

Deaf on stage: The cultural impact of performing Signed Songs

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Declaration

I, Joana Morêdo Pereira confirm that the work presented in this thesis is my own.
Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Acknowledgements

This thesis is the result of a three-year-long journey into the unknown, as a former sign language interpreter regenerating my identity by becoming a researcher, as an international student at UCL and as newcomer to the British Deaf community.

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Abstract

Signed Song – the aesthetic production or adaptation of lyrics and rhythm into signed languages – is an emerging artistic product within Deaf communities. This thesis is an international study, exploring Signed Songs in Portuguese Sign Language (*Língua Gestual Portuguesa* - LGP) and British Sign Language (BSL), particularly those created¹ and performed by Deaf adults.

This work constitutes interdisciplinary research drawing from Deaf Studies, Translation Studies and Performance Studies, theoretically framing Signed Song as a Deaf cultural product, as a translation product and a performing art. Research focuses on how Signed Songs are perceived by audience members and what they learn about the languages and cultures of Deaf people, but also investigates the views of Signed Song practitioners.

Specific goals are to trace Signed Songs throughout history in Portugal and in the UK, and to gather the insights from audience members and artists. At a broader level, this thesis contributes to a more generalised conception of Deaf communities as minority cultures, and to preserving Deaf cultural heritage.

Research design encompasses a multidisciplinary literature review, archival work, and fieldwork with artists and audiences from both countries, composed of a qualitative study exploring the views of Portuguese and British audiences via online and in situ questionnaires, and the views of artists via in-depth interviews.

This thesis provides an understanding of the roles of Signed Song performances in the two localised Deaf communities, as well as in the Portuguese and British hearing communities, as a cultural product of Deaf minorities but also as an artform with an intercultural outreach.

Conclusions show that Signed Songs are creative forms of translation which convey Deaf cultural resistance, defy traditions in Deaf communities and general conceptions of music, and draw attention to Deaf intersectionality. The Portuguese and British practices display differences which mirror the local situation of each Deaf community and national context, namely regarding the existing Deaf accessibility conditions to artistic settings and general mainstream services. This research proposes a definition of a good-quality Signed Song, built from the perspective of Portuguese and British Deaf audiences but also inclusive of hearing people who do not know sign language.

¹ By *created* I mean songs in sign language that are translations of songs originally written for hearing audiences and performers, a creative form of translation.

Impact statement

This research contributes to a much-needed reflection on the cultural liberation of Deaf communities from historical oppressive processes. It reinforces the concept of Deaf culture originating from within Deaf communities, and reveals how it contrasts with views held by outsiders. It speaks of how signed languages need to become a granted legal right of Deaf people, for social and artistic access, but also in Deaf forms of expression on all spheres of human action. This study registers an innovative form of Deaf performing art, exploring it in two different signed languages and Deaf communities. As such, it contributes not only to preserving Deaf cultural heritage but also to show how signed cultural products enrich the global cultural productions of mankind. Particularly in the realm of music, this study deconstructs old taboos which dissociate Deaf people and this field, showing how forms of musical expression – Signed Songs – emerge from the activity of Deaf artists. Audiences participating in this research stated that this study is important in documenting and disseminating knowledge on this artistic practice.

The findings in this thesis contribute to the field of Deaf Studies because they link Deaf arts to political effects in society, and show Deaf conceptions of music and song as gain. In Translation Studies, this work adds to song translation, translation on stage, creative translation, and translator activism. In Performance Studies, this thesis adds to a reflection on how performance is a privileged context for intercultural contact and social change.

This work innovates by showing how analysis methods commonly used in linguistics can enrich cultural studies and, concerning the Portuguese scenario, it constitutes ground-breaking research on Deaf culture and arts. Articles resulting from this work have been published in Portugal. In the UK, a book chapter on Signed Songs is currently under peer review. I have presented work deriving from this journey at a multitude of academic and social conferences in Portugal, in the UK and at international events, namely at a worldwide event by the World Federation of the Deaf. I have organised a Signed Song concert in Portugal, and I am planning an international encounter between the Deaf artists who participated in this research, to take place in the UK when conditions are more favourable. Direct feedback will be given to all artists and audience members (who asked for a summary of results), thus initiating the dissemination of knowledge generated by this thesis. A book will also result from this work, to be available in the four languages this study encompasses (Portuguese, English, LGP and BSL).

This thesis gives back to Deaf communities by disseminating information in Deaf spaces and by working with and supporting colleague Deaf scholars, thus promoting an image of Deaf-hearing collaboration in research focusing on Deaf communities and cultures. I have received direct feedback from the two Deaf consultants who worked in this research. Helena Carmo, in a video signed in LGP, states that this was a good and reciprocal collaboration, in a relevant international research which can contribute to the Portuguese Deaf community. She adds that having local Deaf people as part of the research team has not only enriched the thesis, but also disseminated a positive image of the work amidst Deaf people². Max Barber, on an email sent on June 8th, 2019, states that

This has allowed me to explore my abilities as a Deaf person in various ways - using my connections in the Deaf community, sharing my knowledge, and providing advice on working with the Deaf community. Prior to working in this capacity, I did not really consider the importance of having a Deaf Consultant in a Deaf Cultural study (mainly because I myself would not require it if I was to carry out a similar study on the UK Deaf community alone) - and this showed me a new way of working in research that is sensitive and respects the Deaf culture and community. (...) Doing this has certainly given me a better understanding of how a PhD research project is carried out, and how the gap between researchers/academia and the Deaf community can be bridged in an egalitarian manner.

– Max Barber, email on 08.06.2019

I have also received written feedback from Deaf artists.

The interview (...) made me think about details which helped me to elaborate more on a few theories which I previously had drafted regarding my practice (...) it was very interesting because it was the first time that I was interviewed by someone who knows the Deaf community very well, who asked us very different and interesting questions (...) I am proud to be part of this great project, which will open people's minds on how there is music in our signs, and on how it is art!³

– Débora Carmo, Portugal, email on 13.11.2018

It was an absolute pleasure talking about signed songs with you. It was a really informative discussion and so many very good questions came up that I never thought about. It was very exciting; it is something we need more of in general with everyone. Signed songs is a very popular medium in the world and, I believe, the most debatable topic, compared to other genres like Visual Vernacular, poems etc... Thank you for having me involved and I look forward to seeing more of your research. So fascinating and important.

– Stephen Collins, UK, email on 05.03.2019

All outcomes of this work increase the visibility of Deaf cultures and signed languages, educating the general public on ethnic and cultural diversity.

² This video was sent on 23.04.2019 via email.

³ This is my translation of the artists' words, originally written in Portuguese.

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1 Opening act

Songs tell the story of the cultures who sing them, and so do songs in signed languages. Deaf people sing by using visual-spatial languages, conveying their views and experiences on the world, as well as a particular definition of music. Contrary to popular belief, there is no one way of defining music. Traditional western definitions describing it as a string of auditory sounds are not unique. Deaf artists who create or translate songs in signed languages transmit a conception of music encompassing vibro-tactile perceptions of sound, visual musical elements, bilingualism, and Deaf culture. This research investigates how their art reflects activism and innovation.

Songs in signed languages are a controversial subject in western Deaf communities, generating great interest but also great resistance. This study aims at exploring how these two poles manifest, discussing the reasons which lie beneath them, by examining the opinions and experiences of artists and audiences. These songs can be original compositions (created directly in sign language), or be the result of translating mainstream songs (translations from spoken languages into signed languages); they are popular inside and outside Deaf communities, and we often see sign language enthusiasts performing them online. Yet, the controversy surrounding how people react to these songs has not yet been systematically addressed by research. This study contributes to filling such gap, by researching the cultural impact of these performances.

1.1 Studying Deaf Communities

Deaf Communities are linguistic and cultural minorities existing within the larger language clusters in the world, whose signed languages are complex, independent, and appear in cultural products such as visual and plastic arts, performing arts and literature (Bauman & Murray, 2014b; Holcomb, 2013; Ladd, 2003; Lane, 1992). Accurate numbers of Deaf community members are hard to come by because statistics do not usually include sign language⁴ usage as a

⁴ According to common distinctions in Deaf Studies, in this study *signed language* is applicable to discussing a particular signed language of a country, whereas *sign language* is used when referring to various languages functioning in a visual modality. The term *sign language* is also used when preceded by the geographical origin of a signed language, which together constitute the name of a specific signed language (e.g. British Sign Language).

defining category. According to the World Health Organization, over 5% of the world's population – 466 million people – has some form of hearing loss (WHO, 2018), but the work of the World Federation of the Deaf, a non-profit organization of Deaf associations with members in 133 countries, reaches 70 million people (WFD, 2016).

This study adopts a current terminology in Deaf Studies regarding *deaf* and *Deaf*. Padden and Humphries state that “we use the lower case deaf when referring to the audiological condition of not hearing, and the uppercase Deaf when referring to a particular group of deaf people who share a language (...) and a culture” (Padden & Humphries, 1988, p. 2), and Paddy Ladd adds that “‘Deaf’ refers to those (...) for whom the sign languages, communities and cultures of the Deaf collective represent their primary experience and allegiance, many of whom perceive their experience as essentially akin to other language minorities” (Ladd, 2003, p. xvii).

These distinctions have been important since the end of the 20th century to support the cultural nature of Deaf communities, yet they have recently been subjected to some criticism. Now that the cultural nature of Deaf communities has been established, particularly in the most inclusive societies, *deaf* and *Deaf* have been portrayed as too static and not representative of the immense diversity of language use, allegiances, and practices worldwide (Kusters, De Meulder, et al., 2017a). However, because this research focuses exclusively on Deaf-led Signed Song practices, fitted into the dynamics of two Deaf communities of the western world, I choose to maintain the d/D distinction for practical and political purposes⁵. The d/D distinction is still relevant both in Portugal and the UK, as a form of reinforcement of Deaf cultural perspectives, supporting inclusive practices for the well-being of Deaf people, which bear in mind Deaf discourses, and the general valorisation of each country's signed language and Deaf cultural products. Another important concept conveying Deaf cultural views is that of *Sign Language Peoples*, henceforth SLPs, which I use in this work when referring to Deaf communities and sign language users in general (Batterbury et al., 2007)⁶.

⁵ The *Deaf* people referred to in this study are proficient in their signed language and identify with a (bio)cultural self-perception as Deaf, whereas *deaf* people might not take part of Deaf community dynamics nor share its signed language. Considering the term Deaf is often self-attributed, whenever such attribution is not clear or when I mean both signing and non-signing individuals, I will use the term d/Deaf.

⁶ Throughout this work, when I use the expressions *Deaf communities*, *Deaf people* or *SLPs*, I mean those of the western world, since recent studies have shown that social, historical and cultural dynamics common in European and North American Deaf Communities are not present in other Deaf communities of the world (Kusters, De Meulder, et al., 2017a).

Deaf people have frequently been perceived in the light of disability, a perspective that describes the experiences surrounding deafness as a mere synonym of hearing loss, and which has been highly contested (Bauman & Murray, 2014b; Lane, 1992). This reductive account focuses on the absence of a trait and gives way to a perception of Deaf people as incomplete human beings: it does not mirror western Deaf discourses of self and group perception; it does not encompass the rich ways of life of Deaf minorities; it does not describe the shared experiences of western Deaf history, nor does it place signed languages in the central role they possess in Deaf lives. Throughout time, the varied assortment of cultural products, which have arisen from SLPs, tell a completely different story: that of cultures being oppressed, misunderstood, and of a common wish for liberation. Deaf Literature and Deaf Arts carry on this legacy.

The Deaf communities in Portugal and in the UK constitute very different settings. The population of deaf people is much larger in the UK, yet sign language use among deaf people is higher in Portugal. Schools for British Deaf people began more than 50 years before than for the Portuguese and, today, the British educational system encompasses oral, mainstream, and Deaf schools, whereas, in Portugal, Deaf children are directed to mainstream schools where sign language is taught as a first language and provided as access in the classroom.

The British church has played an important role in the UK's Deaf community, and British organisations for Deaf people began 100 years before the Portuguese. In Portugal, sign language was legally recognised in the late 1990s, which connects with the onset of research around that time. In Britain, research began 20 years earlier, and no legal recognition has yet been obtained for the whole country, with the exception of Scotland, where it was attained in 2015. Finally, signed accessibility to services and performances is much less available in Portugal than in the UK. These localised differences show in this study's results, revealing contrasting views on Signed Songs in these two societies.

1.2 Exploring Signed Songs

This study focuses on a form of Deaf performing art and uses the capitalised term *Signed Song* as a form of emphasising the origins of this art form in western Deaf communities. Amidst the variety of Signed Songs in existence (original and translated; by Deaf and hearing people), I look at Deaf artists with strong

signing⁷ and artistic skills, who translate mainstream songs into the signed languages of their Deaf communities.

The signed languages involved in this study are Portuguese Sign Language (*Língua Gestual Portuguesa* – LGP) and British Sign Language (BSL), yet the majority languages of each country (Portuguese and English) are also relevant to this research. The four languages are part of all processes involved in this study, from literature review to methodological decisions.

Terminology for the phenomenon of Signed Song varies widely in these four languages. In English, I have come across the terms *signed song*, *signsong*, *sign song* and *sign-song*. In BSL, two signs are used but signers vary in the order they use them in, fluctuating between SIGN SONG and SONG SIGN⁸. In Portuguese, there is no specific expression coined for this art, and I came across *música em língua gestual* (music in sign language), *música gestual* (signed music), *canção gestual* (signed song), and *canto gestual*⁹ (the act of singing in sign language). In LGP, a new sign has recently been created, being used by the artists participating in this study, and now beginning to become used by members of the Portuguese Deaf Community. Such sign means the act of singing in a signed language, but it is not composed of the signs for *song* or *singing*, as it is in the UK. Instead, the LGP sign is one sign only, a neology meaning *singing which emanates from the hands*.



Image 1 - New sign for *Signed Song* in LGP, used by a Portuguese Deaf audience member participating in this study (DNS4PTPLGP).

⁷ By *strong signer* I mean an individual who uses a country's signed language in a way that is close to the natural form used in the country (LGP, BSL). There are many signing variations, which I discuss in detail in chapter two, section 2.1.3.1. Whether people use and hold a positive view on these variations is a politically driven issue, as well as geographically defined by historical and social context. Nevertheless, a strong signer is not only proficient in a natural signed language but also able to use other signing varieties to represent how signing is used diversely by the local Deaf community.

⁸ It is a conventionalised practice in Deaf Studies to use glosses to represent signed utterances in writing, that is, using capitalised words to represent particular signs, in the order in which they are performed.

⁹ This is the term I chose to use in written materials, in Portuguese, for data collection, because it means the act of signing in sign language, irrespective of instrumental elements that might compose the full notion of *song*.

Still on the topic of terminology, for the purposes of writing this thesis and because there is no fixed terminology in English for the actions and agents surrounding Signed Song, I use the orthographies *sign-sing(ing)* and *sign-singer* because the hyphenated concepts point to a form of singing, a complete act merging the concepts of sign language and song.

The main research question of this study is: how are Signed Songs, created¹⁰ and performed in LGP and BSL by/with Deaf individuals¹¹, perceived by Deaf and hearing spectators, and what are the implications of these perceptions for the artistic practices of Signed Songs by Deaf artists, and for their role as activist performers? In the context of this study, the term perception means more than organic perception, it refers to how people receive artistic content, the thoughts, feelings and messages which they report having during and after a performance. Perception includes how the information received is fitted into the cultural framework, life experiences and knowledge of each spectator, and I use the word *perception* grounded on Jauss's theory for explaining how people perceive literature and art (Lane, 2006), which I further explore in section 2.2.1.

Regarding translation, this study does not zoom in on aspects of interlingual translation practices in Signed Songs, but rather looks at how the artists' messages are translated onto the audience members' experiences, reflecting on the cultural implications of these translations, depending on whether they are construed through the experiences of hearing or Deaf people. In this sense, this research approaches a wider concept of translation. Besides audience perception, I also explore the intentions of the artists because, in order to research what is received, one benefits from knowing what is sent in the first place. Although this is a simplified way of laying out the dynamics of artistic performance and audience perception, it justifies my approach of working both with artists and audiences.

Nevertheless, the focal point of this work is the impact of Signed Songs in culturally diverse audiences.

I approach Signed Songs as a Deaf cultural product but also as a setting for intercultural exchange between Deaf and hearing communities, one occurring in what Homi Bhabha calls the borderlines of culture:

What is theoretically innovative and politically crucial, is the need to think beyond narratives of ordinary and initial subjectivities and to focus on those

¹⁰ Translated creatively, starting from songs originally written for hearing audiences.

¹¹ By *by/with the Deaf* I mean that these artistic practices are led by Deaf people but can count on the collaborations of hearing allies, professionals or musicians.

moments or processes that are produced in the articulation on cultural differences. These 'in between' spaces provide the terrain for elaborating strategies of selfhood. (Bhabha, 2004, p. 2)

In this study, the *in between* spaces correspond to the dynamics between Deaf artists and spectators in the settings of Signed Song performances. Cultures are permeable and dynamic entities (Rutherford, 1990) and this study aims to explore the intercultural spaces of dialogue between people who identify with Deaf and hearing cultures¹², as well as the intracultural spaces between Deaf artists and Deaf audiences. Although this is not a comparative study between Portugal and the UK, I bear in mind the differences between the two Deaf communities, and explore the similarities and contrasts in this study's results.

This original study explores Signed Song performances, positing they might be settings where hearing people become acquainted with information on Deaf cultures and languages, and where Deaf people witness an artistic performance about their own identities and cultures, becoming alert to Deaf conceptions of music and song. It provides insight on how Signed Songs convey messages to both Deaf and hearing people, and how artist and audience perception mirror the ways in which Deaf people, and each of the signed languages studied, have been viewed within their local societies. In this way, this research works towards inclusion and the valorisation of diversity in each country. By revealing how Deaf and hearing people exchange experiences and values in the setting of a performing art, this study also makes an important contribution in exploring performances as a setting for accessing cultural alterity, that is, for communicating ideas and emotions relative to other forms of living rather than our own.

In the long run, this study makes a contribution to the hearing and Deaf communities of both countries. On the one hand, hearing people will benefit from receiving knowledge on Deaf communities, which indirectly benefits Deaf people as well. On the other hand, the innovative notions of Deaf musical practices via translated Signed Song, conveyed by this work, will generate artistic awareness. Finally, artists and audiences will profit from the wider exposure of these signed artistic performances. This research creates an international route for artistic exchange between the two Deaf communities and practitioners. In addition, it

¹² By members of *hearing cultures* I mean hearing people who identify with the general national culture and orient their lives via auditory input and auditory practices.

provides the artists who have supported this study with direct feedback on their practices, and on possible lines for future development.

1.3 Positionality of the researcher

None of us can step outside our histories, our skin colour, the structural inequalities that position us in ways that are both privileged and uncomfortable.

– Heaven Crawley (Phipps, 2019, sec. epigraph)

I consider myself to be an integral part of the routes and design of this study. The positionality of any researcher is shaped by life experiences, as well as by cultural and geographical origins. As a researcher, I am moulded by the Portuguese reality concerning Deaf people.

Throughout my training and professional years, I have watched the requirements of a minority people being unanswered and unfulfilled due to the lack of a national perception of SLPs as minority cultures and a persistent framing of Deaf experiences under the reductive disability label. I have been involved with western Deaf communities for 20 years, particularly the Portuguese Deaf community, where I first became a signer. Its members welcomed my curiosity for their culture, shared Portuguese Sign Language (LGP) with me, were my mentors and guides through interpreter training, internships, and a career of 15 years as a professional interpreter. During this time, I worked with LGP, Portuguese and English, in Deaf associations, schools, social and artistic events, and in academia (classrooms, research and conferences), having also become a lecturer in Deaf Studies. I am a proficient user of Portuguese Sign Language, who has had the opportunity to learn several other signed languages: American Sign Language (ASL) as a monitor at a Summer camp with Deaf campers; Swedish Sign Language (*Svenskt Teckenspråk* – STS) as an Erasmus student in Sweden; and Italian Sign Language (*Lengua Italiana dei Segni* - LIS) in a professional exchange programme for sign language interpreters in Italy. I have also had contact with many other signed languages by participating as an interpreter in international Deaf events. Via these international experiences, I began to become acquainted with an international signed code used between signers from different countries – International Sign. This is not a full signed language, but rather a fluid and changeable signing code allowing for international communication, which varies widely depending on the original signed languages of the interlocutors. My latest signed language learning experience was

that regarding British Sign Language (BSL), a journey I undertook for the purposes of developing this study.

Throughout my former career as an LGP interpreter, a growing interest in the topic of Deaf cultures and their products led me to begin researching the elements that compose the unique richness of the Deaf world. I wrote an MSc dissertation on Portuguese Deaf culture, and developed an interest in Deaf performing arts. My motivations are not purely cultural but political as well. I am shaped by the battles of the Portuguese Deaf Community and, as such, I stand alongside Deaf discourses which position Deaf communities as part of naturally occurring biocultural diversity.

The main inspiration for this study was my experience with the first professional Deaf sign-singers in Portugal, the group *Mãos que Cantam* (Singing Hands). For three years, I had the honour of working with them. I witnessed the emotionally charged feedback they received from Deaf and hearing audiences, having become intrigued about the impact of Deaf-led Signed Song.

Nevertheless, it is imperative to point out that, despite my training and insider contact with Deaf communities, I grew up a hearing person and, in that respect, I will always remain somewhat an outsider to Deaf communities: I have witnessed many testimonies of Deaf lives but I never experienced it myself. I feel privileged for partaking of these moments, which not only have provided me with understandings of Deaf lives but have also given me further insight into who I am as a Portuguese hearing person. My 2-year-long stay in Britain for the PhD is also part of this process because “living and working in another culture helps one objectify the behaviours and beliefs not only of people in a foreign culture but also of individuals in one’s native culture” (Fetterman, 2010, p. 16). In this study, I address my particular positionality by adopting several strategies devised in order to maintain a clear commitment to reporting Deaf voices. I acknowledge my cultural nature as a Portuguese hearing person who has nurtured a life-long passion for music, but who also recognises the profound impact the Deaf world has had on her.

I defend that a hearing researcher conducting work with Deaf communities is as fitting, productive and appropriate as his/her linguistic and cultural knowledge on Deaf minorities. In addition, in studies focusing on Deaf cultural aspects or products, processes of Deaf-hearing collaboration are of central importance, enriching research processes with insider perspectives and contradicting traditional research hegemonial attitudes. I am a hearing person whose goal is to continuously learn and research side-by-side with Deaf cultural minorities, with a profound respect for Deaf culture and history, continuously working towards the safeguarding of Deaf cultural products.

Within the broader field of Deaf Studies, this study is more precisely located in the branch focusing on Deaf cultural issues and their manifestations. In this context, I uphold Deaf-led practices inspired by the work of several Deaf scholars, which intend to address power differences, raising the visibility of Deaf people in research, and placing signed languages in the foreground of research practices (Kusters, De Meulder, et al., 2017a).

I expect that a progressively growing body of research on Deaf discourses and Deaf cultural products will reach out to families and societies, generating respect for Deaf cultural groups and their contributions to humanity, and socially well-fitted responses to Deaf people's well-being. Deaf literary and artistic cultural products play an important role in conveying the values and experiences associated with SLPs. Thus, not only does this study work towards registering and preserving Deaf cultural patrimony, but it also responds to a concern that western Deaf people share with others whose identities differ from those of their parents:

I would hate for my horizontal identity to vanish. I would hate it for those who share my identity, and for those who lie outside it. I hate the loss of diversity in the world, even though I sometimes get a little worn out by being that diversity. I don't wish for anyone in particular to be gay, but the idea of no more being gay makes me miss myself already. (Solomon, 2014, p. 18)

Deaf communities continuously promote a cultural awareness on the Deaf experience in social, legal and educational settings. This study joins in these efforts by registering signed cultural patrimony, working towards a wider exposure of signed languages on stage, and standing alongside Deaf people for the preservation of the Deaf horizontal identity.

1.4 Organisation of the thesis

This research navigates the interdisciplinary spaces between Deaf studies, Translation Studies and Performance Studies because Deaf-led Signed Songs connect to these three academic fields. This multidisciplinary approach informs and frames my investigating of how Deaf-led Signed Songs are perceived by Deaf and hearing spectators, and of how these perceptions can provide feedback on Signed Song practices and on the activist role of performers.

In chapter two, I present a multidisciplinary literature review drawing from these areas, which come together in an exploration of Signed Song as a product

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emerging from Deaf communities, rooted in translation between languages and cultures, but also implying a transferral of messages between artists and their audiences. This chapter provides general information on the Portuguese and British Deaf communities, and includes a summary of archival data collected in the two countries, specifically on Deaf-led Signed Song practices throughout time. This provides important historical background to this research, as well as an understanding of how the artists who are part of this study are situated in their country's artistic and Deaf contexts.

In chapter three, I describe the methodological and ethical routes for this work. I begin by explaining the reasons for selecting the scope of translated Deaf-led Signed Songs, and locate them among a variety of Signed Songs in existence. I present the research questions and goals underlying this study, as well as its epistemological background as qualitative work inspired by Deaf-led research practices. I then explain several ethical concerns which shape this study's design choices, such as the implications of being a hearing person studying Deaf communities, confidentiality issues when collecting data in signed languages, and the use of translation in research procedures. Next, I describe this study's design, detailing procedures for conducting archival work, in-depth interviews with the artists, audience questionnaires, and data analysis.

Chapters four and five present the results of the fieldwork conducted, via interviews and questionnaires, woven into an interpretative discussion which establishes links to the multidisciplinary literature explored in chapter two, and explores the similarities and contrasts between the two countries. Chapter four, in particular, discusses what artists report that they want to communicate to their audiences, whereas chapter five focuses more on audience feedback, while also establishing parallels with some views of expressed by the artists.

Finally, chapter six approaches the main findings of this research, discussing the validity of its initial hypothesis and pinpointing the core issues unveiled. I reflect on the routes taken by this work and explore alternative paths, suggesting additional studies on Def-led Signed Song which can further add to the contributions made by this one.

2 Setting the stage for Signed Songs

Artistic practices play a role in self-expression and, when shared with an audience, become testimonies of individual and communitarian existences. This chapter explores how Signed Songs can be a form of artistic expression of Deaf communities, portraying Deaf lives and connecting with audiences, thus addressing the research question ‘how are live Signed Songs, created and performed in LGP and BSL by/with Deaf individuals, perceived by Deaf and hearing spectators, and what are the implications of these perceptions for artistic practices and the role of Deaf sign-singers as activist performers?’

This chapter presents a multidisciplinary background to Signed Songs – as a performing art, a form of translation and a minority cultural product. I approach the academic fields of Deaf Studies, Translation Studies and Performance Studies, showing how artistic activism can manifest in diverse ways: in conveying Deaf ontologies born from resisting historical oppression; in using translation as an empowering way of exploring a new field for Deaf communities (music); in having audiences translate Deaf discourses for themselves; and by means of performance as a powerful vehicle for social impact.

The first section draws from Deaf Studies and focuses on western Deaf communities, framing SLPs as biocultural diversity, exploring how the concepts of *normal* and *disabled* came to be, having shaped perceptions on what it means to be Deaf, generated tensions between Deaf and hearing people, and linking to different types of discourses. This provides background for understanding what artists and audiences report, based on different conceptions of being Deaf. I also explore differences and similarities between the Portuguese and British Deaf communities, locate Signed Songs amidst signed cultural products, and portray how Deaf minorities relate to translation phenomena. This provides the basis for understanding country-specific results, establishing connections with signed art and literature, and analysing how artists and audiences speak of translation in Signed Song.

The second section of this chapter addresses the topic of translation on stage. It does not aim to provide a full background to Translation Studies, but to focus on the issues pertinent to this study, as Deaf-led Signed Song involves: translating lyrics and other elements of songs (translating music) into a signed performance; spectators translating the actions performed by artists to their personal frameworks and experiences, and translating the *Other* of a minority culture.

Drawing mostly from Translation Studies and Performance Studies, I provide a brief overview of translation practices over time in order to contextualise approaches used in Signed Song. I focus on the concept of adaptation as a creative form of translation because translated Signed Songs often deviate from the source text. Although I use a wide definition of translation which also includes adaptation practices, I chose to specify the concept of adaptation, connecting to academic fields other than Translation Studies, because the concept is also relevant to the realm of the performing arts, particularly when performances connect to text.

I explore the subfield of translating songs, identifying parallels between general song translation and creating a Signed Song. Moreover, I provide theoretical context on the dynamics of a live performing arts event, on how intellectual and emotional exchanges can occur between performers and their audiences, as a basis for comprehending interactions in Signed Song performances. Next, in order to grasp how songs are situated in Deaf communities, I describe how Deaf people have reported relating to music, and how different discourses about Deaf people have framed diverse perceptions on the topic. Finally, at the end of this section, I briefly map out the history of Deaf-led Signed Songs in Portugal and the UK, establishing timelines which locate the Deaf artists participating in this research, and inform about practices on Signed Song in the two countries. This section also contextualises pertinent issues in the results of this study, presented in chapters four and five, namely localised differences in: Deaf accessibility in general society and in the arts; the intentions and hopes reported by artists and audiences; local requirements for better Signed Songs; strategies in language for creating a translated Signed Song; diversified forms and uses of translation; and issues of sign language and Deaf representation.

2.1 Being Deaf as biocultural diversity

This is what we hear when you mourn over our existence.

This is what we hear when you pray for a cure.

This is what we know, when you tell us of your fondest hopes and dreams for us: that your greatest wish is that one day we will cease to be, and strangers you can love will move behind our faces. (Sinclair, 1993, para. 8)

These words address the realities of people with autism, but it is interesting to see how they are also valid in regards to Deaf experiences. Deaf communities have maintained sustained efforts to be seen and accepted as cultural minorities,

frequently involving a rebuttal of disability conceptions of what it means to *be Deaf* (Ladd, 2003). Such preoccupations are echoed by Deaf awareness events, political rallies, joint actions for legal recognition of signed languages, Deaf literature and arts, and Signed Songs. It is thus relevant, for this study, to consider the origins and strength of the disability framework.

2.1.1 On the origins of Normality

The exceptional is ubiquitous; to be entirely typical is the rare and lonely state. (Solomon, 2014, p. 4)

The concept of normality originates from the Ancient Greek philosophical belief in *essentialism*, “the idea that there is some property or characteristic or quality that all and only members of a particular kind possess. Examples of such kind could be gold, cats or humans” (Tabery, 2014, p. 24). Following this reasoning, all gold, cats and humans have a set of traits without which they cannot be considered part of their group: i.e. all gold is yellow, all cats have fur and all humans hear. If everything has an essential form, the corollary is that all deviations are distortions of an original and natural state. From this notion, one needs only to take a small conceptual step to regard, as Aristotle did, the natural state as *normal* and all deviations as *abnormal*. Evidently, these postulates predate Darwin’s ideas on the evolution of species and the positive role that deviations and mutations play in the process (Tabery, 2014). Diversity maximises a species’ possibilities of survival and, therefore, we should not conceive of any human situation as *normal* or *desirable*.

the human species could very well find itself at some point in an environment where being Deaf is a decided advantage over being hearing (whether because hearing is a disadvantage or because the extra visual attention associated with being Deaf is an advantage). Furthermore, hearing is no more natural than deafness; they are both found in nature. (Tabery, 2014, p. 33)

A consistent use of the concept of *normal* arose between the 1840s and the 1860s, when the field of statistics devised an innovative way of describing human groups: the bell curve. This graphic representation mathematically portrayed physical attributes, locating higher frequency of a given trait at the centre, and lower

frequency at its edges. Because Deaf people are fewer in number in human populations than hearing people, they were located at one edge and, as the bell curve took root in public discourse and the notion of *frequent* began to mean *normal*, the *infrequent* Deaf people were deemed *abnormal*. To be Deaf became defined by the absence of a *normal human ability*, thus to be missing a piece and to be less of a human (Bauman & Murray, 2014a).

The disability label has also been defined as arising from society's inability to respond to the needs of specific groups of people (Solomon, 2014), yet it is usually the individual that is seen as disabled and not the misinformed social structures. These structures generate an oppressive society catering to the traits and needs of a conceptual ghost – normality. This idea easily brings comfort to the general citizen because it keeps people in familiar conceptual surroundings, and prevents them from needing to change their daily routines and habits. The more empowered group in a society, in this case hearing people, holds the power to define what normality is because “Dominant groups who sustain normality also maintain their social position” (Jankowski, 1997, p. 39).

In contrast, Deaf voices show positive self-definitions based on belonging to a minority culture whose history, language and cultural products add value to the world (Ladd, 2003) and are often unaddressed. The historically-grounded disability framework muffles Deaf discourses.

Different models have been used to frame Deaf people: as owners of defective bodies in need of rehabilitation (medical model), as individuals in need of adapted social structures to overcome their impairments (social model), and as members of cultural-linguistic clusters (cultural model) (Carvalho, 2007; Ladd, 2003; Lane, 1992). Biocultural diversity now frames being Deaf as having specific physical and cognitive abilities, as well as belonging to cultural-linguistic minorities (Bahan, 2008; Solomon, 2014). Signed languages represent, store and express knowledge about specific ways of being human, adding to the multiplicity of perspectives and ways to maintain sustainability amidst humankind (Skutnabb-Kangas, 2014).

Identity divergence between parents and children has also reinforced the focus on hearing loss and disability perspectives. Horizontal identities are usually not shared between parents and offspring, but can be acquired via peers and/or reflect recessive genes (e.g. being gay, Deaf, having autism, or being a child prodigy). They are commonly taken as defects, whereas vertical identities (e.g. skin colour or nationality) shared between different generations tend to be nurtured (Solomon, 2014). Considering 95% of deaf children are born to hearing parents

(Mitchell & Karchmer, 2004), who commonly focus on hearing loss (Lane, 1992), this can contribute to reinforcing social tendencies for normalisation.

2.1.2 Sign Language Peoples: Languages, discourses and tensions¹³

There is a whole planet out there waiting for you when you grow up – and this is your birthright as a Deaf child. (Ladd, 2015, p. 275)

The outdated conception of Deaf people as isolated and incomplete human beings with no language is behind us. Research acknowledges that all humans have the inner competence to create linguistic systems, whatever the means used to produce or perceive language (Goldin-Meadow, 2010) and Sign Language Peoples (SLPs) are no exception.

2.1.2.1 Developments in Signed Languages and Deaf Studies

In the 1960s, American linguist William Stokoe developed pioneering work that presented signed languages as true languages, increasing interest in exploring the signed modality in research (Holcomb, 2013; Lane, 1992; Marschark & Humphries, 2010; Stokoe, 1965). Although prior public references to the importance of having a Deaf Studies field have existed since 1971 (Bauman, 2008a), the true onset of Deaf Studies is considered to have occurred in the early to mid-1980s, when the first studies focusing not only on signed languages but also on behaviours and dynamics within Deaf communities were produced (Bauman & Murray, 2014b; Bogaerde & Schermer, 2007; Marschark & Humphries, 2010). Deaf Studies has been very prolific in generating interdisciplinary knowledge on SLPs, in fields such as sign linguistics, cognition and language processing, language acquisition, Deaf education, Deaf history, sign language interpreting and translation, Deaf culture, and most recently Deaf ethnicity and Deaf Gain (Bauman & Murray, 2014b; Ladd, 2003; Lane, 1992; Lane et al., 2011; Leigh, 2009; Marschark & Humphries, 2010; Sutton-Spence & Woll, 1999).

Although this wide diversity of disciplines offers multiple perspectives, the field's fundamental orientation is derived from the notion that deaf people are

¹³ An earlier version of the remaining sections of this chapter was submitted for publication in a volume on song translation – *Music, Song and Translation* – edited by Helen Minors, and to be published by Bloomsbury Publishing, UK.

not defined by their lack of hearing, but by linguistic, cultural, and sensorial ways of being in the world. (Bauman & Murray, 2012, p. 210)

It is now established that signed languages are true, complex, and structured linguistic systems, emerging in geographically diverse Deaf communities around the world (Kusters, De Meulder, et al., 2017a; Silva, 2010; Stokoe, 1965). Current projections indicate that there may be around four hundred signed languages on the planet, 130 of which have already been identified (SIL, 2018). In the western world, they fit the definition of *absolute minority languages*¹⁴, i.e. without the status of majority language in any country (Branchadell, 2011). As with spoken languages, signed languages can be grouped in families of shared historical origins (Carvalho, 2007). Throughout western Deaf history, hearing and Deaf teachers using sign in Deaf education took their national signed languages with them when travelling abroad to share educational methods and create new schools. Over time, external signed languages fused with local signed communication, evolving into new languages (Carvalho, 2007). In the case of the signed languages encompassed by this study, BSL, Australian Sign Language (Auslan) and New Zealand Sign Language (NZSL) are related (Johnston & Schembri, 2007), whereas LGP belongs to a separate language family, including Swedish Sign Language (STS) and signed languages in Finland, Finnish Sign Language (SV) and Finnish-Swedish Sign Language (FinSSL) (Carvalho, 2007; De Meulder, 2017b).

2.1.2.2 Deaf cultures and Deaf experiences

The cultural nature of SLPs is now acknowledged in academia. The concept of culture includes a wide range of contrasting perspectives, the most traditional of which emphasise cultural transmission within families and notions of nation and territory (Ladd, 2003; Pereira, 2012a). In SLPs, Deaf cultural identities are often not shared between parents and children, and the absence of land relates to SLPs' oppressed minority status (Ladd, 2003). Yet, the vibrant, historically grounded, dynamics of Deaf communities fit this general definition of culture as:

- a complex whole that is acquired and shared exclusively by humans, as

¹⁴ Recent studies on SLPs in Asia and Africa have shown that signed language usage can have different dynamics than those presently existing in the West (Europe, USA and Canada) (Kusters, 2017; Kusters, De Meulder, et al., 2017a). This study focuses only on SLPs of the western world.

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members of a group, and is transmitted from one generation of group members to the next;

- transmitted by human structured communication (languages) and nonverbal behaviour, and these also have a part in defining the intricate webs of relationships that produce culture;
- an event that provides people with a set of defined patterns of behaviour, and that allows humans to adapt to the conditions of the habitat they encounter;
- a theory on one's community's rules and its members' ideas on the world, that is, a group's perception of itself, and the people's perspective of their future as a group;
- what permits identity structuring, allowing humans to get a clearer picture of who they are and what their position in the group is. (Pereira, 2008, p. 21)

Deaf experiences are also transnational, similarly to Yiddish culture (Ladd, 2003). Via Deaf worldwide networks and institutions, political actions and numerous international Deaf events are organised, where similar experiences and global concerns are shared (e.g. Deaf education practices, global Deaf quality of life and legal recognition of signed languages), and nationality becomes secondary to being part of a universal Deaf brotherhood (Ladd, 2008). Deaf spaces are the birthplaces of Deaf cultures; offering respite from intercultural tensions and language barriers to Deaf people, as fixed (e.g. Deaf clubs, associations and schools) or fluid locations (e.g. provisional Deaf pubs and events), and “emerge from Deaf people's visual experience of the world” (Gulliver, 2015, p. 5). Joseph Murray (2008) elaborated on ways of living together by looking at Deaf people globally:

The experience of being Deaf encompasses an expectation of participation in a society not tailored to Deaf norms as well as the articulation of a separate space of being Deaf, a space that, at times, transcends national boundaries. With coequality, the traditional binaries – of Deaf worlds and hearing worlds, of Deaf lives ‘segregated from’ or ‘assimilated into’ hearing societies—can be seen not in opposition to one another, but as mutually formative. (Murray, 2008, p. 102)

This study follows this trend by exploring commonality and difference between two European Deaf communities, studying signed languages on stage as activist initiatives which create opportunities for cross-cultural dialogue. Like any

members of minority cultures engaged in intercultural spaces, Deaf people deal with power inequality issues throughout their lives, being faced with the need to safeguard their social identity, culture and language in everyday interactions (Skutnabb-Kangas & Phillipson, 1994). Tensions between Deaf and hearing people arise due to power differences and contrasting perceptions on being Deaf, which are historically based.

2.1.2.3 Brief outline of Deaf history

Descriptions and drawings of signs go back many centuries, and a variety of documents have recorded “sightings of signing communities over the past two and a half millennia” (Bauman, 2008a, p. 5). Long before signed languages began to be formally acknowledged in the 1960s, Deaf history was set on a path of intercultural misunderstanding, oppression and eugenics.

