

»I've learned to sing a song of peace«

(SH 530)

Code of conduct and how to improve inclusivity at Singings

We represent a breadth of people of different identities related to age, religion, gender, sexual orientation, race, nationality, ethnicity, education, disability, economic circumstance, and political affiliations.

The organizers of this sing will not tolerate harassment or abuse of power in any form including but not limited to racism, sexism, homophobia, transphobia, bias against non-binary and gender nonconforming people, prejudice against people with disabilities of any kind, discrimination based on religion/creed/atheism, or sizeism.

At this event, we aim to co-create a welcoming, inclusive singing, where everyone feels comfortable and supported to participate fully. To that end, we encourage consent, positive intent, and deep consideration for the impact our words and actions have on others.

Here are a few ways each of us can help create a Singing where every singer feels welcome:

- Treat fellow singers with the kindness and respect they deserve.
- Do your best to look after yourself and those around you.

If you have any problems, questions or need support please speak with us and we will listen and take appropriate action as necessary. The following community members will be happy to help:

- Dominik Fraune (Chair)
- Uschi Diderich (Vice-Chair)
- Monika Godtmann (Diversity Committee)
- Stefan Swat (Diversity Committee)

Context and useful information

Respect for tradition: Sacred Harp is a living tradition. We aim to respect this tradition as it evolves to meet the needs of everyone that sings today. We also recognize that our tradition has historically given power to certain identities while marginalizing others. Although Sacred Harp comes from a Christian tradition, today, people of all faiths and none sing Sacred Harp. At formal singings prayers will be said in keeping with tradition, without expecting the singers to be religious.

Gender and voice parts: Sacred Harp is sung in four parts: treble, tenor, alto and bass. Tenor and treble parts suit average to high voices and can be sung in both octaves. Alto and bass suit low voices and are sung at written pitch. Voice parts are

arranged by pitch, not gender, and you are free to choose which voice part suits you best. Singers often move to sit in different parts, or next to different people, throughout the day.

Voice care: Sacred Harp is sung in *full voice*. You can look after your voice by singing at a level that is comfortable for you, moving around the square to experience different voice parts and paying attention to accenting when you sing. Most importantly, stay hydrated!

Covid-19 test: We require that singers have a negative lateral flow test taken on the day of the singing, and ask that singers not participate that day if they have new coronavirus symptoms or know they have recently been in contact with someone who has tested positive for Covid-19.

Emotional well-being: Sacred Harp singing is a powerful form of expression, and you may experience strong feelings. You may feel: connectedness, vulnerability, sorrow or joy. Do take time to look after yourself, whether that be by having some time alone or by speaking with a trusted friend.

Pronouns: Rather than assuming, ask for someone's pronouns if you haven't been explicitly told. Please be respectful of the pronouns of other people and remember that using the incorrect pronoun can be harmful.

Families and children: We want our singings to be as family friendly as possible. We ask parents/caregivers to feel responsible for their children.

Seating: Rotate through the front rows of seats to give everyone, especially those with traditionally marginalized identities, the opportunity to be near the centre. Some folks may need encouragement to take a front bench seat; after you've sat on the front, consider giving your seat away for the next session.

Personal Space & Boundaries: Please ask before giving hugs or otherwise touching other people.

Thank you for helping us to create a Singing that welcomes everyone.

We would like to thank David Brodeur, Fasola Q Europe and Bristol Sacred Harp for their inspiration behind this text.