. How has that supported you in your career here, specifically.
116.	D: Um, as far as like my switching, you think?
117.	M: Yeah. Or has it made an impact at all or if not?
118.	D: I mean, I, I would have to say it has had an impact. I can't say if it hasn't, only because I've never turned it off in front of in one for these positions… Any audition, any performance, I've never turned it off. So, I would say yes, cause I've done stuff here and I'm grateful for that, but I've never turned it off. For those situations. It's very scary, not knowing if, if you turn it off a little bit, will it be too much for them to bear? Then, I think, “I won't get hired again.”

119.	M: Wow.
120.	D:It's a desperation thing and it sucks. But yeah.
121.	M: And that's. And you said that's, is that, is that across the board or is that just an auditions or with new people?
122.	D: Yeah, it's coming across the board now it is ever since that incident that happened and 2022 that I was talking about (I would talk to you off camera about). Yeah, it has been across the board. I can't show… Me, yet. I haven't gotten to that position where I can really show who I am, to, like, white people and specifically Germans. I can't. I can't trust, that I'm gonna be perceived the right way, and then it would mess up everything.
123.	M: Can, can you describe to me then like -- I'm really trying hard not to lead you and try to, I'm trying to, I'm trying to leave my own experiences out, and because I want you to share your experience and I don't wanna try to interpret them for you.
124.	D: Yeah.
125.	M: So I'm being careful with my questions. Like, the.. so, when you talk about this, um, the… um..
126.	M: it brings up, for me, the idea of "belonging" and "otherness." Can you define those for me?
127.	M: Like from your perspective, like can you define those for me?
128.	D: Defining. Belongingness?
129.	M: "Belonging," and then, so one word, belonging, and then "otherness," so two different words.
130.	D: Oh, so, "belonging..." So, to me, belonging is… Huh. When I, someone who belongs. Somewhere... if someone who's been accepted. But at the same time, it's, I guess it's your own acceptance? Because, like, I belong in these Opera houses. I know I belong in these opera houses. Now, I may not be accepted in these other opera houses, but I belong there, because I put in the work. I put in the work, and I put in the time. So, I know I belong there. Um, belonging somewhere based on your worth. You know, when you say you belong somewhere, you said, you know, you're worth. And the other one was otherness? Hmm.
131.	M: Yeah, I have a quick question before we go on to that one. Like. How do you know when you belong?
132.	D: Oh, that is (pause) hard to that's a question I can't even answer, Because there are times you get put into spaces, and you don't feel like you belong, but it's obvious that you wouldn't be in that space unless you did. Case in point, getting into the Met in 2021, I didn't feel like I belong there. So, I walked on that stage, and then I realized it, but it took, it took… Sometimes it could be those, those light bulb moments, um, or could be like, "you know what, I just put in the work… That means I belong there." No, that's wrong. That's wrong. I… That's a complicated question. Uh, how do you know when you belong? I don't… I don't think you ever know if you belong.
133.	M: We can move on if…
134.	D: Let me like, No (pause). No. I don't know. No, I don't, my answer is I don't know. When you would know, and you belong, because I still don't know... like (pause).
135.	M: Right. Oh, that's the, that was good. We'll come back to it,
136.	D: But that was good.
137.	M: We'll back to it, and I maybe we can add this and you can kind of think about it as well… Like, this is maybe do like, "how do you know you don't know?" Like why do you think you don't know?
138.	D: um.. (pause). We can come back to that. Okay, I, I could, I could, I mean, sometimes you don't know because, there's some like, you know, they have like pipe dreams and you hear over and over again that only a certain percentage of people make

	it certain to certain levels or places. Um, and you hear these singers, and they just sounds so great. I think it's a confidence thing, just not knowing. It sort of like knowing your worth, fully? Knowing your worth? Um, yeah, just I go to this thing like, “I sound great,” and “these guys sound really, really great!” Like, “why did he choose me?” You know, like. Like he chose me to do four shows, when they had people who were only doing one. I'm like “why me?” You know, “what did I do, or, did I only get it because of a recording?” You know, “did the recording sound good? Is that's the only reason why I got in?” You know, things like that. Yeah. Yeah.
139.	M: Interesting. I have so many more questions to add to that, but we need to move forward. I'll come back to that.
140.	D: Yes.
141.	M: Um, so the next word that the next word that we were that I brought up was other So a similar train of thought, like how would you describe “otherness?”
142.	D: I don't know. I've actually never heard that word before. Other… ness.
143.	M: We're like, we can save other like other... So if you want to think about. Yeah.
144.	D: Well, people. You think the people who belong and you got the people who There are people who belong, people who don't belong, and they have the people who are still like. Just for the middle. Like the others. The, the ones who kind of like purgatory like otherness is like, you're not in not belonging and not belonging. You’re just somewhere in the middle, which is I think it's a lot of people … Not knowing where you belong, so you're just the other. You know how you fill out the, “what race are you?” This, this, this or other. You know, that's what I think of other. When I think about it.
145.	M: Can you describe a situation where you may have felt that way? Yeah. Okay.
146.	D: As the other? I'm a black man, I'm always the other. And like… In every situation from every, every professional situation I've ever been in, except for 2016 I did Porgy and Bess, I've been the other. You know, I've been the one black person in the show. At the, and in the young artist programs, I've been the one black person in the room. I've always been the “other,” even though I belong there. I've been the other, and I’m always gonna remember that I'm the other. I did a… I did an opera at the Lyric Opera of Chicago, where I was like… It was like an outreach program, and we did Barber of Seville, andI played Magnifico. No, I'm sorry. I played Bartolo. No. Whoever the… If not, the other bass role, and if you too, I want to say it's Magnifico, but it may not be. Bartolo. I don’t know that… I wanna say, oh, it's one of those. But it may be wrong. But anyway, I play Bartolo, the villain, and then with the other characters, Figaro, Rosina and Almaviva, and they were white. Yes, and then it was just me. It was basically them, three against me in the scenes. All the time. I was the bad guy, and they were the heroes, and even like… Even though we all belong there, they would drive together to all the gigs, and I would drive by myself. So it was always them… And me. And so, I was always the “other” even though I “belong…” there. So, I, yeah, I always see myself as the other. When I walked into a, a space, especially in Germany.
147.	M: Can you describe any like physical sensations or like behaviour changes, in this experience? Are there any that you can, you can sense?
148.	D: Well, I mean, still goes with, with the “60/40”, so I automatically just follow. I, I follow body language, just. But I think it's more of a think in my head, no matter what, they may not even treat me differently. They may be warm and welcoming and Smiling. No matter what, I'm always gonna feel like the other. I'm always gonna feel like it's gonna take one thing, and then, “oh, well, he was always trouble.” So I always go like the other. Even if I'm accepted.
149.	M: What do you mean? What do you mean by one thing? What's that? What would be that one thing?
150.	D: No, I'm mean it could just be like, I can't, like, uh, if I am upset about something, I can't speak my mind.

151.	M: Okay.
152.	D: Because if I speak my mind, then that could be grounds for, “oh, he's hard to work with,” “he’s not a player… blah blah blah.” Grant, uh, the next person, who's not black could say the same exact thing (pause), and probably even harsher, and nothing will happen to them. I mean, case in point, we were at Deutsche Oper… For a show with them. Me and my friend, uh, Jeremy. Um, we go to get our makeup done, and they basically told us they don't do black people makeup (pause). Like, we went up there because they told all of us to go get makeup, and they literally told us they don't do black backup, and… (pause) We can't, we can't express how we really feel about that situation, because if we do, then we're the difficult ones. And they don't understand how I would, why we would be so upset about that. Um, there’s definitely no empathy, and there's no trying to see anyone else's side, in those situations. So, we can't be angry. We can't show anger on our faces, during that period, when that happened. I mean, luckily, we had someone who was very much an ally, who stood up for us, and we ended up getting makeup done… but we couldn't do anything. We’re just part-timers. Just the extra chorus. We’re not full-timers. They don't need us (pause), and if we say something, they won't hire us again.
153.	
154.	M: Can you take me like, like… If I was looking through your eyes in this situation, talking to this makeup person, um, if that’s okay, could you take me through, like, you navigating that situation with them… and, and maybe like, describe to me how you were making these decisions in your mind of what to say, and what not to say.
155.	D: Oh, the crazy thing is… during that time, I, like I tell you, I barely knew numbers, in German (pause), but the way she talked to us about it, I knew exactly what she said (pause), and I looked to my friend, [redacted] and I was like, “did they just say they don’t do black makeup?” And he was like, “yeah.” I was like, I was like, I read her inner energy. It's like, it's crazy. I didn't understand anything you said, but I knew exactly what you said, because of how you said it. And you did it with the, “oh, we don't do that.” Okay, you know, it was so like “get over it,” you know, “we didn't do anything wrong, sorry.” There was no compassion. Nothing. That was my first glimpse into being in this country, and being… working in these opera houses, that don't have people of color, or darker people of color working there... and (pause) I just, it was more, I was just dumbfounded. I was just in shock. I'm like, but you all have dark skin.. you have black principals (soloists). So, why don't you have anyone who does (black) make-up here? It was, it just, I think I was more shocked than having an anger, or you know… Disappointment. It was just shock Hey, um I was like, I just, we just walked away… Yeah, it yeah, it was my first big, “oh, we're not in America anymore” moment.
156.	M: Hm.
157.	D: It was, it was, it was an interesting experience, that… I was just very grateful, for the person who looked out for us. You know, having allies, even with that ally, I'm still gonna keep the “60/40” with them. Even though they showed me that they care, it's still gonna be a “60/40”. It'll never be more than that.
158.	M: And I think you explained that a little bit earlier as well. Is that different for allies for you?
159.	D: I mean for allies for me. It'll always be, oh, it depends on how long I've known you. Okay, if you are white, and you're an ally... (pause) My friend Robin, I've known her for, since, 2012. We started, we did our first show together in 2012, and she had been my rock, so she gets all of me. Uh, she gets 95% of me because the five percent, I know she can handle. I know her. So, she gets me, and she's probably… out of anyone who is not of color, who's not black, who gets the most of me. Um, but we've also known each other since 2012, so that's 12 years. I've babysat her son, I've watched him grow up, and he's 17 now, you know, about to graduate high school next year. We have that bond, so she

	gets to see (pause) me. Well, she only saw 90% of me, because she (pause), we never talked about me being queer… and then, she got to see more of me. So, I still held stuff from her. For a while, you know… But I don't always… She hasn't given me a reason, in these 12 years to take that away from her. Everybody else? Absolutely. "60/40" is the most I will ever give. Ever.
160.	M: Yeah.
161.	D: Say that again?
162.	M: That's like a hard and fast rule for you.
163.	D: Yeah, because I can't, it's hard to, when I start trusting people. When, that's when I, I get hurt the most, when I start trusting… Non-black people, is when I get hurt the most. So, "60/40" is, basically, it's lucky to get 60% of me.
164.	M: Yeah.
165.	D: But that's, that's like the cream of the crop… But that's like the "one-percenters" get "60/40."
166.	M: The… when you do that, is that, that's. that's a general rule, but that's not necessarily just in your professional life. Is that, did I understand that correctly, right?
167.	D: Yes, correct. Every, every aspect of my life.
168.	M: Um, and when that goes into your professional life -- I think we talked about this little bit -- but in this angle, in this lens, can that impact your work?
169.	D: Yes. Um. Well, um, as in my work output, or getting hired?
170.	M: (Pause) Both are interesting. Let's, let's put, uh, let's talk about your work output first? Yes.
171.	D: It doesn't change my work output. I'm still… (pause) That will always, that will never change, no matter how (pause). Well, yeah, I feel like… That first rehearsal, I definitely have something to prove, so, I need to be like… Boom. But as I get comfortable, then (pause) -- I'm not supposed to -- but then I relax a little bit, with my output, because I know that I'm already ahead. That's horrible to say. I love my colleagues, at [redacted] I do love them, but it takes little while to learn music. I learned that, but pushing myself, in that first rehearsal, and then realizing that I jump too fast… I've jumped too far, and now I'm waiting for them to catch up. So, now that I'm comfortable, I don't give them that anymore. Cause this is the waste of time. I just gauge it based on the experiences that I have had, but that first rehearsal, that first experience, I'm giving you everything. You're not, I have to make sure you know that I didn't make a mistake.
172.	M: How does that feel?
173.	D: Nerve racking because you're constantly thinking of everything that you… You mess up this one little note, and you're thinking about it the entire time, "oh, shoot, I came in through early right there… I'm not gonna get hired anymore," or "I have to make up for it now." So, really focus, really focus. It's it's anxiety… That is not necessary. I think, I do it to myself, again, because it's just how I was raised, culturally, just to "be on guard." Um, because you just don't know, and then just society, it general… You just have to "be on guard," because you just don't know when that person, or the situation, is going to turn against you.
174.	M: Okay. Before, we wrap up and I ask some closing questions. I want to, I wanted to… Kind of circle back to the belonging theme. Have you had a chance to think about it, or do you wanna just skip it?
175.	D: Well, I mean, I, I still don't know when you know you belong like, how do you know? That was the question, right? How do you know you belong?
176.	M: Yeah.
177.	D: I would like to say that you put in the work, and then you start getting things, based off of that work that you put out. To me, that tells me that I belong. Uh, but if the people who get into like the into a position at the symphony orchestra You ain't gonna get

	that just because you know a person. You get that because you deserve it, especially if it's a top, if it's like a New York Philharmonic or Chicago or Berlin. They're not just gonna give that to you. You have to earn it, and right then, getting that means I belong. I put in the work. That, I think it's, once you, yeah, once you get into those top notch things, so, you realize that... Yeah, I belong. I mean, you still have, what do you call it, that other person in your head saying "do you belong?" "Do you?" You know, I guess I felt that I didn't belong at the Met because I didn't get in through a live audition. I didn't fully belong, and technically, I still don't think I belonged. The reason why the only reason why I did Fire was because contractually by union rules, it had to be offered to do Fire, because I've done it before, but they haven't offered me anything else besides that. I don't know what they're doing next… what's happening next season, but I know that I belong there. But at the same time, I know that I have someone telling me that I don't belong there.
178.	M: Who's that person?
179.	D: Me.
180.	M: Okay.
181.	D: I mean, I tell it myself I belong there, but I'm also telling myself subconsciously that I don't belong there. Maybe I don't put in the work that they put in, um, to get where I've gotten
182.	M: does that always intersect with race?
183.	D: No. Because at the Met -- I love this -- they're really big on hiring black singers in their extra chorus. There's a lot of black extra chorus singers. Um, so for that specifically, that doesn't have to do with race. Um, and that's probably the only place, that I've ever worked at where race isn't going through my head.
184.	M: Interesting. The only workplace like professional music workplace.
185.	D: Yeah, I think.
186.	M: Okay.
187.	D: Yeah, I, yeah. That's crazy. Every place, I think races a factor.
188.	M: You've shared a lot of information and you've really,
189.	D: (laughs)
190.	M: Really, really, really gone deep, and you really, you really allowed, like for me, I felt like, I felt like this was a really enlightening conversation and very deep conversation.
191.	D: No problem.
192.	M: So thank you. Thank you for getting so personal with me on that. On these very. I'm gonna wrap up with some closing questions before, we go. How was this experience for you talking about this?
193.	D: It was actually nice and therapeutic. Like, I (pause) didn't realize some things about myself until I said it out loud. Uh, like the fact that I've been (pause) considered a professional since I was 26 -- that's when I finished my masters -- and that was 15 years ago, um, and to think about that is just like, crazy, and just to think about where I've come from, as far as what I was doing at 2011, and what I'm doing now is just like, it's been, it's, it's, it's great… Grateful experience to talk to, to think about these things. You know.
194.	M: Has, has anything like… has anything like stood out to you in this conversation? Like you mentioned your career recognizing that your career is your professional career has been the last 15 years. Has anything else stood out to you that's been in sightful during this conversation?
195.	D: Well, the whole thing about being a professional singer. Over being a professional musician. You know, it's a big… Being able to explain that correctly was a It's important for me. (pause) I know some people… (pause) You know, your face, when I said professional musician, and I was just like, "I hope he's don't think that I am thinking that I'm separating singers from instrumentalists." If I think that instrumentalists are musicians and singers were just singers. This is why I had to add professional instrument on this as well, but that… is a big thing. I knew a lot of professional singers out there, but