Human civilizations have perceived SLPs in many different ways throughout time. Hearing people have long attempted to construe what it is to be Deaf, often unsuccessfully because interpretations tend to be based on solely imagining the removal of the auditory experiences of a hearing person. In antiquity, although views varied from culture to culture, deafness was seen as a cognitive disability, and classic views on deaf bodies as defective have bled into negative perceptions still alive today (Adams, 2019). In the Middle Ages, while monks privately taught Deaf children of noble families, adapting to their visual forms of communication, Christianity dictated that salvation was only attainable for those using the spoken word. In the second half of the 1700s, the first private and charity schools for Deaf people emerged in France and the UK, harbouring thriving educational environments where signed languages were nurtured amidst large communities of Deaf pupils and teachers (Carvalho, 2007; Lane, 1992). This was the onset of what is known as the Golden Age in Deaf history: signed languages became valued and respected, and Deaf schools produced educated and highly regarded members of society, such as painters, writers and artists (Carvalho, 2007; Lane, 1992).

In 1880, an educational event known as the Milan Congress marked the course of Deaf lives for the following hundred years. From the mid-1800s onwards, schools aiming at teaching oral speech to Deaf children had been established throughout Europe and North America, and eliminating the natural sign languages of SLPs in education was a widespread practice, since “oralists sincerely believed that most deaf children could be successfully made over in the image of hearing people and that being hearing was far better than being either deaf or Deaf” (Edwards,

2012, p. 184). The Milan Congress was an international gathering of teachers designed to assure exclusive use of oral methods in Deaf Education (Lane, 1992; Ladd, 2003; Pereira, 2019) – oralism – and it appears depicted in western Deaf literature as an event “like a Holocaust that happened to the Deaf world” (Kane, 2013, p. 67), in the sense that it aimed at eliminating Deaf cultures and signed languages. The event left aside most professionals and educators who believed in the benefits of signed languages, bringing together a set of selected personalities who supported oralism, and was supported by Alexander Graham Bell, a known eugenicist who defended normalisation and proposed to “Determine the causes that promote intermarriages among the deaf and dumb; and ... remove them” (Bell, 1884, p. 46).

The outcome of the Milan Congress was a list of resolutions encompassing an absolute ban on signed languages in schools and the discharge of Deaf educators from their posts (Lee, 2004). For more than a century, Deaf children were forbidden to sign and forced to speak in school, were physically punished if caught signing, and psychological trauma and low levels of academic achievement echoed into the adulthood of many Deaf generations (Carvalho, 2007; Ladd, 2003; Lane, 1992; Lee, 2004). However, oralism did not eradicate SLPs. Signed languages became scientifically acknowledged in the 1960s (Stokoe, 1965) and a Deaf resistance rose, challenging oppressive actions, and aiming at making Deaf voices heard.

Paddy Ladd (2003, 2008) describes the oppressive process western Deaf communities have experienced as equivalent to the colonisation of other minority peoples. The rehabilitation efforts and linguistic impositions on SLPs have been based on the assumption that to be hearing is better, superior to being Deaf; similar processes occurred upon the discoveries of indigenous tribes in the New World, who also had their languages and culture overlooked, taken as inferior, and had foreign ways imposed upon them. Ladd places imperialism and hearing hegemony side by side, defending that the label on Deaf people as *disabled* is parallel to that of *uncivilised*, applied to indigenous peoples. Imperialist societies implemented processes to wipe out what they perceived as lesser cultures, and so has oralism in Deaf history. Colonialist attitudes, even if often unconscious, led to a negatively charged intercultural tension between Deaf and hearing people, still visible in Deaf communities, intercultural relationships and research (Ladd, 2008).

2.1.2.4 Essential concepts from SLPs

Different concepts have emerged from SLPs and their allies with the aim of describing a Deaf way of being in the world and addressing intercultural tensions. Deaf cultural products (Holcomb, 2013) reflect these notions, and so do Deaf-led Signed Songs.

The concept of *audism* was created as a conscious parallel to *racism*, by Tom Humphries in 1977, and describes the attitudes and behaviours based on a generalised belief in the superiority of hearing people comparing to Deaf people (Humphries, 1977). Adding onto this notion is that of *dysconscious audism*, a concept created by Genie Gertz in 2003, meaning inadvertent audism by Deaf people themselves: having been oppressed all their lives, some Deaf people may display internalised behaviours and attitudes mirroring notions of Deaf people as inferior (Gertz, 2003, 2008). An example is when a Deaf person reacts to a less proficient use of the majority language (i.e. written or oral English), by another member of SLPs, with feelings of benevolence, or drawing conclusions on the lesser intelligence of that person. This mirrors audist views: oral languages as superior to signed languages, and as exclusive indicators of cognitive abilities (Grushkin, 2009). A complementary view is that audism is all the advantages society offers to people based on their hearing status, thus leaving Deaf people in disadvantage (Bauman, 2004).

In 1993, Paddy Ladd coined the concept of *Deafhood* (Ladd, 1993), defining it thoroughly in his 2003 book *Understanding Deaf Culture: In search of Deafhood* (Ladd, 2003). This notion was created “to disrupt medically orientated and oppressive discourses, by offering a deaf constructed model that grows out of deaf people’s own ontologies” (Kusters & De Meulder, 2013, p. 428). Deafhood refers to the journey of western Deaf communities throughout time whilst dealing with oppression and colonialism. It brought to light how Deaf cultures have been distanced from *what they could have been* by colonialist trauma, and how they are still affected by it in phenomena of acceptance and resistance (Ladd & Lane, 2013). At an individual level, Deafhood is the process of redefining oneself as part of a Deaf culture (Ladd & Lane, 2013), but although the concept of Deafhood aims at liberation from oppression and is a beacon for Deaf people, it does not advocate for any perfect way of being Deaf: “there is no place for assumed superiority of any one individual perspective—both mainstreamed Deaf persons and persons from multi-generational Deaf families are engaged in a journey to locate and develop the

largest sense of Deaf self that is possible”¹⁵ (Ladd & Lane, 2013, p. 575). Thus, this concept opposes taboos generated by hearing oppression, amongst which is the Deaf experience of music (Kusters & De Meulder, 2013), further explored in section 2.2.4. Deafhood assumes diverse meanings in different countries because each Deaf community is permeated by elements of the national culture it is embedded in (Ladd, 2015), and has had a tremendous impact on Deaf communities of the western world, appearing on cultural products, merchandising and political campaigns (Kusters & De Meulder, 2013). Ladd stresses that research on Deaf arts, if conducted by or with Deaf individuals, potentiates decolonisation because it brings Deaf voices to the limelight (Ladd, 2008). This is the ethical and methodological route of this study.

Deaf scholar Ben Bahan advocates that SLPs constitute a visual variety of human beings; they “use a visual language to communicate and have developed a visual system of adaptation to orient them in the world that defines their way of being” (Bahan, 2008, p. 83). This includes cognition skills (e.g. enhanced peripheral vision attention and processing of spatial tasks), communication behaviours (e.g. linguistic, proxemic and environmental), cultural norms and products, and the ability to identify Deaf people via appearance and behaviour (Bahan, 2008). Another term related to Bahan’s conception is *The People of the Eye*, a very old notion first used by American Deaf leader George Veditz in the early 1900s, recovered by Rachel in her book on the stories of new Zealand Deaf people *People of the Eye* (McKee, 2001), and most recently used by Harlan Lane and colleagues in their book *The People of the Eye: Deaf ethnicity and ancestry* (Lane et al., 2011; NAD [NADvlogs], 2010).

Although deafness can occur due to a variety of factors besides the information inscribed in human DNA, there are more than 100 genes and mutations identified as a cause (Shearer et al., 2011; Solomon, 2014). Genetic components have been carried through generations due to the historical tendency of Deaf people to reproduce together, grounded on emotional ties developed within community life, mutual identification and language modality (Lane et al., 2011). Both genetics and Deaf historical community dynamics indicate that being Deaf is a form of naturally occurring human diversity (Solomon, 2014), and that Deaf communities can be considered as ethnic groups (Lane et al., 2011). The concept of Deaf ethnicity brings forward the conception of Deaf communities as ethnic groups providing

¹⁵ The term *mainstreamed* refers to Deaf people with hearing parents and/or whose educational experience is that of attending mainstream schools (as opposed to Deaf schools).

detailed descriptions based on the history, languages, and social structure of Deaf communities (Lane et al., 2011). It is grounded on two main premises: on the one hand, that Deaf people have mutual languages and cultural norms acquired via intergenerational transmission within Deaf communities; and on the other hand, that of a common defining physical trait – being visually orientated people – which can be passed on via heredity. Even though the Deaf trait might skip several generations due to recessive genes, being Deaf (and signed languages) stems from long genetic lines of Deaf people (Lane et al., 2011). Where Deafhood encompasses all possible meanings of being Deaf throughout time, Deaf ethnicity is how all diverse Deafhoods manifest in signed languages, Deaf history and art (Ladd & Lane, 2013). Lastly, the notion that SLPs constitute natural biocultural diversity and add knowledge, resources and strategies to the whole of humanity is conveyed by the concept of *Deaf Gain*, created by Bauman and Murray (Bauman & Murray, 2012). As does Deafhood, Deaf Gain opposes the idea of hearing loss, and its philosophical stance is that the existence of Deaf people benefits humankind because Deaf communities bring about a set of unique contributions in fields as diverse as the arts, science and the Media (Bauman & Murray, 2012).

Signed Song is part of Deaf ethnicity because, as a Deaf performing art, it is a public manifestation of Deafhood, portraying Deaf cultural issues, as I show in this study's results (chapters four and five). Findings also unveil how Deaf-led Signed Song constitutes a form of Deaf Gain, as it conveys a Deaf conception of music which, adding on to the more traditional definitions, amplifies them. Furthermore, as I explain in the conclusions of this study, Deaf-led Signed Songs also add on to the definition of Deaf communities themselves. Via exposing Deaf people's relationship to music and songs as extremely intersectional, this artform openly portrays SLPs as very diverse, contradicting reductive accounts of Deaf communities as homogenous groups, and emphasising that visuality is not exclusive as a defining trait of the People of the Eye. Signed Songs show that d/Deaf people establish connections to sound, enjoying songs via visual, vibro-tactile and, for some, auditory elements of the performance.

2.1.2.5 Intercultural dynamics between hearing majorities and Deaf minorities

Tensions stemming from western Deaf histories influence the current realities of Deaf people, shape concerns towards the future, and affect how Deaf and hearing people perceive each other. Oppressive tendencies still reverberate today and mould the way societies interact with Deaf people from birth to adulthood,

influencing learning processes, general quality of life and Deafhood journeys (Hauser et al., 2010; Ladd, 2003). Audism casts a negative shadow on the self-image and confidence of many Deaf people (Hauser et al., 2010). Uninformed prejudice against signed languages causes the medical community and many hearing parents to prevent deaf children from early sign language acquisition. At a time when “there is growing research evidence that learning to sign, rather than interfering with deaf children’s speech, instead enhances it” (Humphries et al., 2017, p. 649), even in children with cochlear implants (CIs), preventing language delays and correlating with better speech, denying sign language to deaf children is undermining their cognitive potential.

Ongoing tensions go back to the conceptual ghost of normality which clashes with the internal biocultural discourses of SLPs. Even today, societal practices tend to be orientated towards normalisation and defect correction, irrespective of reported good intentions. The worries of Deaf people about cochlear implantation have less to do with the use of the apparatus as a technological aid, and more with the common ban on sign language the procedure leads to (Humphries et al., 2017). Recent developments such as genetic screening for deafness in utero and the abortion of deaf babies, and future possibilities such as gene therapy, concern SLPs and their allies because they might mean the annihilation of the Deaf variety (Burke, 2017). SLPs wish to see their heritages preserved and Deaf babies given the right to be born (Mazique, 2017), and academia can do much in changing perceptions by disseminating Deaf discourses and cultural products (Humphries, 2008).

2.1.2.6 Current developments on the concept of Deaf culture

At the end of this section, it is important to reflect on the concept of Deaf culture because its use as a monolithic and essentialist notion, taxonomically describing Deaf people as homogeneous, and often consisting of listing traits in opposition to hearing people, is not appropriate, as Deaf experiences encompass a wide diversity of routes (Kusters, De Meulder, et al., 2017a; Ladd, 2003). This is referred to as intersectionality:

SLP communities are a ‘bricolage group’ (Ladd 2003) that does not entirely fit with other groups like language minorities, ethnic minorities, gender groups, indigenous peoples, women and disabled people, and yet, they contain elements of all of these groups. (Kusters et al., 2015, p. 8)

Deaf studies have shifted towards a dynamic conception of Deaf cultures in the past 20 years, considering the role of the visually-oriented Deaf body in a biocultural definition of being Deaf (Bahan, 2008; Bauman & Murray, 2014b; Lane et al., 2011). The present study embraces such fluid accounts regarding the two Deaf communities it considers, bearing in mind their geographical location, specific histories, relationships with the majority community, intersectionality and specific political discourses. The Portuguese Deaf community and the British Deaf community portray very different situations regarding issues such as accessibility or education, which shapes how they relate to the societies they are embedded in. In Portugal, the use of LGP by Deaf people is publicly seen as the best and only way of demonstrating Deaf pride (personal observation, no studies exist)¹⁶, as part of a uniform Deaf culture discourse named *strategic essentialism*, an approach that Ladd (2003) applied to the Deaf experience, meaning a condensed description of Deaf values and experiences with a defined political purpose: shifting hearing perceptions of what it means to be Deaf towards the cultural paradigm, so to achieve equal rights for Deaf citizens. The reality in the UK is very different: the level of inclusion is much higher and, as a result, the quality of life and comfort have increased, allowing Deaf discourses to focus inwards and address Deaf intersectionality, and for diversity in sign language use, (such as using BSL and/or English-based signed systems) to be acknowledged (Rowley et al., 2020). In the two countries, the dual status of Deaf communities, as both linguistic minorities and disabled groups (De Meulder, 2017a), shapes realities in different ways, which I explore further in the next section. This study holds Deaf culture, Deaf ethnicity, Deafhood, Deaf Gain and intersectionality as pillars of its framework, while showing diverse views across both countries.

2.1.3 Deaf communities in Portugal and in the UK

Culture is not static but variable; Deaf culture changes as social forces change, among them language and education policy. (Lane et al., 2011, p. 10)

¹⁶ This information results from my personal observation of Deaf communication patterns, throughout my experience as an LGP interpreter and member of this community, but also derives from multiple occasions where I have obtained feedback from many Deaf people stating this. Although no studies exist regarding political use of LGP, I decided to keep this insight here because it is determinant in interpreting this study's results, specifically regarding the varied forms of using LGP and BSL in Signed Songs.

The meanings of Deafhood diverge due to the historical path of each Deaf community and its permeability to the surrounding environment (Ladd, 2008). This section presents specific information that I have chosen to describe regarding the two Deaf communities under study. I address localised historical milestones because they frame the current legal and social situation of these Deaf communities, the developments in Deaf studies research as this links to the knowledge on SLPs and signed languages in each country, Deaf education and accessibility because these areas reveal how included Deaf people are in society and, finally, Deaf people's concerns about the future, which highlight the problems that members of Deaf communities want to see solved. All of these issues are relevant for this study because they provide insight into the status and visibility of Deaf people, sign language, and Deaf culture in each country, which are pertinent to how Signed Songs are perceived, and can reveal the localised themes and preoccupations underlying Deaf cultural production.

2.1.3.1 Sign language usage

According to the 2011 Census, there are 533,202 Portuguese citizens with hearing loss (INE, 2012) and the Portuguese Deaf Association (APS) estimates that there are 30,000 LGP Deaf signers in the country (APS, 2018a)¹⁷. Therefore, using these figures, we can deduce that 5.2% of the Portuguese population has some level of hearing loss and 0.3% of the total population are Deaf signers¹⁸. In addition, more specifically, *from the total of people with hearing loss in Portugal (533,202 people), 5.6% use LGP in their daily lives.*

In the UK, there are about 11 million people with some level of hearing loss¹⁹ (Action on Hearing Loss, 2018a) and, according to the British Deaf Association (BDA), estimates are of 87,000 BSL Deaf signers in the country (BDA, 2018)²⁰.

¹⁷ The APS estimate is the only one in existence concerning Portuguese Deaf signers. There has never been an official census accounting for sign language usage in Portugal nor is there a record of the number of people born deaf.

¹⁸ Portugal currently has a total of around 10,300,000 inhabitants (Fundação Francisco Manuel dos Santos, 2018; INE, 2018).

¹⁹ The UK 2011 Census does not include any information on the total number of people with hearing loss.

²⁰ The BDA estimates for BSL Deaf signers is high if we consider the 1-1000 rate of deaf births in the UK (National Deaf Children Society, 2017), which would correspond to a number of around 67,000 likely BSL signers. Yet, for the purposes of showing numbers of sign language users reported by Deaf institutions in both countries (and also because the intent is not to present precise demography but reflect on sign language usage), I am using the BDA figure in the presented calculations. If we consider the lower number of 67,000 likely BSL users, the difference in sign language usage between Portugal and the UK is even more substantial.

Therefore, if we accept these figures, 16.7% of the British population has some level of hearing loss and 0.1% of the total population are Deaf signers²¹. Furthermore, we can also deduce that, *from the total of people with hearing loss in the UK (11 million people), 0.8% use BSL in their daily lives*²². There is a significant difference in sign language use in the two countries: although Britain registers a much higher percentage of people with hearing loss, sign language usage amongst people with hearing loss is much higher in Portugal than in the UK.

It has been reported that some British young Deaf people proficiently use both spoken English and BSL, depending on whom they are addressing, displaying a “hybrid identity” (Skelton & Valentine, 2003, p. 457). Translanguaging is a dynamic process of moving across languages (in this case BSL and English), simultaneously making use of their resources (Baynham & King Lee, 2019). In Deaf people, multimodal translanguaging between spoken and signed languages can be used as a learning strategy, to adapt to other people’s different signing registers, and to move between spoken, written and signed or gestured forms of communication (Napier et al., 2019).

Signed Supported English (SSE) describes a set of mixed forms of signing, using BSL vocabulary, English syntax and fingerspelling (manual alphabet) to express oneself. SSE use can be a naturally occurring signing register in individuals with low sign language knowledge, an interlanguage. This means a communication code resulting from transferring language competencies from one’s stronger language into a newly acquired or learned language (e.g. pronunciation and grammatical features) (Selinker & Rutherford, 2013). SSE can also be a translation choice, that of keeping a signed target text closer to its English original, but it can also be a form of translanguaging, used depending on context and interlocutors. Translanguaging forms contradict ideologies postulating that languages should be kept separate, are common in bilingual individuals, and are usually given lower status than the languages they draw from (Baynham & King Lee, 2019), a view manifested in both Deaf communities in study regarding SSE and its equivalent in Portugal, informally called *Português Gestual* (Signed Portuguese, henceforth PG²³). Yet, in general, SSE is seen as part of Deaf intersectionality (Rowley et al.,

²¹ The UK currently has a total of around 66,040,000 inhabitants (Office for National Statistics, 2017).

²² The 2011 UK census reported that 22,000 usual residents stated that a sign language was their main language (Office for National Statistics, 2011), a figure lower than that presented by The British Deaf Association (BDA, 2016), who questions the validity of the census. Still, the percentage of Deaf signers in the UK might be lower than 87,000.

²³ PG is the term used in the present study; it is not an acknowledged acronym in Portugal.

2020). PG is not, being mostly disregarded, seen as incorrect usage and a symptom of degradation in LGP use (personal observation, no studies exist on this)²⁴. I argue that these issues are politically driven and shaped by the localised histories and, consequently, the current contexts of each Deaf community.

2.1.3.2 History until Milan

The first records of signed languages in the Iberian Peninsula date from the beginning of the 16th century (Sousa, 2015). In Portugal, the first well-known private educator of the deaf was Jacob Rodrigues Pereira who, in 1749, presented his methods to the Academy of Sciences in Paris (Salgueiro, 2010; Sousa, 2009). In 1823, Swedish teacher Per Aaron Borg created a public school for deaf and blind children, in Lisbon: the *Instituto de Surdos-Mudos e Cegos* (Institute of the Deaf-Mutes and Blind) (Carmo, 2016; Pereira, 2008; Sousa, 2009), bringing with him Swedish Sign Language (Jokinen, 1999), and today the one-handed manual alphabets used in Portugal and Sweden still show many similarities (Carmo, 2016).

The oldest account of British Sign Language dates from 1576, reporting a marriage ceremony involving a signing deaf man (Lee, 2004; Stone & Woll, 2008; Sutton-Spence & Woll, 1999). The first British private school for deaf people (and some authors argue, in the world) was the Braidwood Academy, founded by Thomas Braidwood around 1760 in Edinburgh (Gallaudet University, 2008; Jackson, 1990). The first British free school for deaf people – the Old Kent Road Asylum for the Deaf and Dumb – was founded by Reverend John Townsend in 1792 (Stiles, 2012).

2.1.3.3 Institutions by and for Deaf people

In Portugal, Deaf associations coordinate political and community-orientated activities, as well as provide Deaf people with support in employment and access. They all emerged within the Deaf community, initially involving hearing people but later becoming exclusively Deaf led (Gil, 2010). Although the first organised Deaf groups date from 1934 (Oporto) and 1936 (Lisbon) (Carvalho, 2007; Gil, 2010), the first association with political aims was founded in Lisbon, in 1958: the Portuguese

²⁴ Again, this information results from my personal observation of Deaf communication and claims. No studies exist regarding varied ways of signing in Portugal, but I decided to keep this insight because it is crucial in interpreting this study's results on different ways of signing songs in the two countries.

Deaf Association (*Associação Portuguesa de Surdos – APS*). APS became the central headquarters for several delegations around the country, which eventually became independent, but remains one of the strongest institutions in the Portuguese Deaf community (APS, 2018b). Most Deaf associations in Portugal are affiliated to a national organisation, the Portuguese Federation of Deaf Associations (*Federação Portuguesa de Associações de Surdos - FPAS*), with 10 members (FPAS, 2020). Other Deaf organisations focus on particular purposes: the Centre of Deaf Youth (*Centro de Jovens Surdos – CJS* – founded in 1995, recently closed), the Portuguese League of Sports for the Deaf (*Liga Portuguesa de Desporto para Surdos – LPDS* – founded in 1998), and the LGP teachers association (*Associação de Profissionais de Leccionação de Língua Gestual – AFOMOS* – founded in 2002) (Carvalho, 2007).

In the UK, traditionally, Deaf clubs have been places for leisure and community-orientated activities, whereas Deaf associations focus on political endeavours. The first organisations for Deaf individuals arose in the 1840s with religious and welfare purposes, were run by hearing missionaries but involved many Deaf people, and held frequent signed church services, disseminating the value of sign language (Atherton, 2012). Churches had a strong influence on BSL, Deaf drama and Deaf sports (Lee, 2004) and together with the now Royal Association for the Deaf (RAD) – before, the Refuge for the Deaf and Dumb, formed in 1841 (RAD, 2018) – preceded organisations established by Deaf people. In 1877, the first organisation of Deaf people with political and social aims emerged – the National Deaf and Dumb Society (NDDS); in 1887, another organisation was created – the Deaf-Mute association (DMA); and in 1890, the British Deaf and Dumb Association (BDDA) was founded, dropping the word *Dumb* from its name in 1971, and becoming the BDA, which remains politically active today (Lee, 2004), with six offices throughout the country (BDA, 2020).

There are a number of organisations working for the d/Deaf in the UK, the most prominent being Action on Hearing Loss. It was founded in 1911 by a deafened banker to create a national network of services and activities to support d/Deaf people. In 1961, it became the Royal National Institute for the Deaf (RNID) by permission of Queen Elizabeth II (Lee, 2004), and in 2011 it changed to its current name (Action on Hearing Loss, 2018b).

2.1.3.4 Research and legal recognition

Research on LGP began in the 1990s (Almeida, 2007; Amaral et al., 1994; Carmo, 2016; Gil, 2010; Martins, 2016; Pereira, 2008; Silva, 2011), impelling the Portuguese Deaf community's fight to attain legal recognition of LGP and furthered, in turn, by this achievement. According to the Portuguese Constitutional Law, LGP is to be protected and valued as a form of cultural expression and an instrument for accessing education and equal opportunities (Presidência do Conselho de Ministros, 1997). However, LGP is not acknowledged as an official language and the Portuguese Deaf Community is still fighting to obtain effective legislation on language use, Deaf Education, interpreting provision and accessibility. Research has mainly focused on LGP linguistics and education since the mid-1990s, and only recently has academic enquiry started to focus on Deaf history and culture (Gil, 2010; Martins, 2008; Pereira, 2008; Sousa, 2020). The 1997 recognition of LGP marked an important turn in the Portuguese society, leading to increased visibility of the language and its community (Carvalho, 2007; Sousa, 2009), giving rise to educational legislation for LGP teaching in schools with Deaf children, and undergraduate and graduate programmes in LGP interpreting and teaching.

In the UK, research and publications on BSL flourished from the 1970s onwards (Adam & Woll, 2012; Deuchar, 1977, 1984; Kyle & Woll, 1985; Smith et al., 2010; Sutton-Spence & Woll, 1999), in parallel with the emergence of strong Deaf campaigns for BSL and better work conditions for Deaf people. Mary Brennan was the first British linguist to focus on analysing BSL, having suggested the name of British Sign Language (Brennan, 1975). The National Union of the Deaf (NUD) was created in 1976 to campaign for a change in attitudes towards Deaf people and by 1986 Deaf people were teachers, social workers, worked in Deaf organisations, and taught in universities (Lee, 2004). In 2003, the UK government issued a statement declaring BSL to be a language in its own right. This, however, does not constitute legal recognition and protection and, consequently, the British Deaf community does not have full access to information and services in BSL (Stiles, 2013). Nevertheless, in 2015, the Scottish Government recognised BSL as a language of Scotland and devised an action for achieving full accessibility for Deaf people (The Scottish Parliament, 2015; De Meulder et al., 2019).

2.1.3.5 Education and accessibility

Differing realities concerning accessibility shape how Deaf community members relate to the majority society. Both Portugal and the UK ratified the United Nation's Convention on the Rights of Persons with Disabilities (CRPD) in 2009 (UN, 2019). The Convention declares that "the acquisition and use of sign language is crucial to realize the human rights of deaf people, and obliges State Parties to protect these rights in domestic laws" (De Meulder et al., 2019, p. 5). Article 9 (N.2 e), on accessibility, mentions that State Parties commit to providing sign language interpreting services in public settings (UN, 2006).

In Portugal, Deaf children are included in the governmental provision for special needs education, in the national network of Reference Schools for the Bilingual Education of Deaf Students (*Escolas de Referência para a Educação Bilingue de Alunos Surdos - EREBAS*), officially composed of 17 mainstream schools with full-time multidisciplinary human resources: Specialised Teachers of the Deaf, LGP Teachers, LGP Interpreters and Speech Therapists (Direção-Geral da Educação, 2018b)²⁵. Children are encouraged to attend these schools so as to learn LGP as a first language and Portuguese as a second language (Carmo et al., 2007) and, in 2012/13, this network included 556 Deaf students (Direção-Geral da Educação, 2018a)²⁶. Outside the Ministry of Education and Science, the CED²⁷ Jacob Rodrigues Pereira, a direct descendant of Borg's school, provides bilingual and bicultural education for Deaf pupils, receiving also hearing students (Carvalho, 2007). EREBAS face a lack of Deaf-orientated human resources but mirror governmental support of LGP in education, alongside the Portuguese Deaf community's fight for language rights (Gomes, 2012).

Apart from the constitution, other legal references state that refusing access in sign language constitutes discrimination (Pinto & Teixeira, 2012). Interpreting is available in EREBAS, selected public events, some emergency, customer support and remote interpreting services, and recent efforts to employ interpreters in the national healthcare system (Ascensão, 2020). However, for example, television broadcasters are far from complying with the legal guidelines: interpretation on TV has increased over the years but it is still restricted, the size of the interpreter's

²⁵ There are, at least, two other school clusters functioning in the same way, but not yet with the Reference School status.

²⁶ No other data is available on the distribution of Deaf children (Almeida, 2007; DGEEC, 2020).

²⁷ CED stands for *Centro de Educação e Desenvolvimento* (Centre for Education and Development).

image is too small, and deaf-orientated subtitles are only available on a small number of programmes. Because there are no generalised legal grounds for granting access in LGP, it is still common for Deaf people to rely on the support of Deaf institutions for interpreting services or to pay directly for them. A recent government-supported publication on accessibility in museums, although providing detailed information on Deaf communities and working procedures with sign language interpreters, states that these professionals are to be brought in by the Deaf person (Garcia et al., 2017). An increasing number of theatres are providing some interpreted performances but there are no public guidelines on the matter.

In the UK, Deaf children attend a diverse range of educational settings. According to a 2017 national report, 78% of deaf children attend mainstream schools with no specialist support, 12% go to special schools not specifically designed for deaf children, 7% go to mainstream schools with support, and 3% are in special schools for deaf children (Consortium for Research in Deaf Education, 2017). Thus, Deaf education ranges from bilingual schools, such as the Frank Barnes School in London, to mainstream education with and without support, and to schools for deaf children which advocate the oral method, such as Mary Hare School, a residential school in Newbury with its origins in the 1880s (Jackson, 1990; Mary Hare School, 2018).

A large variety of British Deaf media provide access and Deaf culture contents online and on TV. Deaf-led television began in 1981 on the BBC and is still running today, and there is a comprehensive online TV service by Deaf people for Deaf people – BSL Zone (BSLBT, 2020). Subtitles for Deaf people and BSL interpreting are required by TV regulator Ofcom as a result of legislation on accessibility, and the existence of BSLBT relates to this legislation (Ofcom, 2015; Ofcom, 2017). Interpreting services are commonly organised by BSL interpreting agencies (Clarion UK, 2020; Deaf Umbrella, 2020; Remark!, 2020; Sign Solutions, 2020), and are often provided in different settings, including theatres (Brien et al., 2002). The 1995 Disability Discrimination Act (DDA) allowed for funds to begin to be allocated to ensure this linguistic access for Deaf people (Stone, 2013), and the 2010 Equality Act, enforcing equal opportunities for all (Action on Hearing Loss, 2019, 2020) further imposes a legal requirement on service providers to provide adjustments in communicating with Deaf BSL users, which encompasses BSL interpreting provision (Lawson et al., 2019). Consequently, “Arts organisations are considered to be suppliers with a duty to make ‘reasonable adjustments’ to their services in order to make them accessible to deaf and disabled people” (Signed

Culture, 2020, sec. Responsibility for provision of access in the arts and cultural sector, par. 2).

2.1.3.6 General concerns of SLPs in Portugal and in the UK

Although accessibility conditions are more structured in Britain and educational structures respond more to Deaf cultural discourses in Portugal, the general conception of Deaf citizens fits within the disability framework in both locations. In the UK, the medical paradigm is still the basis on which legal documents are devised (Atherton, 2012) which is also true in Portugal. Scotland has BSL recognised amidst its estimated 150 languages, but the rest of the UK maintains a strong position “of monolingualism, in which linguistic diversity still tends to be viewed as a problem that must be overcome rather than a resource” (De Meulder, 2017a, p. 218).

The concerns of western SLPs discussed in section 2.1.2, such as the protection of signed languages, Deaf education, eugenics and accessibility are common to both the Portuguese and the British Deaf community. There are, however, different attitudes towards not only translanguaging forms, but also on the changes occurring in Deaf gathering spaces. The Deaf community in the UK has been experiencing a decline in Deaf clubs, which are used mainly by older community members (Atherton, 2012), and a parallel process is occurring in Portuguese Deaf associations, although there are still new associations being founded and young people reactivating the existing ones. However, whereas Deaf people in Portugal generally view this issue as a sign of the demise of Deaf communities and are thus extremely worried, in the UK it is seen as a sign of change in habits; Deaf people simply changed their use of Deaf spaces, now clustering at temporarily devised Deaf pubs, parties and events, but never ceasing to meet and enjoy community life (West, 2018; O'Brien et al., 2019). This difference might have to do with the fact that Portuguese Deaf associations are not only gathering places but also political settings, still very relevant to the Deaf resistance. British political spaces (Deaf associations, e.g. the BDA) continue to exist, and Deaf clubs have had a useful role in providing spaces to create networks that allowed for strong campaigns for equality, but their success is also their failure because, now that more opportunities are available, young Deaf people feel empowered enough not to depend on them anymore (Atherton, 2012). The notion of how fluid dynamics of Deaf empowerment manifest in the conquest of new spaces is explored by this thesis, specifically musical spaces, via Deaf-led Signed Songs.

2.1.4 Signed cultural products: The ‘cathedrals’ of the Deaf world

What is it like to “hear” a hand?

You have to be deaf to understand.

What is it like to be a small child,

In a school, in a room void of sound –

With a teacher who talks and talks and talks;

And then when she does come around to you,

She expects you to know what she’s said?

You have to be deaf to understand.

Or the teacher thinks that to make you smart,

You must first learn how to talk with your voice;

So mumbo-jumbo with hands on your face

For hours and hours without patience or end,

Until out comes a faint resembling sound?

You have to be deaf to understand.

– Willard J. Madsen, extract from poem *You have to be Deaf to understand* (1-14) –
(Holcomb, 2013, p. 12)

To fully grasp the intricacies of embodied Deaf experiences you do have to be Deaf to understand, but to become open to the perspectives they offer, one needs only to let go of prejudice and pay attention to Deaf voices. The literature and art of minority ethnic groups convey the sense of *who we are* in contrast with *others*, they show common histories and values, and mirror notions of ideal lives for the members of the group (Lane et al., 2011). SLPs produce cultural manifestations including written and signed products: Deaf literature and Deaf arts (visual arts, plastic arts and performing arts). All are a source of knowledge on how Deaf people perceive the world, on their experiences and rhetoric (Bauman et al., 2006; Holcomb, 2013; Ladd, 2003; Lane et al., 2011; Pereira, 2012a; Peters, 2000; Pollitt, 2014). Deaf artistic festivals happen periodically across the globe and exhibit literature, films, theatre, television, poetry and Signed Songs (Schmitt, 2015).

The meanings of the term *literature* have long been under debate. As many perspectives can be argued for, “the notion of literature becomes very elusive” (Robson, 1982, p. 13): classical definitions refer exclusively to written texts, displaying an ability to play with language components so as to produce beauty and emotional content, i.e. *literary texts* (Silva, 1984); others refer to “a special use of language” (Robson, 1982, p. 2), imaginative or fictional, which is debatable as many

literary works hold connection to historical facts (Robson, 1982); and more recent conceptions embrace all cultural productions of a group (Widdowson, 1999), which can include non-written literary texts, often classified as *oral literature* (Reichl, 2011), and can also refer to non-literary material produced by a particular group of individuals (Widdowson, 1999). Although this thesis is not the place to delve into philosophical debates around this issue, it is relevant to place signed products within the more recent conception of non-written literature, whether literary or non-literary.

In Portugal, although there is a growing body of non-literary written materials such as magazines from Deaf institutions, some publications on Deaf history and culture, and increasing forms of signed content online, non-literary written pieces by Deaf people are scarce. Yet, written works by Portuguese Deaf authors are slowly starting to appear (Morais, 2013, 2019). These are crucial in conveying Deaf discourses (Krentz, 2007) and so are the Deaf arts. The British Deaf community produces a wide variety of literary and non-literary written and signed content: journals, magazines, books on the community and history, sports chronicles, educational materials, anthologies, sign language texts, informational websites and blogs (Holcomb, 2013; Ladd, 2003).

Deaf literary productions exist within the cultural framework of the country where they are created but also mirror the local Deaf existence, making it the uniquely Deaf phenomenon of linguistic minorities navigating two languages and cultures (Holcomb, 2013; Morgado, 2011; Peters, 2000). Western written Deaf literary productions comprise work by Deaf authors and/or on Deaf issues, including poetry, novels, science fiction works and biographies (Holcomb, 2013; Morgado, 2011; Peters, 2000). Signed literary products can be on Deaf themes or not, but commonly convey a Deaf perspective on the world, comprising, for example, storytelling, poetry, humor and children's literature. Portuguese signed and written Deaf productions are scarce, but are being progressively accepted by society (Morgado, 2011), which might mirror an increase in Deaf awareness (Rebelo, 2008). British Deaf literary and artistic traditions are strong (Ladd, 2003; Pollitt, 2014), including extensive work on BSL poetry (West & Sutton-Spence, 2012).

A closer look at signed poetry is particularly relevant in studying Signed Songs, as the latter often include poetic features (Bahan, 2006). Signed poetry can result from translation into a local sign language (from majority languages or from other signed languages), or constitute original work. Signed poetic discourse is defined by features which do not occur in everyday signing: alliteration is attained via patterning of handshapes, hand movements or locations; rhythm is expressed through a combination of movements and pauses; and the repetition of one or

several of these elements creates poetic regularity, being perceived by the signing audience as a pleasing, aesthetic use of sign language (Morgado, 2011). Signed poetry frequently modifies signs, intensifies facial expression, uses visual metaphors, role shifting (assuming the position of different subjects) and character impersonation (Sutton-Spence, 2005).

Concerning Deaf arts (visual arts, plastic arts, and performing arts), the Portuguese reality is mainly made of voluntary initiatives. There are very few full-time Deaf artists; none in the performing arts. In the UK, Deaf arts include a wide array of forms of expression and, in the performing arts, they encompass Deaf theatre, bilingual theatre with integrated BSL, and professional Deaf performers across different stage modalities.

The two major categories used in this thesis for Deaf cultural products (Deaf literature and Deaf arts) correspond to an organisational scheme devised by Deaf writer Thomas Holcomb (2013). He states that the former focuses on intricate language work whereas the latter goes beyond linguistic usage and “encompasses a multiplicity of media, philosophies, and expressions” (Holcomb, 2013, p. 171). However, there can be alternative forms of organising Deaf cultural products. For instance, it is highly debatable whether signed literary productions should be completely separated from the performing arts, since they include a strong embodied and performative component – signed languages cannot be detached from the body of the signer. What is classified by many authors as sign language poetry, or poetic *visuature* (Peters, 2000), is also said to be a form of mixed art – *Signart* – where linguistic literary content is intertwined with moving, artistic, and graphic images (Pollitt, 2014). There are many perspectives on this, as challenges persist in defining boundaries between Deaf literature and art, and in creating scaffoldings which focus on the nature of Deaf productions and do not derive from non-Deaf typologies of literature and arts, a valid criticism to Holcomb’s structure. It is also crucial to include art criticism in the process, separating popularity from artistic quality (Humphries, 2008). Nevertheless, Holcomb’s construction is a useful approach for presenting Deaf cultural products. It is used in this study because its simple scaffolding is understandable both to Deaf community insiders and outsiders. His categorisation of Deaf arts in two sub-groups is particularly useful for locating Signed Songs. Holcomb divides Deaf arts into visual arts and performing arts, the first including paintings, sculptures and drawings related to the Deaf experience, and the second encompassing theater, recorded productions (television, movies and videos), and music-related performances (songs and dance). Holcomb mentions that music-related products are commonly considered as less prominent because

not every Deaf person identifies with music. As I will further explore in section 2.2.4, Deaf people in the western world report relating to music in a wide range of ways. In Holcomb's framework, music-related performances include Signed Songs, elaborate musical routines and other ways of interacting with sound. In the USA, Signed Songs are described as very popular among some Deaf people (and many hearing people) who enjoy them for their sound components, original lyrics or the signing (Bahan, 2006) but they are also rejected by others (Holcomb, 2013). Because they are commonly created from written lyrics, they are a form of translation, but "often in the process of translation, Deaf cultural behaviour, values or norms find their way into the work, whether the translator is aware of this or not" (Bahan, 2006, p. 32). There are many examples of Signed Songs online, specifically on YouTube, an important means for Deaf art dissemination (Festa et al., 2013; Silveira & Amaral, 2012).

Deaf performing arts often combine elements from different genres (e.g. sign language poetry, storytelling, or humour), and in signed theatre, Signed Songs can often appear within plays, sometimes also incorporating elements of dance (Holcomb, 2013; Pollitt, 2014). In order to address this variety, the group of artists participating in this study includes one British professional who works in musical theatre.

Deaf cultural products "reflect, and at the same time, support the core values of Deaf culture – self-determination, healthy self-identity, information sharing, and full access to communication and language" (Holcomb, 2013, p. 153) and, as language products, they mirror the community's love for sign language, a central symbol of identity (Lane et al., 2011). All art forms communicate important messages, but "the language arts of an ethnic group entertain and reinforce ethnic identity and solidarity" (Lane et al., 2011, p. 17). This connects to this study's inquiry: how do the perceptions of artists and audience show the ways in which this specific kind of language art (Signed Song) reinforces identity and solidarity in spectators? Since Signed Song is a language art, sign language knowledge is an important factor in how it is perceived, but this study describes cultural impact as the effect of all components of this performance, not just language. When Deaf artists and signed languages occupy centre stage, the performed collaboration between Deaf and hearing professionals (conductors, musicians and other performers), including sound and visual elements, reach Deaf and hearing audiences. Lane and colleagues speak of the results of combined performative elements regarding North American Deaf theatre: "it has not only served Deaf audiences but has also made a

large hearing audience aware of the Deaf and the power and beauty of their signed language” (Lane et al., 2011, p. 19).

Signed products, literary and non-literary constitute an important legacy of Deaf communities, whose historically low power status in human societies has never allowed them to possess much of a material cultural heritage (Ladd, 2003).

Some in UNESCO argued that some societies do not have buildings they want to preserve – no Taj Mahals or Auschwitzes or cathedrals – and thus world heritage sites have been disproportionately located in the ‘First World’. These are signs of cultural power and capital, but underrepresented communities have defining practices and traditions that need crediting and safeguarding. (Taylor, 2008, p. 91)

In a way, signed cultural products are the *cathedrals of the Deaf World* as they constitute Deaf intangible cultural heritage. When studied and registered, they are safeguarded as a historical testimony of the People of the Eye, one of the central aims of this study.

2.1.5 Deaf minorities and translation

The term ‘translation’ is increasingly used to describe intercultural dynamics that do more than relate two texts to each other. For example, the Indian theorist Homi Bhabha sees ‘cultural translation’ as a practice in which cultural hybridity is produced, mostly as a result of migrations. For the Indian translator and theorist Gayatri Spivak, ‘translation’ can be the way a person acquires a culture, be it their first, second, or third. (Windle & Pym, 2011, p. 21)

The word *translation* arose in 1340 and derives from Latin, meaning *to carry across* or *to transport* (Munday, 2016). Although we tend to think of the word in terms of a transferral of meaning from one language into another, a broader conception describes it as a journey between cultures, undertaken by texts or human beings, or even as a variety of processes leading to genetic and biological transformations (Chen & Van Eyk, 2017).

Deaf people live in constant multilingualism, moving in translation processes²⁸ throughout their lives: they acquire a national and a minority culture, use two languages (at least²⁹), and navigate two worlds of behaviour, attitudes and values (Ladd, 2003). Members of cultural-linguistic minorities are constantly involved in translation for receiving and producing information, and translation is embedded in the dynamics of their communities (Cronin, 2008): a bilingual speaker is somewhat a translator (Toury, 2012).

According to some conceptions of ethnography, translation is also the process of describing alterity, that is, accessing the culture of the Other (Needham, 1995). This is a process Deaf people are constantly engaged in, as they interpret the actions of hearing people and the social structures devised by them. Indigenous individuals from around the world are said to translate certain traits of the majority culture into their lives and cultures (Burke, 2008) and so do Deaf people. National festivities, values and behaviours are translated into each Deaf community, revealing localised Deafhoods (Ladd, 2008).

Translators and interpreters are frequently present in Deaf lives. The former work between a sign language and the written register of a spoken language, or in producing video materials. Their activity implies a delayed production of the target text and is unidirectional, from language A to language B, as that of any translator working between written texts. On the other hand, interpreters usually work with live discourses, simultaneously conveying contents from one language to another, and working in a bidirectional manner – from language A to B and B to A (Wurm, 2014).

Translation-related phenomena can have an impact on how Deaf people are seen by others. The translated Deaf self is a recently explored concept, meaning “the socio-cultural impact for deaf sign language users of multiple, regular, lifelong experiences of being encountered by others and intersubjectively known in a translated form, i.e. through sign language interpreters” (Young et al., 2020, p. 1).

Literal translation, that is, producing a close equivalence to an original source in lexicon, structure and morphology (Molina & Hurtado Albir, 2002), is often impossible because source and target language differ in linguistic resources and translators must make decisions on the intentions of the communicative act (Appiah, 2012). For instance, the word *fado* in Portuguese can translate into LGP as *fate* or

²⁸ “Whereas multilingualism evokes the co-presence of two or more languages (in a society, text or individual), translation involves a substitution of one language for another” (Grutman, 2008, p. 157).

²⁹ It is common for Deaf people who are very involved in worldwide Deaf community events to know more than one signed language (Parks, 2014).

as a traditional music genre. Cultural issues such as what people value the most intervene in Deaf-hearing communication. An example is the clash between the self-perception of SLPs as part of natural diversity, and the common perception of Deaf people as disabled by the larger hearing community. This leads to situations where “the literal meaning is there and is what the sentence means; but it is not what I mean by it, not the indirect burden of the speech-act, which marks itself by its form as non-literally intended” (Appiah, 2012, p. 813). In the book *Deaf in America*, Deaf authors Padden and Humphries provide a good example of this; the story of a Deaf boy from an all-Deaf family whom, upon entering school for the first time, becomes puzzled at the meanings for the sign DEAF³⁰: “the child uses DEAF to mean ‘us’, but he meets others for whom ‘deaf’ means ‘them, not like us’. He thinks DEAF means ‘friends who behave as expected. But to others it means ‘a remarkable condition’” (Padden & Humphries, 1988, p. 17).

Deaf people and translators/interpreters frequently navigate and manage these complex situations, working towards preventing contents and intentions from being lost in translation. Linguistic resources such as metaphors are also culturally grounded and when they appear in hearing and in Deaf literary and artistic products, understanding their meaning requires further explanation, added to the provided equivalents in the target language. Poetry, theatrical text and songs generally deal with this matter (Brodie, 2018; Minors, 2013b) but when it comes to Deaf lives, one also needs to consider cross-modality issues in translation, that is, the importance of visual/tactile elements in Deaf cultures and the audition-centred majority culture. For example, translating sound elements from songs into a signed language (crescendos, fortes, pianos), which are also part of the meaning of the musical communicative act, is an added challenge in Signed Songs. Conversely, translating complex visual poetical elements of signed poetry into an oral language is equally demanding. All of these situations require the ability to apply *cultural filters* to intercultural communication, bearing in mind context, values and power relations in a bicultural context (Katan, 1999, 2009).

Translation plays particular roles in communities in a subordinate position. Language exerts power, shows resistance and identity and “translation alters the ability of the text to convey, or have assigned to it, a particular broader political or cultural significance” (Batchelor, 2014, p. 2). In this sense, on the one hand, translating into the minority language informs the minority community, becoming part of resisting majority impositions and promoting self-preservation. On the other hand,

³⁰ As per convention in Deaf Studies, capital letters are used for glossing signs.

translation creates negative echoes: its presence is a constant reminder of the majority/minority power differences, and constant translation means a continuous flow of incoming items from the majority language and culture, which may facilitate acculturation and progressively contribute to obliterating the minority culture (Branchadell, 2011), eventually leading to a hybridisation of the minority language with the colonial language (Bandia, 2010).

Applying this to western Deaf communities, this might mean that the more included Deaf people are, via the availability of signed language interpreting and translation, the more transformed Deaf cultures and signed languages can become. In the UK, where accessibility via translation is higher, BSL includes mouthing (lip movements representing words of the majority language, accompanying manual signs) with a grammatical function, as also happens in other signed languages (Mesch et al., 2008). Although no research exists on this matter regarding LGP, I can relay that in this Deaf community, the use of mouthing is widely seen as an error, as an intrusion of spoken Portuguese in LGP. The language traditionally uses a variety of mouth gestures, independent from Portuguese words, and the Deaf community expresses concern regarding losing these old elements, which we currently see being replaced by mouthing, particularly in young signers.

Nevertheless, translators have an active voice on whether target texts have a colonising or decolonising effect (Batchelor, 2014). Those working with Deaf communities can make an activist, decolonising translation choice, which I believe Deaf translators of song do.

Translation not only influences the creation of cultural identities but also the way they are perceived by minority and majority group members (Strowe, 2013). Signed Songs manifest translation as political strategy, a phenomenon known to occur whenever there are unequal power relations between two groups, as is the case of minority cultures (Fernandez, 2013). The manipulation or rewriting of texts for a specific target audience is an activist translation strategy, a way of opposing dominant structures (Tymoczko, 2010a). Commenting on minority translation, Hui (2008) mentions “how translation might contribute to exposing, challenging and decolonising the legacy of colonialism” (Hui, 2008, p. 200), and Signed Songs defy oppressive and audist practices.

Sign Language Interpreters (SLIs) perform immediate interpretation of discourse in numerous settings (Gile, 2008), but can also work as translators (e.g. when translating videos from/into signed languages, or between two signed languages). Both can be hearing or Deaf professionals, and all are a frequent presence in Deaf lives.

The activity has existed for centuries, being possibly as old as spoken language interpreting (Adam & Stone, 2011), but only became an acknowledged profession after signed languages were formally recognised (Napier, 2011). Interpreters have been rendered invisible throughout interpreting in history (Berger, 1997), characterised as “a necessarily hybrid figure” (Palmer, 2003, p. 266), and so have Deaf interpreters and translators. Since the 1600s they have been relaying what teachers with poor signing abilities would say, or drafting letters for their Deaf peers (Adam & Stone, 2011), but only recently have they become visible in Deaf communities (Leeson & Vermeerbergen, 2010; Stone, 2009). Deaf interpreters tend to convey more of a translation than an interpretation, that is, their work implies a delayed production of the target text (Stone, 2009). Yet, after having prepared a text, they produce a finalised version in real time “using an autocue as a prompt rather than listening to the spoken English” (Stone, 2009, p. xi). In Portugal, Deaf interpreters are a very recent phenomenon, and no studies are available on this topic, but “in Britain, Deaf people began working as professional translators of television programs in 1979” (Nicodemus, 2010, p. 75).

Deaf artists in this study are translators of songs because they carefully prepare and rehearse the target text before performing it. By this I mean that theirs is not as much a real time translation, as opposed to what occurs simultaneous interpreting, but a carefully thought-out piece of performance based on translation. Like Deaf interpreters and translators, Deaf artists are an expression of Deafhood, an *embodied cultural product* (Adam & Stone, 2011).

Translations are intercultural communication (Gentzler, 2001) and the following section delves into the performing arts as spaces of intercultural exchange, where audiences connect with artists and translate performance work into their life experiences.

2.2 Translating culture on stage

(...) a text always – whether as a result of intentional manipulation or as a result of unintentional or unavoidable alterations – shifts as it is translated. (...) the shift in language engenders a new text (Batchelor, 2014, p. 1)

Translation is a valid effort of approximation between texts and cultures but absolute perfection in reproducing the original is unachievable (Nida, 2012), the process of translation is never neutral and it “involves discrimination, interpretation, appraisal, and selection” (Asad, 1995, p. 326). On stage, the actor is often referred

to as an *interpreter of a story* (Roloff, 1973), and the singer is dubbed a *musical interpreter*, conveying a personal and emotional rendering of a song (Guzmán, 2012). This also occurs in Signed Songs.

2.2.1 Perspectives on translation and interpreting for performance

The earliest mentions of translation activity date from the 5th century BCE (Robinson, 2002). In general, translation practices changed from word-for-word in antiquity, to a rigorous sense-for-sense approach in the Middle Ages (Venuti, 2004a), to very distant versions of poems throughout the 17th and 18th centuries (Venuti, 2004b; Windle & Pym, 2011), and a return to equivalence, that is, a sense of closeness in “how the translation is connected to the source text” (Venuti, 2012a, p. 5), in the 19th century (Windle & Pym, 2011). Throughout the history of Translation Studies, equivalence has also been called *fidelity*, yet this is a controversial notion as it frames translations as simple reproductions, thus implying they do not imprint changes on texts, when in fact they do (Benjamin, 2012).

The field of Translation Studies became defined in the second half of the 20th century (Holmes, 2004). By the 1990s, as Translation Studies expanded to adopt theories and methodologies from other adjacent disciplines, the field became an interdiscipline (Munday, 2016) with a strong cultural perspective (Bandia, 2010; Brownlie, 2008). Since the beginning of the 2000s, there has been an outlook on translated texts as political documents (Venuti, 2012b), that is, as moulded by specific political circumstances or messages.

This study views translated Signed Songs as political texts in performing arts, addressing them as cultural translation, that is, “a *perspective* on translations that focuses on their emergence and impact as components in the ideological traffic between language groups” (Sturge, 2009, p. 67). Signed Songs are also framed by minority language translation, a form of translation often connected to phenomena of oppression and liberation (Bassnett, 2011, p. 99). As further discussed in 2.2.4, Deaf-led Signed Songs reflect a form of liberation from hearing-centric oppression, of resistance to disability labels, and reveal taboos which emerge from Deafhood being bruised by colonialist trauma, specifically in the musical sphere.

(...) colonizers have used translation as a means of imperial control and expropriation. (...) activist translators in colonized nations have effectively advanced cultural nationalism, self-determination of peoples and national independence. (Tymoczko, 2010b, p. 15)

As activist translators, Signed Song artists enable “the mobilization of numerous individuals with very different backgrounds and attributes around specific political, humanitarian, or social issues” (Baker, 2010, p. 23), that is, Deaf and hearing, signers and non-signers.

Translators have an important role in re-narrating social discourses on language groups (Harding, 2013) and translating music into Deaf cultures is putting signed languages centre stage, and opposing conceptions of Deaf people which are ignorant of the concepts of Deaf discourses. In addition, Deaf sign-singers can be seen as amateur translators, that is, “individuals not only without formal training in linguistic mediation but also working for free” (Pérez-González & Susam-Saraeva, 2012, p. 151), although the second part of this premise will not apply to professional, remunerated artists.

Intersections between the fields of translation and literature also offer important insight for this study. In this realm, authors Wolfgang Iser and Hans-Robert Jauss propose the reader-response theory, as an explanation for how a text or art form is received by readers and audiences. It postulates that a piece of art or literary work establishes a connection with its audience, whose interpretations of the product become the work of art itself: “the reader – more abstractly, the process of reading – produces the text as a living entity, as aesthetic object – unread, the text is inert, without effect or value” (Lane, 2006, p. 279). Reception also connects to the historical background of the artform, as “it is an active determinant in the continual process of historical and cultural formation, a dialectical process of mediation in which new encounters old and both undergo change” (Lane, 2006, p. 280). In this sense, as a cultural product and art form, Signed Songs are made of the impact they have had on audiences through the years, promoting change. Although Jauss uses different terminology, I use Jauss’s core ideas to ground my definition of *performance perception* throughout this thesis.

One other relevant notion derives from yet another intersection between translation and Cultural Studies. Stuart Hall’s theory postulates that a cultural product is created when its author encodes experiences and information onto it, restricting the raw material to a “message form” (Hall, 1980, p. 118), that is, constrained by language and medium of presentation, as is the case of TV programs. When the product is presented to the public, the audience decodes it, that is, interprets and takes meaning from it. Furthermore, audiences influence future products as they provide feedback to what was seen. This cyclic process frames this research, in that it collects feedback from audiences and uses it to propose future pathways for the art of Deaf-led Signed Songs.

Because it is a cross-disciplinary field between the realms of Translation and Performance Studies, translation in the performing arts is known by many names, such as drama translation, theatre translation, or performance translation (Baines et al., 2010). Performance translation is a field where creativity plays an important part in translation processes (Brodie, 2016), which I discuss further in the following section.

A common problem reported in relation to sign language interpreted theatre is the *ping pong effect*, that is, the difficulty in following both the action on stage and the interpreters located off stage (Richardson, 2018; Rocks, 2010), but performing arts displaying sign language centre stage mitigate this issue, as do Signed Songs.

Just as “theatre translation is a form of literary translation, in that it deals with the transference of a piece of creative work from one language into another” (Brodie, 2016, p. 48), so are Signed Songs. Translating for purposes of performance encompasses a creative response, where the translator-practitioner adapts the text to the type of audiences expected (Johnston, 2010). Signed Songs by/with Deaf individuals focus on transferring meanings, but allow for high levels of creativity. They reveal the *foreign* contents, produced by hearing artists, and transport messages into the Deaf experience, producing, as any translation, “a new text that matters to one community the way another text matters to another” (Appiah, 2012, p. 816). Signed Songs manifest Deaf ethnicity but also occupy an intercultural space. The Signed Song translator becomes, as any other, the “creator of a contact zone” (Wallace, 2002, p. 71). Translated and original Signed Songs by Deaf people constitute Deaf Gain because they reflect how SLPs relate to music, adding to the variety of ways it can be defined. They are valuable additions to Translation Studies and Song Translation: the creation of original Signed Songs since Deaf people are often bilinguals, commonly involves using the signed and spoken language of the artist’s country (French, 2016); and devising them from mainstream songs means carrying across linguistic meaning, musical content, and inserting change to reveal Deaf perspectives and discourses.

2.2.2 Adaptation and translating songs

Perhaps in a more celebratory recognition of richness and potential we need to view literary adaptation and appropriation from a vantage point that sees them as actively creating a new cultural and aesthetic product, one that stands alongside the texts that have provided inspiration, and, in the process, enriches rather than ‘robs’ them. (Sanders, 2016, p. 53)

Adaptation is a debated concept. In the field of Adaptation Studies, as separate from Translation Studies, it concerns the transposal of contents within one same language into new mediums, such as when texts become films, theatre plays or music pieces, dialogues become subtitles for specific audiences such as the d/Deaf, or texts become children's literature (Milton, 2011). In Translation Studies, this is also called intersemiotic translation (Jakobson, 1959) and, in the subfield of Audiovisual Translation (AVT), adaptation can refer to translation practices where spatial and temporal constraints lead to inevitable change (e.g. subtitling) (Cintas et al., 2014).

Gradations in the issue of “the freedom of the translator, with the two polarised positions of ‘translator as slave to the original’ and ‘translator as creator of a new original’ on opposite sides” (Bassnett, 2014, p. 148) underlie another definition for adaptation: a specific type of interlingual translation, where the degree of equivalence between original and target text is lower. An example is creative translation: it is used in advertising in film and book titles, creatively changing messages in order for them to become more attractive to readers; it is also used in poetry, theatre and film translation, because attention to form is as important as to content, and thus significant changes are often required (Aranda, 2009).

Translation can vary in how close the praxis is to the original, or in the criteria followed in order to achieve closeness (Pym, 2007). The more liberty a translator imprints into his practice the more the target text will be composed of paraphrases and less of literal translations. On the one hand, translation inevitably includes adaptation as change (Minier, 2013), and the notion of tradaptation, (i.e. translation and adaptation as complementary processes) is the rewriting of a text intended for a new cultural recontextualization (Saoudi, 2017). On the other hand, in the lens of Adaptation Studies, adaptation can also be an extreme way of paraphrasing, keeping the source text identifiable in the final product, but with an enhanced degree of liberty, allowing omissions, additions and rewritings (Hutcheon & O’Flynn, 2013; Milton, 2011; Sanders, 2016). Adaptation is also linked to intertextuality, that is, a creative process where one text becomes another, undergoing a cultural relocation (Sanders, 2016).

Therefore, this study uses the concept of adaptation as increased change in translation, a transposition of medium, and an active effort for cultural recontextualization. Translated Signed Songs are translations of lyrics and musical elements, a multimodal transposition (from lyrics and sound into live, visual musical performance) with visible translation freedom. When operas are translated into Portuguese, sentences are shaped so to evade common nasal sounds (e.g. -ão, -

ões) which may sound less aesthetically pleasing to the audience (Milton, 2010). In producing a Signed Song, signs are also selected based on their complexity and visual beauty. Cultural issues, often addressed in the performing arts by editing what is considered inappropriate to the target culture, according to audience age-range, social class or cultural background (Milton, 2011), are also a concern, and lyric contents which do not speak to the Deaf experience are transformed.

An extreme form of adaptation is *appropriation*, occurring when the target text keeps certain traits of the original but ownership is more of the adaptor than of the original author (Milton, 2011).

An adaptation most often signals a relationship with an informing source text either through its title or through more embedded references; (...) appropriation frequently effects a more decisive journey away from the informing text into a wholly new cultural product and domain, often through the actions of interpolation and critique as much as through the movement from one genre to others. (Sanders, 2016, p. 35)

Following this line of reasoning, Signed Songs lie in the middle of these two notions: adaptation and appropriation³¹. A group of Deaf American Signed Song practitioners explain that translations range from being very close to very far from the original, naming the latter type *unduly free*, with “the performer’s own style and creativity influencing and altering the meaning behind the song (...) the performer has artistic license, or the right to modify the song and make it into their own song, as inspired by the original song” (Listman et al., 2018, p. 4). The question of authorship is often raised when it comes to adaptation and appropriation (Sanders, 2016) and this study addresses it, inquiring on the cultural ownership of Signed Songs. Copyright issues are not yet a concern where Deaf Signed Song is relatively new (i.e. in Portugal) but are formally addressed where there is experience of such issues, by theatre companies, agents, venues and events before booking Deaf artists (i.e. in the UK)³².

³¹ It is important to note that, although I follow these conceptions of adaptation and appropriation in this study, all translation can be thought of as adaptation because it always implies some rewriting, due to differences in languages and cultural contexts. Furthermore, in theatre translation, the concepts of translation, adaptation and appropriation can often overlap (Laera, 2019).

³² Information obtained via email exchange with the three British artists and the Portuguese group involved in this study, on February 8th, 2020.

Adaptations are a way of making a story fit into a new context, public, language, culture or medium, allowing it to survive and flourish in new environmental conditions (Hutcheon & O’Flynn, 2013). Do Signed Songs connect music makings to the Deaf world and express a Deaf conception of music? This study’s conclusions unveil a conception of good-quality Signed Songs (section 6.2), from the perspective of audiences, that illustrates these issues.

In a staged act, the translative nature of the final product is commonly hidden under labels of version or adaptation (Brodie, 2018). In Signed Song performances the translator is the identified performer, but the term translation is usually not included in the advertising process. Audiences may recognise both the original text and creativity elements in an adaptation, acknowledging it as translation and as a new piece of art (Hutcheon & O’Flynn, 2013). Do Signed Song audiences realise that the performer is also the translator? Chapter four shows how artists identify themselves, and chapter five how Portuguese and British audiences view them.

In adaptations, the processes conducted in order to bring a story into a new context usually include maintaining some traits while changing others. On the one hand, the core of the story is usually preserved, as are the emotions and the main intention of the author. On the other hand, changes usually involve altering the form of presenting the story, the cultural frame enveloping it, the time in which it takes place, its language or linguistic register, or fragmenting the original text into portions (Hutcheon & O’Flynn, 2013). Translated Signed Songs can have the lyrics and form change to fit Deaf experiences and perspectives, can make Deaf cultures become part of the background of the text, and can play with sections of the lyrics in synchronous and asynchronous ways, e.g. showing signed voices when the original song has none.

The performing arts translator does not usually work alone. Adaptation and translation cohabit on stage and are often a product of a group effort (Brodie & Cole, 2017). Group dynamics are represented in this study by the Portuguese group and other collaborations artists engage in.

Translation in the performing arts, particularly in theatre translation, implies two different kinds of procedures: that of translating a written text into another language (text-to-text), and that of transforming it in order to serve the particular purposes of a performance (text-to-performance) (Zatlin, 2005). Poetry on stage poses a double challenge: “It is no doubt true that to translate poetry one must be a poet” (Zatlin, 2005, p. x). The present study presents the artistic motivations of the artists as performers, poets, visual artists or music enthusiasts, in chapter four.

The concepts of adaptation and appropriation relate to song translation, one of the subfields in translation where an extended sense of freedom is inherent to practices. Within each country's cultural environment, hearing people are often brought up singing certain words to famous melodies, and take that singing to be the original. They might later realise that they had actually been singing a translation, but what most people do not know is that, very often, the original song had significantly different lyrics (Chanan, 2012). An example is the Christmas carol *Silent Night*. Originally from German, its English version by John Freeman Young (stanzas 1-3) and William C. Egan (stanzas 4-6) gave rise to retranslated versions all around the globe, varying widely in content (Apter & Herman, 2016). The version sung in continental Portugal, for instance, begins with the meanings *Happy night, happy night/ The Lord, God of Love/ So poor was born in Bethlehem*³³, which contrasts with the English version. These phenomena are common in song translation because the priority is to make the words fit the music, creating the illusion that they were originally conceived together (Mateo, 2016), to imitate the original relationship between music and text (Low, 2013), to have them intertwined with each other in conveying meaning and producing an emotional response from spectators (Minors, 2013a). In song translation, "The expected level of semantic correspondence between the source text and target text is greatly reduced" (Hui-Tung, 2018, p. 369), in a process named selective fidelity, prioritising a cultural fit to the target audience, having translation as end-purpose orientated, and lessening the importance of loyalty to the author (Low, 2005).

Translation in music can assume many shapes: the translation of text and lyrics in CDs/albums, translating printed *libretti* for songs in musical performances, the rewriting of lyrics, surtitling (translation on a screen above the stage), subtitling (for a televised programme or film) or dubbing (Mateo, 2016). It is also a form of intersemiotic translation.

Academic interest in song translation has increased in the second decade of the 21st century, producing a first collection of works in the field (Apter & Herman, 2016). Translators for staged songs deal with self-evaluation and that of their audiences; thus, awareness of their own limitations and motivations is important in producing quality work. Research with Signed Song artists may contribute to self-reflectiveness and have an impact on practices. Just as any song translator must consider the physical limitations of the performer's voice and manage such physical effort (Apter & Herman, 2016), in Signed Songs this means being profoundly aware

³³ My translation.

of the linguistic and articulatory limits of signed languages, which is why this study focuses on Deaf artists with strong signing skills, a number of whom are involved in researching and teaching LGP/BSL.

Audiences receive translated performing arts in diverse ways because “the way we read signs of performance is culturally and historically bound” (Bosseaux, 2013, p. 81). Spectators of translated Deaf performances who have knowledge of Deaf history, interacting via a visual language, and the Deaf experience, including comic moments, will react very differently from those who do not. A degree of access to internal views of the community allows audiences to understand minority performance as a type of artistic and political intervention, which can in turn stir up public opinion.

Adaptations and appropriations deserve to be seen as influential and agenda-setting in their own right, and in the process they acknowledge something fundamental about literature and art: that their impulse is to spark thoughts, associations, relationships, and stimulate emotional response. (Sanders, 2016, p. 212)

Furthermore, adaptations shed light on issues surrounding translation. As translation is never an absolute copy of the original, always imprinting some form of change onto a text, there are prevailing discourses focusing on perspectives of translation loss, considering translated texts as inferior to originals (Emmerich, 2017). Yet, one can also postulate that a translated text gains a new linguistic and cultural vision, arguing for a lens of translation gain instead. Translated Signed Songs are an example of this. This study’s results show how adaptation in these songs enriches them with Deaf cultural perspectives, supporting the view of translation products as providing new and unique insights which are inherent to translation processes.

Translated Signed Songs are adaptations performed with a political intent, adding one more voice to those of Deaf leaders, individuals and institutions fighting everyday battles for Deaf rights. Their potential impact can be referred to as *affect*, according to the definition by Ana Pais (2018): “ways of affecting and being affected within a constellation of political, economic, cultural and affective forces” (Pais, 2018, p. 15).

Using bass beats and ASL as their tools, Deaf musicians contest hearing-centred ideologies by forming a new musical world that straddles the divide

between their national and linguistic identity. (...) Dip hop³⁴ artists contest challenges based on audist views of deafness by reappropriating musical structures created by hearing society and adapting it toward Deaf sensibilities. In doing so, they reshape notions of what music is and can be for both hearing and Deaf people while also expanding Deaf participation in both communities. (Best, 2018, p. 5)

Lastly, another sense in which appropriation is part of the Signed Song universe is Deaf people's concern with its "increasing popularity within hearing culture and the appropriation by hearing performers of a Deaf art form" (Maler, 2013, p. 3). This is because "signed music has cultural significance" (Cripps, 2018, p. 4) and Deaf people worry about hearing people performing bad renditions of signed languages via Signed Songs, achieving popularity for monetary gain, which is seen as unethical and as cultural and language appropriation (Leigh et al., 2018; Maler, 2013).

Although translation and adaptation are not mutually exclusive concepts, adaptation specifies processes and practices which involve a high degree of creativity, an assumed movement between texts, cultures and medium of expression, dimensions which are highly relevant in Deaf-led Signed Songs. The following section focuses on performance, the conceptual realm where audiences come in contact with Signed Songs, in a setting encompassing specific dynamics of artist-audience interaction, relevant in grasping how Deaf sign-singers communicate to the public.

2.2.3 When artists and audiences meet

Disrupted, resisting the normative, we learn to hear differently, and we are oriented in new ways toward a perceptual and conceptual openness that shifts not only our understanding of difference but also the transformative power of performance. (Kochhar-Lindgren, 2006, pp. 126–127)

As a communicative act between languages or cultures, translation creates an imagined community around the translated text: "in supplying an ideological resolution, a translation projects a utopian community that is not yet realized"

³⁴ *Dip-hop* refers to a genre of hip-hop created by Deaf musicians (Best, 2018).

(Venuti, 2013, p. 28). This section explores the utopian potential of Signed Songs beyond translation: as a performing art.

Performance Studies is a wide area of research encompassing the study of “a broad spectrum of activities including at the very least the performing arts, rituals, healing, sports, popular entertainments, and performance in everyday life” (Schechner, 2007, p. 7). The broad concept of *performance* refers to everything that is a public presentation of the self, any bodily practice producing meaning, related to patterns of socially and culturally structured behaviour (Carlson, 2004). Performance Studies is a “a promising context for exploring issues of culture and creativity (...) and issues of equity and social justice” (Kirshenblatt-Gimblett, 2007, p. 51). Performances are “vital acts of transfer, transmitting social knowledge, memory and sense of identity” (Taylor, 2007, p. 369), consisting of cultural practices transmitting ideas and negotiations of power (Diamond, 2000). This research draws from this field by enquiring how cultural, power, resistance and ethnicity messages travel from the artists to their audiences.

The performing arts, as a branch of Performance Studies, incorporate the meaning of performance³⁵ but focus on the concept of play: something thoughtfully produced, rehearsed, and presented (Bial, 2007; Carlson, 2004). Signed Songs are a very dramatically embodied performing art, with heightened use of body and face movements, unique to the rich visual-gestural nature of signed languages.

Live performances refer to an event particularly situated in space and time, traditionally involving co-located performers and audiences who share the experience of a presented set of materials, one that is always subject to interpretation, potentiates meaning-making and the use of imagination (Dolan, 2006). Yet, today, they also encompass online performances in shared time. Within the methodological lines in Performance Studies, the “contextual approach” (Carlson, 2004, p. 14) shifts the focus from the performed text to its purpose and role in a cultural situation, which this study concretises, as it does not focus on the original to target text interlingual journey, but on the cultural information that translates from the whole of the performance into the life experiences of audience members. This is also called “ethnography of communication” (Carlson, 2004, p. 14): a focus on performance as a communicative event, generating a relationship between sender(s) and receiver(s), potentially creating feelings of pleasure and persuasion, and exploring reception while encouraging other complementary tools in

³⁵ From this point onwards, the term performance is used in its application to events within the Performing Arts.

research designs. This study follows this route by exploring the perceptions of audiences and artists, contextualised by localised archival work.

Audiences engage with the presented material mentally and emotionally. There is a liminal nature to performance, a conceptual location situated between real life and fantasy, which can give rise to challenging social rules, transgression and the invention of imagined worlds (McKenzie, 2007). The performing arts mirror social frictions, challenge canons socially imposed, and can lead to public transformations (Mourão, 2018).

Performance is the event – the people involved and the actions carried out – and what results from it – the experience produced in the members of an audience. The latter refers to the way people take in the artistic form and the reflections it can have on their lives, varying from one person to another (Dolan, 2001, 2011). Performance is “the completed event framed in time and space and remembered, misremembered, interpreted, and passionately revisited across a pre-existing discursive field” (Diamond, 2000, p. 66), and capable of a deep transformative power in audiences (Fischer-Lichte, 2008, 2016).

Considering that dance shows are often described as contagious, imprinting a desire for dancing in spectators (Foster, 2008), could watching harmonious movements in Signed Songs (or becoming aware of the art form) lead to a wish to join in? Could it inspire Deaf people to become performers, and motivate hearing and deaf people to learn a signed language? Besides, as spectators respond both to the events onstage and how other people in the audience behave (Fischer-Lichte, 2016), can the presence of a diverse Deaf and hearing crowd be reflected in how spectators describe their experiences of Signed Song shows?

Recent research on Deaf theatre comments on how different perceptions can occur depending on the cultural status and personal experience of audience members, as the same action on stage can trigger diverse reactions in signers and non-signers (Robinson, 2017b). Non-signers lack knowledge of signed languages and biocultural Deaf discourses, and thus their perception can be moulded by “hearing-centred understandings of language and communicative interactions” (Robinson, 2017a, p. 15). Signed performances challenge these understandings, potentially opening the minds of spectators to the Deaf world, and the presence of signed languages at centre stage inverts language power definitions (Robinson, 2017a). Signed Songs do so as well, with the addition of defying audism on the alleged impossibility of Deaf people enjoying and creating music.

In Signed Songs, hearing people with no contact with Deaf communities can be moved out of pity and benevolence, based on their conceptions of the artists

within the framework of disability as incomplete human beings; they can also enjoy the movement of sign as a sort of harmonious dance, the aesthetics of auditory music, and the idea that music can be sung by Deaf people. There is room in spectator perception for Deaf awareness and audist manifestations, via thoughts such as *it's so good they are trying*, which derive from not acknowledging the cultural status of Deaf people or their performing arts. As a hearing signer, I acknowledge that at a live Signed Song performance I enjoy the aesthetics of sign, the aesthetics of auditory music and the craftsmanship in producing the leap between the two languages. I address the question of what Deaf and hearing signers, and non-signers, perceive and enjoy in Signed Song (section 5.2.2).

The present study is framed by the concept of *utopian performative*, created and explored by renowned performance scholar Jill Dolan, who has developed extensive work in theatre, feminist studies, LGBTQ studies and American studies, theorizing about performance events and their political role, namely concerning “marginalized identities” (Dolan, 1993, p. 149). Her conception is a perfect fit in exploring the impact of Deaf-led performing arts, as products of SLPs, and means of conveyance of Deaf ethnicity and Deafhood.

The utopian performative theorises about the relationship between artists and their audiences during live performances. Dolan defines it as specific instances that occur during a performance, when feelings and insights reach the audience, becoming inspiring moments and giving rise to utopian ideas and possibilities (Dolan, 2001). Such moments allow spectators to envision “how our lives might be different, were the objectives of social justice and freedom truly achieved” (Dolan, 2002, p. 495), and can create a state of openness to different ways of being. It is such a state of openness to the Other, the Deaf other, as well as the possibility of inspiration for a utopian self, that this research explores: the potentiated ability, created by performance, of having audiences step into another’s shoes, in this case, those of Deaf artists on stage and the community they represent. Utopian performatives occur mostly concerning affects and emotion: “how it makes people *feel*. (...) political movement can't happen without capturing people's emotions and harnessing them toward social change” (Dolan, 2002, p. 497). This is why I enquire not only on thoughts, but also on feelings awakened in spectators. This research does not go as far as measuring or accessing feelings, an endeavour belonging to psychology and not to the fields it draws from, but collects reported feelings, i.e. what audiences relay about their emotions.

Dolan explains that the power of utopian performatives resides in “their ability to move spectators and performers to *communitas*, and to inspire them to recreate

these utopian 'doings' in larger configurations of culture" (Dolan, 2004, p. 165). *Communitas* is a term used by performance scholar and anthropologist Victor Turner (Dolan, 2005), meaning the feeling of togetherness, brought about through utopian performatives; moments when a feeling of belonging to the group, a sense of commonality with the people sitting side by side, bathes the audience. Certainly, audience members can choose whether performance will influence their lives or not; they can elect to view it merely as a possible imaginary world, but they can also fully experience the utopian performative and be touched by it, which can have an impact on their future actions (Kershaw, 2000). Dolan's concept implies a non-passive audience, involved in a cultural and "ideological transaction between a company of performers and the community of their audience" (Kershaw, 2000, p. 136). Dolan also states artists are or should be public intellectuals who teach the audience about their experiences and plights, agents of democracy, teachers and scholars (Dolan, 2003). This justifies the criteria used in recruiting Deaf artists to this study: a high visibility in local Deaf communities and in actions against oppression; and a strong contribution to the dissemination of sign language, Deaf culture and arts, in society and academia. Deaf artists informing this research fit the definition of leaders within the model proposed by Gil for Deaf leadership (Gil, 2010), standing out in their involvement in Deaf dynamics.

The work of John Tulloch, focusing on theatre and audience reception, builds on authors such as Dutch scholar Peter Eversmann, and postulates a universal structure for describing how audiences relate to performances, in a flow of receptive occurrences: perceptual, emotional, communicative and cognitive dimensions (Eversmann, 2004; Tulloch, 2005). According to his framework, as spectators we use the perceptual component to capture and make sense of the action on stage which, together with the emotional dimension, generates the first stages of reception. Emotion is also very much present at the end of a performance, when we feel overwhelmed and unable to speak about what we just saw. Once the performance ends, the communicative dimension leads us to discuss the experience with our peers and, finally, the cognition dimension permits perception, emotion and communication to interact and structure what we think about the performance, integrating it within our personal structures of knowledge on the world (Tulloch, 2005). Tulloch's theorising justifies the present study's methodological choice of asking spectators to provide feedback on Signed Songs after they have experienced them, in order to potentially access the more informed, final stages of reception, and collect a richer input.

2.2.4 Songs, SLPs and (re)definitions of music

Deaf people get pleasure from music through sensing vibrations; they *feel* music in a manner similar to the way others *hear* it. (...) hearing is not a prerequisite for appreciating music. (Loeffler, 2014, p. 442)

Music is a form of human communication conveying meanings and emotions, which has been portrayed as a language because it represents or suggests concepts, using structured rules and elements (Cooke, 1959). It has been said that the difference between structured human language and music lies in how emitters and receptors are distributed: in the former, information is conveyed between emitters and receptors who correspond to an approximately equal number of people; in music, emitters are composers, songwriters, and performing musicians, but receptors are essentially everyone else on the planet (Chanan, 2012).

In a geographical sense, music is a universal entity (Minors, 2013a) but it is not perceived or appreciated in the same way around the world, nor has that universality been inclusive of SLPs, their minority cultures and artistic contributions. This research deviates from hearing-centric definitions of music and focuses on the definitions present in Deaf communities.

2.2.4.1 Deaf connections with music

Deaf people do not live in silence: their experiences include visual and tactile information, but also sound: “Deaf people raised in a native cultural environment start learning how to feel sound at a very early age. Deaf people will alert children to feel and pay attention to sound so children learn its importance” (Bahan, 2014, p. 244). The word *silence* is often used to describe the Deaf experience, whereas the word *music* repeatedly appears as a metaphor for the hearing world, the experiences of being a hearing person, the lack of accessibility and consequent dramas in Deaf lives (Mow, 1989; Steele, 2016). Such strong historical associations imply a general sense of exclusive ownership of music by hearing people, but today Deaf musicians and dancers, such as Cobi Sewel, are speaking out against these notions, claiming Deaf perceptions and experiences of music as a valid form of enjoying it and of being creative agents (Ai-Media, 2017).



Image 2 - Deaf artist Cobi Sewell, still image from video on YouTube about Deaf people and music (Ai-Media, 2017).

Deaf people who enjoy music challenge its traditional definition as a purely auditory reality, alerting us to how it can be created and perceived using the totality of our bodies (Loeffler, 2014). Furthermore, Deaf cultures and their strong visual elements can be included in the plethora of perceptions and creations of music, as these vary widely amidst human cultures. Music cannot be defined universally (Desblache, 2018) and the myth that specific audiences, such as Deaf people, perceive and create music in lower forms needs to be taken down, as everyone can benefit from alternative ways of music listening and making (Desblache, 2019). What is construed as pleasant music is culturally defined, and some cultures such as the Tiwi, a group of Indigenous Australians³⁶, include visual and bodily elements in how they define music (Reigersberg, 2013). Hearing people in general enjoy attending live concerts due to the strong visual elements of performance, which add a valued element to sound (Jackson, 2008).

The view of audible speech as the only natural form of communication (Haualand, 2008) might be the source of ethnocentric definitions of music. However, Deaf people relate to sound in its visual, vibro-tactile and some to its auditory manifestations; many Deaf people appreciate music and concerts, enjoying them visually and via tactile vibrations (Napoli, 2014).

Because of intersectionality issues, members of Deaf communities hold diverse positions about music (Gulliver, 2015). Some Deaf artists define music visually, such as Ella Lentz in her poem *Eye Music*, where she describes elements of visual perception as music, through a rhythmic use of American Sign Language (ASL) (DawnSignPress DSP, 2017b). The Japanese film *Listen*, produced by an all-Deaf crew, also presents rhythmic artistic signing as a form of singing (Makihara, 2016).