	I really respect the professional musicians a little bit more. Um, and the whole sense of the belonging stuff, and just knowing when you belong and when you don't belong. That question just like… I'm still be thinking about that when I get off, when we get off of this, so we're like how do you know.. I'm gonna put that on freaking Facebook. How do you know when you belong? Because, I… That is like a really… That's probably the deepest question you asked. How do you know… Yeah, that was the deepest question. Cause only when I, it's the one that I can't. Okay, I can't. There's no swag, no. I can't tap into the "40%" I can't do anything to give that answer. I just don't know. Uh…
196.	M: You're welcome to follow up. I'm to follow up with that if you feel inclined to share that with me.
197.	D: Yeah, cause it's just very interesting. It's like, cause I asked myself that, "do I belong in Germany right now?" Uh, "is it better to go back to America?" "To have a career there, have a career there." And I'll be… granted the answer is no, because I want a solo career, and Germany is the place for me to be, to get that. That's just reality. Also the code-switching thing, this.. quickly. When it comes to code-switching, which I have to do that with my repertoire as well. I know we haven't got into that, but the reality is, I sing Wagner, and the bigger reality is, they don't want black tennis to sing that. There's never been a black heldentenor in Germany. Ever. And so, um, I had to change my repertoire just so they can give me a chance. I've had Wagner on my repertoire list, and I've not gotten that. I've never been asked for it. I've been there for 7 years. Never been asked to sing Wagner here in this country. Ever. So, I have to do a code-switch with the repertoire that I want to sing, or the repertoire that will get me hired. It is the "60/40…" I pretty much put in all of that repertoire, but then I have to like… Change my German (audition piece), so that I do "Der Freischütz" instead, because they'll give me that chance to do Weber, but not Wagner. So yeah, racial code switching is in your repertoire as well.
198.	M: Is it okay if I ask for a follow up interview specifically about this at a later date?
199.	D: Of course, I'm down.
200.	M: Because this is that's a deep question. That's it. That's for me. That's there's a lot more information I feel like in there just from your…
201.	D: But yeah, yeah. Oh yes, just based on just based on what they've, I've done auditions at the ZAV, and yeah, the, the, the, the recommendations they've given me for music… um, have mostly been based on my race, not on my voice, but my race. I'm a big voice, black tenor. What role do you think everyone wants me to be singing? The only role that's specifically for a black man, Othello, and I'm tired of people telling me to sing that role, when I'm not supposed to be singing it yet. But yeah, there's a lot of racial, switching in my repertoire. Because I have to sing stuff that they'll be comfortable with.
202.	M: Oh! That "they have to be comfortable with…" Okay. Yeah, we're gonna have to, we're gonna have to do a second interview here.
203.	D: Yup, Yep.
204.	M: Cause, I don't wanna take up too much of your time today, because I know you just got back from, on a flight and you're, probably jet lagged, and you probably need rest.
205.	D: Yeah, yeah, keep going.
206.	M: Just wanna ask you a couple more questions. Just 2 smaller questions. So like, is there any, like, is there… what would you say would be the most helpful for singers? Especially maybe newer singers? Newer singers of color, newer black singers. Navigating similar experiences moving forward, what would you what would you find most helpful?
207.	D: Um, I tell people know your room. Know your environments. I have friends… I have a with black tenor who amazing, young, 22 years old, and he's a huge quote unquote, very flamboyant, and when he's on stage, he doesn't try it off. And I tell him there's a time and place, to show who you are here, and to put on a… or to be a character. Unfortunately, as black singers, we have to be a character a little bit longer,

some of us… For me, that's what I do. There are people who go in, and they are authentically themselves, and I applaud them, and I'm jealous that they are confident enough to do that. Um, for me, I'd rather go in cautious… a little cautiously, and then show my true intentions. But it's always "go in, happy." Show them who you are. Show them that you're not, that you're more than just your race. Uh, show them that you're your voice, you know, that's why you're there.

208. M: Hm.

209. D: Don't let anyone deter you. From belonging, feeling that you belong, because there's gonna be a lot of people, even people of your own race, that will make you feel that you don't belong, but you have to know your self-worth. If you don't, that's that's gonna trip you up in the long run. You have to know your self-worth. Until you do, you're screw. Like that's horrible,

210. M: So honest at the same time.

211. D: But you have to know yourself worth, because, yeah, you have to know your yourself with, and I think in every field, but especially in this field… Um, I know that in Germany, specifically in Germany, I feel like the black Americans help each other out way more than they do in America. I think we feel like we have to help each other here, because we all… it's hard for us. You know, it's like in certain repertoire, they just don't wanna see us singing it. Uh, and we have to support each other as much as we can. I wouldn't have gotten my job at Deutsche Opera, if it wasn't for a black tenor, who told me about the audition. You know? And, I can count on one hand how many times I've had a black singular, hey. "I had this audition here." Actually, I can come on zero hands, how many times has happened in America?

212. M: Wow.

213. D: You know, so. It's not. It's not the expectation, but I'm grateful for that. Um, I tell people, get your click and stick, that's my advice to your… your group your five -- five people that will help you -- and some of those people will probably have to be white (pause) on purpose. If they are by default, like, because they're your voice teacher, or whatever, that's great, but she gonna need to have white people on your side, because it's hard out here. That's my honest, uh. Okay, I do feel that. Yeah, that's my honest opinion. Unapologetically. That's how I feel… I don't care if anyone has a problem with, uh, what I've said. Cause it's you, and I know you. So I'm giving you more. You're a person of color, so it's not a "60/40" with you. Plus, I know you, so it's definitely not a "60/40" with you. You're like a 90, 95. So, I could tell you this without… Me, this is, this is me talking to you. This is not the "60/40" guy talking to you.

214. M: I appreciate that (laughs). Yeah, I mean, I didn't expect that either what you just said like with the, with what would be most helpful navigating this, for other singers moving forward, that was also such a very in-depth answer as well. So, I really appreciate…

215. D: No. Yeah. Yeah, I talk and I sometimes forget what I said at the beginning, and then just keep going, and well… But yeah, I feel in, in the, in the end it's all about self worth, and I think that is the underlying, uh, with the racial codes, with the racial, with the code switching. Um, we know our worth, but (pause) we still have to prove to a lot of people that we belong, and it sucks that we have to constantly do that -- when we know how good we are and how great we would be for things. It's a hard field to be in mentally, especially because you have to I think -- especially for people of color -- who have to constantly change who they are to appease people, who control your who can possibly control your career. Constantly having to not be anything that they think would be a threat. It does suck. It really it it's It's a lot. It's a lot. I'm grateful for this field. I wouldn't change anything about my career. Except, I would love to be doing more solo stuff. But (pause), it's a lot to, to do that. I'll definitely say get your friends, get friends who you know who you could be yourself with. That's also very important. And if they're also

	singers… And in your field, that's even better, because you can be like that at work -- during breaks and stuff -- but like when I'm in rehearsal I am “60/40.” Yeah, well, I don't give all because I'm still in, I'm not in, I'm in a safe space, but I'm not in “safe space”. Because I'm not home. I tell people, “we're not home, we can't do this.” You know, I've had to like stop singers from saying certain words, and delivering words in certain ways. I’m like, “we’re not home.” You know, we know what we're doing and we know that it's friendly, but they don't, so we need to not do that. We have to keep our code on. While we're in this house. This ain’t our home.
216.	M: It's an awareness that you earlier this awareness has to be on.
217.	D: Yeah, it was it was it was funny. It was funny You know, cause he's talking to me, this guy. He's talking to me and, and he says some words, and I'm like having to stop him, but, behind me is this white man, like behind us, is this white man who's sitting at the table. Uh, and he's laughing because he understands -- he's also very flamboyant. May uh, he has to code switch as well, so he understood when was like. You know, we’re not home, you know, I get what you're saying and it's true. We’re not home. We can't say these words. We can’t talk like this (pause) here. Yeah, so if you walk out this door, then it’s good. But yeah. I can't, I wouldn't, I refuse to, come off of my code, 100%.
218.	M: Do you have any so I feel like we could talk about this for hours and hours and hours.
219.	D: We could.
220.	M: Do you have any, do you have any like questions for me or do you have anything that you'd like to clarify before we wrap up?
221.	D: I mean, I could clarify that I don't have anything against any race. I just know the cards that I've been dealt with, and how to navigate those cards, and I will always navigate that way until I’ve been shown otherwise. If I shown that I can be myself, authentically all the time, I will be that person, but until that happens. I'm always gonna be that person. I don't think that this will ever come. Unless, I become a superstar (pause), and even then, it comes with… That comes with a whole bunch of stuff about who you're supposed to be too. So, I don't see myself ever changing my strategy. Um, when it comes to presenting myself. It's all about that smile. That is what everyone says about me, so that's what I present first, because it's comforting. So yeah, anyways, I just know that I can be more myself around the people I trust. Truly trust.
222.	M: Thank you, Darrell. Thank you so much for sharing all of this. I feel like I also feel like I know you on a different level right now because I've a lot of these things I haven't heard before.
223.	D: Yeah, I mean, I keep certain things in. That's a good therapy probably because that was very refreshing to get that out there, and to understand why I do some of the stuff that I do. Sometimes I don't know why I do what I do. But yeah. I don't have any complaints about this interview.
224.	M: Yeah, I feel like for me, I'm just, well, I'll stop the recording now if you need if you need anything, I can, if you need anything, I, I can put you to any resources that you need.

Participant Interview Transcript: "Sylvia"

1.	M: Hello, [redacted] Thank you for joining me today, and joining me in my research study. I just wanted to ask again – you have read the participation agreement and signed the consent form, you are, just, you're, gonna get my words in order.
2.	S: No problem.
3.	M: You, agree to participate in the study, and you consent to this procedure?
4.	S: Yes, absolutely.
5.	M: Okay, and I just wanna remind you that, at any point in this interview, if you feel like, you don't wanna continue, you can just say so, and then we can end the in the interview immediately, and you don't have to give any reason for it.
6.	S: Okay, cool.
7.	M: Thank you. Okay, just some official things, official business. Can maybe can you start by introducing yourself a little bit and telling me about yourself?
8.	S: Sure. I'm [redacted]. I'm originally from [redacted] (USA). Um, about myself, I'm 37. I went to school on the east coast, and was there for about 10 years, and then we moved to Berlin almost 7 years ago now, uh, where I have been (laughs) doing a lot of auditioning to be honest (laughs), and some work and a lot of traveling.
9.	M: Yeah. Okay. ~~Amazing. I feel like we came to Berlin around a similar time~~. Cool. The so, you are, so can you tell me about your professional, your professional context, I guess as a singer… Like, what, um, can you describe that little bit?
10.	S: Sure. So, my undergraduate degree is actually in acting, and not for a lack of trying to get a degree in music, but it ended up being an act of trying to get a degree in music, but it ended up being an acting, for my master's degree at [redacted] (a US University) in opera performance, and uh, I went to New York, and did a couple of young artist programs before I came to Berlin (participant's phone rings). Sorry, let me just go ahead and silence my phone… And, did some, professional gigs, in New York, around the East Coast, uh, concerts with orchestras, and that sort of thing… Recitals and competitions, and, uh… Then, I came to Berlin to try to get at work, and an agent, in one of the houses here, which I have not been successful in doing, but I've had some pretty interesting gigs along the way. Uh, and, have had some nice concert opportunities.
11.	M: Amazing. So, when you say what, like, just that, that we have this on record, what kind of music and what kind of, what kind of singer are you?
12.	S: Oh, I'm an opera singer. But, since moving to Berlin, I've… Has sort of brought in to include crossover music, as well as pop music, for like recordings, and background singing for some other pop singers. Yeah.
13.	M: You're busy (laughs). You're doing a lot of different things. I didn't know that.
14.	S: Yeah, yeah (laughs), I don't usually talk about the pop stuff. It's just kind of happens and yeah, I don't really ever follow up with it.
15.	M: (laughs) But that's really cool. I mean, you have a lot of you have a lot of like different skills under your belt. I guess it seems, so, I guess you covered like you, talked a little bit about your professional background, your educational background, a little bit about where you're from. Do you, like, what languages do you speak?
16.	S: I speak English, and, uh, I'm, uh, like between A2 and B1 in German, and yeah that's really it. I wouldn't even really say I speak Italian, at all, I just, uh, know a lot of phrases.
17.	M: Oh, man, to be an opera singer, right?
18.	S: Yeah, it's like, well, I can kind of pretend like I speak Italian. I could kind of pretend like I speak French, but not really.

19. M: Hmm. That diction though we, we can do that (laughs). Really cool. So, can you… So, this study, that was like a little bit of introduction to get to know a little more about you. This study, my aim, at least, is to really hear your experience, and really get to understand your personal experience as I'm a singer here in Germany.
20. S: Okay.
21. M: And, so, I would really like for you to focus on your personal experiences, as we go through this dialogue in this conversation together.
22. S: Hmmhm.
23. M: Of course, It I mean, you can venture off and whichever way it needs to go, but that's the kind of, focus that we're going to stay in for this interview.
24. S: Of course. Yes. Definitely.
25. M: Can you, can you give me a little the description of how you would describe your identity?
26. S: I am a fat black woman. I'm a cis-woman. Bisexual.
27. M: Alright, okay. Cool.
28. S: Okay.
29. M: Oh, the next question.
30. S: That's fine.
31. M: Sorry. I feel like I feel like these are really, like a lot of personal questions. So, um, so this study is about, about, code switching – specifically, you read from the participation form -- racial code switching -- can you describe to me what that means to you?
32. S: Well, my idea of code switching has always been like linguistically, like, You know, changing the way you speak for the situation or context that you're in, which is not something I usually do. But, I guess like, racially, it's like kind of trying to make yourself more palatable as a minority, to the German audience, and like sort of casting world in this context.
33. M: Okay. Could you then describe to me a, a situation ornament in your professional context where that that may have happened?
34. S: Well, I'd say a general theme, in my professional life, here, has been my weight… (pause) And like, you know, so, like, for Black Americans, so, like I describe myself as a fat black woman, but by black I mean specifically an American descendant of slavery. And so, you know, um, genetically, uh, there are (pause and laughs) basically, genetically enslaved people were bred to be large, strong, sturdy people, to work outside, you know? Um, and of course that's not true overall, for this whole group of people; but for a lot of us, it is, overall, it is. Um, and so, genetically, it is extremely difficult for me to lose weight, but especially here in Germany, they really dislike fat people, uh (laughs).
35. M: Hmm.
36. S: So, you know, when I first got here, it was, like, very much going to the gym, exercising, intermittent fasting… To make myself more appealing to this audience, to make myself castable. But, I really realized that you know, even at my smallest was, which was like a women's size, US size, um, 20, that's still considered very big for German people. Um, and so, like, right now, I'm not like a US woman size 24/26, and they don't really see a difference. So, you know, it's like, trying to make my body fit into this German beauty standard (laughs), is I guess the biggest, um, or like most prevalent form of this throughout my time here so far.
37. M: Um, is that unique to Germany?
38. S: Um, the US is a little more open (pause), um, but it's not unique to Germany, and certainly not… certainly other European countries also have this sort of fatphobic standard.

39. M: So, we have this… This kind of intersection that you're describing.
40. S: Yeah.
41. M: It's not like… I'm just repeating, just to that to make sure I understood correctly, that there's this intersection for you with gender, weight, and race.
42. S: Yeah.
43. M: And. Can, whether do you think… Okay, it's kind of a very kind of complex issue. When you have these experiences, especially, like, from what you're saying seemed really, really, complex… Like, do you, like… What do you do in these situations, when you find yourself in these situations?
44. S: Uh, well, it's certainly super uncomfortable. I have had to learn to be my biggest advocate, um, because no one else is going to advocate for me. You know, it's also kind of like, even if I would like to have a certain opportunity, or specific place, ultimately, is there going to be a lot of stress, because of the views they have? Um, and, and is that the kind of place where I want to work? So, just really trying to redefine what success looks like for me, you know, is kind of how I've had to deal with it. So, the honest answer is yes, I still want to work in these places. I still want to be included and I think my talent is good enough. But, you know, it's just one of those things where, this is their culture and they're not particularly thoughtful about, uh, why other people can't, um, fit into this box and for them it's like you either fit in the box or you don't.
45. M: Hmm. How do you? How did how did you? Come to know that or how did you, how do you know that you're viewed in this way.
46. S: Well, the nice thing about Germans is that they are very frank and honest. You know, so when I first got here, I messaged really every agent on Operabase with my materials and picture, introduction, whatever … and like, I wasn't singing as well as I'm singing now, for sure, but was still good enough, and if any agents respond, they responded with, “oh, well, you're large or you're too fat to be castable in this rep right now.” You know, “are you losing weight?” Just very frank questions about it.
47. M: Wow, how do you navigate those conversations?
48. S: I just, I'm just honest, you know, it's like, well, uh, in the beginning it was like, “oh yes I am losing weight,” “I've lost this much weight so far,” and “I'm doing this,” and, “blah blah blah,” and so then the conversation would be like, “okay, well maybe let's get in touch with each other again in a year or something like that.” And now it's like I'm very hesitant to even reach out to agents, (pause) um.. or not audition for things, or like, reach out to organizations that I don't have some other connection with that someone hasn't recommended me, to, essensially. So, the way I've dealt with dealt with it is trying to like take myself out of that equation.
49. M: Oh wow.
50. S: Yeah, I avoid that sort of interaction.
51. M: Yeah, that's definitely a strategy and that's something that doesn't come across my mind. And so like that's, for me, that seems, that seems really difficult to navigate.
52. S: Yeah.
53. M: In these situations, can you describe to me a specific situation like if I was looking through your eyes. In your situation, can you describe to me like step by step what like this situation would be like for you? Not necessarily the specific one, but maybe another one. If you don't want to use this one.
54. S: I'm sorry, I don't think I understand the question.
55. M: Okay, so like. If You in navigating these kind of situations, that you're describing, if I was looking at it through your personal perspective, like looking at it to your eyes, could you describe to me like step by step? A scenario or a situation where you had to navigate, um… a similar situation.