³⁶ The Tiwi culture uses a word for music which is much wider in meaning than its western use: “among the Tiwi of Melville and Bathurst Islands in northern Australia the term *yoi* is used by the Tiwi not only to define both what Western-trained scholars might describe as dance, but also the songs used for dance, the specific rhythm used for these songs and the act of singing for dance” (Reigersberg, 2013, p. 164).

Others, like Deaf artist Christine Sun Kim, create innovative art forms based on the visuality of Deaf culture and on Deaf perceptions of sound (TED, 2015). In a 2019 workshop that I attended, Deaf musician Wawa (Wawa's World, 2017) presented 10 professional Deaf musicians from different countries, with recorded albums, but spoke of there being many more in amateur practices (Wawa, 2019). Signmark (Finland) (signmarkprod, 2014), Signkid (Britain) (Lowkey Films, 2018), and Sean Forbes (United States) (O'Dell, 2020), create original songs speaking of Deaf experiences and mainstream issues: "The notion of a culturally deaf music raises a provocative question: must music *require* hearing?" (Loeffler, 2014, p. 436).

Attendance at dances and other music related activities has been part of Deaf activity in the UK (Atherton, 2012) and Britain has seen many d/Deaf musicians working with percussion (Jackson, 1990) and other instruments. Although the relationship between Deaf people and music is not reported in Portugal, a recent article on the importance of signed literature and arts in Deaf-led education, lists Deaf sign-singers such as Signmark under recommended materials to explore with students (Martins et al., 2019).

Songs are made of two elements: instrumental music and sung lyrics. When any *hearing* song is translated from one language into another, the verses are interlingually translated, but the melody shaping the singer's voice remains as true as possible to that of the original. This is because spoken language lyric translation occurs within the same communication modality or channel: melodic sound and auditory languages. What if the target song is in a signed language? Here, the lyrics are translated into a visual spatial language. We can easily understand that meanings within the verses are transposed to the target language, the only difference being that the end result is visual instead of auditory. What happens to the lyricless music, the melody in the performers' voices and instruments? I argue it is translated into music: multisensory and visual music. Seeing, moving and feeling music define the Deaf musical experience (Loeffler, 2014) and, in parallel to the way a hearing singer of a translated song moulds vocalised strings of words to fit a specific melodic line, Signed Song artists shape signed verses into a visually rhythmic and melodic register, portrayed by particular sign amplitudes, speeds, body movements, and intense facial expressions. These strategies can convey pitch, intensity of voices and instruments, and create visual polyphonic structures (more than one signed voice appearing simultaneously). All of these can be created based on the original auditory sound, if the Deaf person has some hearing or is working in partnership with a hearing person, but the process can also occur via vibro-tactile sensations. Sound is nothing but waves of vibrating air and materials and "not only

aurality, but also tactile, spatial, physical, material, and vibrational sensations are at the core of music” (Eidsheim, 2015, p. 8).

Musicologist Jeanette Jones conducted a series of interviews with Deaf musicians who create hip-hop (Sean Forbes, in the USA³⁷, and Signmark, in Finland), and rock (American Deaf rock band Beethoven’s Nightmare³⁸) and dubbed this specific form of Deaf musical perception as *hearing Deafly*, one which embraces the deaf body and a deep awareness of the languages of Deaf cultures and traditional literary and artistic forms:

a way of making and listening to music that is specifically Deaf, a way that celebrates deafness and also situates the Deaf as a minority within a hearing world. Musical practices that arise from this political identity create a Deaf musical culture that calls us to acknowledge the linguistic differences and histories that are present in the performance and reception of Deaf music. (Jones, 2015, p. 55)

It is interesting to see that internationally famous Deaf-led original music, as in the case of the two examples given above, has located itself in musical genres traditionally associated with rebellion and protest: rock and roll and hip hop/rap (Jones, 2015), reinforcing the activist and political side of Signed Songs.

There are records of Deaf musicians from the early 20th century, meaning the hearing trait is not an exclusive condition for perceiving, enjoying and creating music (Jackson, 1990). In the USA, the first record of ASL Signed Songs is from 1902, a translation of the *Star-Spangled Banner* by an American Deaf woman in a silent film, and percussion signing appeared in the 1930s (Listman et al., 2018). Percussion signing is an old form of Deaf music recorded in western Deaf history, a group practice consisting of signing utterances to the rhythm of drums or clapping (Holcomb, 2013; Loeffler, 2014).

This indigenous form of Deaf music (...) has lasted for almost a century. Its popularity is evident in many films, and many members of the deaf community know its rhythm by heart. Deaf people created it, have carried it on as tradition, and still perform it today. (Loeffler, 2014, p. 450)

³⁷ An example of his work can be found at <https://www.youtube.com/watch?v=E5l-2Jo14cQ> (Forbes, 2010).

³⁸ An example of their work can be found at https://www.youtube.com/watch?v=2Wkfl9GH_AI (Longo, 2012).

A famous American percussion signing work is the *Bison Song*, an original Signed Song, mentioned as having had a strong impact on American Deaf people (Buchholz, 2018; GallaudetU, 2015). In 1912, an American Deaf publication reports 500 deaf boys and girls, students of the New York Institution for the Deaf, performing by the Hudson River in New York City, using visual, tactile and some auditory perception, an approach defended by their teachers and contradicting A.G. Bell's recommendation to suppress rhythmically embodied behaviour in deaf children (Porter, 1912). In Australia, there are records from the 1930s of religious hymns in Australian Sign Language (Auslan) (Expression Australia, 2015a, 2015b, 2017).

In Deaf musical pieces, rhythm is often set by bass instruments and percussion, all of which are low-pitched and cause materials to vibrate intensely, facilitating its perception by deaf bodies or via touching materials and surfaces. It has been suggested that Signed Songs, when artistically exploring and displaying signed languages and Deaf cultures, become "extensions of Deaf cultural traditional practices" (Jones, 2015, p. 62) such as signed storytelling, signed poetry and percussion signing, but are also "an extension of a hearing culture" (Jones, 2015, p. 62), in that they mirror musical trends and genres of specific decades, created by hearing people.

Research on Deaf music making, including the perspective of Deaf discourses and considering the viewpoints of Deaf insiders, began in the 2010s, but prior work in masters and doctoral studies, mentioning music and d/Deaf people, also touched relevant matters to the design of this study. Towards the end of the 1990s, perceptions of music by d/Deaf people began to be studied less under the paradigm of sensory limitation and more using descriptive approaches. A study on the relationship of American deaf children to factors that determine musical thinking, although still conducted under the disability framework, mentions that many deaf people choose to pursue music because an aptitude for music is not an attribute of the ear but of the brain, and involvement in music encompasses many physical ways of experiencing sound, beyond traditional hearing (Hagedorn, 1997).

2.2.4.2 Deaf music and oppression

One other early American study presents an in-depth analysis of the processes of one deaf musician in constructing meaning in music, becoming the first work on music and power relations between a hearing majority and a Deaf minority (Cruz, 1997). Cruz reports the association of music and Deaf people as generally

perceived as negative, by both Deaf and hearing people, due to the common belief that deaf individuals hold an *inability* in this field, a widespread ideological concept repeatedly stated throughout the years and never really verified. She describes the views of Deaf people on music as a way of resisting this ideological imposition and argues that hearing perceptions of music should not be taken as exclusive or as the norm, because all people perceive music differently due to variation in cognitive skills and life experiences. Cruz states that these notions of incompatibility may have been transferred into the self-perceptions of Deaf people via two channels: hegemonic relationships with members of hearing societies who, repeatedly mirroring that conception, lead the Deaf person to interiorise it as the truth; and learning channels within Deaf communities whose members use such an incompatibility as an expression of cultural identity, passed down throughout generations (Cruz, 1997).

Another study, in Britain, looked into the value of music for Deaf people via interviews with professional and amateur Deaf musicians (Marcus, 2001). Its participants report that a large portion of Deaf people reject music due to “disillusioning experiences of oral education” (Marcus, 2001, p. 34), where music teaching was not tailored to the perceptions and abilities of deaf students, thus leading to frustration and withdrawal.

A Brazilian study, which collected the insights of Deaf people with and without musical training, considers how Brazilian music teaching has been an exclusive activity of oralist schools, identifying it as a source of trauma and general difficulties in the appropriation of mainstream music by the Brazilian Deaf community (Kuntze, 2014). Kuntze states that previous negative attitudes towards music are being subverted and that Brazilian Deaf choirs have had an important role in disseminating sign language and Deaf culture: their work includes more than just signing the lyrics, encompassing vibro-tactile and (for some) auditory experiences of sound, and opening doors to a Deaf musical potential which has been held back by oppression processes (Kuntze, 2014). A Deaf music teacher in the study mentions a high degree of identification with her Deaf students at the musical conservatoire, relevant to this study because it identifies the potential impact of Deaf sign-singers on Deaf spectators. In Kuntze’s report, Deaf people both with and without musical training mention the importance of Signed Songs in conveying lyrics and visual representations of music (Kuntze, 2014).

An American study (Lloyd, 2017) focused exclusively on the association between oralism and negative perceptions of music by Deaf people, referring that the role of music in Deaf communities is firmly rooted in the practices of oral

rehabilitation, causing many members of the community to reject it, and musical practices to turn into a taboo (Lloyd, 2017). The study identifies a lack of research on Deaf musical practices and perceptions relating to Deaf discourses, and produced by scholars located within Deaf communities (Lloyd, 2017). My research addresses this gap, by working with the Portuguese and British Deaf communities, privileging the contributions of Deaf artists, academics and research consultants, and by considering the effects that oralism and general Deaf oppression can have in the musical practices of Signed Song.

2.2.4.3 Accessibility and translated Signed Songs

In Britain, accessibility for Deaf signers in live music concerts has been researched, focusing on how the work of professional sign language interpreters (SLIs) is produced and received (Simmons, 2014), with high-quality work defined as encompassing good language and artistic performance skills. Concert interpreters involved in producing Signed Song express meanings of dissociation between Deaf people and music, focusing on making it accessible but mirroring general assumptions and taboos (Simmons, 2014). My study focuses on Signed Songs led by Deaf artists in order to encompass a maximum expression of Deaf values and language proficiency, but also to include first-hand expressions, creations and perceptions of music in a Deaf lens.

Another British study addressed the issue of translating operas for accessibility purposes, via audio description and touch tours for the blind, use of surtitles and SLIs for Deaf audiences (Weaver, 2014). Part of this study looked into the work of the interpreters and the impact of translation choices on how opera was experienced by Deaf people. Results show positive feedback from Deaf audience members, who identify musical elements conveyed by body movement as important, as well as the opportunity to perceive vibro-tactile sensations (Weaver, 2014).

2.2.4.4 Deaf and hearing sign-singers

Specific work on translated Signed Songs include a Brazilian study on the translation of songs from Portuguese into Brazilian Signed Language (LIBRAS), comparing the resources used by Deaf and hearing translators on video recordings (Rigo, 2013). It concluded there are significant differences between the two: Deaf translators use more linguistic strategies (elements of the target language, such as the use of signing space and specific types on handshapes – classifiers), facial and

body expressiveness, producing a more target-orientated translation, bearing in mind Deaf people as spectators; hearing translators tend to use more non-linguistic features such as dancing and tapping (Rigo, 2013). Looking at translated Signed Songs on video, Maler (2015) also addresses these differences, stating that these two types of Signed Song translators and performers draw from their own life experiences: “hearing song signers are generally motivated by a desire to express themselves musically *through* sign language, whereas Deaf song signers are more often motivated to create music *in* sign language” (Maler, 2015, p. 74). She reports that hearing sign-singers tend to make use of translanguaging forms or interlanguages, whereas Deaf sign-singers privilege the use of signed languages, as well as multiple techniques for visual communication: written key words and/or direct access to the original written lyrics of the song. One other differing aspect is that hearing sign-singers tend to use the visual space to display variations in voice pitch and register (e.g. signing higher for high-pitched words and lower for low-pitched words) whereas Deaf sign-singers tend to use space for linguistic modifications drawn from signed poetry, representing musical intensity by making the signs’ internal parameters vary (i.e. amplitude, speed of movement, sign repetition), as well as to create visual images (Maler, 2015). Although much depends on signing proficiency and the degree to which one is immersed in the local Deaf community (irrespective of being Deaf or hearing), the Signed Song strategies identified as *typically Deaf* reflect enhanced concern for signed language preservation and Deaf bilingualism, providing access to original and translated lyrics. This constitutes a political statement that speaks out against linguistic oppression, and demonstrates the bilingual nature of Deaf people to general audiences.

2.2.4.5 Signed Song in Deaf children

In Portugal, research work has explored music in inclusive education environments, namely the practice of playing traditional musical instruments in groups of Deaf and hearing children (Monteiro, 2014). Although Monteiro does not address the cultural factors that lie behind the musical and social motivations of Deaf people, her results show that Deaf children enjoy music when it is taught in a way that speaks to their experiences, which very commonly includes the practice of songs in LGP (Monteiro, 2014). A small case study in Australia on Deaf children’s involvement in music, portrays sign-singing as an activity reported as enjoyable by Deaf students, but also compares having children copy the signs from an adult while performing, with thorough practice and memorisation where sign-singing children

perform independently (Abotomey, 2008). Copying practices are common in educational settings with Deaf children. The Portuguese Deaf-led group of artists participating in my research – *Mãos que Cantam* – is briefly mentioned in a study of Deaf children's kinaesthetic musical perception (Quadrado, 2016) and contributed to a recent Master's dissertation on apparent outsiders to music (Silva, 2018).

2.2.4.6 Intentions and roles of Deaf sign-singers

The role and intentions of Deaf artists have been reported by four studies on American Deaf creations: Katelyn Best (2015) analysed the trajectories of Deaf hip hop artists, focusing on redefinitions of music through a Deaf lens; Jeanette Jones (2015) analysed case studies of Deaf musicians, exploring the idea of a Deaf musical culture (Jones, 2015); Martha French (2016) looked into the meanings and resources in Deaf hip hop original songs posted on YouTube (French, 2016); and Warren Churchill (2016) researched the cultural factors involved in music making by Deaf and Hard-of-Hearing³⁹ musicians (Churchill, 2015, 2016).

Jones' work speaks of the following intentions in Deaf musicians: to show being Deaf on a localised Deaf minority and well as the global commonality of Deaf cultures; to show Deaf experiences and creations of music, via the proficient use of signed languages and rhythmic elements based in Deaf cultural traditions of storytelling, poetry and percussion signing; to display artistic use of signed languages as a political statement to break prejudice, fight paternalism and audism, and request cultural equality; to mirror Deaf-hearing collaboration in art, replacing feelings of opposition with union; to show freedom in language use, making room for sign language, gesture, dancing and, for some, the use of spoken/sung word; to cater to Deaf and hearing audiences' perceptions of the shows in performance set ups; to engage audiences by teaching about Deaf culture and signed language on stage (e.g. have spectators learn parts of the signed songs and join in); and to defy both hearing and Deaf perceptions of Deaf people's incompatibility with the enjoyment and creation of music (Jones, 2015).

French's work approaches how artists want to inspire Deaf people, tell Deaf personal stories, address issues of minorities within Deaf minorities (i.e. narratives of a Black Deaf man), defend the right to bilingualism and multimodality, and assert

³⁹ In this particular study, *Hard-of-Hearing* is a self-attributed label, common in the USA to refer to deaf people who use both sign language and speech and who are not profoundly deaf. Another term used is partially deaf.

that authentic Deaf rappers have a strong focus on a sign language use (French, 2016).

Churchill's research adds some other relevant issues to the motivations: to develop innovative technical Deaf ways of experiencing music and offer them to the audience (i.e. vibrating seats and vests, video), explore sound ownership by Deaf people, redefine what is good/pleasant and bad/unpleasant music for Deaf people; and produce visual art via sound, exposing its visible dimension with lights and images (Churchill, 2015, 2016).

Best's work (2015) further adds the intention of promoting awareness on intersectionality in Deaf communities, fighting conceptions of homogenisation about them (Best, 2015). Moreover, in line with these goals described above, a Finnish article focusing on Signmark proposes to "dismantle audism in sound studies and music research" (Leppänen, 2017, p. 35), setting aside practices which have prevented Deaf people from studying music, and valuing specific Deaf music makings in performances, such as visual music (colours, lights, screens and sign language connected to musical elements) and vibrational full-body listening (Leppänen, 2017).

2.2.4.7 Signed Songs and connections to other Deaf cultural products

One British study (Robinson, 2017b), focusing on Deaf performance in a broader sense of the term and encompassing a focus on both artistic (theatrical) and every day Deaf actions, mentions a style of language specific to signed performances, Visual Vernacular (VV):

a technique that makes a visually told story more dynamic through change of perspective (...) similar to what occurs in a movie with change of camera angle. A story may start out with a long shot of the scene, pan various characters, and then take a close-up of one particular character. (Siple, 1994, p. 349)

Because VV has a possible role in Deaf-led Signed Song, in this study, Portuguese and British artists were asked about its use in Signed Songs, as a possible form of language creativity.

One other issue worth discussing is the idea that the visual music in Signed Songs can relate to signed poetry. Where a Signed Song artist is singing, recreating music with his/her body, one perspective is to describe it as a phenomenon of

translating music into the Deaf world. However, one can also argue that visual music is already part of the Deaf world, as in elaborate signed poems there are elements that can be construed as musical, such as the complex use of rhythm. Nevertheless, I believe that signed poetry focuses on exploring the richness of literary use in signed languages, whereas Signed Songs, even though making use of some poetical tools, are more orientated towards building a rapport between Deaf perceptions of music and the signed text. As discussed in section 2.2.2, the relationship between music and text is the purpose of any song. The debate about whether song lyrics are poems is ongoing, not only concerning Deaf cultural products, but also regarding those produced by hearing people. One argument used to separate them stands on poems being presented to the eye, mostly in printed form, whereas songs are delivered to the ear (Pence, 2012), a distinction challenged by Deaf cultures because both art forms are performed visually, with no written form. Furthermore, poems have often been chanted (e.g. psalms, sung epic poems, and works of great poets turned into songs) so this becomes a difficult position to sustain. Another criterion for distinguishing poem from song is their divergence in strategies for conveying intensity and emotion: a poem makes use of dense, intricate language for that purpose, whereas a song ties words to chords and melodies to achieve the same goal (Pence, 2012). In hearing cultures, songs focus more on the bonds between words and music and less on intricate use of linguistic resources; in Deaf cultures this description also applies. Signed poems and Signed Songs are related art forms (Rigo, 2013; Silva, 2010) but are separate genres due to their contemporary differences in focus and resources.

2.2.4.8 Incompleteness versus gain

A British article describing the gestures used by a group of musicians (Deaf BSL users and deaf English speakers) as efficient in transmitting complex musical terminology in a visual form (Fulford, 2013) argues that songs translated into sign language, although able to transmit some musical elements, are not able to convey all components. The argument that the totality of music (all elements according to hearing perceptions) is not translated or transferred is based on a hearing-centric definition of sound. As expressions of Deaf cultures and of intercultural artistic engagement, Deaf-led translated Signed Songs are not obliged nor committed to rigorously mirror hearing music makings. They answer to a different definition of totality, one that speaks to Deaf experiences of sound and of music. Not only do

they translate between two languages but also between two culturally grounded conceptions of music.

Additionally, Deaf forms of creating music constitute Deaf Gain. Be they percussion signing, mixed performances of sound and visibility, original songs in sign language or translated Signed Songs, they all are expressions of visual and vibro-tactile Deaf forms of listening, (some) linked to the aesthetic use of signed languages (Loeffler, 2014). Forms of listening and feeling sound are part of creative strategies in Deaf and bicultural theatre: when devising a performance, the nature and means of propagation of sounds at different frequencies are chosen according to the effects artists wish them to produce in hearing and Deaf spectators (Richardson, 2017), and this is a strategy also applicable to live Signed Song performances. Deaf perceptions and creativity are valid in every field of human action and, on the musical stage, the Deaf contribute is the use of multisensory channels with a preponderance of visual and vibro-tactile elements, providing a new perspective on music and defying assumptions that music is confined to auditory sound.

Once we take into account the unique contribution that deaf musical humans can make in the musical world, we see that our understanding of music is widened and deepened. (Loeffler, 2014, p. 452)

We are witnessing a cultural appropriation of music by Deaf artists; with more rights granted in the western world, Deaf young people are exploring what used to be uncharted territories, such as music. The expression of signed musical composition by Deaf artists, original or translated, defies barriers outside and inside Deaf communities. On the one hand, a Signed Song is a tool for resisting disability conceptions, part of a political movement fighting back the “can’t syndrome” (Best, 2015, p. 65); on the other, Signed Songs defy the negative effects audism has left in localised Deafhoods. To see these cultural bruises – traumas and tensions resulting from oppressive processes – and address them through the voices of insiders of SLPs, is an important contribute to Deafhoods, as journeys of SLPs continuously moving towards liberation and full expressions of Deaf potential.

Signed Songs create what every song does: an aesthetic alliance of lyrics and music, using Deaf cultural and linguistic definitions of what music is. Where Deaf and hearing artists work together, Signed Songs are an intercultural product of artistic collaboration but, just as all other forms of Deaf cultural products, they use unique resources perfected by generations of Deaf ethnicity. They can mirror Deaf

discourses and concepts, elements of other types of Deaf art and literature, historical tensions between Deaf and hearing people, localised issues, translation and adaptation topics, and performing arts dynamics between artists and audiences. Chapters four and five explore how they do, by presenting and discussing what artists wish to accomplish and whether audiences mirror such aims, by showing definitions of music and cultural references in the collected data, by looking at the mechanisms reported as relevant in good-quality Signed Songs, and by construing elements of Deaf resistance in the songs, all the while linking these topics to their specific national contexts: Portugal and the UK.

2.2.5 The journey of Deaf-led Signed Song in Portugal and the UK

This section summarises the routes of Signed Song practices in Portugal and the UK, giving a brief historical overview of practices, locating the artists participating in this research, and providing localised timelines⁴⁰. This abbreviated compilation results from archival work conducted in Portuguese and British mainstream and Deaf locations, which are described in the following chapter, section 3.5.1⁴¹. In this section, I do not discuss all the artists and events found⁴². Instead, I provide only the names of pioneer performers in specific areas, and describe the work conducted by the nine artists taking part in this research.

2.2.5.1 Signed Songs in Portugal

Signed Songs are a very recent reality and although there have been some scattered musical performances, including the work of SLIs and some Deaf people, there is only one Deaf-led project – *Mãos que Cantam*⁴³. Because of such scarcity of materials, and in order to gather more information on the historical context of

⁴⁰ In this section, references to archival material appear in footnotes, using codes given to each item, which remit to archival tables, listing all items found. Tables are available in appendix 1, section 1.3. Codes contain information on the country where material was found (PT – Portugal; UK – United Kingdom), preceded by a number and the type of source:

- DI – Deaf and Deaf-related Institutions;
- NM – News & Media;
- TC – Theatres and Theatre Companies;
- MQC – specific materials on the Portuguese artistic group *Mãos que Cantam*;
- HSS – Hearing sign-singers, extended scope in Portuguese archival work;

⁴¹ A list of the locations which constituted archival sources for this study can be found in appendix 1, section 1.1.

⁴² Appendix 1, section 1.2, also includes an organised list of all artists found, with brief descriptions of their work.

⁴³ MQCPT49.

Signed Song practices, I broadened the Portuguese archival scope beyond Deaf performers, encompassing projects by hearing proficient signers.

Good-quality Signed Song initiatives by SLIs exist, both in live performances and in videoclips, and interpreters such as Ana Silva have worked in signed musical theatre, although very rarely (personal observation, no sources available). From the eight theatres known for having held accessible LGP performances by SLIs, one has hosted professional Signed Song performances by hearing signers and by *Mãos que Cantam*, and one a workshop on dance and LGP involving a Deaf performer⁴⁴. Professional Signed Song projects by hearing proficient signers have included: the diversified work of singer/SLI Paula Teixeira since the 2000s⁴⁵, the high-quality Signed Song online channel *Music Sign* (original name) since 2015⁴⁶, and the now completed project (from 2011 to 2014) for music accessibility in videos and live events in LGP, *Music For All*⁴⁷.

2.2.5.2 Signed Songs by Portuguese Deaf people

A 1996 newspaper article on Deaf people and the ‘deafness of society’ towards the political plights of the Deaf community, displays a photo of four Deaf youngsters performing the Brazilian folk song *O Bicho* by Brazilian singer Iran Costa. This song included a complex choreography with mime, very popular at the time. Although the photographed youngsters appear to be signing, it is not clear whether they are just performing the choreography, or including some LGP⁴⁸. There are other records of performances where it is not known if sign-singing occurred. In 2003, the *Coro Silencio e Canta* (The Silence and Sing Choir) which performed at a Deaf cultural event (*Festival Cultural da APS*, APS Cultural Festival), possibly performed Signed Songs⁴⁹.

In 2009, the Deaf hip hop group *Vibrações* (Vibrations) performed at a Deaf gathering in Penafiel, which is likely to have involved sign-singing and dancing⁵⁰. In the same year, a dance event by Deaf people, with LGP within the choreography,

⁴⁴ TCPT1, TCPT2, TCPT3.

⁴⁵ HSSPT8 to HSSPT14; DIPT5 to DIPT10 and DIPT14 to DIPT16; NMPT3, NMPT4, NMPT6, NMPT8, NMPT18, NMPT27, NMPT29, NMPT32.

⁴⁶ NMPT2, NMPT12; HSSPT15, HSSPT16.

⁴⁷ NMPT26, NMPT33; HSSPT1 to HSSPT7.

⁴⁸ DIPT3.

⁴⁹ DIPT15.

⁵⁰ DIPT17.

was presented at the shopping centre *Dolce Vita Douro*⁵¹. The programme for the Deaf event *Festival de Surdos 2004* (Deaf Festival 2004) lists *Música Gestual* (Signed Music) with no further information⁵². Finally, a Deaf YouTube channel mentions a live theatre show in 2015, involving live music in LGP, organised by The Oporto Deaf Association (*Associação de Surdos do Porto - ASP*)⁵³.

Regarding definitively identified Signed Song performances and artists, only *Mãos que Cantam* (Singing Hands) is mentioned in Deaf archives, but a few more examples were found via personal contacts. **José Bettencourt**, a key figure in the Portuguese Deaf Community, created a poetic LGP version of the Portuguese National Anthem *A Portuguesa* (The Portuguese) in the late 1980s⁵⁴, the first record that I found of a Signed Song in Portugal.



Image 3 - Portuguese national anthem, *A Portuguesa*, by José Bettencourt, late 1990s video (DIPT30).

Since then, I found seven other Deaf individuals, five of whom have participated in occasional recorded or live Signed Song performances, including well-known author of published work on Portuguese Deaf literature **Marta Morgado**, and two Signed Song enthusiasts who do not perform in public. There is one Portuguese Deaf-led Signed Song YouTube channel, created by Bruna Alexandra, in 2013⁵⁵.

In Portugal, ***Mãos que Cantam*** is the only Deaf-led group performing Signed Songs over a period of time and at a professional level. These are the Portuguese artists involved in this study. The group was created in 2010 at the Portuguese Catholic University (UCP), which has since then hosted undergraduate and graduate programmes in Deaf Studies.

⁵¹ NMPT11.

⁵² DIPT13.

⁵³ DIPT28.

⁵⁴ DIPT30.

⁵⁵ DIPT29.



Image 4 - *Mãos que Cantam*. Left to right: Sofia Figueiredo (interpreter); Patrícia Carmo (performer); Carlos Gonçalves (performer); Cláudia Dias (performer); Débora Carmo (performer); António Cabral (performer); Sérgio Peixoto (conductor). Photo by Ângelo Bártolo, 2018 (MQCPT50).

Mãos que Cantam produce artistic Signed Songs, translating the original lyrics from several languages (Portuguese, English and Latin) into LGP, and aim at conveying a Deaf biocultural experience of music⁵⁶. The group is composed of Deaf sign-singers, an interpreter and an artistic coordinator, conductor Sergio Peixoto. The number of sign-singers has varied over the past 10 years: today there are five Deaf performers, all involved in teaching and/or researching LGP.

Mãos que Cantam has performed throughout the country at more than 50 events⁵⁷: in churches, universities, theatres, Deaf and Deaf-related⁵⁸ institutions; to recorded music and alongside live orchestras or hearing artists/groups/choirs; in festivals; in events they have organised themselves to generate Deaf music awareness; and in Reference Schools for the Deaf⁵⁹. They have released a number of videos of songs and concert recordings, documentaries and interviews⁶⁰ on their

⁵⁶ MQCPT49.

⁵⁷ A full list of sources and activities by *Mãos que Cantam*, found in archival research, is in appendix 1, section 1.3 - MQCPT1 to MQCPT49.

⁵⁸ *Deaf-related* refers to institutions connected to the Deaf community, such as parents and teachers' associations; *Deaf institutions* are those originating within the community and fully Deaf-led (i.e. Deaf associations, federations and festivals). The group has performed mostly for Deaf-related institutions, as the Portuguese Deaf community has not yet shown a strong acceptance of their art form.

⁵⁹ MQCPT1, MQCPT35, MQCPT40, MQCPT401.

⁶⁰ MQCPT2 to MQCPT6.

work, won several awards as a pioneering inclusive project, including the *BPI Capacitar* 2014 Award and the 2017 Intellectual Accessibility Award⁶¹.



Image 5 – Intellectual Accessibility Award, 2017 (MQCPT43).

Besides performing, the group works on educating Deaf youth on music and Deaf-led Signed Song's, organising workshops, conferences and festivals, inside and outside Reference Schools⁶². Some of the Deaf artists have also performed songs for the Portuguese broadcast of the Eurovision Song Contest since 2017⁶³.



Image 6 - Left: Workshop at school Alexandre Herculano, 2019 (MQCPT41); Centre - Encounter for Deaf and hearing music teachers (MQCPT47); Right: Eurovision Festival (MQCPT48).

In total, I found 15 Portuguese Deaf individuals, identified by name, involved in Signed Song, mostly in occasional and amateur initiatives, which shows that this is an emerging art form in the country. In the following section, I present a timeline summarising the information given above, on Deaf-led Signed Song and on professional projects by hearing proficient signers.

⁶¹ MQCPT42, MQCPT43.

⁶² MQCPT44 to MQCPT47.

⁶³ MQCPT48.

Key

- Green – Deaf Signed Song;
- Light Green – possible Deaf Signed Song (unconfirmed). (?) – Unidentified artists;
- Grey – projects led by hearing proficient signers.

Note: Timeline includes only the beginning of main Signed Song activities, the earliest performing dates found for particular artists, and most crucial events.

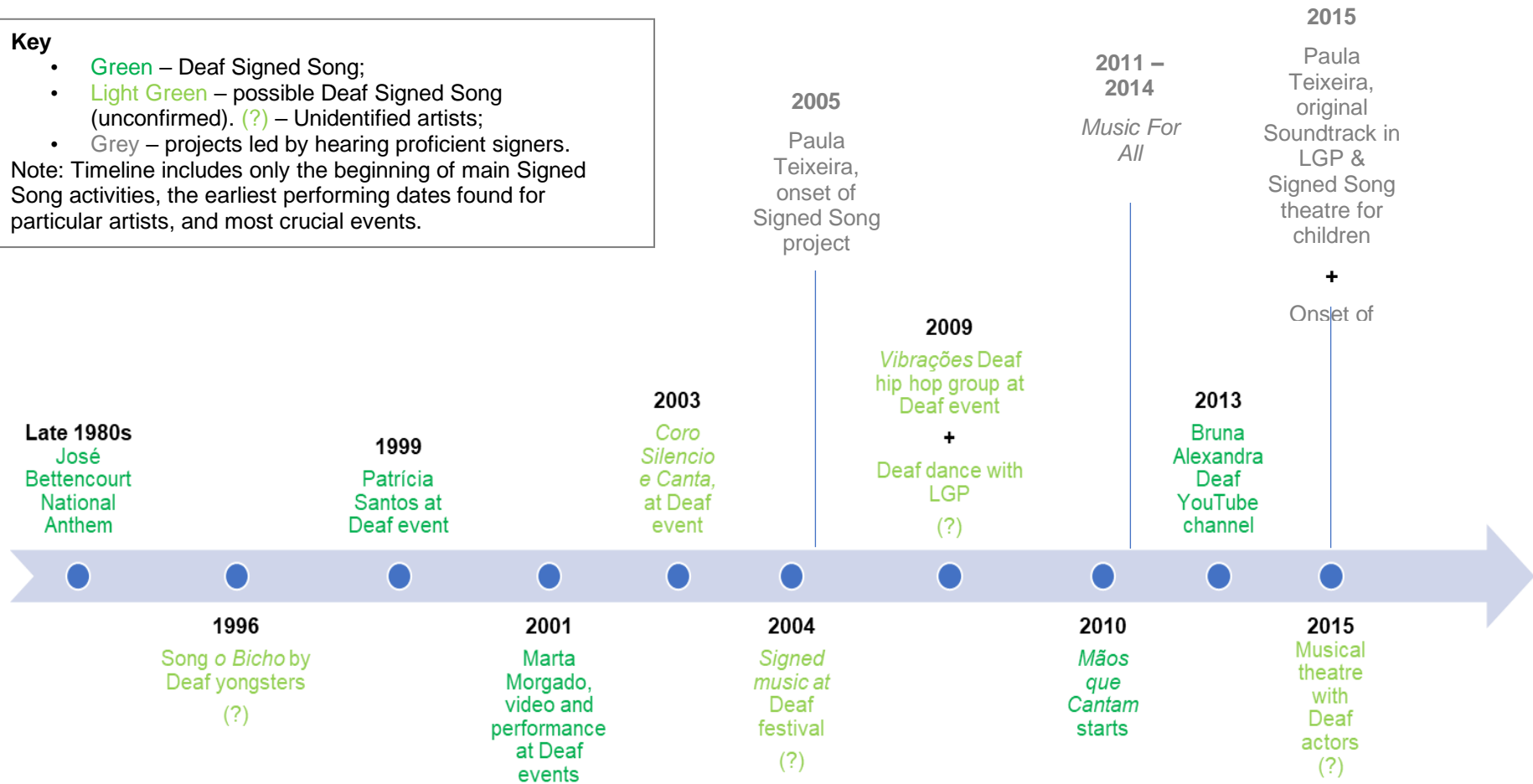


Figure 1 - Timeline for Signed Songs in Portugal

There has been a wide variety of Deaf Signed Song artists in the UK, rooted in the long history of the art form in the country. The following summary on British Deaf Signed Song is organised by performance context, yet the material discussed in each category is sometimes interchangeable, as many artists have engaged in several forms of Signed Songs.

2.2.5.3 Deaf choirs, the church origins of British Signed Song

In 1859, a Deaf group from the organisation RAD (then the RADD) demanded a church specifically for Deaf people, with complete services in sign language⁶⁴. It is probable that, from then on, hymns began being conveyed in sign by the missionaries, some of whom were Deaf, initiating the activity of sign-singing in the UK. The first record of organised Deaf Signed Song dates from 1914, and it is a Deaf church choir⁶⁵.



Image 7 - Deaf Church choir, led by Reverend Gilby of St Saviour's Church, no specific location (DIUK2).

From then on, I found records of choirs involving Deaf people performing at ceremonies in religious contexts, in institutes for Deaf people, Deaf clubs, and conferences⁶⁶. The creation and training of Deaf choirs was part of Deaf-orientated church work, and by 1986 there were already over 20 signing choirs in the UK⁶⁷. Deaf choirs continued to thrive until today⁶⁸, and from mid-1970s onwards, Deaf-hearing mixed choirs and co-performances began to occur frequently, for Deaf awareness and fundraising, and signed Christmas carolling became visible and

⁶⁴ DIUK87.

⁶⁵ DIUK2.

⁶⁶ DIUK3, DIUK6, DIUK10, DIUK11, DIUK103, NMUK3.

⁶⁷ DIUK12, DIUK16.

⁶⁸ NMUK53, NMUK58, DIUK23, DIUK24, DIUK37, DIUK114, DIUK115, DIUK196, DIUK197, DIUK198, DIUK204, NMUK9, NMUK10, NMUK13, NMUK14, NMUK15, NMUK20, TTCUK2.

frequent⁶⁹. Just as Deaf churches did, Deaf clubs and centres have given origin to Deaf choirs⁷⁰, which have been present in important political contexts for claiming Deaf rights, such as BDA congresses, BSL awareness events, marches, and rallies⁷¹.

2.2.5.4 British Deaf personalities and artists signing songs

The first British Deaf personality to have become involved in solo Signed Song performance was renowned poet **Dorothy Miles**, who in 1960 won a competition for best original song at an American university for Deaf students (Gallaudet University) and, in 1990, performed an activist Signed Song of her creation, at the BDA's centenary Congress⁷².

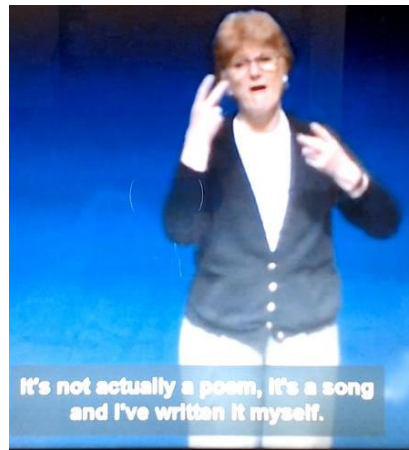


Image 8 - Dorothy Miles at the BDA's centenary Congress, before performing her song *The BDA is you and me* (DIUK104).

In the beginning of the 1980s, the numbers of Deaf solo performers in Signed Song began to grow, starting with **Sarah Scott** and **Ray Harrison**⁷³. Progressively, many other Deaf personalities became engaged in Signed Song, whether in live performances, by posting recorded contents online, or performing in Deaf media. Amidst these artists, we find Deaf Studies author and creator of the

⁶⁹ DIUK25, DIUK42, DIUK50, DIUK58, DIUK95, DIUK113, DIUK144, DIUK162, DIUK185, DIUK187, DIUK190, DIUK97, DIUK107, DIUK199, DIUK204, DIUK205, DIUK207, NMUK4, NMUK6, NMUK7, NMUK19, NMUK55, NMUK60, NMUK90, NMUK91, NMUK99, NMUK102, NMUK103.

⁷⁰ DIUK138, DIUK139, DIUK140, DIUK141, DIUK188, NMUK94, NMUK109.

⁷¹ DIUK14, DIUK18, DIUK20, DIUK33, DIUK68, DIUK102.

⁷² DIUK5, DIUK19.

⁷³ DIUK16, DIUK192, NMUK16, NMUK17, NMUK18, NMUK51, NMUK73, NMUK84, NMUK85.

Deafhood concept, described in section 2.1.2, **Paddy Ladd**, who is also a music enthusiast. He has performed Signed Songs in concerts, created the first Signed Song video written and performed by Deaf people in 1990, and, in 2009, was involved in the creation of DeafZone UK, a service providing access to songs in BSL at Glastonbury Festival, one of the largest open field music festivals in the world⁷⁴. Ladd is currently working on a Deaf musical entitled *Signs of Freedom*, and on books exploring Deafhood and Signed Song⁷⁵. The first artist releasing original Signed Song albums was **Kevin Walker** (whose artistic name is Signkid), with works released in 2017 and 2019⁷⁶. Fusion forms of Signed Song and dance have emerged with **Chris Fonseca**, performing live since 2014⁷⁷. Most recently, internationally renowned Deaf comedian **John Smith** has made his original Signed Songs public⁷⁸.

Poet and sign-singer **Colin Thomson**⁷⁹, one of three British artists participating in this study, is part of the pioneer group of solo Signed Song performers emerging in the 1980s⁸⁰.



Image 9 - Cliff Richard's 50th anniversary concert. Deaf sign-singers (DIUK21).

Thomson is a 4th generation Deaf artist, an activist in the British Deaf community, family support worker and BSL/Deaf awareness trainer. He has performed alongside mainstream famous artists (i.e. Cliff Richards), at Deaf and mainstream events, and with other known Deaf performers (i.e. John Smith). He has a unique approach to creating translated Signed Songs in BSL, inserting a variety of

⁷⁴ DIUK47, DIUK170, DIUK208, NMUK71, NMUK108, NMUK110.

⁷⁵ NMUK108.

⁷⁶ NMUK97, DIUK135, DIUK117, DIUK176, DIUK116, DIUK142, DIUK143, NMUK101, DIUK157.

⁷⁷ DIUK81, NMUK80, NMUK81, NMUK111.

⁷⁸ DIUK132, DIUK200, DIUK201.

⁷⁹ Examples of Thomson's poems, where he addresses Deaf experiences and values, can be found online at <http://limpingchicken.com/category/colin-thomson/>.

⁸⁰ I found archival records of his performances since 1990 but, in the interview that he gave for this research, he reveals he has been performing in public for 40 years.

new elements into the lyrics to make them relatable to Deaf people's experiences, history and identities⁸¹.

Examples of his songs are: the very free adaptation of John Lennon's *Happy Xmas (War is Over)* (DIUK210), Bing Crosby's *White Christmas* (DIUK228), Abba's *I Have a Dream* (DIUK229), Whitney Houston's *Saving All My Love for You* (DIUK230), and Cliff Richard's *Mistletoe and Wine* (DIUK231).



Image 10 - *Happy Christmas (Don't Talk Over)*. Thomson's version (written and signed) is a protest song like the original, but on Deaf-hearing communication tensions over Christmas time (DIUK210).

The second British sign-singer taking part in this study is **Caroline Parker**, a renowned actress who performs in theatre and cabarets, and has been referred to as the UK's best Signed Song performer⁸². Her career has been acclaimed by The Guardian and the BBC, and she was nominated for 'Best Creative Business 2018 UK' at the Deaf Business awards⁸³. She won three Best Actress Awards for her role in the comedy film *If I don't lose, I'll lose*⁸⁴, and was awarded an MBE (Member of the Most Excellent Order of the British Empire) for her work in Deaf theatre⁸⁵.



Image 11 - Deaf magazine cover story on Parker, 2014 (DIUK77).

⁸¹ DIUK21, DIUK64, DIUK86, DIUK211, DIUK212, DIUK237, NMUK86.

⁸² DIUK39, DIUK124.

⁸³ NMUK112, NMUK118.

⁸⁴ At the Clin d'Oeil Festival in France, the Cinedeaf III Rome Film Festival, and the Cannes Disability Film Festival 2016 (NMUK125, TTCUK4).

⁸⁵ DIUK83, NMUK124, NMUK113.

Chapter 2

The first archival records I found on Parker's work date from 1997, and relate to her initial performances and Signed Song workshops for Deaf and hearing people, which she continues to teach⁸⁶. Her workshops explore Deaf perceptions of music in a creative form of translation she calls *Deaf Music*, and have captivated Deaf and hearing pupils⁸⁷.



Image 12 - Parker teaching sign via Signed Song, 1997 (NMUK21).

Caroline Parker has performed at a number of mainstream festivals and fundraisers, Deaf culture evenings and festivals (e.g. Deaf Jam events, Signed Song and signed karaoke – *signeoke*), disability and Deaf arts events⁸⁸ (e.g. the opening ceremony for the 2012 Paralympic Games⁸⁹), and in musical theatre (one-woman shows or in full-cast plays)⁹⁰. In 2010 and 2014, she starred in *Signs of a Star Shaped Diva*, a play born out of one of Parker's cabaret acts, where the storyline is woven into Parker's performances of songs by the greatest Divas⁹¹. The BBC stated that due to this play, the demand for Signed-Song increased, leading to several Deaf artists becoming employed on TV to sign music videos⁹².



Image 13 – Parker at Liberty Festival (disability arts festival), 2007 (DIUK62).

⁸⁶ DIUK28, DIUK29, DIUK30, DIUK34, DIUK35, DIUK56, DIUK193, NMUK21, TTCUK5, TTCUK6.

⁸⁷ DIUK30, DIUK35, DIUK56.

⁸⁸ DIUK40, DIUK57, DIUK58, DIUK62, DIUK63, DIUK66, DIUK69, DIUK77, DIUK124, DIUK233, NMUK29, NMUK30, NMUK114, NMUK115, NMUK126.

⁸⁹ DIUK73, TTCUK14.

⁹⁰ DIUK146, TTCUK16, NMUK116, NMUK117.

⁹¹ DIUK70, DIUK77, NMUK113, NMUK118, NMUK119, TTCUK5, TTCUK13.

⁹² NMUK45, NMUK26.

In her songs, Parker uses her miming, dancing and expressive skills to make music accessible for Deaf people and signing accessible to hearing people; she aims at influencing the way in which disabled and Deaf artists are seen, to inspire Deaf people to perform, and to alert employers to recruit and hire Deaf performers⁹³.

Examples of her songs are Roberta Flack's *The first time ever I saw your face* (DIUK232), Kate Bush's *Wuthering Heights* (DIUK232); Queen's *Bohemian Rhapsody* (DIUK234); Band Aid's *Do They Know It's Christmas?* (DIUK128); *The Rose*, inspired by Bette Middler's song (DIUK235), and *The Spider Dance*, an original signed story by Parker, where the music was composed to follow the rhythms and movements of her performance (DIUK236).

2.2.5.5 British Deaf Signed Song on broadcasts and recorded materials

The first record that I found of a Signed Song on TV was from 1985, on the Deaf-led programme *See Hear* on BBC One. It was a Signed Song duet, within a soap opera written by Dorothy Miles. The performers were **Clive Mason** and Sarah Scott⁹⁴.



Image 14 - Clive Mason and Sarah Scott, *Integration Street*, 1985 (NMUK52).

See Hear broadcasted two episodes about Signed Songs. The first was in 2009, a special episode entitled *The sign song phenomenon*, celebrating it with international and UK performances, and hosting a debate with Deaf personalities⁹⁵. Some participants described music as a hearing thing and that Deaf people should not be trying to engage in it; criticised Signed Songs for being embarrassing, not artistic, too flat, and with low-quality signing; stated they could have a negative political impact because they are mostly created by hearing people; that translation doesn't work because sound cannot be translated visually; and that it is not a

⁹³ NMUK120, TTCUK14, NMUK113.

⁹⁴ NMUK52.

⁹⁵ NMUK60.

traditional part of Deaf art. Others countered with the view that artists could be taught to improve the signing quality; that Signed Songs are an art and should not be rejected just because they include sound; that they are emotional forms of expression to which Deaf people are entitled; that they are linked to signed poetry when well performed; and, that just as poetry began in the Deaf community initially as a product of translation, then undergoing change and adaptation, and later making way for original poems, Signed Song is following a similar journey.

The second episode about Signed Songs was broadcast in 2015, on the topic of Deaf visual performance, discussing Visual Vernacular (VV), BSL poetry and Signed Song in a conversation involving experts from the three areas⁹⁶. Participants shared that VV only became popular in the UK after the 2010s, not being as traditional in the Deaf community as BSL poetry, and thus it was challenged, just as Signed Songs have been⁹⁷.

It was also in 2015 that the Eurovision Song Contest was performed in BSL by hearing and Deaf signers for the first time⁹⁸. In 2018, an episode of the online Deaf sitcom *Small World 2* addressed the controversies surrounding Signed Songs⁹⁹. In 2019, the children's TV programme *Magic Hands*, broadcast on the CBeebies TV channel, with four Deaf presenters, began using Signed Songs as entertainment and learning tools¹⁰⁰, and the children's programme *Up for it* produced a programme on sign-singing¹⁰¹.

Signed Song DVDs, involving Deaf people in production and performance, have appeared since 1996. Renowned BSL storyteller and comedian, the late **Jerry Hanifin**, was a pioneer central figure in the production of these materials, with Signed Songs performed by professional SLIs and Deaf people (Daunt & Hanifin, 1996; Hanifin & Ashmore, 2006; Hanifin & Hanifin, 2003). Since then, a wide variety of Signed Song videos have been released, a description of which can be found in appendix 1, section 1.2.

Regarding film, the 2011 the short drama *My Song*, about a deaf girl who enters the Deaf community and learns BSL via performing Signed Songs won the Best Short Film award at the competition Deaf in the Picture (2011), and the Best

⁹⁶ NMUK65.

⁹⁷ NMUK65.

⁹⁸ NMUK48.

⁹⁹ DIUK238.

¹⁰⁰ DIUK130, NMUK47.

¹⁰¹ NMUK72.

Actress award (to Lara Steward) at the international Deaf arts festival Clin d'Oeil (2011)¹⁰².

2.2.5.6 British Signed Song gatherings, festivals and competitions

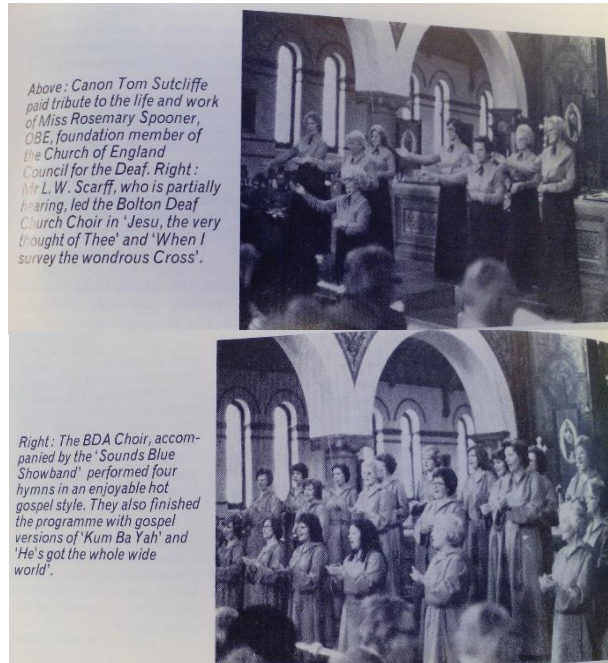


Image 15 - First Deaf Choir Festival, 1976, Oxford (DIUK8).

The first Deaf choir festival and gathering began in Oxford in 1976, within religious contexts¹⁰³. Initially, events relied mostly on Deaf choirs from Deaf churches and associations (i.e. the BDA) but, over time, began to include Deaf school choirs as well. Festivals connected to religious practices continued to occur periodically¹⁰⁴, and in 2000, an international church event in Estonia attracted people from around the world signing hymns in different sign languages, including BSL¹⁰⁵. The 2003 competition **Deaf Idol** is described as a crucial turning point in the history of British Signed Songs¹⁰⁶. It was inspired by the British *Pop Idol* programme, to defy the idea that Deaf people cannot sing, and the winner was **Ricardo 'Ricky' Weare**, who continues to perform songs in Deaf events and media.¹⁰⁷

One other initiative bringing together Deaf people for the enjoyment of music, dance and Signed Song since 2003 is **Deaf Rave**, founded by **Troi Lee**. In its very

¹⁰² NMUK68.

¹⁰³ DIUK8, DIUK9.

¹⁰⁴ DIUK13, DIUK15, NMUK8.

¹⁰⁵ DIUK38.

¹⁰⁶ The artists interviewed for this study provided this insight.

¹⁰⁷ DIUK45, DIUK46, DIUK49, DIUK61, NMUK59.

first event, there were 700 Deaf people present, British and international (TCO, Huck & Little White Lies, 2018). Deaf Rave events happen periodically all over the UK, include Signed Song competitions, performance by Deaf sign-singers and workshops for Deaf people on sign-singing and dancing¹⁰⁸.

In the 2010s, other Signed Song competitions began to appear: *The Signing Choir Competition*, beginning in 2010¹⁰⁹; *The BSL Choir Competition* in 2011¹¹⁰; and *The National Sign Choir Competition*, beginning in 2017¹¹¹. Other Signed Song gatherings include festivals such as the *BSL Choir Festival* in 2019¹¹²; annual Signed Song dinners and awards¹¹³; Signed Song flash mobs¹¹⁴; and joint performances to raise awareness on Deaf-led Signed Song¹¹⁵.

2.2.5.7 British Signed Song as a learning activity

I found records of the teaching of signed interactions including music from 1988 onwards¹¹⁶, including the first Signed Song workshops led by Caroline Parker. Signed Songs have been taught in different forms: as part of college courses for Deaf people; at Deaf centres and clubs; in creative sign language learning sessions which include song translation skills; as specific Signed Song workshops; within theatre companies; and through downloadable Signed Song material and discussion of techniques on Deaf websites and Deaf-related organisations¹¹⁷. Signed Song has been used to persuade hearing people to learn BSL, and there have been workshops for hearing and Deaf people at BSL training centres and mainstream artistic locations¹¹⁸.

The project **Sign2Sing** is a fundraising initiative organised by Deaf health charity Sign Health, which started in 2009, and periodically challenges British Deaf and hearing people to break the Guinness World Record for the most people sign-

¹⁰⁸ DIUK54, DIUK52, DIUK135, DIUK166, DIUK167, DIUK168, DIUK183, NMUK76, NMUK33, NMUK45, NMUK81.

¹⁰⁹ DIUK107.

¹¹⁰ DIUK71.

¹¹¹ DIUK121, DIUK122, DIUK162, DIUK163, DIUK191, DIUK192, DIUK195.

¹¹² DIUK213.

¹¹³ NMUK40.

¹¹⁴ DIUK134, DIUK137.

¹¹⁵ DIUK202.

¹¹⁶ NMUK83, TTCUK1, TTCUK2.

¹¹⁷ DIUK43, DIUK55, DIUK158, DIUK182, NMUK22, NMUK38, NMUK39, NMUK45, NMUK106, TTCUK6, TTCUK12.

¹¹⁸ NMUK96, NMUK121.

singing together. They succeeded in 2013, and have collaborated with hearing and Deaf musicians and choirs¹¹⁹.

2.2.5.8 British Signed Song in theatre

The first records date from 1935, with mention of signed hymns in a play about the Passion of Christ, with Deaf performers, at St. Saviour's Institute (Acton)¹²⁰. The first contemporary signed musical was the Sixty-Six Club Drama Section's production of *West Side Story* in 1984¹²¹, after which signed musical theatre flourished¹²².



Image 16 - *West Side Story* performance, 1984 (DIUK101).

From the 2010s onwards, records multiply, with the Graeae theatre company, a Deaf and disabled theatre company using Signed Song since 1989, being one important promotor of such growth¹²³.

Actor **Stephen Collins** has worked in film and theatre since 2010¹²⁴, and he is the third British Deaf artist participating in this research. Collins studied drama and film at university¹²⁵, works in Deaf theatre, in theatre with integrated BSL and musicals¹²⁶, and as an expert BSL consultant for theatre¹²⁷.

¹¹⁹ DIUK72, DIUK78, DIUK106, NMUK93.

¹²⁰ DIUK91.

¹²¹ DIUK100, DIUK101.

¹²² NMUK5, NMUK11, NMUK12, NMUK18, NMUK23, NMUK86, DIUK133.

¹²³ DIUK75, NMUK77, NMUK119, TTCUK5, TTCUK7, TTCUK8, TTCUK9, TTCUK11.

¹²⁴ DIUK214.

¹²⁵ DIUK215.

¹²⁶ DIUK216, DIUK217, DIUK218, DIUK219.

¹²⁷ DIUK219.



Image 17 – Collins in *The Pretty Moon Song*, in *Hansel and Gretel* (DIUK155).

In 2011, Collins won the Ben Steiner Bursary which resulted in his first film *Luke Starr*¹²⁸, has co-directed productions such as *Out of Control*¹²⁹, and has starred in many others such as the award-winning short film *4*, and the short-film comedy *How to Mug a Deaf person*¹³⁰. His YouTube channel shows the wide range of his artistic initiatives¹³¹. Collins often incorporates the devising and performing of Signed Songs in his acting work, in plays and festivals¹³². He enjoys performing Signed Songs in musical theatre, working on their signed poetic form, and often developing teamwork with Deaf BSL consultants and hearing performers.

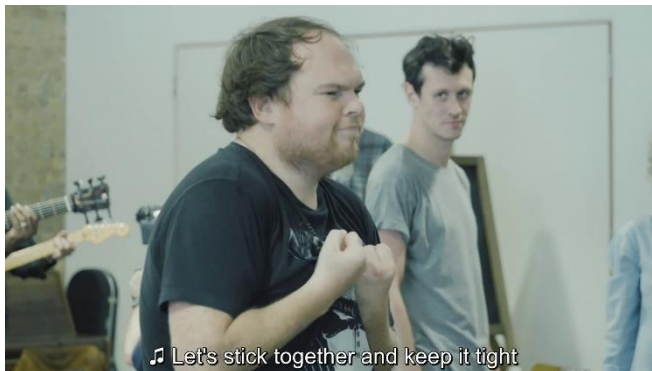


Image 18 – Collins in *If It Can't Be Right Then It Must Be Wrong*, song in play *Reasons To Be Cheerful* (DIUK224).

In the UK, archival research has identified 80 Deaf individuals (excluding Deaf musical groups and choirs found) involved in Signed Song performance. Artists participating in this study's contributed 12 more names, resulting in a total of 92 British Deaf sign-singers¹³³ found. British Deaf Signed Song is an old art in the UK. Beginning in religious settings, it grew into professional solo acts, expanded into musical theatre, and has recently fused with dance. Following, I present two timelines summarising the selected British information given in this section.

¹²⁸ DIUK220, DIUK221.

¹²⁹ NMUK122.

¹³⁰ DIUK222.

¹³¹ DIUK223.

¹³² DIUK82, DIUK224, DIUK225, DIUK226, DIUK227.

¹³³ A full list of names of artists and groups found in Portugal and in the UK can be found in appendix 1, section 1.2.

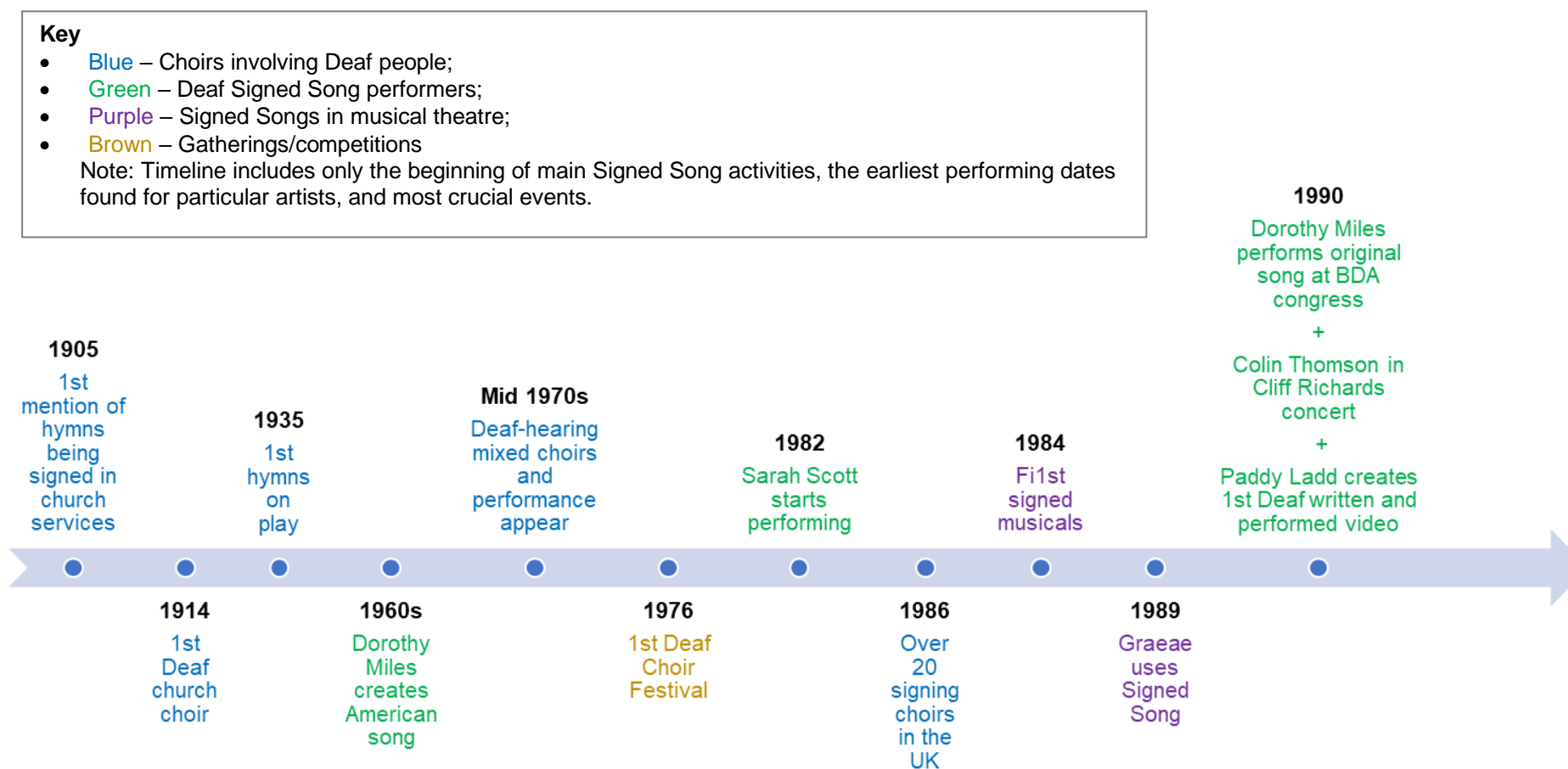


Figure 2 - Archival highlights of British Deaf-led Signed Song from 1900 to 1990.

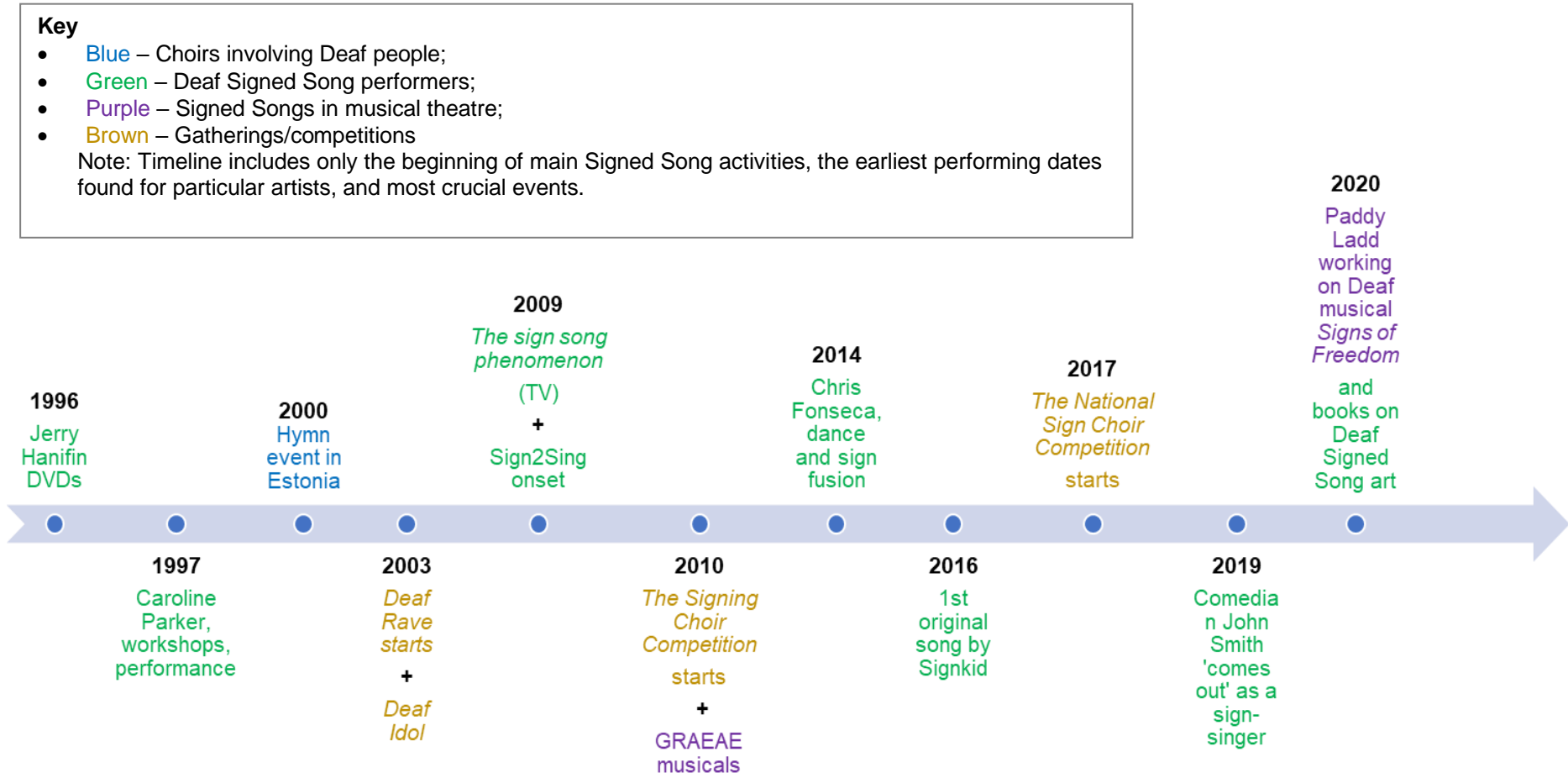


Figure 3 - Archival highlights of British Deaf-led Signed Song from 1990 to 2020.

Chapter 2

In western Deaf Communities, Deaf-led Signed Song is part of a series of signed cultural products which have emerged from SLPs throughout their history. As any other Deaf product, it is bound to reflect Deaf cultural values connecting both to translational issues of Deaf experience and to localised aspects of Portuguese and British Deafhoods.

The Portuguese and the British Deaf communities have undergone very different processes in regards to social, educational and research dynamics. In terms of Signed Song history, we have seen that the length of this artistic practice by Deaf people, as well as the diversity of Signed Songs which exist today, are very different in these two countries.

Elements of these different journeys echo in the results collected via the fieldwork designed for this study, which I present and discuss in chapters four and five.

In the following chapter, I describe the methodological background which supports this study's research design.

3 Research design and methodology

This chapter presents the methodological structure upon which this study was built. Firstly, I explain how I defined this study's topic; secondly, I present my goals and research questions; thirdly, I discuss epistemological considerations and locate this work amidst varied research approaches; fourthly, I explain ethical issues regarding studying Deaf people and collecting data in signed languages; and, lastly, I present this study's design, detailing the types of work conducted, data collection and analysis procedures, and the participants involved in this study.

3.1 Defining the scope

Selecting the scope of Deaf-led Signed Song resulted from my previous knowledge and from an exploration of the signed performance landscape in the UK. I undertook a journey as a spectator, to experience performances and reflect on their themes, performers, linguistic resources (e.g. spoken languages, BSL, foreign signed languages, tactile BSL for the Deafblind, surtitling, audio-description), spectators, audience-oriented strategies, and positioning of BSL on stage (integrated in the show and/or as part of the work of SLIs). Between October 2017 and February 2018, I viewed performances by a company of Deaf and disabled artists, a consortium for the inclusion of Deaf and disabled artists, a Deaf theatre company, bilingual/bicultural companies, and a children's play at a Deaf school¹³⁴. I viewed theatre and musical theatre with integrated BSL (with Deaf actors and interpreters), debates on signed performance formats and their meanings in terms of access and Deaf culture, and screenings of short films in BSL and ASL¹³⁵.

¹³⁴ 14.10.2017 – Musical play on the lives of Deafblind individuals, *In touch*, by GRAEAE theatre company; Russian and British Deaf, hearing and Deafblind actors (Graeae, 2017; National Theatre, 2017).

28.10.2017 – Punk-rock musical play *Reasons to be cheerful* by GRAEAE theatre company; British Deaf, hearing and disabled actors (Graeae, 2018; New Wolsey Theatre, 2020).

04.11.2017 – Satiric play on power between Deaf and hearing people, *Contractions*, by Deafinitely Theatre company; Deaf and hearing actors (Deafinitely Theatre, 2017).

24.11.2017 – Play *People of the Eye*, by the DH Ensemble; Deaf and hearing actors.

13.12.2017 – Children's play *Charlie and the Chocolate Factory*, Frank Barnes School, London.

16.02.2018 – Deaf play *Up n' under*, by the Fingersmiths; Deaf and hearing actors (fingersmiths Ltd, 2018).

¹³⁵ 15.11.2017 – Open debate session *Sign language interpreted theatre: Does it work?*, organised by Deafinitely Theatre and Unlimited; participants: access manager at Shakespeare Theatre (David Bellwood), Deaf representative of Deafinitely Youth, the youth section of Definitely theatre (Max Barber), Deaf artistic director of Deafinitely theatre (Paula

There are many categories in Signed Songs, depending on whom the performers are (Deaf, hearing, or both), the media used (live or recorded), linguistic and visual resources (signed language, translanguaging forms, images, text), and whether they are originals (conceived from the start in a signed language) or translations of mainstream songs. Ben Bahan first proposed a division of Signed Songs into translated songs and percussion songs (Bahan, 2006), bearing in mind that the latter were the pioneer Deaf originals. Still, with the proliferation of online video platforms, today's variety of Signed Songs does not fit Bahan's categorisation. Anabel Maler proposes another structure, according to the media of performance: recorded videos (*videos featuring the performance of an original song*, and *videos featuring the performance of a pre-existing song*), and live shows (*live music interpretation services*, and *live performances by song-signing artists, Deaf or hearing*) (Maler, 2015, p. 75).

Amongst Deaf-led Signed Songs, I elected to study those which are translation products, both live and recorded, in Portugal and in the UK. I chose to work with Deaf artists because I wanted to obtain the cultural views of (and on) Deaf insiders to Deaf cultures. As I have shown in section 2.2.5, the most part of Deaf-led Signed Song production in the UK have been translations, and this is the exclusive type of Portuguese Signed Song. The geographical focus for this study resulted from my being Portuguese, with prior experience in the local sign language (LGP) and Signed Songs; from my language set (proficiency in Portuguese, English and LGP); and from the UK being a fertile ground for studying Deaf-led Signed Song.

The organisational schemes for Signed Song explained above do not serve this study's research object, because they are steered by the translated/original and recorded/live performance dichotomies. Since my emphasis is on the Deaf creative agent as a cultural artistic representative, I propose another organisational schematic, centred on the type of performer and proposing connections to Deaf cultures, translation and performing arts. In the following schematics, the object of this study is highlighted in grey, and a description of each category follows.

Garfield), Deaf director and producer (Louis Neethling), BSL performance interpreter (Sean Gleeson) (Unlimited, 2018).

16.02.2018 – Post-show debate on performance and accessibility on the play *Up n' under*, by the Fingersmiths (fingersmiths Ltd, 2018)

16.01.2018 – Deaf cinema screening at the BFI; films by/with Deaf producers/actors.

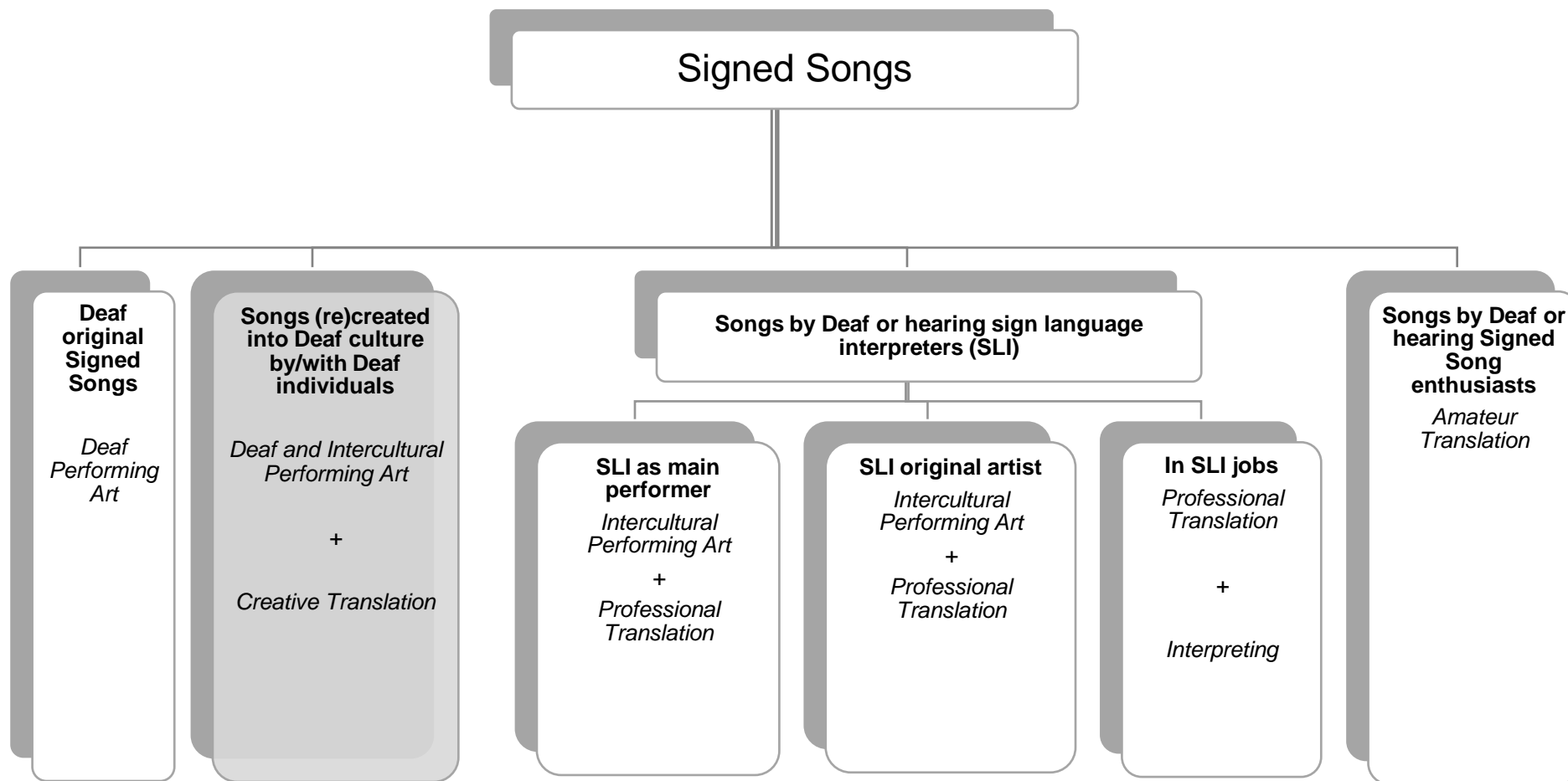


Figure 4 - Model for structuring the practice of Signed Song.

<p>Deaf Original Signed Songs</p>	<p>Original creations by Deaf people, conceived in sign: traditional percussion Songs and modern original songs by Deaf musicians.</p>
<p>Songs (re)created into Deaf culture by/with Deaf individuals</p>	<p>Products where Deaf people lead a process of creative translation, adapting the lyrics and music into a signed performance. Some Deaf artists work in partnership with Deaf or hearing people.</p>
<p>Signed Songs by Deaf or hearing sign language interpreters (SLIs)</p>	<p><u>SLI as main performer</u> Professionally recorded videos where the original music appears in the background and the SLI is the most visible element; or live artistic installations where the signed performance of the SLI (and other visual elements, e.g. lights or videos) has a main role.</p> <p><u>SLI alongside original artist</u> The SLI performs with the original artists, live or in videoclips. These two first sub-types are usually elaborate performances prepared in advance, ideally with Deaf consultants and/or other SLIs.</p> <p><u>In SLI jobs</u> During interpreting jobs in TV programs or public events, interpretations are produced on the spot, aiming mainly at providing accessibility. Signed Songs can vary in quality, depending on the availability of preparation materials (lyrics). When no preparation is possible, it is simultaneous interpreting, not a performing art.</p>
<p>Signed Songs by Deaf or hearing Signed Song enthusiasts</p>	<p>These are Signed Songs created by sign language learners and/or enthusiasts of Signed Songs, Deaf or hearing, who attempt at some form of amateur translation.</p> <p>Events with signed karaoke (<i>signeoke</i>), where participants can improvise Signed Songs for their own amusement, can be a manifestation of this type of Signed Song. These are temporary productions, circumscribed in time and place, and can often reflect a way of enjoying songs and engaging with music from a Deaf or a hearing signer's perspective.</p> <p>However, it also common for amateur translations to be posted online, often on channels such as YouTube or Vimeo. Although these manifestations can promote the visibility of sign, they frequently do not respect the grammatical structure of signed languages and usually constitute very low-quality products. This type of Signed Song has been highly criticised by Deaf community members because it disseminates misrepresentations of signed languages and Deaf people. Particularly when they are performed by non-proficient hearing signers, these Signed Songs have been pointed out as a way of showing off insufficient signing skills (Maler, 2013), as constituting patronising and unfaithful representations of Deaf culture and Deaf people (Robinson, 2017b) and as a form of cultural appropriation (in this study).</p>

Table 1 - Details on Signed Song typology.

In this study, Signed Songs (re)created into Deaf culture by/with Deaf people are explored as a form of translation and artistic expression, coming from members of SLPs, and as a Deaf dynamic cultural process (Humphries, 2008), not only producing high-quality products but also reaching intercultural spaces. Even though the initial aim was to exclusively focus on live performances, because participant replies widely discussed online Deaf-led Signed Song videos, exploring the preponderance of online channels as a medium in Signed Song dissemination, the research scope was widened.

Signed Songs have become highly popular as forms of Deaf insider art, intercultural art, and as a reflexion of outsider interest (Maler, 2013). As a whole, signed cultural productions are receiving increased acknowledgement by the mainstream community: the numerous award nominations obtained by the 2017 film *Wonderstruck*, starring young Deaf actress Millicent Simmonds; the Oscar-winning 2017 independent production *The Silent Child*, starring young Deaf actress Maisie Sly; and the Signed Song *I Believe*, produced in the UK with local and American Deaf artists, and recently awarded 'Best Music Video' at the London cinematic film festival 2018 (Zebra Access, 2017). Deaf artists, such as UK actress Nadia Nadarajah, value sign languages on stage as art, not just access. The importance of having proficient Deaf signers in the performing arts, for a deep artistic expression and authentic Deaf representation, justifies the focus of this work.

I want the sign language used on stage (whether it's by a deaf actor or an interpreter) to be clear, fluent and in keeping with the style of the production so that it becomes a part of the artistic vision of the production and not just an afterthought for access, or thrown in because it looks pretty. (Nadarajah, 2016, para. 5)

This research received ethical approval from the UCL Research Ethics Committee on May 8th 2018¹³⁶ (project identification number 12411/001) as *low-risk research*, and is registered with the UCL Data Protection services (registration number Z6364106/2018/03/68 - *social research*) because it encompasses collection and use of video recordings. A full risk assessment was conducted on procedures by the Information Services Division (ISD) at UCL, and the ethical procedures approved in the UK applied to the research conducted in the two countries. A more detailed discussion of ethical issues will follow, on section 3.4.

¹³⁶ The ethical approval statement can be found in appendix 2, section 2.1.

Researching the cultural impact of Portuguese and British Deaf-led, translated Signed Song is my way of exploring Deaf biocultural discourses on artistic grounds.

3.2 Research questions and goals

This research works towards the reinforcement of the concept of Deaf culture, both socially and academically, in Portugal and in the UK. It aims at contributing to a more generalised conception of Deaf people as members of minority cultures – Sign Language Peoples (SLPs) – whose signed languages should be a widespread and practised legal right, for access, political and social expression, and artistic purposes. This study is guided by this cultural lens, appreciating the wide diversity of backgrounds and insights within the two Deaf communities. It registers LGP and BSL cultural products, working towards the preservation of signed cultural patrimony and a wider exposure of signed performances. Lastly, regarding the relationship between Deaf communities and music, this work aims to contribute to the process of deconstructing taboos resulting from oppression, by disseminating knowledge on how music relates to localised Deafhoods.

This study aims at tracing Deaf-led Signed Songs throughout time in Portugal and the UK, identifying the origins and current context of this performing art in the two countries. Moreover, this research intends to gather reports on the perceptions of artists and audience members, concerning Deaf-led Signed Songs today, and highlight the similarities and contrasts between the views found in the two countries. Finally, this work links the views expressed by artists and audiences to the historical paths of each Deaf community, as well as to forms of Deaf inclusion available in each location, thus exploring transnational parallels and localised differences.

By *perceptions*, I mean more than biological perception, that is, the totality of elements constituting the way in which an individual conceives of Signed Songs, encompassing their thoughts, views and feelings. Artist perceptions are what artists relay on how they comprehend and experience Signed Songs, from the artists' point of view. Audience perceptions are what audience members relay on how they comprehend and experience Signed Songs, from their point of view. This holistic idea of perception, defined in this study as the individual's discourse on what one experiences via the performance, resulted from my readings and from research design. Within perception, I define conceptual subdimensions which resulted from the type of data provided by participants. I refer to these terms consistently throughout this work, as I describe, analyse and interpret what artists and audiences have reported. Because terminology varies widely in models explaining how artists

and audiences interact, in the table below I present and define the words I chose to use throughout this work. Underlying my organisational schematics, are key theoretical ideas from the literature explored in chapter two: Jauss and Iser’s notion that how the audience interprets a cultural product becomes part of the product itself (Lane, 2006); Hall’s concept of the creator-receiver dynamics as cyclical (Hall, 1980); Dolan’s conception of the utopian performative as an artist-audience meeting point (Dolan, 1993, 2001, 2002, 2003, 2004, 2005, 2006, 2011, 2012); and Eversmann and Tulloch’s idea of audiences experiencing a flow of occurrences encompassing emotion and rational thought (Eversmann, 2004; Tulloch, 2005).