56.	S: Okay. Sure, I mean the thing that comes to mind is, when I 1st got to Germany I auditioned for this agency that I think everyone auditions for is [redacted] and on their sign-in sheet, after you pay them like €60, they have a place for you to put your weight. They want to know how much you weigh. And, so, then it's like, okay, do I put down my weight or do I lie or do I not put anything down?" You know, because it's like this -- it's like, "first of all, you can see me right know, and you know you could see in my pictures what I look like," you know? How, well, I am… (pause) So, it's like, why even ask? But then, it's like having to put this number down as like, especially next to all of these, other way smaller numbers. It's frustrating and so usually, well, in this situation, I just didn't write anything, um, and uh, then looking around and not seeing anyone else who was fat, and not seeing anyone else who was non-white... You know, it's just not, it's not an inclusive environment. You know?
57.	M: What made you decide not to write? The number down.
58.	S: Because they can see me (laugh), you know, they have eyes. You don't need to know how much I weigh.
59.	M: So would you say that, like, in like in these situations that you're always aware of your identities.
60.	S: Yeah, certainly, yeah. Um. Just there was one other time it didn't really have to do with my weight. That was certainly like an undercurrent in the situation, but I did a master class with [redacted] in Bayreuth for their abridged [redacted] Festival. And, um, I was super excited, I got there, there were only like four other singers, all of them were white, all of them were managed singers, and none of them were American (laughs). So, I felt very like, okay, I'm coming in here as this "other, other, other," you know, person. Uh, and maybe if you write about this take out the place of the master class and who the master class was with, but I sang, I very much wanted to sing Elsa's aria from Lohengrin, because there has not been a black soprano to sing it in Germany. And, uh, so when it was my turn to sing, I got up and I said, oh, I would like to sing this Aria – "well, why don't you sing "Dich, teuer Halle…" instead? And I was like, "well, if you want me to sing it after this, I would be happy to, but in Wagner's house… Today, I'm going to sing this this aria." So, I sang it and it was fine. But then, there was like a ten minute conversation of how I and my body could come across as a damsel and distress whose like pure and virginal and like the quintessential German…
61.	M: That was being spoken. That was being told to you. That
62.	S: Yes, yeah, that was a conversation that we ALL had, as a group, in the master class (laughs).
63.	M: (laughs) Oh my gosh. Don't so with in terms of like, confidentiality, I should have mentioned that very very very beginning, just ease your mind with that.

64. S: Right.
65. M: Everything will be made anonymous and, made so that it protects your identity and all of the identities that are mentioned in your in your in this conversation.
66. S: Okay, great.
67. M: Everything will be redacted. And then I will send you the transcript as well if you would like to take a quick look through it to make sure that it's, I haven't misunderstood anything and that everything was taken out that needs to be taken out. So just to say, just to say that.
68. S: Thank you.
69. M: In that situation specifically, What was running through your mind?
70. S: Uh… I guess what was running through my mind was, "okay, you know, this again." I don't get where they're coming from. I do not look German, but, and after seeing some operas at this at [redacted] Opera House in [redacted], uh, they very much do not place the importance on the music and it's not about the singing, which is super unfortunate.
71. M: Really?
72. S: The singing, uh, I saw four operas there and the singing was terrible. Like across the board. Yeah, there was only one opera, uh… It was Der fliegende Holländer (The Flying Dutchman) that was the best song of the pieces I saw, but very much the focus is on the aesthetic. (pause) Which is shocking.
73. M: Very shocking. That is, yeah. And that's that's a that's one of the like main places for opera, you know, that's one of the big centers for opera.
74. S: Yeah.
75. M: Which could would you describe in that situation like Any changes in behavior, from your norm?
76. S: Well. To kind of talk about code switching some more, I guess just through the course of this conversation I realized that my behavior definitely is changing, when I am, um, presenting myself to people, um. It is a lot easier to pretend to be an idiot (laughs) or to be an airhead or like "the dumb soprano," where all of these comments just kind of go over my head, you know, rather than having to, um address it, and make people uncomfortable, you know? So, I would say that, yeah, my behavior is a little different, in that, like, I'm more bubbly, I'm not as serious. (pause) I certainly don't come across as an intellectual (laughs). You know.. Yeah, it makes it a bit easier to just kind of avoid (laughs) the comments or dealing with them.
77. M: Can you just describe to me, like the, so you said bubbly soprano. What, what is that?
78. S: Uh… It's like, (laughs) I didn't even know. So, you know, sopranos are expected to wear dresses. We're expected to wear high heels, so that already helps and then the makeup and doing my hair. So it's just like a very girly, kind of, caricature of a woman, you know.
79. M: Um. Okay. I'm asking a lot of asking a lot of these questions to… They may seem very like, you may think like, oh, it's "common sense kind of thing," but I really want to understand where you're coming from with us. So, if it feels repetitive. I do apologize.
80. S: Yeah. Sure. That's totally fine. And I just say caricature of a woman because it's like You know, a lot of people think that women have a lesser capability of intelligence, right? "Women have smaller brains," or whatever. So, it's like this sort of ditzy, unaware woman who Just is singing, you know, and it makes my life a little bit easier.
81. M: To assume that to assume that role.
82. S: Yeah, yeah.
83. M: Okay. Would you say that like (pause), Could I ask, how you learned that? Where does that come from? This kind of character that you're talking about.

84.	S: Uh. (laughs) Well, it comes from dealing with straight men (laughs), let's be honest. You know, especially straight white men do not like to feel intellectually inferior, certainly not to a black woman, and uh, so making them think (pause) something's their idea or steering the conversation in a way that's not obvious, is easier than having like a battle of wills. You know?
85.	M: Like, that kind of leads into like another question, that I'm curious about is, like, like having this caricature, having like, assuming this role that you were talking about… What does it do for you?
86.	S: Um. Well, (laughs) I think this caricature is maybe more likeable and more approachable, than myself, the way I am usually, which is actually pretty serious. And, uh, so it makes it so I seem less threatening, for one. I've been told like really early, like in high school, that I'm really intimidating, and it's like well I'm not intimidating it's just that I'm not smiling, like every second of the day, you know? And so. You know, I can be a pretty serious person, typically, and so having this caricature makes it so that I'm not perceived as intimidating or aggressive. Um, that I'm easy to get a lot with, which I think I am typically, it's just that, uh, you know, if, as an introvert, if I'm not smiling or, you know, talking all the time, people are like, what's wrong? What's wrong? And it's like, nothing's wrong. I'm fine. I'm just quiet, you know? Which, yeah, as a black person, you don't really get to be.
87.	M: Does that come from like when you when you notice these things, and you do these things? Does that always come from… As a reaction to someone else, or is, it does it… let me say this differently. Does it always come from the outside, or does it also come from the inside as well?
88.	S: That's a really good question. I think it's like conditioning, you know, because it's like I don't suddenly appear or I don't suddenly exist. Um, in these situations, it's like all of the things that I've experienced professionally, and a lot of the time in education, definitely inform… (pause) it informs my behavior. So, some of it could certainly be from myself, like this sort of self-policing or self-fulfilling sort of thing. But it's also like, "how do I make sure that I am successful? How do I keep myself safe?" And by safe, I mean like unharassed. You know? How do I make my life easier in these situations? (asking herself) So, some of it could definitely be like from myself, and like preemptively just clearing the board of these issues.
89.	M: That brings me to my next question, which is this falls into the next question really, really nicely. (pause) I'm curious about how you would describe authenticity then.
90.	S: Uh, (laughs), um, authenticity and like, how you present yourself or like as an artist?
91.	M: I'll let you decide. And we'll go from there.
92.	S: Okay. Well, I guess as an artist, I would describe authenticity as having, um, something to say and saying it. So, like, even though I present myself sometimes in professional settings as this bubbly caricature of a woman, I still am very race focused and very focused on making opera more black. Um, so even though I want to make my life a little easier while doing it, um, that is still, um something I bring up and work on and towards. In presenting myself, I don't really think that as a performer you can be authentically yourself while performing, you know. Because it's not about you, certainly in maybe professional settings. Um (pause). You know, I don't really know. I think I can be a bravest to some people because in my everyday life I am very frank, and I'm very forward, and I don't mind talking about things that maybe people find uncomfortable. Um, but, you know, in the context of rehearsal for concert, say, I don't think that I need to authentically be myself, I think I need to get along with people and make sure they like me so that I'm rehired.
93.	M: How did you learn that? To realise that?
94.	S: (laughs) Yeah, lot of mistakes. (laughs)

95. M: I didn't mean to put it that way.
96. S: No, but yeah. (laughs)
97. M: Okay. Relatable.
98. S: There you go.
99. M: Can you describe, can you describe a situation where you where you felt authentic?
100. S: Hah! Sure. Uh, I was doing, um, it was I could think my first Porgy and Bess, it was in [redacted] with [redacted] opera theater or something opera festival or something like this. And, uh, it was the whole thing, unabridged, the, the opera is like four hours. And, so, I was sitting, um, we were having a rehearsal, we were on break, I was sitting in the room room, there are a couple of white characters, and the director was white, and so we were in the break room, having our break, and one of the guys playing one of the very few white characters in the piece was talking about the cost of orchestras, and, um, “isn't it a shame we got rid of slavery? Cause then we could just have a free orchestra.” And I was like, “what the fuck did you just say?!” Like, “why would you say that?” (laughs) And, then, I think this is kind of where I became a little more self-aware, because the conductor or the, um, director immediately got up and left the room. Um, because he didn't want to be any part of this, um, situation, and so it just turned into this like, you know, uh, bashing of this person, and this thing, this horrible thing that they said, um, but then I became the bad guy because You know, I called them out on their bullshit. Um, and, and so that's when I was like, “oh, not everyone needs to really experience authentic [redacted]”
101. M: Was that so you said it was the conductor who said that?
102. S: No, it wasn't the conductor. It was one of the actors playing one of these white characters in the piece.
103. M: Yeah. Hmm.
104. S: Oh, okay. Okay. Okay. That's different.
105. M: Yes.
106. S: Yeah.
107. M: Hmmm. When you felt authentic there in that situation, I'm quite when you felt authentic in this situation, how are you feeling and in like in this specifically. Cause I, you just, what you did and the.. Yeah.
108. S: Oh Yeah, sure. I was feeling super offended. That's offensive. And, it's completely tone-deaf, especially for the piece that we're performing. Like, why would you say that in a room full of, like, I mean, I guess I prefer that he would say it in a room full of black people (laughs), you know, and just say it to a room full of white people, where they could all agree. But yeah, I was super offended. That's offensive. That's completely town deaf and rude. Yeah.
109. M: Okay. Wow.
110. S: Yeah.
111. M: Authenticity. When could you, could you describe a situation where you may have felt authentic, in Germany specifically.
112. S: Hmm. I don't know. Here I've had to be like somehow selective, and with about the people I work with… Again, also because of the language thing. (pause) There was a piece that I did called [redacted] and it's like a musical theater piece and it takes the arias from [redacted] and it talks about race and opera. And it's not a piece that I wrote or came up with, so I was like super excited about it. Um, it was in a festival in Dusseldorf. It was in a bunch of festivals, but this specific time was at a festival in Dusseldorf and afterward It was, there was like a Q&A, and, um, I think the presenter asked me like, something like, “how have you found getting work in Germany as a black person?” You know, I was like, well… How do you think I found

it? You know, like what a stupid question, for this Q&A about this piece. Like, did you watch the piece? You know?
113. M: Did you like was this an open… this was a public Q&A like..
114. S: You know, I didn't say that, but I was like,
115. 19:13:52 Oh, I thought you did say it. Okay.
116. S: No, I mean, I said, well, how do you think I found it after watching this piece?
117. M: What did you want to say?
118. S: Just what I said like what a stupid question like you are aware like what can we start with the understanding that Germany is racist, and casting an opera is racist like, and go from there and not have me you know, regurgitate, regurgitate all of my trauma in front of everybody.
119. M: Yeah. Fair.
120. S: Like, You know. But there was another situation. It was the same piece and I did it for the Staatsoper, um, what's that really rich city? Uh…
121. M: Okay.
122. S: All I can think is that they have a great pizza place that I like there. No, not Munich… I can't remember. It sas that one of the Staatsoper, spring festivals, and, uh, so I did this piece, [redacted] They had their, they're like opera studio come see the piece, and the they're like their young artists and they were super snarky the whole time and you know didn't get it. And, uh, then, they basically walked me across the street to the opera house, so that I could watch their production of [redacted] and the person who was taking me over there was the person in charge of their young artist program. And I was like, “hey, so what's up with your age limits? Um, you know, they're pretty discriminatory towards larger voices.” Um, “we're not really ready to sing anything until 35, and then we've aged out of everything,” and he was like, “oh, well, we can't use bigger voices in our chorus,” and I was like, “well it's an opera so you can use bigger voices in your chorus,” you know. I've been in opera chorus as before. It's possible, you know, like.. Any thoughts on raising your age limit for dramatic voices?” And he was like, “ah, well, we're just not going to do that,” and he was just like super offended that I even like brought it up or asked or mentioned, you know?
123. M: Oh.
124. S: So, I guess that would be an example of me being authentic.
125. M: Definitely. Could you like
126. S: [redacted] Staatsoper [redacted]
127. M: Sorry? Just got. Yeah. Yeah, that yeah, yeah.
128. S: (laughs) Yes.
129. M: They like, could you tell me like how Another kind of circling question a little bit. In that conversation, for example, Okay, how did you decide what to say and what not to say?
130. S: Well, I figured you know, um, they've hired me for their spring festival, and really they didn't hire me directly, they hired this show that 2 white German producers have (paused) produced, right? And… Surprise, they got me. So, I figured, they're not hiring me anyway, and I've aged out of their program, why not ask, you know, because.. As I said, they're not hiring me anyway. (laughs)
131. M: Right. Okay, yeah. Okay. Um. (pause) Let's move on from this one. So we talked about authenticity a little bit and like.. A related term that I would that comes up to me is when um, with like authenticity, like, how would you describe like, cause you mentioned it earlier, you with being the other. Can, can you describe that a little bit for me? Like what that is for you.
132. S: Um, like, what it's like to be the other in the room or..?