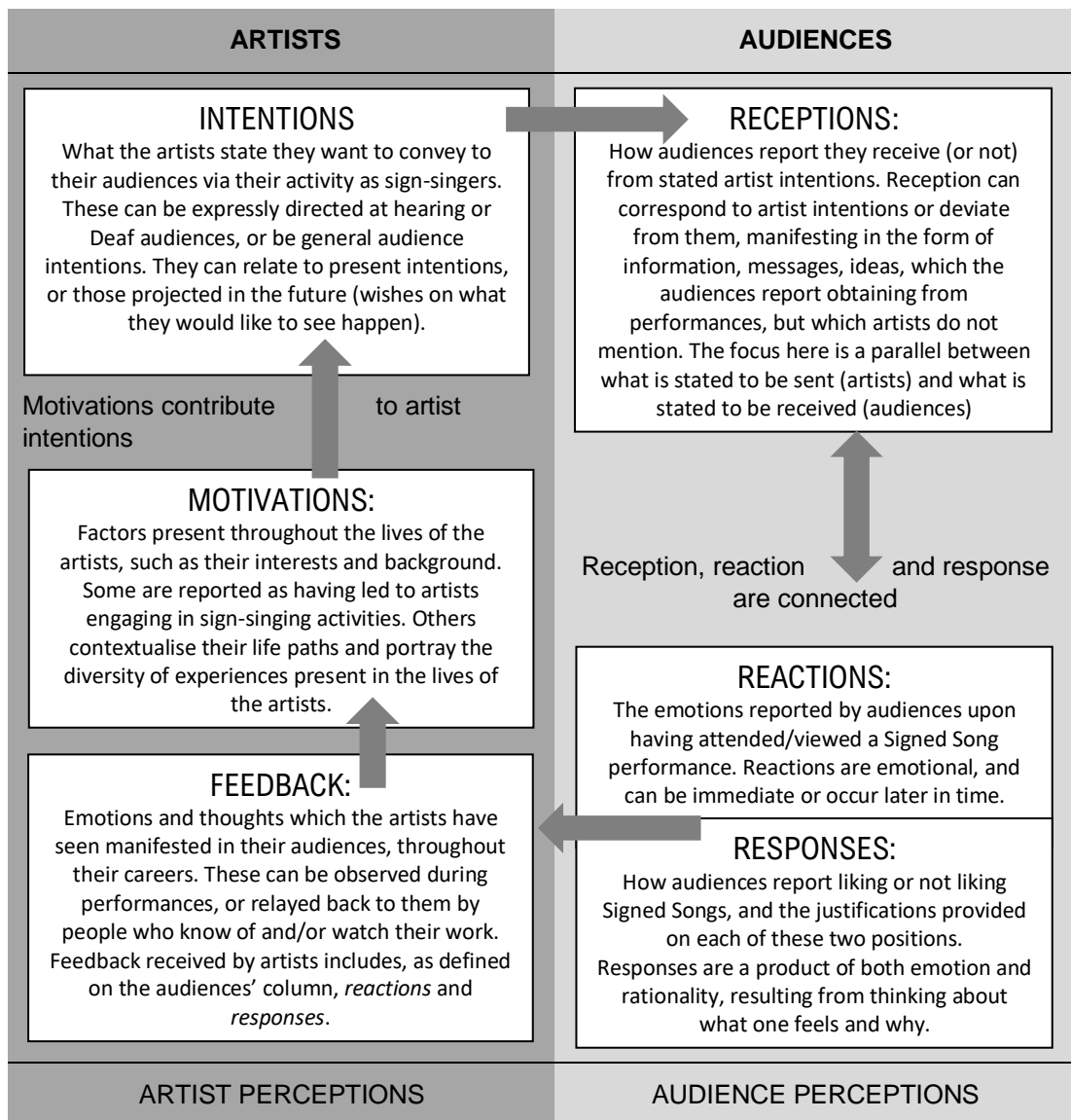


Table 2 - Definition of key concepts in research design.

It is important to note that *The Dictionary of Untranslatables* portrays the term *intention* as particularly ambiguous: “the semantic field of ‘intention’ covers a series

of distinct phenomena (...) the same word has come to mean (...) ‘the intentionality of linguistic expressions’ (...), ‘the intentionality of acts of the mind or of thought’ (...), or that of acts of perception” (Cassin et al., 2014, p. 500). Based on these dimensions, I use this term in a simplified manner (and integrated into the idea of artist perception on Signed Song), referring to what the artists report that they want to convey to their audiences, encompassing the artists’ reported reasons for using particular linguistic and artistic approaches in performance, as well as what they hope to achieve by performing, in shifting the ways in which audiences perceive them and their art form.

Adding on to this, this study’s binational explorative approach, investigating the similarities and contrasts between the views collected in two western countries with diverse Deaf and national histories, considers artist and audience perceptions on Signed Songs in different geographical locations and cultural contexts. This enriches this study with localised and transnational perspectives, two dimensions which, as explained in section 2.1.2, are part of the concept of Deaf culture.

In order to pursue the goals described above, the central research question in this study is **“How are Signed Songs, created and performed in LGP and BSL by/with the Deaf, perceived by Deaf and hearing audience members, and what does this reveal on development paths for artistic practices and on Deaf activism, at a localised and transnational level?”**. This central question is broken down into five secondary questions, under which topics of inquiry are listed, all grounded on the literature review presented in chapter two. This scaffolding encompasses artist intentions, discourses on being d/Deaf, translation and cultural positioning, intracultural and intercultural communication, and elements specific to each country. New topics of inquiry, unpredicted by design and generated by the data, were added onto this structure and appear in grey.

1. What are the intentions reported by Portuguese and British artists in producing and performing Signed Songs?
 - 1a. How are those intentions shaped by the personal stories of the artists and their artistic interests (for example, in poetry, music and Deaf arts)?
 - 1b. How do artists orient their intentions to specific audiences, with different linguistic and cultural backgrounds: d/Deaf and hearing, signers and non-signers?
 - 1c. How do elements and concepts of Deaf biocultural discourses (and of the disability discourse) manifest in the intentions and convictions of the artists, in each country?
 - 1d. To what extent do the intentions, convictions and processes reported by the artists construct this Deaf performing art as a global (international) and localised (national) cultural display of resistance?
 - 1e. What are the artists’ hopes regarding Signed Song activity in their country and in the Deaf world?

<p>2. How are the Portuguese and British artists' intentions received by local d/Deaf and hearing audiences?</p> <p>2a. To what extent do elements mentioned by artists appear in what audiences report receiving?</p> <p>2b. How do emotional reactions and intellectual responses, reported by local audiences, reveal elements of Deaf biocultural discourses and/or elements of the disability framework?</p> <p>2c. Is there a pattern in local and transnational audience perceptions showing (a) utopian performative(s), that is, inspirations conveyed by the art form?</p>
<p>3. How do artists and audiences portray Signed Songs: as translations, creative adaptations, or new cultural products?</p> <p>3a. Which culture are Signed Songs seen as belonging to?</p> <p>3b. Do audiences/artists conceive of performers as translators?</p>
<p>4. What do Signed Songs communicate emotionally to audiences?</p> <p>4a. How do Deaf people react and respond?</p> <p>4b. How do deaf people react and respond?</p> <p>4c. How do Deaf-aware hearing people react and respond?</p> <p>4d. How do hearing people with no contact with the local Deaf community react and respond?</p>
<p>5. To what extent are Signed Songs, as cultural outputs of two localised Deaf communities, reflecting general social preoccupations of each community and country, as well as common issues between both countries?</p> <p>5a. Which Deaf localised issues are mentioned by participants in Portugal?</p> <p>5b. Which Portuguese national issues are mentioned by participants in Portugal?</p> <p>5c. Which Deaf localised issues are mentioned by participants in the UK?</p> <p>5d. Which British national issues are mentioned by participants in the UK?</p>

Table 3 - Secondary research questions and topics of inquiry.

In order to reply to these research questions, the following section establishes the methodological orientations upon which this study's research design is based.

3.3 Methodological approaches and epistemology

This interdisciplinary and qualitative ethnographic work encompasses a variety of methods, including a critical and multidisciplinary literature review, archival work on Signed Songs, and fieldwork, undertaken in Portugal and the UK, consisting of exploring the insights of artists via in-depth interviews, and gathering the views of audience members using questionnaires.

The research method is qualitative, with an in-depth focus on a small group of participants in a particular situation, thus not working towards a conclusive generalisation of results but rather aiming at thoroughly describing a particular reality (Bell, 1993). As a qualitative, interpretative study, it intends to reveal the *how* and *why* of a certain phenomenon and, as such, comprises a very flexible and open-

ended approach (Bray, 2008), aiming at “understanding events by discovering the meanings human beings attribute to their behaviour and the external world” (Porta & Keating, 2008, p. 26). Consequently, this study is a detailed exploration of how the work of selected Deaf artists is perceived by the public, in dialogue with the perspectives of such artists, providing interpretations grounded on an interdisciplinary literature review.

In terms of epistemology, that is, the underlying conceptions of what defines valid knowledge in research work (Young & Temple, 2014), this study is first and foremost grounded on the conception of being Deaf as a natural part of biocultural diversity, and on discourses deriving from Deaf epistemologies and the shared communitarian experiences of oppressed and very intersectional western Deaf communities. Deaf-led conceptions of research, described by Kusters et al. (2017b), are manifested in this study through the following research decisions:

- 1- **Studying Deaf cultures in partnership with Deaf people:** directly involving Deaf people in the study, supporting future Deaf scholars and setting examples for good, cooperative practices between insiders and outsiders to Deaf communities;
- 2- **Placing signed languages centre stage:** representing signed languages in written texts and visual representations, and using signed languages in interactions throughout research processes;
- 3- **Producing a direct impact on Deaf lives:** contributing to the work of Deaf artists as a by-product of research design, and promoting international exchange of experiences and strategies;
- 4- **Approaching Deaf people as role models:** via studying the impact of Deaf people on stage, and by working with Deaf scholars as peers.

Concerning general epistemological currents in research, this work is located in an interpretivist-constructionist approach. In contrast to the traditional positivist framework which intends to provide value-free research, this work embraces the positionality of the researcher as an essential part of all research processes. I included a clear description of my motivations and background, in chapter one, because I fully acknowledge they are an intrinsic part of research design, analysis and interpretation processes, in a social constructionist lens (Karnilowicz et al., 2014). Furthermore, it is community-based research, relying on the experiential accounts of those involved, and assuming a position of knowledge being co-constructed with the participants (Karnilowicz et al., 2014). From a constructionist

stance, it reflects on how participants understand the world, relying on cultural and historical backgrounds, and on networks of interpersonal relationships (Gergen, 1985).

Descriptive, exploratory studies do not aim at providing definite answers to research questions but to formulate possible explanations by interpreting results (Bell, 1993). By means of what artists report wanting to express and what audiences report receiving, this study brings the values and discourses of two Deaf cultures into light, thus telling tells stories about two particular cultural groups. This is, in fact, the reason for focusing on Deaf-led translated Signed Songs – to bring Deaf stories and experiences into the light. As such, this study constitutes ethnographic work: the study of a particular trait, manifestation or setting of a given social group in the natural scenery it occurs (Bell, 1993).

Ethnography is about telling a credible, rigorous, and authentic story. (...) The story is told through the eyes of local people as they pursue their daily lives in their own communities. The ethnographer adopts a cultural lens to interpret observed behaviour, ensuring that the behaviours are placed in a culturally relevant and meaningful context. (Fetterman, 2010, p. 1)

My exploration of Deaf community outsiders' perceptions on Signed Songs does not evade my ethnographic intent, nor does the fact that I am a hearing person. Chapters four and five confirm that outsider perceptions show tensions between Deaf and hearing communities and how successfully Signed Songs can work towards lessening such tensions, empowering Deaf communities and conveying awareness. Moreover, my hearing status is not an impediment to being a member of a Deaf community. I have built the structure of this research standing on Deaf epistemologies and good-practice principles of ethical research with Deaf people, as I explore in the next section.

Furthermore, although observation is not a main research tool in this study, which focuses more in relaying the perspectives of the *local people* involved in performance (artists and spectators), observing is indubitably part of the research process, as it led to the creation of research outline and design: observation of varied performances, and of dynamics within Deaf gathering spaces in both countries. The *authentic stories* are those of two localised Sign Language Peoples represented in their Signed Songs. These stories are explored in the naturalistic setting where they occur (the performing arts), working "with society as it is, without trying to influence or control it" (Bray, 2008, p. 300). In this process, it is crucial for

the researcher to abstain from judgement on the artistic quality of cultural products (Fetterman, 2010), which I consider to be particularly relevant when studying two different cultural minority groups, whose members deal with issues of identity and resistance in very different ways. However, irrespective of how distant I remain as an ethnographer, my experience with western Deaf minorities brings into play a sense of moral obligation to contribute towards change, and this imprints an assumed political aim into this research: the dissemination and public validation of Deaf arts and, as a consequence, an increased awareness of Deaf ethnic and cultural discourses. For this reason, within ethnography, this study can be specifically located in critical ethnography, that is, research oriented towards the empowerment of a particular group: “Critical ethnography begins with an ethical responsibility to address processes of unfairness or injustice within a particular lived domain” (Madison, 2012, p. 2). This is particularly relevant in moments of localised Deaf histories where Deaf voices struggle to communicate the notion that the Deaf experience should not be restricted to the medical perspective of hearing loss because it encompasses much more (Kusters, De Meulder, et al., 2017b). This is applicable to Portugal but, to some extent, also to the UK, where the dual status issue is problematic in creating culturally appropriate legislation for the British SLP.

Within a Translation Studies lens, ethnography can also be seen as a type of translation, as the ethnographer translates the traits of a given cultural group into academic work. In this sense, ethnographic work is relaying a version of the dynamics of a particular group, translated by the eyes of the observer-ethnographer (Needham, 1995), in a process that is also called *cultural interpretation* (Fetterman, 2010): “Translation is one of the things that ethnographers undertake (together with analysis and description) in order to give readers an understanding of the beliefs and practices of unfamiliar peoples” (Asad, 1995, p. 326). Although ethnography focuses on telling stories about particular groups, which this study aims to do, it also projects knowledge on those groups to outsiders. This is why, although this research is highly focused on exploring one artistic aspect of Deaf cultures, it also encompasses Portuguese and British hearing people, as performance impact is bound to reach outsiders to Deaf communities. Furthermore, it is important to note that any ethnographer engages in cultural interpretation, whether an insider or an outsider to the group being studied, because intersectional factors do not assure that the insider ethnographer’s knowledge and experience is the same of the group. As a partial insider to one of the Deaf communities in this study, Deaf culture is not foreign to me. Yet, I am included in this premise, but then so are all ethnographers.

Ethnographic research stands on a multicultural perspective that respects and values multiple perceptions and interpretations arising from different group dynamics (Fetterman, 2010), in the case of this study, insiders and outsiders to two different Deaf communities, Deaf and hearing people. Ethnography is also connected to the general concept of performance because it mirrors human behaviour and experience (Madison, 2012). As a performing art, Signed Song is bound to embody and project cultural elements and, as such, constitutes fertile ethnographic ground. As previously discussed in section 2.2.3, within Performance Studies, this research concentrates on the context of the performance, the impact it can have on spectators from different cultural backgrounds – “contextual approach” (Carlson, 2004, p. 14) – and not on the product performed; and focuses on translation as transference of cultural messages and emotions – “ethnography of communication” (Carlson, 2004, p. 14) – and not specifically on interlingual translation processes or the Signed Song text. Nevertheless, this study investigates the communication of a translated product.

Any study researching minorities, and particularly one that is ethnographic in nature and approaches Deaf communities, needs to address specific ethical concerns, discussed in the following section: “As a person entering the lives of the people under study, the researcher holds an important responsibility to them. It is fundamental that he work transparently with respect to his research and his relationship with his informants” (Bray, 2008, p. 313).

3.4 Ethical concerns

This work does not aim at *giving voice*, which would emphasise the *otherness* of being Deaf (Young & Temple, 2014) contrasted with the realities of a hearing researcher. Instead, it sees Deaf people as SLPs, as part of biocultural ethnic diversity, collecting what Deaf people have to say about Deaf lives, and shows ways of creating research work with Deaf people and not on them. Ethical reflections led to specific methodological directions: privileging the collection of Deaf voices; prioritising sign language use; devising questions for research tools bearing in mind cultural issues; and selecting data collection tools favourable to open questions. This research is inspired by Deaf-led practices, despite the lead researcher being a hearing person, because “methodological decisions are founded on Deaf ways of knowing (epistemology), which in turn suggest the methods to be used” (Young & Temple, 2014, p. 34).

3.4.1 The outsider researcher effect

I was born a *person who could hear*, which is different from being born *hearing*. Like any identity, hearing identity is a social construction. I became hearing at the age of twenty-one, when I was hired as a dormitory supervisor for the Colorado School for the Deaf and Blind (CSDB). Suddenly, my world changed: it was no longer *my* world. I was an outsider, a foreigner in my own land. My identity was constructed for me; long before I ever began working at the CSDB, a whole discourse on the meanings of being hearing had evolved in the Deaf world. Growing up, that I was a hearing person never crossed my mind. (Bauman, 2008b, p. viii)

The words of scholar H-Dirksen Bauman echo my experience of entering the Deaf world 20 years ago. A researcher from a cultural majority working with people from minority cultures entails thorny issues. My positionality as a researcher, thoroughly described in chapter one, translates into my being perceived by Deaf people as an outsider researcher, possibly not completely, due to my involvement and allegiance to Deaf communities, but certainly not as a full member, most particularly in the case of the British Deaf community. The personal and cultural background of the ethnographer can influence the way in which relationships with participants are built, as well as the general outcomes of research. Irrespective of how empathetically ethnography may work, it is important for the researcher to acknowledge this (Bray, 2008).

Deaf communities are minority cultures whose members have a lower power status when compared to that of hearing people. Perceiving studies as intrusive and unwelcomed is common in members of disempowered peoples, meaning lower power status groups (Bridges, 2002). Chapter two explores how Deaf minorities in the western world are seen as undergoing parallel phenomena to that occurring in colonised, indigenous peoples (Batterbury et al., 2007). It is common for members of indigenous peoples to express they do not believe the outsider researcher is able to understand their communities and cultures (which may be entirely true), viewing him/her as a coloniser (Kuper, 2003). Deaf people have been submitted to numerous studies where researchers were uninformed on Deaf communities and languages, unaware of Deaf discourses, and where results did not circle back to their communities, resulting in a sense of exploitation and distrust in research purposes. This can generate distrust towards any hearing researcher, and is bound to negatively influence research processes.

The decolonisation of research practices is important because it means empowerment of indigenous peoples under research (Smith, 1999). Kept politically represented and visible, indigenous contributors provide crucial input on their native culture and discourses (Bridges, 2002). Because work with Deaf people means work with “stigmatized languages” (Fisher, 2009, p. 2), commonly viewed as having a lower status and presence in society, and often facing prejudice towards their potential in communication, profound language knowledge is crucial from the researcher. Not only to overcome the potential outsider researcher effect but also to show respect for Deaf cultures, this research is developed in partnership with insiders from Deaf communities. Two Deaf consultants (one Portuguese and one British) have represented the study in each Deaf community, attesting for the competency of the researcher, optimising trust, and opening doors in interpersonal contacts (Fisher, 2009; Pollitt, 2014). Deaf consultants are proficient signers, professionally and/or academically working on signed languages and Deaf culture, and highly visible in cultural activities and research in their local Deaf communities. In Portugal, this study’s consultant is Helena Carmo, a publicly acknowledged Deaf leader, and a PhD student in Portuguese Sign Language (LGP) linguistics. In the UK, the consultant is Max Barber, a Deaf research assistant at DCAL (UCL) whose research interests lie in BSL linguistics and the impact of signed products on audiences.

Carmo and Barber had an essential linguistic and cultural advisory role throughout the whole duration of research. Periodic meetings were held throughout the study to inform and obtain input on: goals and literature reviewed, data collection tools, and as briefings and debriefings for data collection moments. Consultants were research team members, were pivotal in devising data collection tools (interviews and questionnaires), and in preparing interview settings and strategies. Participant recruitment materials (posters, leaflets, cards and videos) displayed this study’s hearing-Deaf, collaborative approach, and this was key in obtaining high levels of participation.

This study follows the guidelines provided by Singleton et al. (2014) on ethical research with Deaf community members: proper linguistic and cultural training by hearing researchers; Deaf-friendly practices throughout all research procedures (recruitment, information and consent, and feedback); giving back in Deaf virtual and physical spaces; transparency on goals and processes; and embodiment of the Deaf-hearing collaboration model in research (Singleton et al., 2014). Giving back has remained a priority: I gave the UK archival list on British Deaf-led Signed Songs to the Action on Hearing Loss UCL library (February 2019); I

organised a Signed Song concert in Portugal, divulging the work of *Mãos que Cantam* and promoting an artist and audience Q&A¹³⁷, and a lecture for future SLIs and LGP teachers, BA students (both events in Coimbra, Portugal, March 2019); I conducted a presentation on the study's background and artist intentions at the XVIII World Federation of the Deaf Congress (Paris, France, July 2019); and another at the 9th European Translation Society for Translation Studies Congress (Stellenbosch, South Africa, 2019). In addition, artists in both countries will received a summary of results, as will Deaf and hearing audience members who voluntarily provided me with an email contact for that purpose, and this study will be disseminated via Deaf accessible public events in both countries, such as seminars in Deaf associations, clubs, and university settings. Written outputs have included, so far, an article on ethical research with Deaf communities, published in Portugal (Pereira, 2019), and one book chapter on Deaf activism in Signed Songs, currently under review for publication in the UK¹³⁸. Furthermore, a book on Deaf-led practices in Signed Song will also result from this thesis, and will be made available in Portugal and the UK (with access in Portuguese, English, LGP and BSL). In these Deaf communities, the book will promote international knowledge on the topic, motivate a reflection on how localised Deafhoods link to the ways Deaf people view music and Signed Songs, provide insight into the goals and perspectives of Deaf practitioners, and inform local artistic practices on what audiences wish them to become. Regarding mainstream societies, the book will inform the general public on Deaf biocultural discourses, and on Deaf music makings and Deaf-led translation as gain, as well as give visibility to the art form and Deaf sign-singers.

3.4.2 Confidentiality and signed languages

Conducting research with Deaf adults who prefer to use a signed language implies recording them on film and having their faces easily recognised by others. Even if Deaf participants sign a clear informed consent and opt for full anonymity concerning their names and information provided, their faces will have been recorded. There is no way of recording talk in sign language without recording the

¹³⁷ The concert and debate in Coimbra were filmed. The film is available, in Portuguese and LGP, at https://www.youtube.com/watch?v=j9SPHe2MywM&list=PLzIrlVJMu6yGHBw4MiPIra_F7ImK0sHRE&index=7. The Signed Songs performed by *Mãos que Cantam* became part of archival work on the group, and questions raised by audiences during the Q&A segment are mentioned in chapters five and six.

¹³⁸ *Signed Songs as Deaf music*, an article submitted upon invitation to contribute to a volume on translation and songs, to be edited by Helen Minors. Currently under review.

face of the signer, because part of the grammar and prosody happen in facial expressions. This study entails applying questionnaires and conducting interviews with Deaf people who prefer to use LGP or BSL, which implies filming signed discourse.

Steps were taken to inform participants of their rights for anonymity, via specific procedures of informed consent, particularly by using a video consent form specifying consent options regarding use of images/videos after the conclusion of research¹³⁹, which was also available in LGP and BSL. Where participants do not allow any future use of data, corresponding videos are erased and only transcripts are kept.

3.4.3 Archival materials and ownership

This study entails archival research on Signed Songs involving Deaf people throughout history, in Portugal and in the UK, during which videos and texts were collected, gathered at Deaf institutions, theatres and libraries. Although the data found in archives is of public domain, I only use videos that have had consent for research purposes.

3.4.4 Translation, representation and power

This study involves four different languages (Portuguese, English, LGP and BSL). I am an experienced and trained translator in the language pairs Portuguese/English, Portuguese/LGP and English/LGP. Although BSL is not part of my previous translation experience, the BSL skills which I acquired through two years of both formal BSL study and contact with the British Deaf community, a proficient professor and Max Barber supported BSL procedures.

Information sheets, consent forms, interview scripts and questionnaire structure were originally conceived in English and translated by the researcher into Portuguese. In the UK, Max Barber devised a translation from English into BSL and, in Portugal, Helena Carmo devised a translation from Portuguese into LGP.

Regarding data collection, bilingual and bimodal tools were designed: artist interviews and audience questionnaires. Most artist interviews were conducted in the signed language of the respective country, except for the interview with the hearing member of the Portuguese Deaf group, which was conducted in spoken

¹³⁹ Information and consent documents are in appendix 3. A model is provided for each (interviewees' version), from which versions were created for audiences in four languages.

Portuguese. Interviews also made use of the national written language, during tasks devised to make the interview more dynamic: producing written lists, filling out tables, and choosing from written statements. Audience questionnaires encompassed having all contents available in the national and the signed language of each country, and BSL/LGP videos of questions were signed by the consultants.

Translation choices in research, most particularly while working with cultural and linguistic minorities, constitute political acts: to translate, not to translate, or how to translate impact the representations of participants (Young & Temple, 2014). Analysing translated answers as if they were raw data means that the language being analysed is the target language of the translation, not the original, which can cause loss of authenticity and content, while conferring less power to the original language via underrepresentation. In this study, data collection processes used each of the four languages in direct interactions with participants, and analysis was applied to raw, original data in Portuguese, English, LGP and BSL. Translation and transcription¹⁴⁰ were only used after analysis: for reporting results in chapters four and five, specifically in participant quotes, which constitute free translations from Portuguese, LGP and BSL into English; and to transcribe the interviews given by the artists. Several strategies were applied in order to keep the contents as close to their original as possible. Concerning answers obtained in signed languages, translated quotes are accompanied by notes on signing style or register, relevant in understanding the emotional tone uttered in the original. When participants allude to specific signs in LGP and BSL, glosses (written notations of signs, using words in capital letters) and still images from original material (or reproductions by the researcher in cases where consent was not given by participants) are provided to show the signs. Using sign glosses and images of participants is common in research led by Deaf discourses, promoting the presence of signed languages in the forefront of research reports, and contributing to include as much raw data as possible, avoiding the bias of constant translation.

On the topic of translation, it is important to mention that one of the settings for interview included the presence of a professional LGP interpreter: that of the hearing conductor of the Portuguese Deaf choir. Although the conductor is learning LGP, his signing skills are not yet sufficient to cover the contents of the interview.

¹⁴⁰ Transcription involves translation when the source language is a signed language: "To transcribe, to fix in a written form, has implicitly involved movement from a signed to a different written language, although this is not routinely acknowledged. The change in modality is accompanied by a change in language, something that is usually defined as translation and not transcription." (Young & Temple, 2014, p. 145)

Moreover, this design choice allows the conductor (as with all participants) to express his views in his native language. As Deaf consultants were co-interviewers, Helena Carmo accessed and intervened in all interviews, irrespective of the language being used. The interpreter was selected following pre-defined criteria: high language proficiency (Portuguese and LGP), with postgraduate academic training including research methods and concepts, with a close connection to the Portuguese Deaf community, and with wide experience in artistic settings and Signed Songs. The interpreter remained off-screen and anonymous for two reasons: firstly, the relevant signed contents were the comments made by Helena Carmo (recorded on camera); secondly, for budgetary reasons, because having the interpreter recorded on camera would have increased the cost of these services, implying an additional fee.

3.5 Research design

This research encompassed archival work, conducted in Portugal and the UK, as well as two kinds of fieldwork: interviewing artists in Deaf-led Signed Song, and collecting responses to a questionnaire regarding the experiences and views of audience members.

3.5.1 Archival work

Portuguese and British archival work was conducted in order to gather information on how Deaf-led Signed Songs have been perceived throughout time in both countries, and to inform this research on the localised development of Deaf-led Signed Song practices thus far. I do not intend to present a detailed history of Signed Songs in the two countries, but simply to collect contextual background.

Archival work provided a collection of records of Signed Song production, and Media feedback on the art form, in Portugal and in the UK, informing the study on each national context. It consisted of examining texts and videos on Signed Songs, retrieved in both countries, at Deaf and Deaf-related institutions, Deaf media channels (paper and online), Deaf and Deaf-related websites, Deaf-oriented libraries, national libraries, theatres with a tradition of hosting signed performances, and in generalist Media¹⁴¹. Archival work in Portugal was completed in September

¹⁴¹ A table listing all the specific locations which constituted archival sources in each country, can be found in appendix 1, section 1.1. Full archival tables, with materials listed per type of source location, can be found in appendix 1, section 1.3.

2018, and in the UK in February 2019. Because Signed Songs by Portuguese Deaf artists are extremely scarce¹⁴², for purposes of context in local Signed Song production, exceptionally in Portugal, archival work includes information on hearing performers leading high-end projects specialised in Signed Songs, whose prominent and professional work appears in Portuguese Deaf press materials.

Archival work was particularly challenging in Portugal due to the scarcity of material in Signed Songs in general, the inexistence of Deaf-related libraries, the fact that archives at Deaf institutions are often made of scarce and loose materials (except for APS), and the inefficient search system at the Portuguese National Library (no key-word search available). Deaf key informants were crucial in gathering Portuguese information, as was a thorough online search regarding Signed Song mentions in magazines, newspapers, TVs and radios. Archival data is woven into chapter two, section 2.2.5, and a full list of the registers found is available in appendix 1, section 1.3, organised in tables by type of source location.

The next section refers to participants in this study's fieldwork. Artists and audience members who participated in this research are all adults.

3.5.2 Participants in interviews: Artists

Artists in both countries were selected in order to match a specific linguistic and cultural profile: professional artists performing live and in recorded videos, with sign language proficiency, prominence and involvement in their home Deaf community, and allegiance to Deaf culture discourses. These criteria are grounded in the scope and goals of this research: the study of Deaf-led Signed Song, aiming at reinforcing the concept of Deaf culture and the conception of Sign Language peoples as ethnic groups, registering and disseminating strong language products from the two Deaf communities.

As described in the previous chapter, section 2.2.5, the only Portuguese Deaf-led group performing Signed Songs, whose artists fit the above described profile, is *Mãos que Cantam* (Singing Hands). The group has been working for 10 years, includes Deaf sign-singers and a hearing conductor and, for three years (2010-2013), I had the pleasure of recruiting choristers, provide technical coordination, organise materials, and being one of the designated interpreters.

¹⁴² In fact, mentions of any Deaf involvement in musical activities in the Portuguese Deaf community are extremely rare and, I found, often hidden. I have listed the very few mentions to these activities in Deaf press (e.g. dancing, singing, folklore groups) as a way of contextualising how musical activities are not taken to be a *Deaf thing* in Portugal.



Image 19 - Participants from *Mãos que Cantam*. Photo by Ângelo Bártolo, 2018.

The group produces artistic texts in LGP, translating the original lyrics from several languages (Portuguese, English and Latin) into LGP. They portray a Deaf biocultural experience of music (Pereira, 2012b), that is, their performances show the songs through the lens of Deaf experiences, culture, languages, bodies and conceptions of music. All members were invited to participate as they are all part of the dynamics involved in creating a Signed Song. I met with this group in November 2017, presented the project and all artists agreed to be part of the study¹⁴³.

In the UK, I searched amidst the wide variety of Signed Song productions and located a set of Deaf artists whose profiles match those of the Deaf members of *Mãos que Cantam*, meaning they are proficient signers and professional artists, highly involved and well known in the British Deaf community. Feedback from British Deaf community members and Deaf Studies researchers was crucial in the search process. I met with the three artists, individually, from February to April 2018, presented the project and my positioning concerning Deaf communities in BSL, and all accepted to take part.



Image 20 - From left to right: Colin Thomson, Caroline Parker and Stephen Collins.

¹⁴³ The group's designated interpreter opted not to be a part of this research.

As explained in chapter two, Colin Thomson is a BSL pioneer Signed Song performer, very popular in the British Deaf community and in Deaf media, with a Signed Song career of over 40 years. Caroline Parker is a known Signed Song artist, comedian, actress and public speaker. She was a pupil of Colin Thomson and has been involved in Signed Song for over 30 years. Stephen Collins is a well-known Deaf actor in the UK, not particularly because of Signed Songs but due to his work with many groups of Deaf and disabled theatre for the past 10 years. He enjoys performing Signed Songs within musical theatre, and was invited to be part of this study because there was a need to represent Signed Songs in this genre, common in the UK.

3.5.3 Participants in questionnaires: Audiences

Participants in audience questionnaires are Signed Song spectators as well as people who choose not to attend shows, in Portugal (PT) and in the United Kingdom (UK). The initial aim was of 30 respondents for each of the following four recruitment groups, in a total of 120.

- 1- DS - d/Deaf¹⁴⁴ people attending Signed Songs (30 = 15 PT + 15 UK),
- 2- HS - Hearing people attending Signed Songs (30 = 15 PT + 15 UK),
- 3- DNS - d/Deaf people choosing not to attend (30 = 15 PT + 15 UK),
- 4- HNS - Hearing people choosing not to attend (30 = 15 PT + 15 UK).

The justification for these groups and sub-groups is two-fold. First, for an understanding of impact inside and outside Deaf communities, Deaf and hearing audiences needed to be included in the inquiry. Secondly, as explained in 2.2.4, because members of Deaf communities hold diverse positions about music and songs, it was central to reach audiences who like and/or attend performances and those who dislike and/or do not attend. I initially planned for 15 participants per sub-group, in order to allow for a sufficiently large number of replies, which would potentiate significant variety in answers. Nevertheless, upon the end of data collection period, the participant numbers obtained were varied amidst the subgroups, and the total number of respondents was higher than the 120 expected

¹⁴⁴ I use d/Deaf here because the deaf audience members replying to the questionnaire were signers and non-signers.

(146). A detailed account on the number of participants per subgroup can be found in chapter five, section 5.1.

Participant recruitment for audience questionnaires was initially planned to occur at the end of specific performances. However, there were no scheduled Signed Song performances by these artists during the data collection period. Because the work of *Mãos que Cantam* is unknown to many Deaf people in Portugal, I organised a concert by these artists, in Coimbra, Portugal. After the concert, Deaf and hearing spectators were recruited to participate in the study, and those who wished to be part of this research replied to the questionnaire immediately after the show. In the UK, Deaf artists are well known in their Deaf community. British Deaf and hearing audiences, as well as other Portuguese respondents besides the participants at the concert, replied to the questionnaire in the following three diversified settings.

1. **Online** – Written questionnaire available online, in two languages (Portuguese and English). Answers obtained in writing¹⁴⁵.
2. **In situ** – Questionnaire given by the researcher, in person, in Deaf gathering spaces, artistic and academic events. Languages used by participants varied amidst the four languages of this study. Questions were available in BSL and LGP, by viewing recorded videos of the questions signed by the Deaf consultants of this study. Answers from Deaf signers who agreed to be filmed, were recorded in video¹⁴⁶.
3. **Email** – This setting was not initially planned, yet I was contacted by participants asking to respond via email in both countries, which I allowed¹⁴⁷.

I initially planned to have online questionnaires only, devised in the four languages involved in this study, and allowing for Deaf and hearing respondents to

¹⁴⁵ The online questionnaires (one version in English and one in Portuguese) were hosted in UCL's platform *Opinio*. Using an online platform replied to the need of effective dissemination, reaching insiders and outsiders of Deaf communities who would like to participate in writing.

¹⁴⁶ An exception was made for Deaf participants who did not consent to filming, did not wish to respond in writing, but wanted to take part in the study. These participants replied in the country's signed language, the researcher immediately translated their answers in writing (Portuguese or English), and written translations were verified by the participant. In spite of the initial aim of only analysing data in its original language, this exception allowed these participants to take part in the study while complying with their consent options, which are the right of any research informant.

¹⁴⁷ In replies obtained via email, questionnaires, information sheets and consent forms were sent and returned digitally.

view and respond to questions using written or signed languages. Yet, online questionnaires permitting sign language responses were not feasible due to technical issues, so the three settings described above were devised as alternative forms of reaching all audience types.

Recruitment involved disseminating the study amidst all potential participant groups. As such, the possible written and in situ settings of the questionnaire were publicised in a variety of ways. Deaf and hearing members of Deaf communities received information on the study via publicity initiatives undertaken in Deaf spaces (associations, clubs, social gatherings, cultural and artistic events), where posters and videos on the study were displayed. The advertising videos were signed in each country's sign language, featuring the Deaf-hearing research team. Sections where Max Barber signed about his role (in BSL), in the video shown in Portugal, were subtitled in Portuguese, and sections where Helena Carmo signed about her role (in LGP), in the video shown in the UK, were subtitled in English. Both in dissemination settings and data collection locations, I interacted with Deaf and hearing people using local languages (Portuguese/LGP, and English/BSL), distributed leaflets and cards¹⁴⁸ on the study, with links to the online questionnaire and contacts for scheduling of signed replies; and also directly scheduled in situ data collection with participants.

Online recruitment strategies were oriented towards insiders and outsiders of Deaf communities. Emails with information about how to take part in the study were sent to: DCAL and CenTraS staff; contacts made in each Deaf community (individuals and Deaf entities); the artists in both countries who collaborated in promoting the study; and the Portuguese Catholic University (UCP), who agreed to collaborate with UCL in broadcasting information through their student and staff mailing list. Social networks were also used, namely Facebook (Deaf-related and mainstream groups) and Twitter.

¹⁴⁸ Recruitment materials were created in written Portuguese and English, and explained to Deaf people who requested so in LGP and in BSL.



Image 21 - Recruitment settings for the audience questionnaire.

- 1) Details of poster used to advertise study.
- 2) Full display at Deaf event, UK.
- 3) Advertising material at Deaf association, Portugal.
- 4) Presentation on the project, Portugal.
- 5) Signed Song concert, Portugal.

3.5.4 Interviews: nature and settings

Although the main purpose of this study is understanding how audiences receive messages and emotions conveyed by Deaf-led Signed Song, in order to grasp what is received, it was necessary to understand what artists intend to achieve and transmit via their art form.

Because no work has yet been done on cultural issues involved in Signed Songs, there was no framework to use as a basis in composing a data collection tool for the artists. Ethnography commonly resorts to open-ended interviews (Bray, 2008) as it is one of the key methods for obtaining in-depth data on people's actions, thoughts and beliefs. When no previous research is available, unstructured interviews are commonly chosen as a method, since they “do not reflect any preconceived theories or ideas and are performed with little or no organisation” (Gill et al., 2008, p. 291). However, although the aim was to collect in-depth information, I used the five secondary research questions to create a list of topics for discussion, a non-structured script¹⁴⁹ with planned prompts, and grounded in the literature review. In order to make use of these lines of enquiry but also allow participants to speak freely, having a certain control over the interview process, I opted for the semi-

¹⁴⁹ The non-structured script for the interviews can be found in appendix 4, section 4.1.

structured interview as a method. This type of interview entails flexibility in data collection, making room for relevant unpredicted information while relying on a set of predefined questions or topics as guidance (Gill et al., 2008). Because the open, semi-directed structure for interviews is flexible, although the topics discussed were the same for all interviewees, the order and depth with which issues were approached varied from artist to artist.

Individual interviews were chosen instead of group procedures because the goal was obtaining individual thoughts, experiences and perspectives. As mentioned in chapter two, section 2.2.4, opinions on Deaf people and music vary widely, and I wanted to reach that variation of views amidst the artists. Group dynamics might have led participants to be influenced by each other's answers, provide politically correct replies and/or succumb to peer-pressure, which would have been counterproductive. Individual interviews eliminated potential discomfort in interviewees.

The script for the semi-structured interview and the structure for the online questionnaire (discussed in the following section) were kindly reviewed by Sally Reynolds¹⁵⁰, a British Deaf professional experienced in project management, translation within the Deaf community, and devising research interviews and questionnaires specifically directed at Deaf people. Her collaboration was crucial, as English is not my native language nor is the British Deaf community my *home Deaf community*. Thus, her input was vital in tailoring research tools according to specific linguistic and cultural traits of British Deaf people, so that adequacy of tools for Deaf people in the UK would match that of tools applied in Portugal.

The interviews were composed of open-ended discussion topics¹⁵¹, organised in four sections: general opinions on artistic products devised by Deaf communities; the creative experience of producing and performing Signed Songs, feedback obtained by artists; views on music, songs and d/Deaf people; and thoughts on dreams and wishes for the future of the art form. The issues approached on each of the four sections are presented in the table below.

¹⁵⁰ I met with Sally Reynolds on May 2nd 2018. She offered support in reviewing phrasing, structure and relevance in both tools.

¹⁵¹ Preceded by a form on personal information and habits of performance attendance, a model of which is in appendix 4, section 4.1.

1 - Deaf performing arts	2 - Experience & feedback	3 – Music	4 – Future
<ul style="list-style-type: none"> • The importance of the different types of signed performing art; • The different categories within the practice of producing Signed Songs and how they might be important for d/Deaf and hearing people; • Defining Signed Song practice; • The relevance of having Deaf performers on stage. 	<ul style="list-style-type: none"> • How the artists fit Signed Song into their personal story; • The process of making a Signed Song (difficulties, role of linguistic and musical elements, how Deaf and hearing people can make a good contribution); • Dynamics between performers and the audience; • Goals and messages intended by the artist to transpire to spectators; • Describing the traits that make a good Signed Song and how they relate to intentions and types of spectators; • Experiences of positive and negative audience reactions. 	<ul style="list-style-type: none"> • Reflecting on what the peers of the artists think of the subject; • The role music and poetry in the personal path of the interviewee; • Perceiving music via auditory, visual and tactile modes; • Cultural ownership of music as an art form; • Positioning Signed Songs amidst cultural productions of the hearing majority and/or Deaf communities. 	<ul style="list-style-type: none"> • Hopes for the artists' practice; • Hopes for the evolution of the art form; • Hopes for how Signed Song becomes perceived by each country and its society.

Table 4 - Issues approached by each section of interview scripts.

In each of the four sections, the script includes a few tasks prepared to aid in exploring issues and make procedures more dynamic. They encompass looking at images of different sign-singers to promote discussion, writing or signing lists of feelings and intentions aimed at Deaf and hearing audiences, reflecting on printed statements about cultural ownership of Signed Songs, thinking about the opinions of peers, and biographical exercises¹⁵².

Considering my first interviewees would be the Portuguese group, I conducted a signed pilot interview to test and revise the interview structure. The pilot interview was conducted with a hearing Portuguese person who is highly proficient in LGP and has extensive experience in Signed Songs. This person was considered

¹⁵² These dynamic strategies resulted from training on in-depth interviewing at UCL.

appropriate as a trial subject, as the closest possible *version* of real participants. The pilot interview led to important adjustments: re-shaping of some questions (prompts) for increased signed clarity (e.g. starting with the topic of the question and not a *wh* word), devising new strategies to create visual prompts (e.g. when discussing different types of Signed Songs, using images of sign-singers to aid in visualisation); spotting redundancies in the topics approached; and adjusting the expected length of the procedures to 1 hour, bearing in mind signing speed and dynamics. The only factor the pilot interview did not account for was the role of the Deaf consultant in interview settings. I therefore met each Deaf consultant, prior to the interview period in Portugal and in the UK, to discuss settings, roles, nature of the script, vocabulary, and interviewing strategies. During the interviews, the Deaf consultant was present and interacted with the interviewee, whether by approaching the planned topics of the interview, or by coming up with other relevant queries, which provided this study with a crucial Deaf insight and at data collection point.

Interviews with Portuguese artists were conducted in July, 2018, and occurred in two of the group's usual workplaces for rehearsals and concerts. Interviews with British artists were conducted in January, February and March 2019, in public and academic spaces¹⁵³. On the second interview session in Portugal, there was a technical problem with the HD web cam used, thus the interviews of the day had to be filmed with the internal web cam of the PC. This was equally compliant with all ethical requirements, and the collected material was not significantly affected.

Deaf consultants' contribution in interviews was crucial in providing Deaf input, viewpoints and specific questions to participants which I, as a hearing researcher, would have never asked. Their role was also particularly valuable in different ways in the two countries: in Portugal, Carmo's work was pivotal in diversifying my academic LGP register, adapting it to the very different language registers of the five Deaf artists; in the UK, Barber supported me in my use of BSL, making sure all communication was clear for all. British interviews were a success not only because of my efforts in learning BSL and the strong support of Barber but also because the 3 Deaf artists were extremely collaborative in language use. They bore in mind that I was a foreign signer, adjusted to my BSL register, made use of fingerspelling, and used very clear and visual forms of signing.

¹⁵³ A table describing interview procedures, settings, participants, length and layout, for each interview setting, can be found in appendix 4, section 4.2.

Nevertheless, Max Barber could not be present in the first interview session in the UK. I still kept the scheduling because this particular interviewee had very limited availability. Preceding the session, I consulted with Max Barber on strategies, BSL vocabulary and suggestions, and the interviewee adjusted to a one-on-one setting and to my signing style immediately, which led to interview procedures being productive and fluid. Moreover, this particular interviewee was the more experienced British sign-singer of the three artists, thus the session was long and productive, and this setback was overcome.

Interview length was varied. The shortest session had the duration of one hour but the longest lasted 1hr 53min. Signed Song impact is a new topic, and several interviewees in both countries mentioned never having thought about many issues approached by this study. Differences in length and detail of interviewee replies led to more lengthy analysis procedures but, on the other hand, this allowed for participants to explore and share their thoughts and views, respecting each person's rhythms and enriching this research.

3.5.5 Questionnaires: nature and settings

The data collection tool to gather audience views needed to: reach participants who attend and do not attend Signed Song performances, allow for easy and fast dissemination, enable participants to take part long-distance or in situ; collect replies after viewings of performances/videos; and allow for questions to be viewed and answers to be provided in the written and signed languages of each country. In addition, it was important that participation only took a short amount of time for participants, since the goal was to obtain a considerable number of replies. The method chosen, the questionnaire, allows researchers to obtain concise information that can be analysed and compared (Bell, 1993), thus efficiently serving the purposes of the study in providing structured data on how Signed Songs are perceived. Although questionnaires are commonly composed of closed and/or multiple-choice questions, in the case of this study, this tool was mainly comprised of open questions designed to elicit short answers from respondents.

The structure of the questionnaire was kept constant within the three data collection settings. Its design was based on the research questions guiding this study, and was organised in five sections: signed performances in general; messages and feelings experienced during the performance; thoughts occurring after the performance; other comments; and a brief section on personal information. Following is a description of each section.

1 - Signed performances in general	2- During the performance	3 - After the performance	4 - Other comments	5 - Personal Information
<ul style="list-style-type: none"> • A set of short-answer, open questions aimed at collecting opinions on signed performances in general, Signed Songs, their importance to the hearing majority and the Deaf minority, and on the possibility of music being transmitted visually. 	<ul style="list-style-type: none"> • Open questions on the emotions felt, ideas and messages received, and perception of the goals of the artists. 	<ul style="list-style-type: none"> • Open questions on thoughts, insights and questions which might have occurred to the participant after the show. 	<ul style="list-style-type: none"> • Open questions on suggestions to the activity of Signed Song, such as how to improve accessibility in the shows, or any other items the participant thinks should be changed. 	<ul style="list-style-type: none"> • A series of multiple-choice questions on age, cultural identification, language usage/preference and habits of attendance to signed performances.

Table 5 - Issues approached by each section of questionnaire structure.

The Portuguese version of the questionnaire underwent a final revision with Helena Carmo in September 2018 to ensure the adequacy of the written language for Portuguese d/Deaf participants.

In all three settings, participants were asked whether they had attended performances or watched videos of Signed Songs by the artists participating in the study. Those who did became part of the subgroups of spectators, and those who did not became part of the subgroups of non-spectators.

The denominations *spectator* and *non-spectator* were only used for recruitment and data collection purposes, in order to reach the widest variety of respondents: those who have seen performances by artists in this study, those who have not but might have seen other Deaf artists, and those who never saw any Deaf artist performing Signed Songs. My intent with this subdivision was to reach, as much as possible, people who enjoy Signed Songs and those who do not, thus obtaining a rich and diverse set of data. Analysis and discussion do not use *spectator* and *non-spectator*, focusing instead on *deaf* and *hearing*, *signers* and *non-signers*.

Spectators were given a questionnaire with five sections (sections 1, 2, 3, 4 and 5), while non-spectators were given a shorter version with three sections (sections

1, 4 and 5)¹⁵⁴. Online questionnaires were fully anonymous at collection point, and questionnaires in situ and via email were anonymised upon being received. All were given participant codes.

3.5.6 Data analysis procedures

The information collected via archival work was organised into a data base of Signed Song activities and perceptions over time, in each country. It lists all the texts and recordings found in archival research and can be found in appendix 1, section 1.3. A summary of these findings is woven into chapter two, section 2.1.5.

The data collected via fieldwork (interviews and questionnaires) was analysed directly in the language in which it was produced, with the exception of Deaf participants who did not consent to being recorded on film, as explained in 3.5.3. I viewed the material and began analysis procedures shortly after data collection, a strategy purposely devised so that the foreign signed language contents (to me, BSL) were as vivid as possible. I did not have any particular difficulty regarding BSL data comprehension. I had planned to resort to Deaf consultants at this stage, as I had predicted there might be some difficulties at this point. Yet, this did not happen. I obtained minor support regarding very scarce vocabulary issues via using BSL resources online, and also through the support of one of my supervisors, Bencie Woll (a fluent signer).

Regarding both data collection methods, answers to the multiple-choice questions (personal information and performance attendance habits) were counted and are presented in tables and graphics in chapters four and five, and these elements were kept in mind when interpreting the answers obtained.

Open questions in interviews and questionnaires were analysed using the method of content analysis, “a family of research techniques for making systematic, credible, or valid and replicable inferences from texts and other forms of communication” (Drisko & Maschi, 2015, p. 7). Content analysis results in data codification, that is “... a transformation – done according to precise rules – of the rough data in the text. This transformation, through cut, aggregation and enumeration, permits attainment of content representation or its expression which can elucidate the analyst on the text’s characteristics” (Bardin, 1977, p. 97). The codification process implies selecting and classifying relevant parts of data. In the

¹⁵⁴ An account of the number of participants who took part in each data collection setting, in different languages and locations, is available in appendix 6, section 6.1.

case of this study, relevancy was determined by data chunks being connected to research questions. Side-stories, anecdotes or discourse portions deviating from the topic of study were set aside. One example is that of an interviewee who discusses interpreted theatre at length, debating the different techniques used.

Although some studies also register the frequency in which categories manifest in the data set, this does not. As a qualitative study at core, it does not aim at accounting for quantity of replies but, instead, it describes the quality of replies, showing how the Deaf-led Signed Song phenomenon manifests in both countries by discussing similarities, differences and possible justifications.

Content analysis can focus on the content, recipients or impacts of a set of data. In this study, the focus is on the content of replies. Within content analysis there are more quantitative approaches (e.g. strict wordcount, accounting for identical lexical units) and more interpretative practices (Drisko & Maschi, 2015). This study fits in the latter strand, as it invests in categorising data according to predefined categories, concentrating on meanings. From the epistemological stand of the interpretivist-constructionist approach, categorisation processes explicitly derive from the experience and knowledge of the researcher. I focus mostly on explicit content (linguistic) but also comment on some latent content, suggested by *ways of saying things* (e.g. facial expressions, tone). In this way, the practice applied in this study is interpretative content analysis:

Interpretive content analyses are those approaches using researcher-generated summaries and interpretations rather than word counts or other quantitative analytic methods. Interpretive content analysts code both manifest and latent or contextual communication content, typically using inductively generated code lists. (Drisko & Maschi, 2015, p. 5)

These codes or predefined themes are part of what is often called thematic analysis. However, according to Drisko and Maschi (2015), the most accurate term for these processes is *qualitative content analysis*, because it implies starting off with a set of categories while also drawing new ones from the data, followed by establishing links to literature and showing important participant quotes. Although the insights of the researcher lead the categorising and interpretation processes, the main concern for assuring rigour and validity is to unequivocally show the processes involved, being clear and transparent about how they were systematically applied throughout the course of analysis (Yardley, 2000). In this study, the general analysis steps, from raw data to obtaining systematically codified information, were as follows:

1 – Starting from a pre-defined thematic list, resulting from the study's research questions;

2 – Thoroughly scanning the data in its original language, interpreting clusters of information in replies and fitting them into the pre-defined scaffolding;

3 – Identifying relevant items emerging from participant replies, which were not predicted, and devising new themes in the analysis scaffold, in order to organise and include them.

4 – Repeating steps one to three while thoroughly going through all the data collected, and progressively systematise it into categorisation tables;

5 – Describing the resulting categories found, resorting to participant quotes for illustration and establishing a direct connection to raw data;

6 – Reflecting and discussing links between results and literature.

Analysis on data collected by interviews and questionnaires was conducted by themes and subthemes. Both tools were purposely devised to include flexibility and openness in replies. In creating questions for interviews and questionnaires, reflexivity in approaching the same issues through different lenses was strategically used as a way of promoting a deeper reflection, by having the participant look at topics from different contexts and perspectives. This was a way of obtaining richer data, conducting a broad exploration of the research topic.

The five secondary research questions and their respective topics for inquiry, described in 3.4.1, became the predefined analysis scaffolding. From them resulted themes and subthemes, orientating the analysis process in identifying information given by the artists and audience members. Themes and subthemes were then organised in terms of data collection method, according to the tool which provided the data. Below, I present a table with the analysis scaffolding. Theme A1 concerns the material obtained from the artists only, and category B2 regards audience data only. Themes A3/B3, A4/B4 and A5/B5 elicit information from the two data sources: interviewees and questionnaire respondents. Whenever new and unpredicted subthemes emerged, they were included in the theme/sub-theme list (items in grey on Table 6). In this way, content analysis is both *theoretical thematic analysis* (deductive) (scaffolded by the researcher's knowledge on the subject and by research questions) and inductive (influenced by the data) (Braun & Clarke, 2006).

Throughout the course of analysis, subthemes A1c/B2c (elements of Deaf cultural discourse) and A1d/B2d (elements of disability discourse) became repositories for a second step in analysis, integrating data which initially belonged to the other subthemes.

Secondary research questions	Initial themes/ sub-themes	Themes and sub-themes according to data method/source	
		A – Artist interview	B – Audience questionnaire
<p>1. What are the intentions reported by Portuguese and British artists in producing and performing Signed Songs?</p> <p>1a. How are those intentions shaped by the personal stories of the artists and their artistic interests (for example, in poetry, music and Deaf arts)? (subtheme 1a)</p> <p>1b. How do artists orient their intentions to specific audiences, with different linguistic and cultural backgrounds: d/Deaf and hearing, signers and non-signers? (subtheme 1b)</p> <p>1c. How do elements and concepts of Deaf biocultural discourses (and of the disability discourse) manifest in the intentions and convictions of the artists, in each country? (subthemes 1ci and 1cii)</p> <p>1d. To what extent do the intentions, convictions and processes reported by the artists construct this Deaf performing art as a global (international) and localised (national) cultural display of resistance? (subtheme 1d)</p> <p>1e. What are the artists' hopes regarding Signed Song activity in their country and in the Deaf world? (subtheme 1e)</p>	<p>ARTIST INTENTIONS & MOTIVATIONS</p> <p>1a. PERSONAL STORIES/INTERESTS</p> <p>1b. DIRECTED INTENTIONS (DEAF/HEARING)</p> <p>1ci. ELEMENTS OF DEAF CULTURAL DISCOURSE¹⁵⁵</p> <p>1cii. ELEMENTS OF DISABILITY DISCOURSE</p> <p>1d. CULTURAL RESISTANCE IN SIGNED SONG ACTIVITY</p> <p>1e. FUTURE HOPES FOR THE ART FORM OF SIGNED SONGS</p>	<p>A1 ARTIST INTENTIONS & MOTIVATIONS</p> <p>A1a. PERSONAL STORIES/INTERESTS</p> <p>A1b. DIRECTED INTENTIONS (DEAF/HEARING)</p> <p>A1ci. ELEMENTS OF DEAF CULTURAL DISCOURSE</p> <p>A1cii. ELEMENTS OF DISABILITY DISCOURSE</p> <p>A1d. CULTURAL RESISTANCE IN SIGNED SONG ACTIVITY</p> <p>A1e. HOPES FOR THE FUTURE IN SIGNED SONGS</p>	

¹⁵⁵ It can be argued that subtheme A1c and A1e are similar. Although categories placed under these two subthemes could sometimes be interchangeable, I opted for making this division as a way of separating general issues related to Deaf cultural discourse (A1c), deriving from the totality of the data set, from issues specifically contextualised by the artists as displays of cultural resistance in the activity of translating and performing Signed Songs (A1e).

<p>2. How are the Portuguese and British artists' intentions received by local d/Deaf and hearing audiences?</p> <p>2a. To what extent do elements mentioned by artists appear in what audiences report receiving? (subthemes 2ai, 2aii, and 2aiii)</p> <p>2b. How do emotional reactions and intellectual responses, reported by local audiences, reveal elements of Deaf biocultural discourses and/or elements of the disability framework? (subthemes 2bi and 2bii)</p> <p>2c. Is there a pattern in local and transnational audience perceptions showing (a) utopian performative(s), that is, inspirations conveyed by the art form? (subtheme 2c)</p>	<p>2. RECEPTION OF THE AUDIENCE (ON THE ARTISTS + ON THE ART FORM)</p> <p>2ai. RECEPTION OF ARTIST MOTIVATIONS</p> <p>2aii. RECEPTION OF INTENTIONS, AND MESSAGES RECEIVED & NOT RECEIVED</p> <p>2aiii. SUGGESTIONS ON SIGNED SONG MAKING BY THE AUDIENCE</p> <p>2bi. ELEMENTS OF DEAF CULTURAL DISCOURSE</p> <p>2bii. ELEMENTS OF DISABILITY DISCOURSE</p> <p>2c. RECEIVED MESSAGES ON SIGNED SONGS AS CULTURAL RESISTANCE</p>		<p>B2 RECEPTION OF THE AUDIENCE (ON THE ARTISTS + ON THE ART FORM)</p> <p>B2ai. RECEPTION OF ARTIST MOTIVATIONS</p> <p>B2aii. RECEPTION OF INTENTIONS, AND MESSAGES RECEIVED & NOT RECEIVED</p> <p>B2aiii. SUGESTIONS ON SIGNED SONG MAKING FROM THE SPECTATOR'S PERSPECTIVE</p> <p>B2bi. ELEMENTS OF DEAF CULTURAL DISCOURSE</p> <p>B2bii. ELEMENTS OF DISABILITY DISCOURSE</p> <p>B2c. RECEIVED MESSAGES ON SIGNED SONGS AS CULTURAL RESISTANCE</p>
<p>3. How do artists and audiences portray Signed Songs: as translations, creative adaptations, or new cultural products?</p> <p>3a. Which culture are Signed Songs seen as belonging to? (subthemes 3ai and 3aii)</p>	<p>3.CULTURAL OWNERSHIP & TRANSLATION</p> <p>3ai. CULTURAL POSITIONING OF SIGNED SONGS</p>	<p>A3 CULTURAL OWNERSHIP & TRANSLATION</p> <p>A3ai. CULTURAL POSITIONING OF SIGNED SONGS</p>	<p>B3 CULTURAL OWNERSHIP & TRANSLATION</p> <p>B3ai. CULTURAL POSITIONING OF SIGNED SONGS</p>

	3a. ARTISTIC ISSUES IDENTIFIED ¹⁵⁶	A3a. ARTISTIC ISSUES IDENTIFIED	B3a. ARTISTIC ISSUES IDENTIFIED
3b. Do audiences/artists conceive of performers as translators? (subthemes 3b)	3b. TRANSLATION/ADAPTATION ISSUES IDENTIFIED	A3b. TRANSLATION/ADAPTATION ISSUES IDENTIFIED	B3b. TRANSLATION/ADAPTATION ISSUES IDENTIFIED
4. What do Signed Songs communicate emotionally to audiences?	4. EMOTIONS BY AUDIENCE GROUP	A4 FEEDBACK RECEIVED BY ARTISTS ON EMOTIONS BY GROUP	B4 EMOTIONS REPORTED BY AUDIENCES BY GROUP
4a. How do Deaf people react and respond? (subtheme 4a)	4a. REACTIONS OF/BY ¹⁵⁷ DEAF AWARE DEAF	A4a. REACTIONS OF DEAF AWARE DEAF	B4a. REACTIONS BY DEAF AWARE DEAF
4b. How do deaf people react and respond? (subtheme 4b)	4b. REACTIONS OF/BY NON-DEAF AWARE DEAF	A4b. REACTIONS OF NON-DEAF AWARE DEAF	B4b. REACTIONS BY NON-DEAF AWARE DEAF
4c. How do Deaf-aware hearing people react and respond? (subtheme 4c)	4c. REACTIONS OF/BY DEAF AWARE HEARING	A4c. REACTIONS OF DEAF AWARE HEARING	B4c. REACTIONS BY DEAF AWARE HEARING
4d. How do hearing people with no contact with the local Deaf community react and respond? (subtheme 4d)	4d. REACTIONS OF/BY NON-DEAF AWARE HEARING	A4d. REACTIONS OF NON-DEAF AWARE HEARING	B4d. REACTIONS BY NON-DEAF AWARE HEARING

¹⁵⁶ Not related to language use nor interlingual translation, but translation of musical elements.

¹⁵⁷ The word *of* refers to reactions of which the artists speak, having witnessed them in their performances or in feedback given to them. The word *by* refers to reactions reported directly by audience members who participated in this study.

<p>5. To what extent are Signed Songs, as cultural outputs of two localised Deaf communities, reflecting general social preoccupations of each community and country, as well as common issues between both countries?</p> <p>5a. Which Deaf localised issues are mentioned by participants in Portugal? (subtheme 5a)</p> <p>5b. Which Portuguese national issues are mentioned by participants in Portugal? (subtheme 5b)</p> <p>5c. Which Deaf localised issues are mentioned by participants in the UK? (subtheme 5c)</p> <p>5d. Which British national issues are mentioned by participants in the UK? (subtheme 5d)</p>	<p>5.NATIONAL CONTEXT AND SIGNED SONGS</p> <p>5a. DEAF COMMUNITY PORTUGAL</p> <p>5b. NATIONAL ISSUES PORTUGAL</p> <p>5c. DEAF COMMUNITY UK</p> <p>5d. NATIONAL ISSUES UK</p>	<p>A5 NATIONAL CONTEXT AND SIGNED SONGS</p> <p>A5a. DEAF COMMUNITY PORTUGAL</p> <p>A5b. NATIONAL ISSUES PORTUGAL</p> <p>A5c. DEAF COMMUNITY UK</p> <p>A5d. NATIONAL ISSUES UK</p>	<p>B5 NATIONAL DEAF COMMUNITY AND SIGNED SONGS</p> <p>B5a. DEAF COMMUNITY PORTUGAL</p> <p>B5b. NATIONAL ISSUES PORTUGAL</p> <p>B5c. DEAF COMMUNITY UK</p> <p>B5d. NATIONAL ISSUES UK</p>
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Table 6 - Data analysis scaffolding structure for categorisation of data in interviews and in questionnaires.

The process began with the interview data collected in both countries, which was analysed and coded, followed by questionnaire data. This procedure was chosen so that perspectives emerging in Portugal and the UK could be presented for each group of participants (interviewees and questionnaire respondents). In addition, this rationale allowed for a clear notion of artist insights before analysing audience views, leading to a fluid perception on which of the artists' understandings were mirrored in audience data and which were not.

The analysis started with viewing the data in its original language. For all data recorded on video (all data provided in a signed language and the hearing conductor's interview), the ELAN software¹⁵⁸ was used for annotation. Contents were marked as they appeared, synchronised with the original video, and making use of five levels of notes.

Tier 1 – Comments	For briefly describing specific sections of discourse, in my own words.
Tier 2 – Themes and subthemes	For registering the theme and subtheme under which the piece of data was coded.
Tier 3 – Transcriptions	For devising a free translation in English of specific sections of discourse to be quoted in results.
Tiers 4 and 5 – Glosses	Two tiers were dedicated to gloss lines, conventionalised representations of portions of signed discourse to be quoted. In the case of the Portuguese conductor, tier 5 was used for original quotes in Portuguese.

Table 7 - Annotation system in ELAN.

As the codification process evolved, both regarding video and written contents, synthesised pieces of information were drawn from the data and inserted into tables, organised by theme and subtheme, and participant codes were noted alongside corresponding data pieces¹⁵⁹. After all material was viewed and coded,

¹⁵⁸ ELAN is a program allowing for videos to be synchronised with a set of annotations and written translations, appearing in sections just below the video display, organised in lines of information (tiers).

¹⁵⁹ Interview analysis involved two sets of tables. Primary analysis tables included interview data and participant codes. Secondary analysis tables presented categories and subcategories per country, colour-coded to differentiate items mentioned by British Deaf artists, Portuguese Deaf artists, the Portuguese hearing artist and those mentioned by more than one of these groups. Questionnaire analysis involved one table only, containing the categories and subcategories which migrated from interview analysis, noting the changes made in the structure, and including data extracted from questionnaires. Secondary interview

the pieces of information (placed under each subtheme) which fell under one same general topic were grouped into larger clusters (i.e. *started performing 40 years ago* + *started performing 31 years ago* = cluster *Performing experience*). The larger clusters became the categories and the smaller pieces of information, drawn from the data, the subcategories.

After interview data was fully analysed, the resulting structure for categorisation (themes, subthemes, categories and subcategories) was used to analyse questionnaire replies. In questionnaire analysis, categorisation clusters morphed from two to three levels, from broader to narrower: themes, subthemes, sections, categories and subcategories. Some categories were renamed¹⁶⁰. These changes were introduced in order to better include audience replies and contrast them with artist views. All changes in categorisation scaffolding were noted using colour codes.

In situ and email questionnaires were all analysed, as they were completely filled out. However, only completed online questionnaires were analysed, as completion of the personal information section at the end of the tool was necessary to provide the required demographical data¹⁶¹.

- *Opinio* questionnaire in Portuguese (PT): **19** complete replies, **30** questionnaires started in total (19 finished + 11 initiated but not completed)
- *Opinio* questionnaire in English (UK): **68** complete replies, **132** questionnaires started in total (68 finished + 64 initiated but not completed)

During analysis, correlations between categories mentioned in different themes and subthemes were noted in analysis tables, and used in describing the results, in chapters four and five. Results are reported and discussed bearing in mind Deaf and hearing replies, and signers and non-signers¹⁶².

Apart from the four languages present in the data, an added challenge to analysis was the fact that, in Portugal, all audiences who have attended a Portuguese Deaf-led Signed Song performance or watched a video online, referred

analysis tables can be found in appendix 5, section 5.1, and the questionnaire content analysis table can be found in appendix 6, section 6.2.

¹⁶⁰ The initial categorisation scaffolding, defined for the beginning of the analysis process (interview analysis) can be found in appendix 5, section 5.3.

¹⁶¹ Questionnaires applied in situ were all considered complete because the personal information section was filled out. However, neither online or in situ participants replied to all questions, some leaving questions unanswered or writing "I don't know".

¹⁶² The *spectators and non-spectators* dichotomy was a strategy used only to reach those who like and do not like Signed Songs.

to *Mãos que Cantam*, whereas in the UK, many commented on other British Deaf sign-singers. All of these comments were inserted onto analysis tables with indications of names of further artists mentioned. Although result description focuses on comments made regarding Deaf-led Signed Song in general or specifically concerning the artists in this study, the data provided on other Deaf artists is used on the side-lines, illustrating the different Portuguese and British contexts.

The process of coding and devising categories is subjective and it can be argued that subthemes and categories could have been devised differently. As in any *interpretivist-constructionist content analysis* procedure, the background of the researcher in the research topic plays a decisive role in the making of decisions that create analysis design, as well as in any decision needed for creating categories and subcategories of data. Analysis procedures and coding structures derived from an ongoing conversation between my knowledge and experience, the research questions, and the data provided by interviewees and questionnaire respondents.

The entire design of this study was a result of much reflection on this work's goals, underlying research questions, and on its epistemological and ethical alignment. I carefully considered cultural differences between Portugal and the UK, regarding the majority of their population and regarding their local Deaf communities; I reflected on differences in language use, both of signed and spoken languages, using translation so that research tools would speak clearly to participants.

This methodological scaffolding was assembled with a number of people in or connected to the Portuguese and the British Deaf communities, whose insights, knowledge and support, led to high levels of participation and the rich results, which I discuss in the following two chapters.

4 Artist intentions and motivations: results and discussion

This chapter focuses on what the artists in this study relay they want to transmit to their audiences, as well as on their background and motivations to become sign-singers. Artists reveal a strong interest in obtaining feedback from their audiences, and show that they would like their artistic perspectives and knowledge to be conveyed to their audiences. I begin this chapter by describing the Portuguese and British artists, and then move on to exploring and discussing results on artist perceptions regarding intentions, motivations, and hopes for the future. I organise my discussion by referring to each topic of inquiry within the first secondary question of this study: What are the intentions reported by Portuguese and British artists in producing and performing Signed Songs?

Within each topic of enquiry, I approach relevant themes which emerged from the data, such as audience-orientated intentions, marks of Deaf biocultural discourses and disability discourses, and elements in Signed Songs showing cultural resistance.

4.1 Participants

A total of nine artists participated in interviews for this study: six in Portugal and three in the UK. All are Deaf¹⁶³, except for the Portuguese hearing conductor. All artists were labelled with codes. Only those who consented to having their names shown are named throughout this and the following chapter.

- **DA** = Deaf Artist, **HA** = Hearing Artist;
- **Number**: Deaf artists are numbered 1 to 5 (PT) and 1 to 3 (UK);
- **PT** = Portugal, **UK** = United Kingdom;
- The only hearing artist in this study is simply identified as HAPT.

¹⁶³ As stated in chapter two, the term *Deaf* is self-attributed. Deaf interviewees are all proficient sign language users who are involved in their local Deaf communities and openly defend a positive perspective on being Deaf, but not all identified as *Deaf*. In chapters 4 and 5, I will consider variety in self-attribution throughout discussion, but I will use Deaf when referring to all, meaning sign language proficiency and Deaf community allegiance. I also use Deaf when referring to what artists said regarding spectators because they refer to signing Deaf people. These decisions make the discussion chapters easier to read. Yet, the interview content analysis tables in appendix 6, section 6.2.2, make use of *d/Deaf*.

4.1.1 Personal information and performance attendance

Artist	Age	Gender	Cultural Identification	Everyday language use	Preferred language	Habits of performance attendance
DA1PT	43	Female	<u>D</u> eaf	LGP	LGP	Yes: - Theatre with integrated LGP on stage - Deaf Theatre - LGP Poetry - LGP Humour - LGP Storytelling 2 to 5 times /year
DA2PT <i>António Cabral</i>	53	Male	<u>D</u> eaf	LGP Written Portuguese	LGP	Yes: - Interpreted Theatre Once a year
DA3PT <i>Débora Carmo</i>	38	Female	deaf	LGP Spoken Portuguese	LGP	No
DA4PT	55	Male	<u>D</u> eaf	LGP Written Portuguese Spoken Portuguese	LGP	Yes: - Deaf Theatre - LGP Poetry - LGP Humour - LGP Storytelling 2 to 5 times /year
DA5PT	41	Female	<u>D</u> eaf	LGP	LGP	Yes: - Interpreted Theatre - Theatre with integrated LGP on stage - LGP Storytelling 2 to 5 times /year

HAPT <i>Sérgio Peixoto</i>	43	Male	hearing	Written Portuguese Spoken Portuguese	Spoken Portuguese	Yes: - Theatre with integrated LGP on stage 2 to 5 times /year
DA1UK <i>Colin Thomson</i>	56	Male	<u>D</u> eaf	Spoken English Written English BSL SSE	BSL	Yes, all categories: - Interpreted Theatre - Theatre with integrated BSL on stage - Deaf Theatre - BSL poetry - BSL Humour - BSL storytelling - Interpreted music concerts 2 to 5 times /year
DA2UK <i>Caroline Parker</i>	56	Female	deaf	Spoken English Written English BSL SSE	BSL	Yes, all categories: - Interpreted Theatre - Theatre with integrated BSL on stage - Deaf Theatre - BSL poetry - BSL Humour - BSL storytelling - Interpreted music concerts 6 to 10 times /year
DA3UK <i>Stephen Collins</i>	34	Male	<u>D</u> eaf	Spoken English BSL SSE	BSL	Yes: - Interpreted Theatre - Theatre with integrated BSL on stage - Deaf Theatre - BSL poetry More than 10 times /year

Table 8 - Personal information and habits of performance attendance, artists.

Artists are five men and four women with ages ranging from 34 to 56 years old¹⁶⁴. Of the five Portuguese Deaf performers, four identified as Deaf (and one as deaf), whereas of the three British performers two identified as Deaf (and one as deaf). All Portuguese Deaf artists have LGP as a preferred language, and two state that they use LGP exclusively. Use of spoken Portuguese is referred to by three Portuguese Deaf artists and use of written Portuguese by three. All British Deaf artists have BSL as a preferred language, and use BSL, SSE and spoken English. Written English use is mentioned by two British artists. The hearing Portuguese conductor has written/spoken Portuguese as a preferred language and at the interview stated that he uses LGP, but did not include this information on the form because he feels he needs to learn more. The Portuguese Deaf artists go to other people's signed performances less often than the British. One Portuguese Deaf artist does not attend signed performances, and the remaining Portuguese participants attend performances a maximum of two to five times a year. Two of the three British Deaf artists attend performances more often: six to 10 times, and more than 10 times a year.

4.2 Artist context from interview results

During the interviews, deafness onset, deafness type and deafness in the family, were topics approached by artists although not prompted by interview structure. In order to provide context, I include such information in summaries on artist background and practices. These vary in length as the amount of detail provided varied. Name and gender are given only when the artist has consented to it.

4.2.1 Portuguese Signed Song artists

Concerning the Portuguese Signed Song group, the method through which all artists work is described quite homogeneously, as they are part of the same ensemble. Deaf artists work as a group on translating lyrics into an aesthetic form of LGP and, at the later stages of the process, the hearing conductor sometimes takes part in exploring aesthetic sign choices, making suggestions according to emotion and rhythm of songs. Expressing musical elements visually, using different signing voices, developing synchronism to the original song, and rehearsing beginnings and

¹⁶⁴ At the time of the interviews.

endings of signed verses are all results of group effort, in a Deaf-hearing collaboration.

DA1PT – Profoundly deaf from birth. This artist grew up outside of Portugal, in an all-hearing family but attended a Deaf bilingual school, where a signed language and English were taught. Here, music was taught according to Deaf perceptions, with Signed Song practices and involving Signed Song Deaf models. Music was also present in this artist's family as, when growing up, family members would sing and play the guitar. A hearing family member would bring home school work from music lessons which the artist followed with great interest. As a child and a young person, this artist would read about music, watch music artists, and enjoy signing, following the written lyrics of songs. This person has always loved dancing, often going to clubs and enjoying musical vibrations, and joined *Mãos que Cantam* because the project reminded this participant of the good times when growing up with a strong Deaf musical background, abroad. The Portuguese Signed Song group was a way of getting in touch with a prior musical self, creating something new in Portugal to show Deaf art and culture.

DA2PT (*António Cabral*) – António was born profoundly deaf and had never thought about getting involved in music before he joined *Mãos que Cantam*. While growing up, he had an interest in theatre and painting, but never in music. He went on to paint professionally, and became interested in the Signed Song project when Sérgio Peixoto (the conductor) first approached the class of Deaf students enrolled at the Catholic University of Portugal (UCP), in Lisbon. He decided to join and, after that, he says it just grew on him and he became hooked on this form of artistic expression.

DA3PT (*Débora Carmo*) – Débora grew up in a hearing family and only had contact with the Deaf community when she was 18. She has always been able to hear some sounds but never the spoken word. Débora attended a mainstream school, where music was taught using hearing-orientated methods. She could neither understand or identify with the way music was taught at her school, eventually losing interest and giving up on the subject of music. When she told her mother about her frustrations of not grasping what music was, her mother took her to the family's stereo system, placed her hands on the speakers, and turned the music loud. At that moment, Débora states she could finally feel what music was and immediately fell in love with that way of sensing and defining music. Later, she

did ballet and tap dancing, loving dancing in general. She could always hear some of the elements of songs, such as changes in melody and rhythm, but not the sung lyrics. When she became a student at UCP, and the *Mãos que Cantam* project was proposed to her class, she felt like it had everything to do with her and her love for music, thus she joined the group.

DA4PT – This artist is profoundly deaf and grew up with no special connection to sound perception or music. The artist says that, while growing up, Deaf people did not get any information access on TV, but reports always having had a certain curiosity about singers, especially those on the Eurovision Song contest, with their visually elaborate attire. This participant loved watching the visual elements of the shows and each singer's mannerisms, and later became interested in dancing because feeling the vibrations in the body was very enjoyable. The artist had never been involved in Signed Song before *Mãos que Cantam*, but was involved in other forms of signed performance, mainly theatre and humour. The artist's family is very fond of Portuguese music, which also led to curiosity on the art form. This artist joined *Mãos que Cantam* recently, via an invitation of another Deaf member of the group, who saw in this person a great potential for Signed Song. The artist's close family encouraged participation in auditions, and this person was selected. This artist states that being a Signed Song performer brought something new and exciting to what was a routine-led daily life, and that music will be an activity to be continued when retirement age arrives.

DA5PT – This artist gradually became profoundly deaf during childhood, between the ages of four and eight. This person grew up surrounded by hearing people, having only joined the Deaf community at age 20. During childhood, the artist would listen to music via hearing aids, and still enjoys feeling music by turning up the volume loud. The artist states never having been able to perceive the sung voice and, even as a child, could only perceive vibrations and some different pitches. The artist has a sibling who is partially deaf and, growing up, this sibling could hear more but still could not understand the sung lyrics. Both shared musical interest and a wish to know what songs were about, filling complete notebooks with handwritten song lyrics. Before joining UCP, the artist had a previous university experience, during which this person remembers having always enjoyed watching the *Tunas* perform. These are traditional Portuguese groups of university students performing songs and dancing in black gowns. However, the artist was never

allowed to be part of *Tunas* due to deafness. *Mãos que Cantam* allowed this person to finally be part of a musical project, later in life, at the Catholic University.

HAPT (*Sérgio Peixoto*) – As a long-time hearing outsider to Deaf communities, Sérgio is less aware of the varieties of signed art in Deaf communities and states that his contribution is different from that of Deaf members. As a hearing person, he brings in his life experience, that of a professional 30-year-long-career musician. Sérgio started *Mãos que Cantam* in 2010 and, at that time, he had had no contact with the Deaf world, and was merely curious about the possibility of creating music with Deaf people. As the project started, he slowly began to understand the experiences which the Deaf people he was working with had had throughout their lives, realising how much these were different from his own, and began to become aware of both the benefits and hardships of leading a Deaf life. He obtains more feedback from hearing spectators, speaking in detail of these reactions.

4.2.2 British Signed Song artists

DA1UK (*Colin Thomson*) – Colin had a Deaf father, and has a profoundly deaf brother. He was born deaf and had some hearing until he became profoundly deaf at age 13. From then onwards, he went to a Deaf school, where he used fingerspelling to communicate and enjoy music classes while wearing hearing aids. He later attended a mainstream school with a deaf unit, where he was not allowed to learn music anymore. When he had some hearing, he used to watch the TV programme *Top of the Pops*, buy a magazine with song lyrics (*Disco 45*) and learn them for the top songs on the charts. He was taken once by his father to a British Deaf Association (BDA) conference and, for the first time, he saw the work of BSL interpreters, which motivated him to translate lyrics into sign. Later, at home, his father caught him rehearsing his Signed Songs and encouraged him to perform at a Deaf club. At 16, his debut performance consisted of firstly miming Elvis Presley in a song and, in a second turn playing it, he signed the lyrics while still impersonating Elvis. This got people's attention and he started to get bookings for performances, and has now been performing for 40 years. His method is very specific, taking elements from BSL poetry, such as using signs with the same handshape during a whole verse, and he changes the original lyrics to tell stories about the experiences of Deaf people. At the performance venue, when music is accessible to Deaf perception, he performs by himself, from memory and by feeling the musical vibrations on his body. Alternatively, when venues do not easily convey vibro-tactile

cues, Colin works with an interpreter offstage, who gives him visual cues, such as hand movements to indicate rhythm. During live performances he often improvises, as specific translation and adaptation choices occur to him on stage, according to the mood and connection with his audiences.