133. M: Yeah.
134. S: It's stressful, and I definitely have anxiety, and so it's like, “oh, boy. Okay, I'm the only American” I’m already like “Americans are stupid,” you know, “Americans don't speak other languages,” you know, “Americans are uncultured, and we shoot guns.” (laughs) Okay, so there's the one other, and then I'm black. I'm not white, you know, and then I'm fat… So, it definitely gives me anxiety and I guess the way I deal with it, was that the question?
135. M: I would just, I guess if you describing your experience of otherness. Yeah.
136. S: Yeah, I would say like, mostly, my colleagues that I sing with, um, are great. They're never like, (pause) super racist or anything, unless they are (laughs)… But, um, for the most part, it's super nice, um, and at least (pause), since 2020, like an understanding that it's more difficult for me.. Um, which is also something that was sort of unexpected. But, um, yeah, you know, it's like anytime someone has cast me in something, it means that someone is being open minded, and putting diversity and inclusion at the top of the criteria, you know? I can't just (pause) go audition for a piece, and get the role, because I'm the best singer… Because my, huh, honestly, my height, my size, my race are always a consideration. So. Yeah. Um, I think that, that is kind of always on my mindt when I'm in the room. And so it's like, okay, you have to be, not only good, but you have to be better than everyone, you know? You have to, like, not out sing anyone, but really show that you know the material. You're well prepared, that you belong there, you know, and then, it's also like, if you don't do that, in the future, maybe people who look like you aren’t going to be included.
137. M: How do you know that?
138. S: Um, well, just that's kind of what we're conditioned to think, or what I've been conditioned to think. It's like when you get your foot in the door, you have to… You're representing all black people, you know? And so, if you fuck up, if you're horrible to work with, if you're a bitch, then that is potentially is closing the door to other black people in the future. Uh, a lot of people don't feel this way. Uh, I was mostly raised by my grandmother who was, you know, born in [redacted] in the South, so. It's kind of an antiquated thought, but yeah.
139. M: Okay, so you feel like that's, that's more unique to you?
140. S: Um, maybe. I think it's kind of like a generational thing, but like an older generation of black Americans in the US, um, sort of had this understanding.
141. M: Okay. And would you, would you say that that's? Do you think that's specific to Americans, specifically Black Americans? Like, this kind of conditioning that you're talking about.
142. S: Maybe, I don't know. But, I would assume that anyone who is the only other in the room knows that they are not just representing themselves. (Pause)
143. M: I have to be careful with how I word things so I don't lead you. That's why I'm thinking.
144. S: Yeah.
145. M: Okay. I'm curious about the word conditioning. Because that's a very specific, that's a very specific word.
146. S: Sure, so it's like, You know, all right, so I can talk. Easiest about the United States because that's where I was raised. Um, it's a racist society, and it has like, um, systems of racism. It's not just like individual prejudice. Um so, it’s like (pause), these systems teach people how to behave, and I would say they show them what's acceptable and what's not acceptable, how you'll be included, or if you act this way, how you'll be excluded. So, for instance, like, you know, “loud black people” as a trope. Often, you know… All children are loud, but if you're at a restaurant and there's black children running around, it's, oh, they have horrible parents, these, they're letting their children run around, how terrible, you know, their parents need to keep them in

order. I sound like an old person, but in like my generation, it was like you're not going to run around and be loud, because it's going to reflect poorly on your parents, and so they, um, sort of fulfill this… not stereotype, but it's like self-policing in a way. Does that make any sense? Your parents are going to be hardest on you, to keep you safe from these, this sort of racism that you can encounter. But in the process, they're conditioning you, to teach you, how to behave for white people.
147. M: Okay, I think so. I think so.
148. S: Does that? Okay. That's kind of wandering around.
149. M: No, I mean it's incredibly complex, from my end. And I will say, that I feel like I may have some parallels. I say parallels because I know our experiences are different. Uh, I think so.
150. S: I guess like a more like point A to point B example would be like how to act in front of the police, you know? Obviously not all police officers are corrupt and bad and want to kill people. Um, but some of them are. And so it's like. As a black person, you can't go with your individual experiences. Um, and I remember my family members telling me like, this is how you behave, you know, in front of the police. You don't ever run, if you're around the police. You use “yes or no sir,” “yes ma'am, no ma'am,” you always keep your hands where they can see them. No police officers have ever told me any of these things, but because of the collective experience of black people with police, you know, we have been conditioned to teach our children how to act around them. Does that make sense?
151. M: That makes sense. Yeah.
152. S: Yeah, that's sort of that same concept, but with social behaviors as well.
153. M: Okay. With that, because that's, that's a, that seems like, and correct me if I’m wrong… Like, that seems like a very, very (pause). Kind of, that's kind of deep in your identity.
154. S: Hmm, sure.
155. M: Kind of in your personal history like your, like that's your part of your experience as you describe as this… Individual plus the collective experience.
156. S: Yeah.
157. M: If I understood that correctly… Um, now that you're in Germany, um, can you describe the experience for you here? Um, like now that I'm kind of familiar that like you have that you have that background as well this experience from the US. Has that in a way impacted or influenced your experience here?
158. S: Sure, I think those are things that don't just go away because I've moved to a new country. You know, and so even if Germans don't necessarily have this context, that's the context that I am interacting with them from. And, so, like, it took a while to realize, oh, I don't actually have to be afraid of the police here, like, I am afraid of the police in the United States. They are likely not going to shoot me in the street for telling them the fuck off, you know, like…
159. 19:28:33 That's a big difference already.
160. 19:28:35 It is a big difference, you know, and so I think for me it's also like understanding that Germans don't have this context. And so if they say something that's insensitive, really they just mean that thing and they don't mean all of the other things that are meant in the US.. Um, but, I will say that if you are going to be like an international forum, like opera is, and certainly Berlin is, having some context about other people seems like a no-brainer (laughs), you know? So, like, maybe (pause)… Well, I would, I actually wouldn't say that they're focused on being inclusive at all. So, I was gonna say, maybe if you're going to be inclusive has some context on, uh, like on the relationship between Black people and white people or black Americans specifically, or Asian Americans, etc.

161. M: Can you describe to me, like, what is your what is your version of or of inclusivity then? Just so that know where you're coming from on this.
162. S: I think, in the US, there, since 2020, there has been a really intentional effort to diversify opera. I think it's going away a little bit, and I guess by diversify, I mean like include more non-white people… And I really dislike the term non-white, but it's really clear.
163. And, uh, I think May is like the Asian American alliance, uh, month on Instagram or something, and they've been posting the diversity numbers for the major opera companies in the US, and how many Asian-americans they hire (laughs), excluding Madame Butterfly. How many black Americans, how many Latinos versus how many white people they hire. Here, I don't really think it's a consideration. Um, while I, so I saw the operas at [redacted] as a fellow, so I was invited, and I didn't have to pay for my tickets or anything, and I went to this cocktail party where the head of cultural affairs for the city was there. And, um, I said to him again because you know they're not hiring me so I felt very like comfortable presenting myself in a more authentic way. Um, you know, I said, "you know, um, for an international festival there's really a lack of diversity on the stage here," you know, and he said, "oh well, you know, we're a local festival really and so we hire Germans," and I was like, "well, there are black Germans." You know, and he was like "oh, well you know there aren't so many black Germans, and you know really none of them are interested in theatre, and I was like, "that seems not true," (laughs) you know. Um, so…
164. M: There's an assumption there. Yeah.
165. S: Yeah. Yeah, and it's just that their focus is not on diversity and inclusion, because I think a lot of people who run these theaters still see Germany as very white, even though if you go outside in Berlin and look around, you're going to see lots of different people. And so their focus isn't on getting the stage to reflect. The city around them. Which it could be.
166. M: Hmm.
167. S: Which I also noticed when I saw Rigoletto at [redacted] Oper, it was like no non-white people on stage. I think there was one Asian man in the chorus. I think there was one Asian man in the chorus, and he was all the way in the back.
168. M: Oh man. Oh. Yeah, [redacted] Oper. I mean… I'm putting my opinion in there a little bit… Is definitely one of those houses that I feel like. Is a corporate, a big culprit in that, for sure,
169. S: Oh yes, but they also go up here, you know. They also don't care.
170. M: Sorry?
171. S: Yeah, they don't care. They don't care.
172. M: They're the progressive house somehow though. Yeah, somehow. The like, When? When we talk about, we talked a little bit about otherness and then inclusion and diversity. Can you describe a situation where you feel like you belonged?
173. S: Um, ah, well, sort of. I guess anytime, I'm in a Porky and Bess production, the comradery between colleagues is like none other, you know. Um, it's very comfortable. It's, I don't know, it's like being around family. But then at the same time, I've never been in a Porgy and Best that was directed by a black person or conducted by a black person. Um, and, a lot of the time it's like we're performing being black as seen by this white director. So, as nice as it is to be around other black classical musicians, there is always that aspect.
174. M: Oh. Oh. That's a different level as well. I didn't… Like, that's. Would you say that it's still like, would you still say that that's like being authentic? In even in that situation or would you would you still feel perform like performative?
175. S: I would still feel performative, yeah. Because, you know, black people are not a monolith. There's certainly people who feel black people feel way differently than I do,

you know. Um, I, I personally had a problem with the one production I was in, and I have intentionally not been a part of Porgy and Bess productions since this, where in, um.. There's a picnic scene in Porgy and Bess, and the director decided that he would have you know, some of the men like throwing watermelons and like dancing with fried chicken and so like these racist, this very racist imagery. And so, I had a problem with it, but a lot of people in the production did not. You know, and so it was like, okay, well, you know, and it's kind of the same with blackface -- if you ask ten different black people, you're gonna get 10 different opinions. Um, but then a different production, um, there's a hurricane scene, and usually it's like a very earnest point in the opera, where like you really see like how this community bands together, and the emotions and tell everyone is terrified, of like dying in this hurricane, because they're in a community that is poor and doesn't have any resources to protect itself from this sort of thing. Um, and instead of playing into that, which is like written directly in the score, this white italian director had us like going around with coffee and you know "it's going to be okay," and "would you like some coffee," you know, like, not really Authentic.
176. M: How does that feel like having the, cause like you like. When you say, of course, everybody has their own perspective. Um, you feeling that way in contrast to other people who didn't feel that way? How do that feel for you that they that Yeah.
177. S: You know, I have learned that people are allowed to have their opinion (laugh) and we do not have to agree to get along. And so, for me as long as we could say, well, I feel differently and that's fine, I'm okay.
178. M: Alright, cool. I'm going to try to skip ahead a little bit. So we, Like you also given some really in depth answers as well and really comprehensive like detailed, detailed things as well and really comprehensive like detailed detail things as well and really comprehensive, like detailed detailed things as well, which I really appreciate.
179. S: Thank you. Okay. And sorry, and just to say the two Porgy and Bess productions I'm talking about -- one was in Italy and the other was in Israel.
180. M: Okay, that's really really good to know. Cause I had assumed it was in the US for, so thank you.
181. S: Yeah. Yeah.
182. M: I do… There some questions in that, but we won't go there today. We won't go there today.
183. S: Yeah (laughs) All good.
184. M: Specifically like since since this, since the study is focused on the experience of, Singer singers of color in Germany…
185. S: Hmhm.
186. M: Really quickly or not. Do you have any like are there can you describe an experience? In Germany where you felt like you belonged.
187. S: Um, yeah, I mean, so it's kind of the same thing. There's the gospel show that I do every December and it's also really comfortable being around other black singers, you know, who are doing other things. But then, it's also like I'm very aware that like people here, the second I say I'm a singer, they're like, "oh gospel," you know, like, "oh, I love gospel." And so it's like this very positive thing, but it's like, I'm not a gospel singer, but then there is this gospel show that I'm in. I just sing it like it's opera. But, This environment is really nice. Yeah.
188. M: Okay. And would you say that that feeling of belonging is specifically when you're around like when you're around other black singers.
189. S: Yeah. Yeah, I have not been in a space that was primarily white. That was really made, to like, designed with my comfort in mind. Let's just say.
190. M: Okay. Um. I feel like we've talked about this a little bit. Already. So if you feel like we've talked about this. We can skip it. Did you describe a situation? Could you

describe an experience where, you've.. Where you felt like you were racially discriminated against in your professional context.
191. S: Not in Germany. Here, there have been a couple of times where I really think the was language-based. And so I've asked like, is this because I'm black or what? And it's like, “oh no, that's not what we mean.” Like, you know, very like, “no, we would never,” my experience has been that Germans are really good at, understanding racism but not really identifying it in their own behavior. So when you kind of call it out, it's like, “no, I would never,” you know, very much kind of the most reaction you're going to get from them, honestly.
192. M: Okay.
193. S: Oh, I can't really say concretely, you know, because I mean obviously like on the street I've had overt racism, right, but not professionally. Yeah.
194. M: Okay, when you say like -- this caught my interest a little bit -- when you say that Germans have an understanding of racism, can you describe that a little bit more?
195. S: Sure. Um, it seems like, uh, with the average German, you could have an intellectual conversation about the existence of racism, you know, especially in the United States. Uh, but when you have it here, like when you talk about racist experiences here, they're a little more hesitant, and then, if you say that specifically something they did was racist, they absolutely have an extremely hard time. Seeing it in that context, you know. Okay.
196. M: Is that different from like white fragility that we think of in the US?
197. S: Sure, I mean in the US you can't even have an intellectual conversation with the average white person about racism. Yeah.
198. M: So, I'm gonna just, but kind of like, kind of wind this down with some closing questions.
199. S: Sure.
200. M: Alright, but before I do that, is there anything that you'd like to clarify or emphasize from what we've spoken about so far?
201. S: Uh, (laugh) no, not really.
202. M: Okay. Gonna ask, how has this experience been for you?
203. S: It's been interesting. Uh, I was like, I don't even know what I would talk about, and then I started talking. I was like, oh, “I have actually had all of these experiences. yeah, okay.”
204. M: Cool. Cool. Has anything stood out to you?
205. S: I definitely was, under the impression that I am not doing this code switching, but then the more we talked and really admitted to this sort of caricature, I was like, I guess that is a form, a form of it for sure. Um, and so that's interesting. I'll have to think about that.
206. M: Okay. Is it okay if I reach out to you for follow up questions?
207. S: Oh absolutely, yeah.
208. M: Okay, it probably won't need to be an interview for per se, but like sending an email with some questions.
209. S: Okay, yeah.
210. M: Yeah. The Another like just a couple of more questions if that's all right. Um, what would you say would be the most helpful then for singers, especially singers of color coming to Germany?
211. S: Uh, that's really hard because I am of the opinion that racism and diversity and inclusion is not something that black people can fix, or minorities can fix. Um, we can certainly point it out to white people, and white Germans, and people who are hiring and casting, but unless they are forced, or interested in making that a priority, they're

not going to. Um, so I would say, um, you know… (pause) Make as many contacts as you can before coming here. Have people call other people on your behalf, you know, most of the gigs that I've gotten have been because I know someone who made a call, or I know someone who knows someone, and so just the very traditional route of like, reach out, audition… That has not been my experience of being successful, but, I'm sort of at this intersection of like fat, black, woman, so my experience is going to be different than a light-skinned thin black woman, you know.
212. M: I feel like that's a really important point to really drive home is that, the experience is so individual, and so Therefore, I really appreciate you telling me your, your perspective, and your experience of being a singer here. Do you have do you have any questions for me at all or anything before we wrap up?
213. S: Hmm. I don't know. I guess, um, what, What… Not what use is this information, but like… Yeah, I guess that's what I mean.
214. M: Yeah.
215. S: What is the use of having this information, you know, for you?
216. M: Um, the use for me specifically is that, I'm using this. For me to really .. one understand, the actual experiences of singers of color here in Germany because One, just to let you know, there's nothing in the literature.
217. S: Oh, okay.
218. M: Yeah.
219. S: Hmm.
220. M: There's nothing in the literature specifically talking about, professional German singers of color. Like there's a lot written in the conservatories of like conservatories and like in the schools.
221. S: Yeah.
222. M: But nothing about the professional. Career of a person of a person of color. And so I feel like this would be a great start, like a small start. And I think in knowing these experiences and learning about these experiences and really trying to reflect and understand them. And sharing them with. Other voice pedagogues, for example, how we navigate our professional. Standards for example by maybe implementing new policies or by learning from the experiences we can make better decisions about how we navigate these things. How we can provide less, we can create a better environment where there's less need to code switch. Yeah. For example. So really identifying that first before we make policies to help. That makes sense. Yeah.
223. S: Yeah, super interesting.
224. M: We'll see how it goes. This is a very small study. And so this, this is me just at 1st testing the waters a little bit.
225. S: Okay.
226. M: And figuring out what information I actually need. And, how I can use the information. If you would like, I can send you a copy of the report when it's done. Yeah.
227. S: Absolutely. I'd love to read it.
228. M: And then also I will definitely send you the transcript if you like to read it to make sure that I've redacted everything that needed to be taken out. Just to make sure that your, your, your privacy is completely respected and everything is confidential. But yeah, thank you so much.
229. S: Thank you.
230. M: Okay. Yeah, I'm gonna turn off the recording. If you need anything just for officially, if you need anything, if you need follow up or any extra support, let me know.
231. S: Okay.

Participant Interview Transcript: "Joseph"

1.	MB: [redacted] thank you for joining me today in this interview, I just wanted to make sure before we begin that you you understood the the, the the information and the details and the process of the study and that you consent moving forward to participating in this study.
2.	JV: I consent.
3.	MB: So, [redacted] just wanted to give you a little bit more information on this. This study is really … I'm looking to understand the experiences of professional singers of color here – specifically in Germany. And my aim is to really understand your personal experiences and your lived experience as a person of color, singing and performing, and working in Germany. And so, uh, from your end, and I think that's how we, that's how I would like to frame the question. I don't really want to go from generalization of like, what's happening in the larger picture of the industry, but (rather), you're your personal perspective, and I think, yeah, does that make sense?
4.	JV: Definitely, yeah.
5.	MB: Okay. First off, like, just to get let's get some basic information from you. What would you say? What would you say is your musical identity? Or like, what, what kind of music do you make, and what is your context?
6.	JV: So, I am a singer-songwriter. So, I write music, and I also perform music. And when it comes to genres, it's mostly pop. Although, I also sing with um groups that are more classical based, but in sort of a fusion, sort of sense. So like "Popera" (Pop-Opera). Pop meets opera. So but generally, I am a pop singer, singer-songwriter.
7.	MB: Nice. And how long have you been in Germany?
8.	JV: This would be going on my fourth year now.
9.	MB: Okay. And you came from where? Where did you come from?
10.	JV: [redacted] Yeah.
11.	MB: Cool. What did you .. how did you decide to come to Germany?
12.	JV: Ah, the first time I came to Germany was when I was 16 years old. A long time ago. I'm 35 now. So, I was producing some music with a producer here, and I got signed in London for some time, lived in London for some time .. kept coming to Berlin. So, I kind of had a base of musicians that I knew here. And (when) I was working in Toronto, as an event planner, and there was an opportunity that opened up – especially with a band that had some sort of a name here. Uh, they're called themselves [redacted] I still sing with them. So, I already had a job. I already knew some producers. So, I decided to move here and try out living as an artist.
13.	MB: Was this your first time really, really pursing art full time, or have you done that in the past before?
14.	JV: I did in the past before. So, yes, I'm coming from Toronto, but I was born in Dubai. And uh when I was 16, like I mention, I came to Berlin because I found a producer online, uh who was willing to work with me. Made some music. Uh I applied to a competition in [redacted] called [redacted] run by [redacted] and represented Dubai, came second in the world, so I moved to London. I lived there as a musician for two years, and then the recession happened, which is when I moved to Canada.
15.	MB: That seems like a really long journey.
16.	JV: But it did take me some time to get back into it again.

17.	MB: Yeah. So, it seems like you've had a really like a really extensive professional background in music already. Can we talk about your like educational background as well?
18.	JV: Yes. So. So first, I wanted to get into more of the production side of music. So I studied audio engineering in Dubai, started studying it there. And that is around when I came to Berlin, produced music with the producer. Also the competition happened during that time, the one with BBC, and then I was in London while I was signed there and working on a record production deal. I also studied music business management, so I wanted to study more the business side of things. So my education is more on (under) around production, which is like in a studio and producing music and also the business side of things.
19.	MB: It seems like you're a really well rounded ah contemporary musician. You've kind of hit all the bases, which is really, seems, useful in this day and age, right?
20.	JV: It's very useful to know. (Laughs)
21.	MB: So, this is, so what I'm doing right now is just getting like a basis for, for who you are, and and before we dig into more information I wanted to ask how you next would define your identity on any level. How would you define the identities that you identify with?
22.	JV: Like as a person, or as a musician?
23.	MB: As a person.
24.	JV: Definitely a person of color. If you have to go into the ethnic sort of background, my my father is Indian, and my mother is half, half arab. (Pause) So POC for sure. I'm also queer, an immigrant to this country. I've always been an immigrant because I was born in Dubai, which is, and my parents are mostly (pause) from India. So, that's already being an immigrant. (And) then, moved to Germany, London, Canada, (and) now Germany again (laughts). So, I've always been an immigrant. That's like the experience that, I don't know anything other than that. And also, definitely, my soul is definitely music based. So it is something that I always longed to do, even when I was not doing it, and I always fall back into it. So queer musician, person of color.
25.	MB: Cool. Cool. So that's important for me to know, (so) for framing this, framing, faming your experiences and seeing how they line up to what the the, what we are studying, basically. ~~So what I, what this project is, actually, what this project aims to answer. And~~ what I'm really curious about is: one, (the) experiences of people of color in musicians in Germany, and (two), specifically behavior, and specifically code-switching.
26.	But before we go into that, I would like to know like, what is your .. how do you .. how would you describe code switching? And what is your perception of that?
27.	JV: From what I'm thinking of code-switching is sort of (pause) trying to behave in a particular way that is safe for you, or what you conceive to be safe for you, in an environment that could be quite hostile. So you're sort of adapting or you are changing certain behaviours, or looks, or whatever it is, to feel more safe in the environment that you are working in or living in.
28.	MB: Is that something that .. how did you come? How did you, how did you come to that definition? Is that from? How did you find that meaning for yourself?
29.	JV: Ah, because that is something that I actually do. I think that a lot of people of color have to do it. I think a lot of people of color have to do it. In certain .. other queer people have to do it in workspaces, where they have to hide particular identities of themselves to feel safe, because sometimes certain identity expressions (expression of identity) can be quite dangerous. I also work like, outside of music, as an educator in East Germany, in a small village, so there are

	certain things that I cannot completely express myself as, because it would be dangerous to me, that sort of thing.
30.	MB: Okay, so it seems like this is very personal to you as well. Um, can you describe to me a situation, in your professional contexts, where you had to do that, specifically (in) your musical context?
31.	JV: In a musical context, a lot of the stuff that has actually happened is around being North American being a better thing, rather than being from the east. I work with a group with two other black musicians, and me brown. And one of them is German, one of them ~~was~~ (is) American. We're like a trio sort of singing opera, uh sort of situation. (and) Multiple times, backstage when it comes to like um audio engineers or backstage managers, the first impression they get is these people are here to mooch off our government, they're refugees. Just basically, (they) think that we are from either the continent of Africa, India, Southeast Asian, whatever, and we are .. we need their help, that sort of immediate sort of thing .. thinking.
32.	And I've personal actually even sometimes had to make it clear to them, by talking to them or making sure my accent is right. To make sure they understand I'm coming from around (pause) North America. I'm Canadian, or (and) my group mates, they are American. Immediately, I do also see their sort of views of us kind of change and the way they treat us kind of change.
33.	We've actually had situations where .. my German (language proficiency) sucks.. and most of our German (language proficiency) sucks in the group, and we are trying to explain technical terms to the audio engineer, and we will switch to English because we just don't know the word in German.
34.	And he was like, "we are in Germany," like, "you should speak German" blah, blah blah. And we're like, yeah, but we are from California, or we are from Toronto. It's not really our language. We are trying here. And we have a show in about a few minutes, and you still haven't done a sound check? In some ways, (sound cuts out)
35.	But immediately, when they realise we are American or Canadian, it's like, a completely different way of treating us
36.	MB: That's really interesting.
37.	JV: Yeah, and I've noticed that a lot of times, not just once or twice.
38.	MB: So it's .. is this a .. so what I'm hearing is that there's a behavior where you play up your "North American-ness?" Did I understand that correctly?
39.	JV: Sometimes, yeah. I've caught myself doing that – it kind of disgusts me at times. I mean I am North American at the end of the day .. also .. um I, my passport is, but I've lived in multiple places. So that was my own journey of figuring out what really home is.
40.	But even if I wasn't, like uh, why should I play up that part of me – whether it is dressing (how I dress) , or whether it is the way I present myself or the accent or whatever it is? I just feel, uh it's a safe bubble that I've created to feel safer in an environment that actually rewards being North American versus Asian. So it's uh, yeah, I definitely do that.
41.	MB: That's really interesting. How do you decide that though? How do you decide when, when that happens, when you like when you make that choice?
42.	JV: I think it comes from 35 years of experience being brown in like, a western context. Because you just sense it. It's a hard thing to explain. When you, and you could be sometimes wrong. I'm not saying you're always correct, but most of the time, you're kind of accurate about the way a person looks at you, or you get the energy – you get the feeling, because this is something we learn, like a red flag, like, you know, so you know how to switch and when.

43.	MB: What are these red flags for you? What like, what are these red flags? Like, you mentioned a look, you mentioned things that I mean; you could of course, you said you can get it wrong ,but like what are the, what are the clues that come up for you?
44.	JV: I guess the right term is microagressions. Where it's not like the overtly coming and delling you like "oh my god, you're brown? Where the fuck are you from, or something like that." It's like it's more the way they treat you different versus maybe a white counterpart who could also be from the same country you're from, by the way. It can be two Canadians, and the way they treat you is different from the blond, blue-eyed person next to you. Uhh, so immediately it feels like almost as a competition. Like, "why am I not getting the same attention as this one other person?" So you turn up, sometimes, the North American-ness just to make sure they understand, "oh, you're from the same place."
45.	MB: How does that feel, though? How does that, when you, when you make those decision? And when you do those things? How does that feel for you, specifically, like in your body, like how does that feel, when you decide…
46.	JV: Anxiety.
47.	MB: Okay.
48.	JV: So, there's an immediate, it's like, it's a hard thing to explain. Because when someone immediately, you know, (when) they don't like you. Um.. It's a weird feeling, and you still have to work with them and be nice with them (pause) because especially being an artist, uh trying to scrape by in this industry, you have to make friends. And you can make a lot of enemies. I know a lot of people have made enemies and they just kind of (get) thrown off the industry in a way. You're just trying to impress everyone in away, which we're always on a show. So you also have to show yourself as a performer and you're giving a show to the people even backstage, or the tech department, because they have to like you – so you get the best out of them as well.
49.	MB: Would you say that that's unique to your experience? Or would you say that, like, would you say that you need to – is that specific to you? OR do you think all performers (of color) feel that way?
50.	JV: Feel that they have to perform? Maybe to a point? But, I do feel like, generally, certain underrepresented people, like people of color, or queer people may have to perform a little bit more. It's kind of like we have to work three times harder, sometimes to get the same.
51.	MB: That's the "North American-ness" that wwou were talking about, and like playing up an identity. But just to make sure I understand this .. you're like .. I feel like .. are you guessing what they want to see?
52.	JV: Yeah, and I've noticed that the behavior changes right away, too. So it's sort of like a learned behavior for me as well. So when I do certain things, it's kind of like how, I don't want to compare this to dogs, but you know how dogs are manipulative, but they know exactly what to do to get your reaction: like "puppy eyes," or whatever it is, because we consider that to be cute. And that is learned behavior for dogs. So as a person who is probably always viewed as maybe hostile, or a terrorist, or coming to take our jobs, that sort of thing, you try to make yourself as light as possible – like "cutesy" and, to them, "cutesy" sometimes also means not from a region you're from. If I had a strong Arab accent, like from Dubai, or an Indian accent, I'm definitely perceived very differently from my current accent, which is .. uh sort of "Canadian-esque." But it's a mix of everything. I tend to push out that Canadian accent a little bit more , than I normally would with a person that I'm actually completely comfortable with.

53. MB: Do you always feel like that's like .. would you say that that's mostly a linguistic change, or do you also feel like there's a physical change as well?
54. JV: It's hard to say if it's a physical. Definitely a linguistic change, for sure. But also just mentioning that I'm from this place, or giving information to them in some way, shape, or form.
55. MB: I just lost my train of thought here, just gonna read .. really, because like, those are all, those are all really, really interesting points too, as well, things that I didn't prepare for.
56. JV: (Laughs)
57. MB: No, no, it's great. No, no, it's great. This is great. Because like every like, like, every experience is individual. And every, that's what I would like to hear is really coming from your perspective. And another purpose of this study is to also, lift up, lift up voices from marginalized communities, and really hear their stories, as well. So thank you for being open about all of this. Um.. Before I go on to the next question, in this kind of playing up of a different identity, are you always aware of race in these contexts?
58. JV: Very. So most of the time, I would say like, 70% of the time, I'm the only person of color in the room. Yeah, that's even in Berlin, which is a multicultural city. So a lot of the spaces that I work in, um, me or my fellow artists are the only people of color. Generally, the people working backstage, tech, stage, are white .. German folk. And you kind of have to .. it .. there's a bit of code-switching happening there.
59. MB: Can you tell me how that could affect like, the how does that impact your work, if at all?
60. JV: You got cut off there.
61. MB: Can you .. can you describe, maybe, how that impacts your work?
62. JV: Um, I'm not sure if it completely impacts my work, like what I'm actually doing on stage. I don't think it does. Because at that point, I'm myself and I – stage is one of my second personalities, I would like to say. It's where I get to express that side of me. So those tech people or anyone I've worked with, are not affected at that point. Unless it is affecting .. like, they purposely want to affect and give a bad sound or something. But that doesn't really happen. It's more before, when you're working directly with them, or the way I've definitely had situations where there's multiple bands performing – this is my pop side, not the opera side – multiple bands performing in a night, and we are fiven less attention than like a German band. For example, sound check is a lot shorter. They're also very short on us when we asked them for doing a better job. So, uh, and then we have to be like, apologize for telling them to do their job, that sort of thing as well. And then the fact that we may not be able to speak Germany really well, even though, (pause) some of us really do speak German, but you have an accent or whatever. When we do speak German, that is met with a little bit of, "oh, your German is so bad," or "acting like they don't understand," and stuff like that. That's definitely happened. So, it's mostly before the fact, and normally we're just used to doing that. So we just keep pushing, but during the show, no, it's not affecting us.
63. MB: What does that feel like, though, like before a show, having to do that? Like what is it like, because you know, you're going to be on stage soon.
64. JV: It's feels a little bit (of) anxiety driven situation. It's so funny, because I'm so used to it now, that when there's a situation where everything goes really well, and we have like the best staff, it's like, "what's going on?" That's more odd part now. But I've always, also, this is not just a Germany thing, like in general, I've actually noticed tech staff are not the most friendly staff. Like, a friend of mind said this, maybe don't quote me on this, but there's a reason why you decided to work with

	machines rather than people, because there's a communication thing there. So, I guess it could also just be like a way of communication for them as well. And that is just heightened by the idea that we are so different from what would they normally work with, or the people that they know in their day-to-day life. And it feels kind of like we are teaching them, sometimes, sometimes it feels kind of annoying, sometimes it feels anxiety driven, in general I have anxiety. So yeah, I just .. just .. go with it. And it's about pushing, pushing, pushing, pushing to get what you want, to get the right sound, and then getting off the stage.
65.	MB: Just get the word done. Just .. just .. arrive and be a professional. And when you do that, when you, when you really push, push, push, like how .. how do you like decide, like what was .. like, when you .. let me see if I can frame this a little bit differently. Because you said .. you said when you're onstage, you .. that's when you can be authentic, and that's when you can be free to express yourself. Let's start with .. let's start with that. Like, like, what is authenticity, then, to you?
66.	JV: Authenticity is not being afraid of 100% expressing how you feel inside in that particular moment. Um, and it doesn't have to be mean or anything. It's just "this is how I feel," and "this is my song," and "I'm gonna express it the way I wrote it." So that feels authentic to me. And banter on stage .. having fun with the audience. And you know what, normally after a show, these people come back with a nicer view of you, which is always a good reward – in the end – because before the show, when you're doing soundcheck .. you're not really performing, you're just kind of nervous, and I'm always extra nervous, because of the way we are perceived. I always think about that, or the way their tone is toward me or my band. But after the show, and they see how the people reacted, or whatever, they .. their whole persona changes toward us, uh, after.
67.	MB: What is that persona?
68.	JV: Just much nicer. I think there is this privilege that artists, in general, have is sometimes, people don't completely see us as people of color (or see my) queerness. Or, they see the art .. the artist, do you know what I mean? Uh.. it is there, but compared to a person just off the streets, versus a person who's on stage. It's a very .. it's a glamorous look, and people are dancing to you and blah, blah, blah. The whole perception of you changes after a concert. "Oh my god, we didn't know you could get the people to move like that," (or) "you could sing like that." Or "you guys were like stars on stage," because your stars are basically people are authentically themselves on stage, and when people feel it, and they connect with it. So, when they see that they start seeing you differently, but before it happens, it's always like, "who are you? Why are you here?" There's a .. it's kind of like coming out, in a way.
69.	MB: Is it kind of like proving yourself to them?
70.	JV: Kind of.
71.	MB: Do you feel like you're doing that intentionally?
72.	JV: I think there is a bit of a competition thing going on in my head, in the sense like when I see the band before me, get a completely different treatment, and then I had my "Ausländer" band walking up there, giving me (us) a completely different treatment. I'm just like, what, what is different here? ..and, but, maybe .. I'm not saying this all the time, but like some festivals or concerts like, we may have been the more popular one – the "Ausländer" band – and the other band who got all the attention (from the tech/backstage people) was kind of maybe boring. So, and then they all .. these tech people .. come to you and they are like congratulating you on the whole blah, blah, blah a whole lot, at that point. That they were not expecting it. I think the expectations were not .. they were not expecting the band to be that good, if that makes sense.

73.	MB: That makes sense, to me. Like, and in these situations, just correct me if I'm wrong .. in these situations, that's when you feel most authentic.
74.	JV: Yeah. On stage you mean or on stage?
75.	MB: Yeah.
76.	JV: I do feel authentic. It's a weird authenticity. Sometimes it's like a weird word for a person who always had to code switch all their life. Because code switching also sometimes, now just feels like authenticity to me. It's .. it's weird, weird, weird, world, because I always had to live on the outside. From place to place .. I was born in Dubai, here you also have to code-switch because there's a multicultural society. Sill white-supremacy works really well there. So, talking about like, "these are my friends" versus "THESE are my friends." Some are cool friends, some are not cool friends. Do you know what I mean? So, you always have to play that all your life. So, it almost becomes part of the identity at some point as well, and I think a lot of people of color, identify with, that code switching is just a part of survival at some point.
77.	MB: How do you decide though? Because you said that you integrate with you, you .. it seems like it's a part of your identity? How do you know what authenticity is?
78.	JV: So for example, code switching, you mean code switching versus like who you really are?
79.	MB: I'm .. just, I mean.. however, however, you, however, you .. you come across it, like it's just like, how do you feel most authentic and what, what is most authentic?
80.	JV: Most authentic, I feel, is when I am most at peace. So, that I'm not breaching anything that I am (pause), like, that I am not cheating on myself. But it's like a weird word. Like, you know, like, I have to be this person versus "this is me, take it or leave it." There's a peace in that. Code switching, sometimes you're just playing a role -- especially being a theater person or something, you're always playing a role, so it kind of falls into your (own) character sometimes (laughs). So, you're playing a role to be liked. Versus, when you're being authentic, you're just being yourself. Of course, you want to be like, everyone wants to be loved. But everyone loves you, no matter what, on stage. Because .. that's the beauty of being an artist. Because, whatever we do on stage, sometimes people just like you. "Oh, he's 100% being himself, he doesn't care about anything." But if I do that in real life, sometimes people will be like, "what the heck is wrong with you?" So, it's a weird dynamic. In real life, my authentic self is when I'm at home by myself, or with my really close friends, where they get to see the real me – like right now. So, I'm being myself versus I cannot talk like this with a person from say, East Germany, who has hardly ever seen a person of color doing opera. It's a very, you have to kind of prove yourself the whole time.
81.	MB: So that difference. That's an interesting word, and that's .. that's also .. that's also a surprise to me as well. How you, how you, how you delineate the two, because it's oddly specific, very, very, specific to you.
82.	JV: I do work in the classical music world as well .. not as an opera singer .. with opera singers, and I'm a pop singer in the group. The number one question we always get it, "is this gospel?"
83.	MB: Interesting.
84.	JV: Because it's a black group, and I'm like, "no, it's classical music. It's opera." And it's like a big surprise for black people doing opera.
85.	MB: This brings me to my next question, which actually really fall beautifully into .. from, from what we were just talking about, in the terms of belonging and otherness. So, when we think about – because you talked about how you've lived

	this life ..of .. as an immigrant and (being) “on the outside,” could you talk about that a little bit more? Like what is .. what is being “outside” to you?
86.	JV: Uh. I’ve always been in the minority in any place that I was in. So, being born in Dubai, Dubai is a multicultural city, but at the same time, it’s an Arab nation that actually, in my opinion, sort of upholds whiteness, in many ways. Like, if you’re white, you’re very much high in society, and it’s a society that actually is not shy about it. Like, if you look at job applications in Dubai, even to this day, it literally states the race they want in that particular job. So yeah, and generally Indians are not considered high class. The .. all the labor markets, like if you, if you, know about the dark side of Dubai, people are working in like low, really bad conditions, they are south Asians. So, yeah, so but if you’re like British, or if you’re American .. also in the music world .. I have a ~~cousin~~ sister who sings there, uh, in Dubai. She has to color her hair blond and sort of wear make up, and dress a particular way. She almost doesn’t look Indian – she looks kind of Mediterranean.
87.	MB: Interesting
88.	JV: Yeah, because of all the of all the way she dresses and stuff like that. So, she gets a job, and when they ask for a passport, it’s an Indian passport, and she has been rejected from particular jobs. There is a bar there that I went to .. I was in Dubai .. uh .. a couple of weeks ago, that only hires british singers, because that is their .. uh.. theme. They’re singing music from everywhere, like American music, Canadian music, but British bands.
89.	MB: As a requirement?
90.	
91.	JV: As a requirement. SO I was already born in a place like that, and that still exists to this day. I mean, I was born in ’88, but like even now it exists like that. So, it’s not really changed much.
92.	MB: What was it like? What was it like navigating through that, specifically there in Dubai, and it would be interesting to hear how .. how you compare it to your other experiences, in the other places you were an immigrant.
93.	JV: In Dubai, fortunately, I was only there until I was 16 years old. So as an adult, I don’t have much of a – how do I say? – Experience there. It was always like walking in, going in and hearing experiences from my family or friends who lived there. But as a child, I started singing, and I was 13 doing theater. What was my experience like? Trying to think. There was always the Indian part (it) was always there. “He’s an Indian kid,” and it’s never like, “oh, he’s Indian” (special positive emphasis). But if I had a counterpart who was like from like England, “Oh, the English kid.” Or even, but this exists within brown communities itself -- I went to an international school with the British curriculum. And my family would ask like, “what’s your teacher’s name, your biology teacher? And I would give them like an Indian name. They’re like, “oh, okay” (neutral emphasis). But, then, the physics teacher maybe an English dude. White guy. They were like, “whoa, cool!” It’s like a flex? (status symbol). Uh, so, I already existed in this environment. So that, but my experience in this is very much school based, as a child. Yeah, so it’s harder to go into like detail, what it’ll be like living there now.
94.	MB: Yeah. There .. that’s really fair. How would .. how would you say that like in talking about those experiences in Dubai, like if you were talking about your experiences in Germany? How would you, how would you describe those experiences in this sense of like, your talking about belonging and otherness?
95.	JV: The thing with Germany is, I hate this word, but I see,, I keep hearing it here and there – Positive Racism.
96.	MB: Positive Racism?

97.	JV: It's called positive racism, and how people of color, we used this quite often. I don't believe there's anything called positive racism, but it's like, "we want to hire you BECAUSE of your color," or because "you are diverse," uh.. "we want to make our show more diverse." Uh.. "because we want to do this multi-culti thing" so it's not that we wanna hire you. So I've gotten opportunities.. I'm not saying no to opportunities because of that, but I have definitely gotten opportunities (this way) here in Germany. Mostly because I do not look like all of the "other people." So that's the positive racism. So, it's a very interesting world. But then again, the questions they would ask or the expectations they would have is completely different.
98.	
99.	I've worked with produers who expected me to be more Indian than I am. Like, can you do this kind of sound or blah, blah, blah? I was like, "no, I've not trained in that." And they're kind of disappointed, almost because I'm not Indian enough. I'm like, "yeah, but my background is." But I lived elsewhere all my life. There's a disappointment when you're not also brown enough once they get to know you. Um. It's like a weird place to be.
100.	MB: What is that? What, how do you, how do you negotiate? Like what, how do you negotiate that – how you speak to them about that, when it happens? Like, like when they say you're not enough of this, or you're too much of this .. like you said. How do you decide what to say and how do you, how do you..
101.	JV: It's one or the other. It's normally not both.
102.	MB: Yeah.
103.	JV: So, if the person is coming to you-- They expect you to be stereotypically Indian, if you say you're from India. First of all, they'll be like, "where are you really from." If they're like (say) Canada, they're like "where are you really from?" Like, "where's your parents from?" Blah, blah, blah, blah, blah… They dig into, and then once they figure out where they're from, "you're from India," Germany, a lot of them tend to romanticize the subcontinent quite a bit, because of movies, or Bollywood, or whatever it is.. or they've travelled there, yoga, I don't know. So, they expect you to know a lot about the place of the cultural norms, that are there, that you "should be following." Like, I've definitely heard people say that, why don't you do yoga? You're Indian. And I'm like, I like other forms of workouts and meditation – like why should I do yoga, just because I'm Indian? It's not like you're just born with a manual of yoga, if you're Indian. So, um… there's that. There is, "oh, of course you like spicy food, right?" Because you're Indian. Um… that sort of stuff happens a lot – I mean, I do like spicy food, and I love Indian food – but that shouldn't be an assumption because I can also be Carribbean, because… colonization, Indians were taking all across the world. In Kenya, Uganda, South Africa, So, I could be from anywhere. So, just assuming that I am "this," because I've come from that piece of land, originally. That happens a lot. So, "oh, so you not like your culture?" That's the kind of vibe you get. And you're like, "no, I love my culture." I ... but that doesn't mean I have to be a "practicing (pause) Indian." I'm not Buddhist either. I'm Christian. Is that disappointing? Brought up Christian?
104.	MB: Okay. Do you? Do you? But do you actively, do you actively say those things?
105.	JV: I've learned to (pause) to ignore some things now. I'm starting to find strength in being silent and not educate. It's not my job to educate them, sometimes. I mean, if you're a close friend… do you know what I mean? I'll be like, "hey, that's not the right thing to do." But if it's a random person who I really care about, I just, I think I'll just get into an argument with them, because, a lot of the

	times, when there's people who say this, they'll come back with, "oh you're too sensitive," or.. um.. what do you call it? Like, there's a word for this, when you fight racism. And they think. They are being attacked, instead? There's a word for this, I totally forgot what it was.
106.	MB: I don't wanna, I don't wanna put words in your mouth. I don't I don't wanna misinterpret it.
107.	JV: What is it?
108.	MB: I don't wanna misinterpret it. So. It's not gas lighting.
109.	JV: Okay.
110.	MB: But it's like they switch. It's like they switch the situation where you're no longer the, is it like self-centering?
111.	JV: FF. Fragility, fragility. Fragility, yeah, that's the word. So, it's sort of like when you try to educate the person say, "hey, what you said was wrong."It's kind of like "I'm so sorry!" But, like, then they keep question "but what about this?" What if I say that but "if that is true, blah, blah, blah, blah, blah…" "No, stop!" (Laughs) It's like if I asked a German and if they don't like potatoes, I'm just like so flabbergasted. I'm just like so flabbergasted, but especially if the German ancestry is German and they live in New York.
112.	MB: Right.
113.	JV: So, it's kinda like !why are you pushing this but like what about like bee!r like it's you just leave it at some point… so .. um and then getting, "oh you're too sensitive" because I said that like it's fragility. Okay, if I am going to talk to them, you know what I mean?
114.	MB: I wanna go back to how you decide though how you how you do that because you talked about how you talked about how well you know this person.
115.	JV: If you're going to talk to them,
116.	MB: If you're going to engage in deciding to.Confront the situation, right? Like, specifically in a professional context. Is the decision similar or different and in what way?
117.	JV: It also depends on the professional context because, Maybe this is just me. I can't speak for every artist.I generally want peace. I hate conflict. And if I know the situation is where, I have to work with this person for the next few hours. And they said something right at the beginning. I tend to ignore it. And then sort of Keep the peace and continue working, because once I start something backward, that could change the vibe of the whole concert or recording or whatever you're doing with them. Uhh.. I just sort of ignore it, keep it to the side. And then if it is still bothering me afterwards and they're bringing it up and I don't have to work with them again, I tend to be like, "hey, that is actually not kind of cool what you're asking."
118.	MB: mh hmm.
119.	JV: I try to exit the situation. But generally, I tend to keep the peace. I don't like to argue. In general, that's probably the reason why code switch too to make it comfortable for them rather than myself. So, code switching sometimes is not about you. It's about the person who is feeling uncomfortable of your authenticity.
120.	MB: Can you describe how like that like? Does that cause if you're it seems like if you're carrying (pause) that in a recording session or in a rehearsal or something, does that .. can that impact you?
121.	JV: On the performance you mean?
122.	MB: Well, in the work context. So, like you said with like in a recording session, a concert or, or, um..
123.	JV: It does. Like, even on a performance level sometimes depends, depending on how intimately you're working with the person. In a concert not so

	much, because .. there's audience, there's fans, there's your band on stage and you're just having fun doing and you it's all about being authentically yourself. On a recording situation it can be quite different. It could be a 1 on 1 working situation with a producer, and you're recording and you have to be honest and (pause). I'm generally not a big fan of recordings in general, I prefer live, because there's something very like unnatural about recording to me, but you have to like bring it out and you have to constantly be on the verge to bring out emotions. The edge, of your emotions… So, if the person is sort of traumatizing you in a way that could definitely affect you. I've definitely stopped working with people, specifically producers just because of their views on race, how they work, the things that they say, the things that they expect me to be like, all that stuff.
124.	MB: Can you describe this specific situation where that may have happened?
125.	JV: There was a producer I stopped working with, just because of the fact that he wanted to make me into this "east meets west artist" and we did a photo shoot where he was like you should wear this turban. And I was like, "that's a Sikh thing and I'm not Sikh." He's like, "yeah, but in Germany people don't care." They just see Indian. I was like, "Yeah, but I see it, no." And then there was a song that we were talking about, Dubai. And then there was a "Latifah situation," like the princess running away. It's a whole different story about like women's rights. He said we should make like two men in burqa kiss each other in the video. I was like, "no, that is culturally very inappropriate" because we're not against a whole freaking Islamic world or anything like that. That is very inappropriate, but he just couldn't understand it. And I was like, this is the person I should not be working with, and I stopped working with them for years now.
126.	MB: When did you decide, in when did you decide in that moment, did you decide in that moment or?
127.	JV: Not at that moment, because, in that moment you're just like "in it" and you.. (pause) It's maybe something I'm trying to learn better, because I go into "shock mode." In the sense, uh, when something immediately happens, you know, how some people can immediately snap and say an answer... I think about it after (laughs).
128.	MB: What's that?
129.	JV: And by that time, too late. So, or in the shower, so it was like, "oh, I should have said that," "I should have done this," or whatever. So, in the moment, you were just a shock, you just like, "okay," and then you just keep going. So, um..
130.	MB: Can you just the shock mode a little bit more? That's, really interesting.
131.	JV: Because, if.. the shock is a feeling that you get like, "oh, there's something wrong there." It could be something that's not directly related to you, but other people, also of color or the way they view other people of color. In the end, you fall into that category in their head, because they see "this and them" .. people in normally talk about stuff like that. Yeah, in that moment it's like a shock. You feel like something feels "off" here, but I don't know what it is. Um.. Because you know what it is, but at the same time you don't wanna look deep into it you just sort of ignore it, you try to keep the peace, because this is also part of being a pleaser. Like I was like, "oh, that is not nice."
132.	No, we don't do that. And they keep owning into it. You'll be like, "no, no, it's okay."
133.	And they didn't walk away. That is also my personality. I don't like to argue deep into that situation especially when you're in the middle of work.
134.	MB: Has it always been that way for you? How you how you negotiate these these kind of things?

135.	JV: Yeah, it's always been like that. I'm always sort of a person who tries to find the piece in between. And it has worked. Sometimes great. I mean a lot of times great because People like working with me. But sometimes it's just in a negative context because they could use you… And, um, use you as a punching bag.
136.	MB: What do you do? What do you mean by “use you?”
137.	JV: If you're a person who does not like to punch back, you could be the punching bag. So, it's sort of, it is something I'm definitely learning how to navigate, and this is not just white people, it could be anyone. Like, this is not a like a “white person against people, non-white people thing.” Like, in general, having ability to punch back in the right moment and saying like, “this is my boundary.”
138.	MB: Okay.
139.	JV: Don't cross this boundary so yeah one of my biggest resolutions with this here was to have more boundaries and If other people have a problem with me because of whatever or they can't tell me what it is and they acting like they don't like me or whatever I'm just like “okay fine, do you, and I don't have to do that.” That's all of stuff, and that happens in all walks of life. You're like, “yeah.”
140.	MB: You said, you said boundaries. Can, can you like quickly describe what, what a boundary is for you?
141.	JV: What is it? Currently a boundary for me is: I always come with an open heart to a person and I can 100% say that and most of my close friends will agree with that. Like, I do not go with them into a conversation if I don't know the person with like, “ugh, this kind of person, or whatever.” I go with open heart, I chat with them, I show myself to them. I'm very chatty with them. I'm open. I'm trying to be nice … and then, the moment, it feels like “I'm trying too hard, and this person is not receiving me well,” then that's my boundary. Then at that point I'm like backing off. Does that make sense?
142.	MB: That makes sense. What do you mean by trying too hard? Trying too hard, sorry… what is that? What do you mean by trying too hard?
143.	JV: Trying too hard, in the sense, like you're trying too hard to please them because my biggest problem is being a pleaser, so I tend to…
144.	MB: Okay.
145.	JV: I think that is also coming from traumatic responses as a childhood, upbringing, all this kind of stuff. The moment someone is actually ignoring me, or acting in a very abusive way; in a way, my immediate response, generally, is to be like, “what can I do to fix it?”
146.	MB: Hm.
147.	JV: So, I tend to be even nicer to a person, and I want to get the attention at that point. And that was the case … until say maybe like last year. Like, I definitely have become better at it. So, when I even walk into a music situation, where I'm really nice to the tech guy, and they're just like “ugh.” At that point, I'm not gonna be extra nice, I'm still nice because I want to maintain the peace. But I'm not, I really don't care about them at that point. Before I would think about it a lot, and it would drive me nuts.
148.	MB: How does this relate, though, with like … when you talk about boundaries, when you talk about boundaries, in the sense of… because you briefly mentioned it in the very beginning, with .. in regards to .. like code switching in your professional world. Like, are they different? In these, do you do you define them differently in those settings, or are they pretty consistent throughout?
149.	JV:I guess so. Like, of course, there are certain boundaries that are being busted open with code switching, because you.. you, yourself are breaking them

	with your own boundaries when you're code switching, because you're not -- at that point -- being 100% authentically yourself. You're trying to impress. The person. Who may, you may think that is. Your existence is offensive to them, that sort of thing. So you're trying to bust those boundaries and make them like you. But there are certain levels (pause) at which that could happen. So the more your code switch, there comes a point where you're like, nothing works with this person. That's when you just let go. That's the boundary. At least that's the boundary of starting with right now. I'm hoping that I'm like I'm less and less and less and less.
150.	MB: That's fascinating. Do, do you feel like I feel like we can talk about this for ages, but, how are you doing on time?
151.	JV: Okay. I'm good. Yeah. Is it a zoom… okay, does it get canceled out? Is it okay if we continue for longer?
152.	MB: No, I have I have zoom pro, whatever it is. Thank you. You said you've tried everything. Meaning you've tried everything and then you closed your boundary. So, when you say that, what do you mean by "you've tried everything?" How do you know that you've tried everything and what are you trying?
153.	JV: Everything maybe like a "broad" word. Everything meaning like, "in that moment." If you, I've been a situation, not just musical situations, in life where you really want to impress someone because you have to work with them, or they're friends of your friends, or they are neighbors, whatever it is, where you just try really hard to impress ..them.. and nothing is working. Like, by impressing them like you're code switching sometimes .. you like understanding their lingo, and using their lingo. Or maybe you're not a sports person but you're okay with talking about sports like.. person.. like, "let's talk about music," or you know what I mean? You just jump into these, normally. I'm good at that. Just inserting myself into spaces, where I can just adapt to the conversation … just to be liked. Sometimes, that is just the goal just to be liked. But, even then, when some people are just, just not liking you, there's other reasons behind that, but that's beyond your control. Um.. Cause you've tried everything to understand their language… Talking a way that they could understand, or anything like that. "I still don't even try to understand you," then at that point it's like, it's not worth it. So that's my boundary there. Like, oh, then you're not the person I want to be friends with or the person I want to work with. That sort of thing.
154.	MB: I feel like I feel like we can keep going with this. How would you feel about, a follow up interview at some point?
155.	JV: Sure.
156.	MB: Just to what I'm what I'm going to do now is, I'm gonna take a look through the transcript.
157.	JV: Cool.
158.	MB: …and write everything down. I will send you the transcript and I'll have you look at it and see if you find anything that's complete. If I misunderstood anything, you.. you can let me know, and I'll make sure to edit things. Just you know what the next steps are.
159.	JV: Yeah.
160.	MB: So, we talked about a lot of things, very personal things, I feel like. And so, like, thank you for being so open.
161.	JV: No, no problem. I think this is a great research that you're doing.
162.	MB: Thank you. Um. But before we close, I wanted to ask you is like with, um, talking about this, talking about this experience, how does that feel for you? Specifically code switching, how does, how does that kind of discussion feel for you?

163.	JV: I mean for me right now it feels normal, because I've definitely talked about this before --code switching -- and I've talked about this with my other, especially people of color counterparts, especially in the industry. How they feel about, in spaces where they're alone, or they stared at (laughs), or they expect it to be something completely different from what they are because of the way they look. Um, so, because that it feels like normal conversation, and these are conversations I love to have. But the first time I actually had it was like, with friends, it was sort of how do I say… eye opening, and kind of therapeutic, because they also felt the same way. It was not just me, it felt a little less lonely.
164.	MB: Hmm.
165.	JV: Sometimes it could just be like, “oh, is it just me that people don't like or am I thinking too much into this?” But the moment I start to realize this is like a normal thing that people do, um, it felt a little bit more nice (laughs). Yeah (laughs).
166.	MB: That's really great. This break this falls really nicely into my next question with. Um, first off, like what advice would you give to other singers with this with similar experiences you?
167.	JV: Well, like people of color who are musicians in in specifically Germany.
168.	MB: Yep.
169.	MB: Specifically, Germany and within, maybe you can be a little bit more general. But, in, like maybe similar professional context or professional goals as you.
170.	JV: I think one of the main thing is finding a group of people. That are similar to you, or have similar identities, and experiences to actually talk about it because like they said, that actually really helps having a community to reflect on, because it can be quite a lonely space, especially when you are alone on it, and maybe sometimes your band even doesn't understand. You know what I mean? If you have a band that is, is not people of color or queer or anything, like, that and you're the only person like a unicorn, and you go into spaces where the band doesn't even see it, and you are the only person, like a unicorn, and you go into spaces where the band doesn't even see it, can be really lonely. I think it's really important to have find groups, people of others on Facebook, Instagram, or wherever it is, where you can share these experiences or do research stuff like this. Read about it, because it can be a lot more helpful, and also navigating the spaces with a little bit more patience, maybe can be helpful, because it's very easy for… I don't know how to say this in a very nice way (laughs), uh. It's very easy for us to burst out into anger because the world that we're living in sometimes is not really created for us. But I think there are ways we should handle it with grace. I know that is not fair because nothing is handled with grace for us. But I think the only way to battle it, at this point, because we're still living in a very white context of a world, we have to sort of make the allies and make ourselves heard. In a language, or a tone, or sound that the “majority,” in this part of the world, can understand. The moment we are aggressive, it's so.. we are easily labeled into .. oh, “they’re aggressive like the stereotypes.” Does that make sense?
171.	MB: That makes sense. That makes a lot of sense. That makes sense and really well said.
172.	JV: So, it’s really hard to do it because you are immediately bombarded with all these stereotypes, or the things that people expecting of you, but it's very … I think everyone should just take a breath, and address it in the right moment. Not everything on everyone needs to be addressed, because some people are just … yeah, it's like in case, whatever they think, I don't think it's important to argue every case.

173.	MB: Oh, that brings up another question for me. You mentioned, you mentioned loneliness a few times in this thing. First question, and a second question: I'll give you both of them at the same time. First question is like… how do you define loneliness in this context for you? And second is… Like the, um, negotiating, negotiating what needs to be addressed in what moment.
174.	JV: Hmm. So, a loneliness part is quite easy because like It's really hard to explain to people how exactly you feel because it's not just our identities because each of our identities are very different. I think a lot of people think that identity as a people person of colour is all the same. It's not. Uh… The way I am perceived or umm.. you are perceived or an Italian, but you know, still their Äuslander is perceived or person from the content of Africa is perceived depending on who is perceiving it is very different, and also add mental health issues, or our .. our history, the way people have treated us, all of that. So that loneliness is the how you feel. So, everyone has their own way of thinking, a way they think the world sees them, because of the.. how does the world,
175.	MB: How does… how about for you personally though? Like, what is .. what is that .. what is that experience of loneliness feel like for you, and what is how can you describe it for .. for you?
176.	JV: Yeah, because I always had a very different, the idea of home and people are always asking me, this is, multiple things. The one example I can keep is the idea of home. People ask you where you're from, and I say Canada. I only say that because that's where my passport is from. I will only been in Canada since I was 18 years old. So, until then I was in Dubai. I felt at home in London, when I lived there, and I felt like I did the most professional music, if that makes any sense, signed to a label. So, it felt home. Right now, Germany is home, but (pause) I personally don't have a sense of home and there's a lot of people that way as well. They're born in a different country. They moved. Especially now it's it's called “third generation kids,” or whatever. I don’t know the exact term for it. Mine’s like fourth generation, I think (laughs). So, there's that, and on top of that also when I say people tell people I'm from Canada, it's always followed up with another question of like, “but where's the ancestry from?” Oh, “where were you really from?” I have to be like, “I was born in Dubai, they're like “oh, you’re Arab.” I was like, “no, but my parents are from India.” So, there is this, “no one really understands me situation” happening. Yeah.
177.	MB: Which is interesting… Cause, sorry, sorry.
178.	JV: Yeah, so I do. Yeah. So that's it. It's mostly identity. So, I don't think a lot of people understand my identity, and I have also stopped explaining our identity now, beause I feel like not everyone deserves to know it. Yeah?
179.	MB: That's interesting. Like, oh man … okay, I, I know we need to wrap it up soon. The, like, when you said that your identity is yours. How do you decide who gets to know your identities and who doesn't? If you feel, if it seems like that it's, it seems to be misunderstood.
180.	JV: Okay. It's, people like care about. Like .. like for example, you know like, we have friends so .. we, we know about it. People I'm dating, you know, or like really close friends. I even work at a job like [redacted] where we are, we have to represent a country. So there's, “I'm the Canadian,” there so but Canada is I'm the native English. I'm English is not even my language But I'm a native English speaker from Canada. Do I feel the need to explain that to all the 12 year olds who come there that I was actually born in this country and then? No, I just, I'm from Canada. Language. I speak 3 other languages, but you don't need to know that. That's sort of idea. It's not even my language. So, it really depends on the person. How much I care about them. Not everyone needs to know it.

181.	MB: Sorry, to get sidetracked there. That was that was just really interesting, because we were talking about advice to give to, that you wanted to give to other singers, and um singers of color in Germany specifically. Um, was there anything that stood out to you in this conversation that maybe surprised you, or maybe, maybe has been insightful, or something that came up for you?
182.	JV: No, I like that advice thing that you actually mentioned, which is, um, because I never thought about it, like what is the advice that I would give, like other musicians that are just new to Germany and the people of color and the kind of things they may experience. Um, it's the advice that I give myself, if that makes sense. Giving (advice) to other people feels a little weird. Like, just to have patience the number amount of patience you have to have especially working in spaces not just in music but in general whether it could be like the Ausländerbehörde, or the Bürgeramt, or anything … the amount of patience you need to just calm down, and get what you need, and then fight versus like immediately going into fight or flight mode is incredible.
183.	So that is definitely … it's a weird advice to give, because it's kind of like saying like you will definitely experience racism, or microaggression, but know when to fight and when to ignore. That is definitely something I had to learn over time, but…
184.	MB: I feel like we could talk about that on its own. On its own, interview.
185.	JV: That is part of code switching and survival too.
186.	MB: That's part of it?
187.	JV: It is part of code switching where you just like, “oh yeah, like, I want to kill you right now.” (Laughs)
188.	MB: Hmm. Yeah.
189.	JV: But it's sort of like keeping quiet and just going with it, and then then deciding, “do you want to work with this person again?” “What do you want from them?” I know it's like using them too, but. In a way, we all sort of doing that in many ways.
190.	MB: Right, I get that. We have to, like, where, like, from what I understand from you, there's a sense of needing like self-preservation and protection, but also as a professional in this field. Yeah.I mean, you need to make money, you need to make connections, you need to build a career. And so there's, from my understanding, is that there's there's pressures from coming from so many more sides, and so many dimensions. Last question before we before we wrap up. Is there any other like other final insights or any kind of reflections that you would like to add?
191.	JV: Not that I can think of right now, though. Um. I mean, it may sound like a very scary space to, uh, work in. I don't think it's as scary. Does it make sense? So, it's not like deterring people of color away from like, “oh my god, don't work in Germany.” Um, you will definitely … any place you go to, you'll always encounter … that; but at the same time, it is probably one of the most rewarding careers you can actually have, because you're doing exactly what you'd love to do. Again, patience. Very important, and not to like go busting out on everyone. But in general, I, I don't have a bad experience working here. And, uh, that could also just be because I'm so numbed by all the other experiences and I'm just expecting the worst? Maybe? I don't know. But in general, I don't have a horrible, horrible experience. It's not like full blown racism, there's microaggressions, but that happens in every aspect, in every place that I worked in, in general, no problem.
192.	MB: Yeah. Okay. Thank you so much, Jeremy. I like, I feel like this is such a, this is such a rabbit hole of a topic, and I feel like Also, you really made a great

	point with how individual it is, For everybody with identities, um, being intersecting and varied and stuff, so
193.	JV: I'm not just our identities, the personal, the other person's identity too. Like how they see another person. I personally know a person who said -- she has an immediate trigger response to a person with a particular kind of voice.
194.	MB: Hmm.
195.	JV: Like, not singing, like talking voice. And immediately it's really hard for her to see them in any different light because of some experiences that she has had in the past. It's that's a voice, but that could be .. it's so much. It could be the height, it could be the kind of hair or whatever. So, it's both of a .. both it's two completely separate identities coming together.
196.	MB: Hmm.
197.	JV: So, sometimes it's about having the patience and understanding like why are you triggered by me or, yeah, but also being an adult about it.
198.	MB: Hmm. Jeremy, thank you so much for this.
199.	JV: No problem.
200.	MB: Thank you so much. I will definitely reach out, as I look back on this. Because it's it's impossible to really keep this all in my brain, and so as I read through it I will probably email you, for clarifying questions if that's all right, and if we need a second interview you said you'd be open to that.
201.	JV: For sure, yeah.
202.	MB: And yeah .. I just wanna say like this, this is really, really, it, this kind of, this kind of work is very puts people in a very vulnerable space. And, so, if you do need anything, I know you said that you have these conversations all the time, but I feel like I should say it that if you do need any kind of support after talking about these things, reach out and I can put you in contact with certain resources and stuff.
203.	JV:
204.	No problem. Okay.
205.	MB:
206.	Thank you, Jeremie! Have a great day.
207.	JV:
208.	Thank you! Bye!

Appendix 7

Coding Sample: "Daniel"

Feeling trapped and powerless – "this happens everywhere I go"

56. I mean, for me, any for … every company that I work with for the very first time, the moment I walk into the building, I'm just like, I have to have this smile and (sigh). (pause) Because they've never seen me before, and you see if they look at me, they already have this, "Who the hell is he?" attitude. So, at every rehearsal, the 1st rehearsal, I had this big smile and grin, because I didn't know anybody, and I didn't speak German at all. (pause) I had to let people know that I was, one, a serious singer and, two, that I wasn't threatening.

54. So, and the perception of the Black American. Let's say in Germany, is not necessarily a good perception. Is I have to combat that. By being the complete opposite. Pretty much all the time and having to never be able to show that side. Of what you know. There, obviously, I can become that person that they want me to think. But it's not who I am naturally. At least not from day to day. Uh, and so you just literally have to constantly think about (pause) who society sees you as, and who you want to be seen as, in order to just get by, yeah, I, I, I can't be me 100%, because if I am, then I'm threatening, I'm I'm dangerous, and I not acclimating to German culture, and not doing as the Germans would do. You know, I'm 6 foot 2. I am a very large man and it is what happens that I'm black, and it's, it's intimidating. You know, to people. I don't get people know me, they know that I'm not that person. I'm goofy as I don't know what unless you push me. But I'm for the most part I'm a goofy dude

146. I'm a black man, I'm always the other. And like… In every situation from every, every professional situation I've ever been in, except for 2016 I did Porgy and Bess, I've been the other. You know, I've been the one black person in the show. At the, and in the young artist programs, I've been the one black person in the room. I've always been the "other," even though I belong there.

Performing the "Non-Threatening Black Man"/Smiling

56

58. So, if I smile. I at least appear less intimidating. I think every situation I've done audition and I literally the first thing I have to do is put on this big cheesy grid. So, specifically, my first time at Deutsche Oper, of ever going into the, the space, for the audition, for especially for the audition.
Then… I didn't know any German. So, I literally had to… Just use charm, to try to get through it. Um, But the first audition. In Hannover, I had audition last season, and I just had to grin my way through everything. Um, and then if they get, if I see if they're comfortable with me, then I can start throwing in me, my humor. You know, that's kind of my motivation to learn German, is so that I could be humorous funny in German. Um, but yeah, that's the goal.

64. Oh, and so I just studied the body language, and once I know that they see… doesn't see me as a threat, then I can let that down. Like, I can be talking to someone,

and knowing that there's a group of people on the right, looking right at me, while I'm talking to this person. Automatically, I'm gonna smile even more, and just be very like this, they see how I'm talking to this person." So, they know that they could come and talk to me if they wanted to.

66. I like, I have to know that, I have two people around me… have to know that I'm not, that person, and it has to.. it's not just the person I'm directing that energy to -- it's everyone who's also directing their energy towards me.

68. I have, on many occasions, been the only person of color. The only black person in the entire room. It could be hundreds of people, and I would be the only black person there. So, when I walk into the room, I'm already like the I man out the oddball. I have, if I see one person that I know, I can go talk to them and make sure that everyone sees my personality, see this (points to self), so that I don't appear threatening. It's sucks that I have to live that way. That, I have to prove myself before they even meet me … It's sucks that I have to live that way. That, I have to prove myself before they even meet me, before, they so that they don't… Because, I assume that they're gonna pass judgment based on history based on like just my life. But yeah, I've always done it in my vocal career because, I've always been that person who was different

76. Yeah, I mean, I'm putting on a show so that they are comfortable with me, so that I can turn the show off. So, I can stop performing. I have to perform, in order to stop performing.

Self-monitoring + 60/40 + Just one mistake + overcompensating + hyper vigilance

86. Have I ever been truly authentic? I don't think so. Cause I think I always had this... especially, when I'm in here around, non-black people. I always have to, it's never gonna be a hundred percent authentic. It's gonna be maybe like 60% authentic and at 40% keeping that bubble, so that they don't judge you negatively. It's like all I think is one thing, and then that, I have to like take that 40% and then re-expand it. So I think you have to see this again so that it can go back down. I hate that. So I have to try to always keep it at 40%. Umm, which is hard you know because there are times angry, and then it all starts all over again. Cause it only takes that one time, and then they don't wanna work with you anymore, or "you're not professional" or blah blah blah when they've done the exact same thing, but they're white?

88. The place was an hour and a half away. And I didn't know where to go. And then, being like 5 min late and then (pause) she starts getting on me about what's, that's about, "this makes me look bad, blah, blah, blah," and I don't know what she's telling the other artists. So, when I walk- in, I have to automatically know that -- and these are people that I've worked with before, where I've kept that 40, and I know that I don't know what she's told them -- I'm gonna walk in, and open that bubble up, to be that (pretend laughs, demonstrates smiley grin)… so they don't think the wrong things about me.

91. I have anxiety about people judging me based off of one thing, or let's, or judging me off of stereotypes or judging me off … of this, I am always worried that (pause) all it's gonna take is one thing, and then, that's it, I'm done.

104. think it is happening every professional setting that I have been in. Um, where I have to keep going here and here and here and here. The thing, you know, with the group that we worked with last time… And I walked in, and I'm, ha, I'm smiling and all of these different things. I'm getting comfortable, and then, literally, right before we go on, the guy was like, “well, make sure you show up on time for this,” this and everything like that. And I'm like, “okay, one is the wrong time too.” I was only late because you didn't specify where we were. The, like, specifically this is my first time ever, coming there. I'm like you, hell, I thought at that point, I'm like okay, even though we're about to perform, let me, go back to the whole expanding -- at 40%, because I was like, I don't want people to think that who I am, I'm, “I'm the late person… all the time,”

119. It's very scary, not knowing if, if you turn it off a little bit, will it be too much for them to bear? Then, I think, “I won't get hired again.”

122. ever since that incident that happened and 2022 that I was talking about (I would talk to you off camera about). Yeah, it has been across the board. I can't show… Me, yet. I haven't gotten to that position where I can really show who I am, to, like, white people and specifically Germans. I can't. I can't trust, that I'm gonna be perceived the right way, and then it would mess up everything.

152. We were at [redacted] Oper… For a show with them. Me and my friend, uh, [redacted]. Um, we go to get our makeup done, and they basically told us they don't do black people makeup (pause). Like, we went up there because they told all of us to go get makeup, and they literally told us they don't do black backup, and… (pause) We can't, we can't express how we really feel about that situation, because if we do, then we're the difficult ones. And they don't understand how I would, why we would be so upset about that. Um, there’s definitely no empathy, and there's no trying to see anyone else's side, in those situations. So, we can't be angry. We can't show anger on our faces, during that period, when that happened.

173. You're constantly thinking of everything that you… You mess up this one little note, and you're thinking about it the entire time, “oh, shoot, I came in through early right there… I'm not gonna get hired anymore,” or “I have to make up for it now.” So, really focus, really focus. It's it's anxiety… That is not necessary. I think, I do it to myself, again, because it's just how I was raised, culturally, just to “be on guard.” Um, because you just don't know, and then just society, it general… You just have to “be on guard,” because you just don't know when that person, or the situation, is going to turn against you.

White Gaze

58. You know, it's, they would say like it's the tone and it's the looks.I look, I read energy, I read faces. Of a person was already having this one type of face in a conversation. Look at you and completely change it. That shows me that that's not someone who's, that's really comfortable with me being in that space.

62. But usually, it's it's a face. You look at someone's eyes, you do this tell when when they, when they're comfortable around you.

155. I barely knew numbers, in German (pause), but the way she talked to us about it, I knew exactly what she said (pause), and I looked to my friend, Jeremy, and I was like, “did they just say they don’t do black makeup?” And he was like, “yeah.” I was like, I was like, I read her inner energy. It's like, it's crazy. I didn't understand anything you said, but I knew exactly what you said, because of how you said it.

White Allyship

114. if you find a white person that loves you, or actually treats you [with] respect, you grab onto them by the coat tail, and you tag along… all the time, because. Those people are gonna be the ones to help you get through

163. Yeah, because I can't, it's hard to, when I start trusting people. When, that's when I, I get hurt the most, when I start trusting… Non-black people, is when I get hurt the most. So, “60/40” is, basically, it’s lucky to get 60% of me.

Emergent Themes – “What The Participant Believes”
Self-monitoring + 60/40 + Just one mistake + overcompensating + hyper vigilance • Proving them wrong/Not proving them right • Being on guard – anxiety/nerve-wracking Feeling Trapped and Powerless – “this happens everywhere I go” Performing the “non-threatening black man” • Smiling • Avoiding or countering stereotypes “The Look” – White Gaze • White Fear • Reading faces and body-language • Being the “Other” White Allyship – “Strategic Liason” • Betrayal • Doubt • Process of building trust • Necessity of validating your presence with a white person

Appendix 8

Reflective Bracketing Samples

07-05-2024 “Sylvia”

This one was the most difficult so far, I think. After the other interviews there is a lot of noise, and plenty more assumptions. I really had to be aware of not comparing this interview to the other interviews. I felt like I was making more assumptions, and had to stop and pause more often. This may have made finding flowing dialogue more difficult, because I had to reflect and bracket, more often, mid-interview.

As singers I feel like our professional appearance is very important to us. I felt like she was still trying to play “the professional,” and “switching” to appear like everything is fine. Although, I may be projecting my own experiences or the experiences from the other interviews. Some of the answers didn’t always feel honest to me, and some of the answers felt somehow prepared. Maybe it’s because this is something that is thought about often, or maybe it’s trying to say she thought the “correct” answer was. Who knows. I will try to follow up on this somehow.

It was interesting that the participant wasn’t directly talking about RCS, when talking about critical incidences, yet seemly (maybe unknowingly) describing exactly that.

Email to Mel:

The final interview was quite difficult. Obviously, in an interview, we cannot control what the participant will disclose or withhold. However, I had this strong feeling there were moments where my participant was "very real," and moments where I felt "they were playing the good professional," to maintain appearances of "I'm actually doing just fine, thanks." Of course, this could be many things -- projecting my own "parallel" experience, noise leaking in from the other interviews -- but, as an insider, I sensed a familiar code switch/playing a role.

If this sense was accurate, a potential factor may have been my own positionality. As a fellow singer, in a small community of singers of color in Berlin, and that -- as someone who is lighter (brown) skinned, and has considerably more privilege (with regard to the identity markers they disclosed) -- maybe they didn't want to play the "I'm more worse off than you card." This could be for many reasons, and of course, these are assumptions on my part. However, I feel this is very related to the tightly woven, intersectional

racialised code-switching experience that GM/PoC singers face. I don't want to misunderstand their experience, because I don't want to make an assumption. I also don't want them to think that I think they may have not been completely honest during the interview.

I want to follow up with this participant about this, but I'm worried about possibly offending this participant. This is just my initial interpretation of the participant's experience, during and immediately after the interview.

05-05-24 “David”

Question that surprised me: What does belonging mean to you? What does authenticity mean to you? What dose otherness mean to you? Zooming out even more, I asked spontaneously, “how do you know you belong?” That was a key moment for me (which I did not say), and in the end, it seemed like a key moment for the participant as well.

In the moments where he started talking about 60/40 and authenticity around other people, I had a sense that he had to be careful of how he was approaching this. It seemed like he thought that I may have thought I wasn’t getting the full truth from him. This could be because we work in the same field, both sing tenor, and know many people in similar circles.

I hope he wasn’t censoring himself because I’m not black. There is a difference in the perception of brownness and otherness, to white people, and I think he knew we both know that. Because of the differences in the perception of how we are perceived in the industry, he may have been censoring the dialogue, to keep the conversation flowing and “comfortable…” for who’s sake, I’m not sure.

Because this is the second interview, I found myself trying to compare experiences through them, and I think I finally experienced bracketing first hand… or at least bridling. Something even more important… because this phenomenon is also very close to my own experiences, hence why I am wanting to study it… I really had to work to keep my experience out of it.

When he said something familiar, I really had to keep myself from using the moment to validate my own personal experiences, in any way.

Through this interview, it was made clear to me that I need to try even more actively to let the participant “just speak…” I was finding that trying too hard to guide the conversation closed off opportunities to explore the phenomenon from angles that I would have never thought of. Maybe this would be a way of also limiting bias. However, through this freer and more unstructured approach, I ended up with a lot more undefined data.

With that said, what I felt like I wanted to know about the phenomenon was answered.. and in most cases, I didn’t even have to ask the question. It seemed that the data presented itself, through merely allowing the participant to share their experience.

Allowing the data to surprise me was my biggest takeaway.

When we were talking about belonging and otherness… I really had to try to keep from giving my own definition and experiences of these words. As he was providing me a definition, I was thinking, “this is wrong. I should correct him.” However, I quickly remembered that our experiences are allowed to be different. This study is about how he navigates his professional context, in relation to the

My mantra for these interviews: “this is not about me.”

Although, I am finding I am getting more curious in a different way – at first, I was feeling validated by the similarities in our experiences, but I was finding more meaning in the differences. It seemed to bring my perception of his experience to life. I grew curious about why it was different to my own, and it brought about deeper questioning. It felt more holistic and more natural.

I think I need to ask him specifically about the voice

Initial stand out thought coming directly from the participants experience:

“60/40” way of explaining code switching, as well as the different levels of code switching. It made me think of a veil – how sheer or opaque the fabric is allowed to be in a given situation/context.

The “source” of code switching… I didn’t even think about where it could develop from. Is there a generational trauma component? How is this taught and why is it taught the way it is, in his experience?

How he defines his words are often different from mine – it shows how he creates meaning from his experiences, what he cancels out and what he highlights.

Smiling was a key behavior

Perception of blackness vs. other PoC identities is different.

How he is often perceived versus how he would like to be perceived are more often than not incongruent.

Ask: clarifiy and explain the intersection you made about RCS and choosing repertoire. I feel like this is specifically more impactful in German theaters, because of the long established history of the Fach system.

Anxiety was a word used to describe the “feeling” that occurs. This was in connection to “always feeling like I have to perform.” Usually to perform to anticipated perceptions.

This experience was amplified and occurring more frequently, when working in Germany.

Racism is just different here.

He has to do this all the time – he doesn’t actually know a time where he wasn’t code switching. Maybe when he was at the MET, because he potentially felt safer being around other black singers. How can knowing this help make his experience feel safer and more inclusive? What should white people know, or have to do, to make this happen?

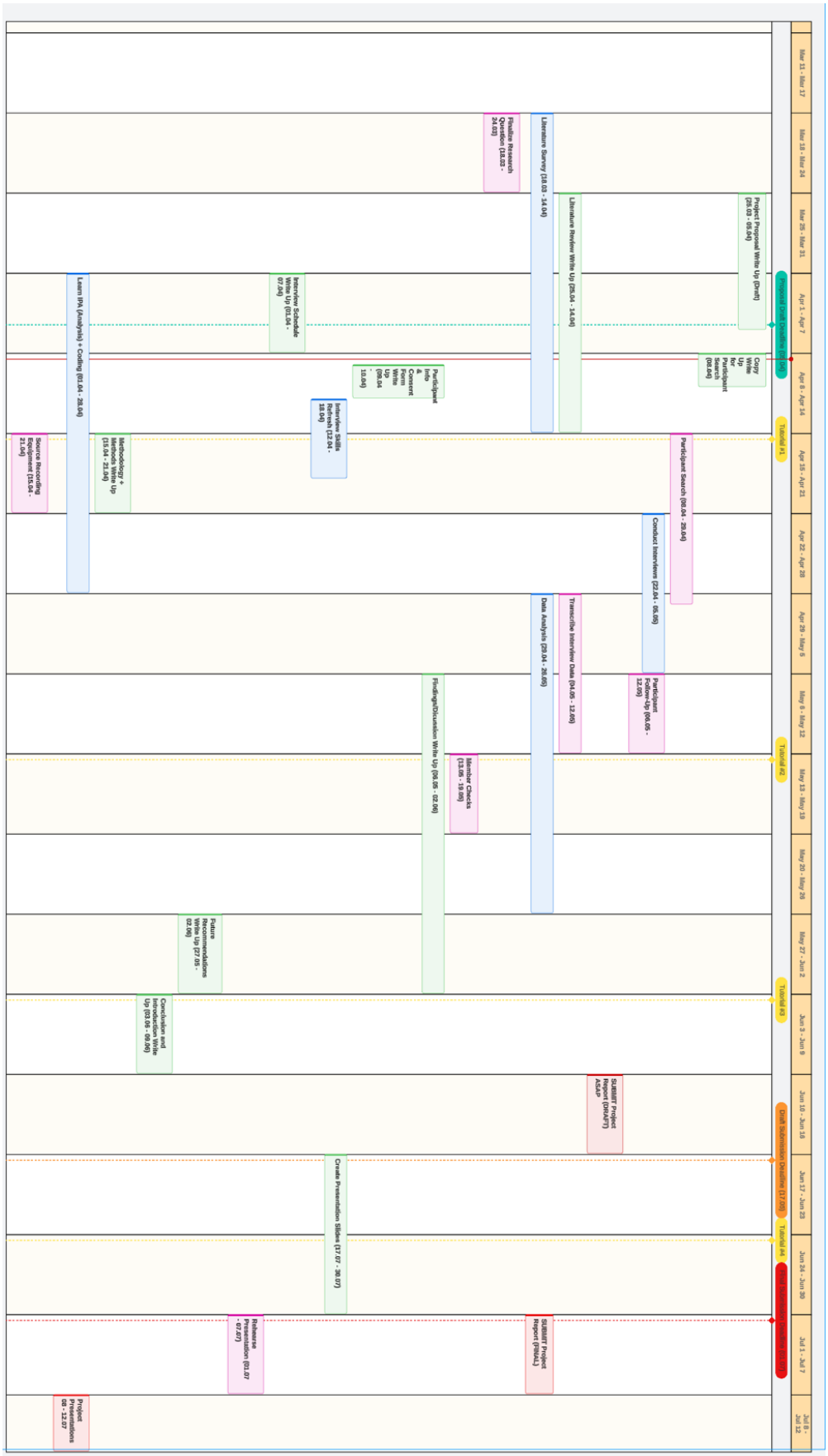
06-05-24 “David”

Having read the literature has honestly created a lot of noise in my mind. Facilitating these interviews (especially a semi-structured interview) becomes difficult, when something starts to remind me of another study, or quote from another scholar. There were moments, as I was transcribing this interview, that I would think that I already know what the participant means. Fry, Scammell, and Barker (2017) evaluate several critiques on the importance of knowing the literature, of the phenomenon, and agree that a literature review may interfere with the purity of the inductive process. Knowing enough about the phenomenon, to develop a strong research question seemed to be the key idea. However, it is important to know the question’s place in the literature, as to not unknowingly replicate a study (Fry, Scammell, and Barker, 2017).

I realise he doesn’t talk so much about the voice. Does that mean that code switching, in his experience has no affect on the voice? Not necessarily, it’s just that line of questioning wasn’t explored. I had noped it would appear, but it did now. It could

possibly be due to the idea that singers don’t talk about their vocal health enough? Is there shame around having vocal problems in this case?

I have read another study on the experiences of black music educators, and it was also a phenomenological study (Parker, 2023). Having read the findings and emergent themes, I found it difficult to keep those ideas out of my interview, and in the initial reading. Have I asked a leading question to align with Parker’s findings? I hope not.

Appendix 9

Proposed Project Timeline