DA2UK (*Caroline Parker*) – Caroline grew up in a hearing family, having had an oral education. She is not profoundly deaf and is a late signer. Caroline grew up with an interest in music, and she could always listen to it but never identify the words. While growing up, she always wanted to sing the songs that she liked but, as there was no internet, it was very hard to find lyrics. She received training in dance and mime as a teenager and, when she got involved in Deaf theatre, she went to a Deaf drama summer school, where she started to sign. There, she was inspired by Colin Thomson's performances, started working hard on her signing skills, initially practicing signing songs in parties, just for herself and mostly using SSE. Because one of her friends mentioned a song he loved, she decided to translate it theatrically, using a lot of enhanced movement and actions. The friend for whom she had created the adaptation died before she could show him his song, but she performed it at his memorial and got two bookings from that performance, and now she's been performing songs for 30 years. She is deaf but, with hearing aids plugged into a music device, she can hear the beat, rhythm and variations in the notes, although not the lyrics. She does not access auditory elements onstage, thus she uses several techniques, such as counting and dance techniques. Caroline Parker's method encompasses a strong component of conveying her personal interpretation of the lyrics. She creates a story in her mind, by thinking of how she can show selected contents theatrically, and make them visually interesting. Her versions have a link to original lyrics but move away from them.

DA3UK (*Stephen Collins*) – Stephen grew up as the only deaf person in a hearing family, and his sister got him interested in music. He is not profoundly deaf, and grew up exposed to signed communication (mostly SSE but sometimes BSL). He developed an interest in the written words of songs and, as such, he started singing along, reading the lyrics and using his oral speech as well. He went to a Deaf boarding school and, with his friends, he started signing songs in SSE. Stephen Collins began acting at age 20 and, when auditioning for a Graeae musical play, *Reasons To Be Cheerful*, he first learned the processes for translating and creating a Signed Song, working with a BSL Deaf advisor, who helped him correct his signing, use different forms of signing in songs (SSE and BSL), learn more

creative and visual forms of signing, and develop techniques to apply in solos, duets and ensembles. Stephen Collins' method is contextualised in musical theatre. On stage, he sign-sings in solos, duets and all-cast Signed Song moments. With the play *Reasons To Be Cheerful* being repeated over the years, Stephen began performing more in BSL, even though he uses SSE at times. When preparing a song, he listens to the music, making use of his hearing to get the emotional tone of the song. He constructs the signed translation and considers that remaining close to original content is important, even though he is aware of other artists who construct performances which are more distant from originals, and enjoys those too.

4.3 Results and discussion

In this section, I describe results regarding the first of five secondary questions. Although interviews were analysed and interpreted in their original language (LGP, BSL and spoken Portuguese), the quotes that I present here were translated into English, by me, for reader comprehension purposes. In order to highlight important aspects of original discourse, I show excerpts of original languages, in the case of signed languages, specific signs or examples, by presenting still frames¹⁶⁵ of interview footage. The portions of artist quotations to which the still frames refer are highlighted in grey, for better comprehension. Discussions under each subtopic are organised by themes which emerged in data analysis.

4.3.1 What are the intentions reported by Portuguese and British artists in producing and performing Signed Songs?

Topic of enquiry 1a – How are those intentions shaped by the personal stories of the artists and their artistic interests (for example, in poetry, music and Deaf arts)?

This topic approaches the role of particular life experiences in becoming a sign-singer. Background information on the artists shows the diversity of paths which led to sign-singing.

¹⁶⁵ When artists did not consent, reproductions by the researcher are shown. Signs are conventionally represented in capital letters (gloss).

Theme 1 – Personal stories

The personal stories of the eight Deaf artists are very diverse, and experience of performing Signed Songs varies between two and 40 years. In the UK, where the history of Deaf-led Signed Song is longer, Deaf artists are more experienced (10, 31 and 41 years of experience¹⁶⁶). There has been more time in the UK to explore the use of Signed Song in diverse formats, which shows in the diversified contexts in which the three British artists perform (solo performances, cabaret and musical theatre). The Portuguese Deaf artists who have been in *Mãos que Cantam* since its onset (four of the five Deaf artists) began Signed Song activity 10 years ago. The conductor is an experienced musician (32 years of musical activity) and the group started as a choir, co-performing with hearing choirs. This connects to the origins of Signed Song in the UK, also within the choral format. Furthermore, the Portuguese Catholic University, where *Mãos que Cantam* was created, has always had a strong connection with the Catholic religion, and with religious choral practice. As shown in chapter two, section 2.2.5, links between religious practices and signed choirs have also existed in the UK. *Mãos que Cantam* has now broadened the range of settings and formats in which they perform, working with artists of different music genres and performing by themselves to recorded or live music. A diversification of formats is thus also occurring in Portugal, as it did in the UK, which does not mean it will follow the same routes. Archival work on British Signed Song shows how it has changed from choral formats into solos and duets, and recently into fusion forms of Signed Song, dance and theatre.

Theme 2 – Language use

Deaf artists participating in this study have very diverse language use. All currently use the country's signed language (LGP or BSL) but Portuguese and British artists who are late signers, were brought up via oral methods and learned the country's signed language later in life. While Portuguese artists speak only of using LGP, the British speak of different signing forms (BSL, SSE and fingerspelling). Language use and acquisition amidst Deaf artists show intersectionality, British artists mirroring translanguaging and interlanguage practices (Baynham & King Lee, 2019; Selinker & Rutherford, 2013), in signing variations and

¹⁶⁶ In the writing stages of this thesis (2020), adding two years to Portuguese data (collected in 2018) and one to British data (collected in 2019).

use of oral English in the UK, and Portuguese artists illustrating the predominant Deaf cultural attitude of strategic essentialism (Ladd, 2003) in the Portuguese Deaf community. The diversity in language acquisition and deafness shows how Deaf people with different experiences can become interested in music practices.

Theme 3 – Contacts with artistic practices

Music interest of Deaf artists was shaped by its presence while growing up, via school lessons, dancing, or informal contact with performances. Regarding formal settings, only one Portuguese artist received musical training encompassing Deaf musical perceptions (Jones, 2015; Loeffler, 2014) and Signed Song practice, abroad. All Deaf artists enjoy dancing and listening to/feeling music. Artists in both countries referred to being motivated by visual aspects of music on TV. Besides musical activities, other artistic interests were present in their lives: painting, theatre, humour, ballet, dancing, mime, and musical theatre. Formal and informal education towards the arts, as well as early contacts with music, were definite factors contributing to Deaf artists becoming sign-singers, as was being motivated by people close to them. Family members, friends (Deaf and hearing), sign language interpreters and Deaf performers encouraged artists to connect with music, create translated Signed Songs and perform them in public. Receiving positive feedback on Deaf people and connections to music activities, instead of the traditional dissociative feedback conveyed by taboos, oralism, and oppression dynamics (Cruz, 1997; Kusters & De Meulder, 2013; Lloyd, 2017), is a common factor in the lives of these Deaf artists. This relates to educating Deaf people focusing on potential instead of lack/inability, the latter very present in educational settings used in both countries, where instruction and government policies towards Deaf communities, although manifested by different practices, are guided by notions of essentialism (Tabery, 2014), normalisation (Jankowski, 1997) and disability.

Portuguese Deaf artists who attended mainstream school or university comment on how music lessons designed for hearing people do not reach Deaf people, causing frustration, and distancing them from musical experiences.

Never, never, never had I thought about it [music]. I had an interest in theatre, in painting exhibitions but never in music! I had never even thought about it! It was the day Sérgio first talked to us about the possibility [of a Deaf group] that I started to consider it. (...) as time went by... instinctively, with my ongoing participation, it began to be a part of me. (...) I was hooked, I was so connected! Like a happy puppy... There was like an umbilical cord, a

strong and thick umbilical cord, connecting me to it, that was it! (DA2PT, lines 108-116)¹⁶⁷

- António Cabral, Portuguese Deaf artist -

Theme 2 – Hearing and Signed Song

Amidst participants, we find very different auditory perceptions. There are profoundly deaf artists in both countries, born profoundly deaf only in the Portuguese group, and there are artists currently with some hearing, perceiving beats and melodies auditorily but not words, in both countries. This diversity reflects intersectionality regarding auditory perception in Deaf communities and shows how Deaf people can become interested in music and Signed Song, irrespective of their hearing status. In this group of artists, what we see as common motivations are encouragement to become involved with music and prior artistic backgrounds, not some required auditory access to music. Artists use their diverse perceptions in how they create and perform songs, most (eight of nine) stating hearing is not a requirement to enjoy, adding that criteria are sign language knowledge, artistic sensibility, and using visuality and Deaf conceptions of music as whole-body experiences (including vibro-tactile perception).

Researcher – (...) what must a really good signed song¹⁶⁸ include? (...) **CT** - First, rhythm... a story... that's two... and well, that it is good on the eye, meaning making it visually clear, perceivable, not for the ear, never mind that (scornful expression)! (...) using clear handshapes, the use of language... the reason [for the song] ... the context... because I've seen some songs... and you have seen it too... awful, awful signed songs! I feel I want to prosecute them for defamation of my language! (DA1UK, lines 576-581)

- Colin Thomson, British Deaf artist –



Facial expression conveys tone, emphasising the idea that hearing is irrelevant.

Image 22 - DOESN'T MATTER (left) + HEARING (right).

¹⁶⁷ See appendix 6, section 6.1.2, for full transcription of interviews.

¹⁶⁸ The capitalised terminology does not apply to quotes. I respect how people choose to refer to this concept. In quotes from written non-translated material (English) the terms used by participants are kept; in quotes from translated material (LGP, BSL and Portuguese), I simply use *signed song* because the capitalised use is not widespread in either country.

One British artist is unsure of whether some hearing is important but adds people can just enjoy differently, and one Portuguese Deaf artist, although stating hearing is not a requirement, explains the importance of profoundly deaf sign-singers.

[Signmark] when people see him perform, ok... they realise he is deaf but... it's important to consider he is partially deaf, not profoundly deaf. If he were profoundly deaf like me, he would be a stronger model as a Deaf musician because people tend to think only hearing people or partially deaf people can do this. (...) But I like him, he does a good job. (DA1PT, lines 53-58)

Particularly in the USA, the controversy regarding the art form of Deaf Signed Song revolves very much around the issue of how Deaf artists and audiences perceive music (Bahan, 2006; Holcomb, 2013), focusing on possible deaf auditory perception as an argument for rejection, justifying this with all other forms of Deaf art and literature being built exclusively for the eye. However, sound does not equal hearing, sound is vibration in air and materials, perceivable in a variety of ways by the human body (Eidsheim, 2015). All deaf bodies perceive sound (Loeffler, 2014) in any context, artistic settings included, and Deaf sound perception varies in use of hearing, skin, and eyes. Moreover, auditory perceptions of sound do not belong only to hearing people, and having them does not make a deaf person less Deaf. It is the sense of allegiance to Deaf communities and sign language that underlies Deaf ethnicity and Deafhood (Ladd & Lane, 2013; Lane et al., 2011), not the type of deafness. If British Deaf theatre takes Deaf auditory and vibro-tactile sound perception forms into consideration in devising plays (Richardson, 2017), why is it not rejected as Signed Song is? One possible answer is that other forms of Deaf performing arts do not rely on sound perception, but use it as a creative option, whereas Signed Song (as any song) aims at connecting lyrics and music. We can further argue that traditional Deaf arts prioritise visuality; yet, so do Deaf definitions of music. Signed Songs prioritise artistic sign (Jones, 2015; Loeffler, 2014; Maler, 2015), light and video (Churchill, 2015, 2016), and those with no use of sound are still defined by Deaf people as Signed Songs (Makihara, 2016)¹⁶⁹. Another possible answer for rejection of Signed Songs (Bahan, 2006; Holcomb, 2013) is that it links to a conscious or unconscious notion of hearing cultural ownership of music, passed down through generations of Deaf people, reinforced by feedback from hearing people who dissociate music from Deaf people (Cruz, 1997), and whose attitudes

¹⁶⁹ Also visible in archival items DIUK200 and DIUK201: The recent silent, original Signed Songs created by British Deaf comedian John Smith.

are based on disability discourses and audism (Humphries, 1977), not on acknowledgement of Sign Language Peoples as minority cultures. Deaf sign-singers contest audist views on music-making (Best, 2018), which can generate a strong and diverse audience response, an issue visible in this study, as we discuss in chapter five.

Topic of enquiry 1b – How do artists orient their intentions to specific audiences, with different linguistic and cultural backgrounds: d/Deaf and hearing, signers and non-signers?

This topic discusses what the artists in this study reported regarding specific intentions orientated for d/Deaf and hearing audience members.

Theme 1 – Deaf audience-orientated messages

Only British artists mention evident interaction with their Deaf audiences, encouraging them to sign-sing along and using pointing to involve them in lyrics. The diversity of Deaf-led art and media in the UK, and the long-standing multilingual access to information and entertainment, have engaged Deaf audiences in cultural activities. Signed Songs are a much older phenomenon, thus Deaf people are more used to them, less bound by the taboo of Deaf and music, and more prone to respond. In accordance, only Portuguese Deaf artists speak of a pressing need to get Deaf community members more involved in cultural activities.

To me, any Deaf person [on stage], no matter in which quality or profession, brings sign language to the stage (...) It is good for hearing spectators, and for Deaf people, most importantly for children (...) because children get to observe a Deaf model (...). For Deaf people in general, in the audience, it is good because, on the other hand, it makes them aware that (...) there are all of these different things to which sign language can be applied: poetry, songs, humour, theatre... They do not need to just keep their lives restricted to merely using their language for chatting with each other! There is more, LGP can open up their lives, and lead to them stop being focused only on that one dimension. And that is very positive for Deaf people. (DA1PT, lines 3-17)

Although British artists focus more on providing entertainment and access, awareness regarding Deaf musical abilities and getting Deaf people to become more engaged in performing Signed Songs are intentions stated by artists in both countries. This shows artists are not satisfied with what their Deaf communities know about Deaf Signed Songs or other Deaf musical productions, and are aware

that Signed Song generates controversy. This relates with the idea of performances as vital acts of transfer of knowledge (Taylor, 2007), in this case, of what a song is, of how Deaf people can engage with it in a bilingual way, of how music and Deaf people are not necessarily incompatible, and on what Deaf music makings are. Such acts of transfer also contain an identity component (Taylor, 2007), visible in results. Artists in both countries want to be seen as Deaf professional performers, musicians, proud signers and true representatives of Deaf communities.

When I first began as an actor (...) I wanted for them to see Deaf people can sign music, can sing, can dance, be involved in music, can rise up and do anything. (...) I want my character to be seen as a powerful, straightforward Deaf character who expresses himself in sign language, or spoken language, either way (...) Not as a character who is submissive to hearing people, no, someone empowered and insurgent (...) to be seen as an authentic Deaf person who really signs songs. (...) I do not want to be seen as an oralist deaf who can easily hear and speak, I mean some can and it is fine, but my authenticity is in using natural sign language. (...) I put my experience into my work, which can be the same as that of some audience members but different from that of others (...) and I feel Deaf pride about those differences. (DA3UK, lines 683-724)

- Stephen Collins, British Deaf artist -

Utopia, right? The complete perception that this work is completely valid, right? ...That it is... artistically valid for both audience types (...) the idea that music can be felt and performed by all. (HAPT, lines 433-436)

- Sérgio Peixoto, hearing Portuguese artist -

Theme 2 – Hearing audience-orientated messages

Portuguese artists focus on showing the Deaf community exists, what Deaf people can do, and getting hearing people to lose their fears of communicating with them.

To show that **we, Deaf, can!!!** (...) We are ready to throw a bucket of cold water at audience members, get them moving, engaged with us in this exchange, in a cooperation, especially for the sake of [Deaf] children, for them to see there are Deaf musicians out there. That there is so much culture out there, and as such we can create a better tomorrow... I hope so! (DA2UK, lines 205-210)

- António Cabral, Portuguese Deaf artist –



Very emphatic use of the sign CAN, showing the importance of this issue to the artist.

Image 23 - CAN (left) + emphatic form (right).

Such focus illustrates the current lack of Deaf awareness in the Portuguese society. In a 2019 TV program revealing the general public's reaction to unexpected situations (Costa, 2019), a Deaf actor and teacher (Carlos Martins) was filmed asking hearing people directions to the Lisbon Zoo, in LGP. Many would flee, ignoring him, frightened and not knowing how to interact¹⁷⁰.

British artists focus on explaining the connections between Deaf people and songs and on being perceived as professional performers, not just access providers. The access label reported by artists shows that British society is used to sign language as access, but that British Deaf performers still struggle to be acknowledged as true artists. The 'access' label is reductive, disregards Deaf artistic potential, and connects with the disability paradigm, in that it derives from benevolence towards Deaf people, molded by hearing-centered understandings (Robinson, 2017a). British artists also state that they intend Signed Songs to be as respected as sung songs, also referred to by the hearing conductor in his idea of utopian audience impact, that is, a full acceptance of the artistic nature of Signed Songs. This shared intention shows that performers do not feel that Signed Songs are an accepted art form in mainstream society, in both countries. These hearing-oriented intentions show performance acts as intercultural transfer (Taylor, 2007), of knowledge on Deaf communities, Deaf connections to music, equality aims, and on the Deaf cultural identity.

Finally, artists in the two countries speak of wanting to inspire hearing people to learn sign language. The Portuguese see this as a way of promoting hearing contact with the Deaf community, by becoming interested in LGP during shows and, after, consider formal learning. The British speak of having people try and sign

¹⁷⁰ The complete program is available online at <https://www.msn.com/pt-pt/video/ver/e-se-fosse-consigo-o-isolamento-e-a-discrimina%C3%A7%C3%A3o-das-pessoas-surdas/vp-AADpvAp>

portions of songs in their shows, engaging immediately in sign practice. Transferring sign language knowledge via performance, educating society on Deaf people, representing intersectional ways of being Deaf, disseminating Deaf musical meanings, and defying hearing hegemony in music by challenging expectations, were intentions reported in prior research on Deaf musicians (French, 2016). These intentions confirm artists are activist translators (Baker, 2010), mobilising audiences around Deaf issues, and challenging hegemony in performance (Pais, 2018).

Topic of enquiry 1c – How do elements and concepts of Deaf biocultural discourses (and of the disability discourse) manifest in the intentions and convictions of the artists, in each country?

This topic addresses how Deaf cultural discourses and disability discourses appear in information relayed by the artists in this study.

Theme 1 – Deaf biocultural discourses

Artists refer to a number of notions which relate to Deaf cultural discourses. Protecting sign language from being misrepresented is part of crediting and safeguarding, defining practices of Deaf communities (Taylor, 2008) regarding Deaf identity, culture and sign language (Skutnabb-Kangas & Phillipson, 1994). Although Portuguese artists view LGP as the only right way of doing Signed Song and British artists embrace a more translanguaging-orientated perspective, using BSL and SSE, in both countries they wish to protect Signed Song as part of Deaf cultural heritage. Also, in both countries, they speak of representing Deaf experiences, values and pride, and having the Deaf spectator identify with the performer. This conveys core values of Deaf culture, present in other Deaf products: Deaf self-determination (showing Deaf can make music); healthy self-identity (conveying Deaf potential to Deaf children); sharing information (on the world and songs); and providing full access to communication and language (access to songs, Deaf signers on stage as a form of Deaf expression) (Holcomb, 2013). All Deaf language products show love for sign language, a powerful identity symbol (Lane et al., 2011), and so does Deaf-led Signed Song.

Everyone has their place in society (...) All have the right to attend artistic events. Signed art is creative communication. To be able to attend these events is important so we can understand what is happening in the world, in those events there is crucial information that allows us to mature

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intellectually and be part of society. (...) Signed art has a Deaf perspective, spectators get access to Deaf stories, thoughts and perspectives on society. (...) Art from the hearing world does not, in general. To the Deaf person, even if a play is originally written by a hearing person, if it is performed by a Deaf company or actors, it will give Deaf people insight into that topic but now concerning Deaf lives (e.g. mental health). Also, signing is important because it is coming directly from the Deaf performer, it is not just a translation, but it is more. (DA2UK, lines 6-20)

- Caroline Parker, British Deaf artist –

Oppression is also a theme addressed in the two countries. Portuguese artists see the Deaf-hearing teamwork in their project as a way of showing audiences how a productive collaboration occurs when hearing people do not oppress Deaf people, imposing their ways upon them, but instead are willing to learn. British artists speak of emotional liberation through Signed Songs.

I think it is important to be able to relay emotions, and one good way of expressing emotions is through music and song. Deaf people can keep their emotions hidden, not show them, they were sanitised in this way because they would be repeatedly told not to feel a certain way, or that they should be happy where they were, that they would want certain things. Wait a minute, are we not allowed to choose how we feel?! Still, through song and music we can explore ourselves, because the same music means one thing to me and another thing to other people. (DA2UK, lines 30-36)

- Caroline Parker, British Deaf artist –

These notions indicate a Deafhood journey towards minority liberation (Ladd, 2003; Ladd & Lane, 2013), showing different concerns in each country. The Portuguese reveal an outward focus, on having bridges built between the Deaf and hearing communities, whereas the British reveal an inward focus, speaking of Deaf people and the need to heal wounds generated by oppression.

In western societies, Deaf cultural discourses speak of Deaf communities as part of a naturally occurring biocultural diversity, and of Deaf people not needing to be *fixed* (Bahan, 2008; Solomon, 2014). Only Portuguese artists speak of this and of how efforts to normalise violate Human Rights.

The conductor is an excellent person, (...) used to listening to music throughout his life and has that embedded in him to a high level, but it is not us Deaf who adapt to his ways, it's the other way around. He adapts to our ways, he tries to come to us [artistically], he learns sign language, he developed the sensitivity to understand each of us. It's how the world should be. It should not be Deaf people fitting into the hearing world, this is the way we are! (...) we are not here to be fixed; we do not want that! We are fine just the way we are! Those who want to join us should adapt to us. I don't say

this to be mean, it's just that for so long it's always been us [making an effort]! It's time for them [hearing] to do the same! (DA1PT, lines 239-246)

(...) this idea of... man, it really scares me, this idea of normalising. When you normalise, try to normalise (...) you are almost like, committing a Human Rights crime. (...) And that leads to pain, physical pain very often, to do with implants and such... (...) and emotional pain, psychological pain, do you see what I am saying? (HAPT, lines 479-484)

- Sérgio Peixoto, Portuguese hearing artist -

Theme 2 – Disability discourses

The Portuguese conductor mentions that hearing people portray Deaf sign-singers with a focus on lack, describing Signed Song as a way of *overcoming difficulties*. Portuguese artists are indignant at how this framework still conditions responses provided by society to Deaf people.

You know what I think? That... there are countries which are so far ahead from our country, miles ahead, completely! (...) We are at kilometre zero, and they are already at kilometre 100 or 200, you see? And I am so amazed at this: how is it that we are not there yet, do you understand?! How is this possible, right?! It is possible, perhaps due to things like our country, our politicians, our culture (...) We lack so much and it is all to do with our education. (...) we all should have Portuguese Sign Language [early in life]! (...) I find myself thinking 'Is this it? Is it that we are now starting? Only now?'. (HAPT, lines 130-134)

- Sérgio Peixoto, Portuguese hearing artist -

Another notion connected to a disability framework is benevolence and pity. British artists speak of the dangers of disseminating a benevolent view of Deaf people via Signed Song choirs.

I question what their aim might be. I'm not sure. Is the aim for people to be all teary-eyed watching children? Or do children themselves enjoy it? Or do children do it because they have to? I'm not sure. (...) They can enjoy! But sometimes, I see them at shopping centres, and there the aim is for people to give money and collect [greedy expression]. And passer byers are all teared up and 'oh poor them' and they donate money. (DA1UK, lines 88-95)

- Colin Thomson, British Deaf artist -

Portuguese artists also address this, stating it is wrong to have Deaf children perform when they are not motivated, or because a school wants to show off their

work with Deaf children. They add that teaching them Signed Song as Deaf expression means not having them just copy the signs from someone, standing in front of them, during performances. Benevolent looks and disseminating a disability-led image of Deaf people are concerns shared by artists in both countries, applied to choir reality in each country. Signed Song choirs linked to charities exist only in the UK and, in Portugal, mainstream sign bilingual education schools often include Signed Song performances with Deaf children at end of term/year school festivities. The prevalent spirit of dissociating music and Deaf people leads school staff to get children to copy signed lyrics during shows. However, according to my experience, Deaf children who particularly enjoy Signed Song will memorise the lyrics, and sign-sing from the heart, expressing themselves, while others, who cannot (or do not bother to) memorise them will use the member of staff standing in front of them as a teleprompter. One Deaf Portuguese artist comments on this, stating that this is a way of getting all children to participate and feel they can sign-sing, regardless of artistic inclinations and diversity of abilities in Deaf children.

We see that Deaf biocultural discourses are present in the values and goals expressed by artists, as well as in references to the historical journeys of SLPs, marked by oppression, and in portraying Deaf-led Signed Song as a way of healing such bruises, between Deaf and hearing people, and within Deaf people themselves. References to disability-based conceptions appear in how Portuguese artists relay that hearing audiences (outsiders to Deaf communities) refer to performances and performers, as well as on concerns towards designing Signed Song performances to generate benevolence attitudes towards Deaf people, in both countries.

Topic of enquiry 1d – To what extent do the intentions, convictions and processes reported by the artists construct this Deaf performing art as a global (international) and localised (national) cultural display of resistance?

This topic of inquiry reports and discusses specific intervention elements, occurring in the structure of Signed Songs or in how they are performed, which can be construed as cultural resistance, meaning activism embodied in the art form.

Theme 1 – Changes in the text and Deaf perspective

Inserting intervention elements in the structure of Signed Song is addressed by British artists only, who speak of inserting significant changes in lyrics as a way

of addressing Deaf oppression, sign language, Deaf education, Deaf identity and Deaf mental health.

Portuguese artists speak of conveying a Deaf perspective via language use, but not wanting to deviate too much from the original song. British artists relay that a higher fidelity to original content was also expected from Deaf sign-singers in the past, but that British Deaf audiences now appreciate changes and encourage creativity. It seems that the issue of faithful translation versus creating adaptations is part of the natural evolution of Deaf Signed Song art. As generations of Deaf artists engage in Signed Song, they innovate in formats, music genres and in freedom to deviate from the original text, making Signed Songs more into a form of Deaf expression. All artists in this study state that the Deaf experience appears in Signed Song lyrics, by changing concepts from the original to the target text, such as *hear* into SEE or FEEL, or *voice* into SIGNING-VOICE. This shows a drive to have the target text make sense in a Deaf perspective, so that audiences can relate to it. Yet, although widely practiced in this group, changes are a matter of artistic choice, not a compulsory requirement for creating a Signed Song.

Further content changes, as is the case of inserting Deaf topics, seems to occur spontaneously, but Portuguese artists have their doubts about these. During interviews, when researchers referred to Deaf topic changes in the lyrics of *Mãos que Cantam*'s Signed Songs which they know well¹⁷¹, artists acknowledged them but stressed the group often debates on whether it is right to do so. Concerns with the original text and with adaptation as an unwise approach are common in song translation (Low, 2013) and selective equivalence is typical in this translation field (Hui-Tung, 2018). This debate is not exclusive to Deaf song translators. Yet, changing contents, emotional tone, and interpreting songs in personal ways is a more evident practice in British Deaf-led Signed Song.

Theme 2 – Deaf ownership

Only British artists state a direct wish to share Signed Song in all-Deaf spaces and events, for the purpose of deeply exploring the already very diverse practices in Deaf-led Signed Song. They report a need for periodical exclusive Deaf sign-singing events, which have occurred in the past, as there is a Deaf crowd in the UK to attend them.

¹⁷¹ This was the case of a song where original lyrics spoke of *spiritual awakening* and, in sign, this morphed into the idea of *a deaf person awakening from a sad life and finding joy when discovering sign language*.

Last year... (...) Rebecca Withey, me and Colin Thomson (...) we did a 'signeoake', which is, you know, karaoke but with Deaf people coming in to do signed songs. Aw, it was a fantastic night! My God, so many good and interested people enthusiastically sign-singing, performing out there! People who did not want to be professionals, just to have fun, that's it! To be part of this assembly was a warm feeling, people opening their hearts, so amazing to look all around and see people who all wanted to share songs! We can experience it better than hearing people because hearing people will be more affected by auditory sound that is unpleasant and will suffer with that. We won't. We will focus our attention on signing details, watching one another perform and going 'oh, that's how you sign that!' or 'I would do it that way too' or we might perhaps disagree, but we are all equally striving for that same goal, to encourage people to express themselves, going like 'come on, sing!' (...) I want more of that happening, it is not happening enough. (DA2UK, lines 163-176)

- Caroline Parker, British Deaf artist –



SIGNEOKE: SIGN + fingerspelling O-K-E

Image 24 – O (left) + K (centre) + E (right).

Theme 3 – Defying expectations with a new perspective on music

Challenging expectations of outsiders about Deaf music making, resisting common beliefs that music is owned by hearing people, and that singing is only possible in spoken languages, is another mark of resistance that artists in both countries show. Artists report a definition of music which conveys a Deaf perspective of the world and showcases Deaf skills. Thus, a new outlook is provided by Deaf definitions of music, adding to the plethora of culturally-bound definitions already in existence (Tabery, 2014) and contributing to humanity's knowledge and artistic estate as a form of Deaf Gain (Bauman & Murray, 2012).

Music is something that we all feel. (..) Hearing people obtain pleasure from listening to music auditorily, Deaf people do so visually. (...) We all feel music, all can, it's universal! The problem is that, for many years, people's minds have always conceived of music as being exclusively connected to [auditory] sound. (...) It's assumed. People think that music is compulsory connected to a hearing perception (...). But it is not true! (...) The world is

used to watching hearing people sing but, truly, that is not the only way of expressing music! There is movement, there are visual elements, there are stories in songs that can be embodied, there is feeling tactile vibrations (...) the hearing community adopts their hearing perspective always, it's much easier for them! It doesn't even cross their minds that there are other ways out there, it doesn't! (...) So, it's important to get people to open their minds (...) it's not just about using your vocal cords and singing that way, it's also about singing with your hands, and sign-singing is beautiful! It brings people to tears and that means that we are conveying music! (DA3PT, lines 63-82)

- Débora Carmo, Portuguese Deaf artist –

Theme 4 – Generating union

Lastly, the goal of creating a cross-cultural connection between Deaf and hearing people is referred to by artists in both countries. This falls into the notion of artists working in the borderlines of culture and creating intercultural exchange (Bhabha, 2004). Signed Song artists, just like other translators, create a contact zone (Wallace, 2002), not only between the world of the artists and that of individual audience members, but also between artists and the two communities with which they interact – Deaf and hearing people. *Communitas*, the feeling of togetherness, is part of the utopian performative concept (Dolan, 2005), and is mentioned by artists in both countries. A sense of union is reported, moments of true connection with audiences.

(...) in the *Reasons To Be Cheerful* play, do you know the song *Sex and Drugs and Rock and Roll*? (...) that song made the audience connect by learning what we were signing on stage. (...) I could also see hearing people sign-singing, as well as Deaf people, and that made me engage with them, getting them to sign and join in, everyone! (...) I think that for hearing non-signers, they felt happy they could do those signs... and also the signs we were using like this one for 'sex' [visual sign], you know how hearing people always want to know how to sign rude words. So, in that moment they got that, and the rest of the signs, 'DRUGS' and 'ROCK AND ROLL', were very easy to reproduce too. So, there was a moment where Deaf and hearing people signed the same, the same, and were connected, in that place and context, I loved it, that connection! It did not matter who was signing better or worse, what mattered was that feeling of connection around the room. (DA3UK, lines 608-622)

- Stephen Collins, British Deaf artist –



Image 25 - BSL sign SEX (left) + iconic sign used for sex in the show (centre left) + BSL sign DRUGS (centre right) + BSL sign ROCK AND ROLL (right).

Topic of enquiry 1e – What are the artists' hopes regarding Signed Song activity in their country and in the Deaf world?

Lastly, this topic addresses the hopes expressed by the artists, regarding the future of the artform, the ways in which audiences connect with it, and their professional path as Signed Song performers.

Theme 1 – Increased Deaf music awareness

Although only Portuguese artists mention an increased awareness of Deaf musical skills as a hope for the future, British artists also addressed this as an intention. Deaf Portuguese artists hope for more Deaf awareness in the Portuguese society and for more artistic awareness in the Portuguese Deaf community, in general and towards Deaf people creating Signed Songs. Although exposure to artistic and musical practices from an early age is important in Portuguese Deaf people becoming more involved in cultural events and music, signed access to artistic performances is also crucial. Having interpreters on stage, ideally with advanced training in the performing arts and/or in performance interpreting, is not enough. As any minority, Deaf ethnic language arts are important vehicles for reinforcing ethnic identity via identification processes between viewers and artists, and via solidarity messages and intents (Lane et al., 2011). It is vital to involve Deaf performers in the arts so Deaf audiences feel represented on stage and increase attendance.

Theme 2 – Deaf music in Deaf education

Concern about Deaf education practices, one of the main concerns of Deaf communities worldwide (Ladd, 2008), is highly present in the strong educational

drive of *Mãos que Cantam*. When asked about wishes for the future of the art form, artists speak passionately of Deaf children.

I would like for the world to become a place where all would become inspired to create Signed Songs but most especially Deaf children, because this notion of them having a Deaf artistic model is crucial, it would allow them to grow, to be able to look inside and develop an artistic taste, for theatre... and any art form in general. They would become aware that their artistic experiences can be diversified and that they can engage in anything. My number one priority is in fact Deaf children. (DA4PT, lines 379-384)

The Portuguese artists wish for Deaf children to be inspired, via their direct action or a future emergence of more Deaf-led Signed Song groups for children in schools. This interventional drive on educational grounds mirrors western Deaf communities' goal of having Deaf children of today become the empowered Deaf adults of the future, growing up in healthy processes of self-redefinition as members of a Deaf culture, resisting colonial efforts of oppression (Ladd & Lane, 2013) and historically-grounded taboos, in this case, that of dissociating Deaf communities and music. Providing Deaf children with Deaf-led Signed Song from an early age fits within the notion that Deaf culture is the birth right of all Deaf children (Ladd, 2015). Deaf Portuguese artists also state they hope to see their work more widely disseminated inside and outside the Deaf community, nationally and internationally, as well as to see more Signed Song activity in general. As a pioneer group in LGP Deaf-led Signed Songs, they wish to see their work perpetuated and diversified.

I would like that our project would lead to many other creations. As if we were the water making these new plants grow, in whatever [musical] area. And then each person could pick their favourite flower from among all those, and each person would follow that path, the one that they enjoy. Our music could make these new plants grow. Just as Bach's music makes real plants grow, so our music would nurture and lead to the creation of many genres (...). (DA2PT, lines 364-368)

- António Cabral, Portuguese Deaf artist –

Theme 3 – Deaf ownership of Signed Song

A wish for more Deaf ownership of Signed Songs is mentioned by artists in both countries. In Portugal, having original LGP Signed Songs is seen as a way of reaffirming Deaf musical talent, showing audiences Deaf people can create and perform music, composed by Deaf people from the start. British artists agree but

add a focus on taking back ownership of Signed Songs by increasing the numbers of Deaf artists doing good-quality work.

(...) a Deaf voice, a Deaf expression, we need more and more of that...
(...) There is too much of a hearing voice [in signed songs] now, I feel it's too much and I wish to see a balance between the Deaf and hearing voices in signed songs, so it can be seen as a proper art form and get the respect [it deserves]. We won't get there until the Deaf voice is louder. (Quote 23, DA3UK, lines 904-910)

- Stephen Collins, British Deaf artist –

In fact, artists in both countries wish for more Deaf sign-singers. This would potentiate the effects common to intentions manifested in both countries: changing people's perceptions of the Deaf community but also on Deaf musicians, using adaptation as agenda-setting, in generating Deaf musical and artistic awareness. In this way, we see translation and adaptation practices as a way of motivating people to think, feel and act (Sanders, 2016) in Signed Song. Deaf translators prompt renarrations on their language group (Harding, 2013), create disruption and produce an *affect* which contradicts hegemonic pressures (Pais, 2018).

Theme 4 – Deaf and sign language representation

Concerns with misrepresentation of sign language by less skilled signers were only addressed by British artists.

Music is powerful. All over the world people connect to it through dance and in a wide variety of ways, it's a rich world, but I think (...) it is the area where sign language is the most adulterated. (...) things like [translated] Shakespeare, poetry, they stay in the physical space where they are performed, at the theatre for that audience. But music can become quickly widespread (...) music is all over: video, Facebook, in a second it is everywhere (...) we see people with [sign language] level 1 or 2 excited and posting music which quickly gets widespread! (...) We are bombarded by these signed songs (...) Well, it can be beautiful because all are signing, which is great, but (...) I have watched so many signed song [videos], signed by Deaf or hearing people, doesn't matter, but I watch and I cringe, I cringe and I feel like covering my eyes, ashamed. Sometimes I'm like 'really? really? is that a good job?!!' I am frightened, I recall thinking 'where is the language? where is sign language??' (...) that is clumsy signing, not a strong, empowered language. (Quote 25, DA3UK, lines 860-876)

- Stephen Collins, British Deaf artist –

The idea that music is a communication medium where a small number of artists can reach a large number of receptors (Chanan, 2012) underlies these concerns. Internet channels such as Vimeo and YouTube propagate Signed Song videos where performance and sign language quality are low and far from Deaf-led practices.

Theme 5 – Diversification in Signed Song

Wishes to see the art form develop and diversify are common to the two groups of artists, but whereas Portuguese artists speak of Signed Song dissemination in the format in which they exist now, British interviewees state they want to see Signed Song evolve and merge with other performing arts, such as theatre and film. This might be linked to differences in local histories of Signed Songs. In the UK, more than 100 years of this practice has allowed Signed Songs to be explored in a wide range of ways: as choirs (inside and outside religious settings, with Deaf only, and with Deaf and hearing people), as solo acts, and duets; in Deaf-led translated and original songs; in cabaret performances, and musical theatre. This long history and diversification of Signed Song art has involved close to 100 Deaf performers so far, as shown in 2.2.5. It seems only natural for the next step to be experimenting with new artistic fusion forms. In fact, we already see manifestations of dance fused with Signed Song in the UK. In Portugal, where professional Deaf sign-singers first appeared only 10 years ago, in a group format only, there are many options yet to explore regarding Signed Song performance. The first logical step is that mentioned by Portuguese artists, disseminating and expanding the innovative work of *Mãos que Cantam*, geographically, diversifying the types of audiences involved, and in terms of music genres. Further artistic explorations will follow.

Furthermore, Deaf performing arts in the UK have a long tradition and already include many forms of fusion, which frames these artists' replies. In both countries, artists support the idea of a quality Deaf-hearing collaboration, as long as hearing performers engage with Deaf artists while embracing Deaf cultural values, language use and understandings of the world.

The idea of Deaf-led Signed Song performances generating union between Deaf and hearing people, motivating intercultural contact between audience members and artists, and projecting a sense of Deaf-hearing equality, is addressed by Portuguese Deaf artists. This is evidence that artists aim at an intercultural impact, promoting dialogue in an artistic intercultural space, and contributing for

spectators devising strategies of selfhood which articulate the experiences of the Other. This not only connects to Bhabha's concept of the borderlines of culture (2012) but also to translation as an opportunity for describing alterity, accessing other people's culture (Needham, 1995). Deaf artists and spectators, when engaging in the performing arts of their country, translate traits of majority cultures into their lives (Burke, 2008).

Theme 6 – Increase artistic participation and feedback in Deaf contexts

Wanting to participate more in Deaf artistic contexts appears in the wishes of artists in both countries, nationally and internationally, and shows that in Portugal and in the UK, artists believe acceptance from Deaf audiences needs to be increased and shown via invitations to perform in Deaf spaces. The UK holds national Signed Song competitions, and British artists specifically address the need for stronger Deaf participation in these events, both in performing and as part of juries evaluating the performances. This is also a way of safeguarding the art form by confirming a Deaf presence in the field, and by ensuring that the Deaf community continues to have an active role in promoting good-quality performances and high levels of signed language.

Finally, artists from both countries wish to obtain more detailed and honest feedback from spectators, have hearing people approach them and bridge the intercultural gap, providing their own appreciations, and that Deaf spectators offer their opinions on quality, bearing in mind that artists represent intersectionality in their Deaf communities.

At the end of this chapter, we get a clear sense that there needs to be more dialogue between artists and audiences, both within Deaf communities and in general audiences, in Portugal and in the UK. Artists want their knowledge and views to be more effectively conveyed to audiences and, as we will see in chapter five, audiences also reveal wanting to not only give feedback to the artists, but also engage in conversation with them.

5 Audience perceptions: results and discussion

The audience members participating in this study provide important aesthetic and cultural insights on Deaf-led Signed Song. This chapter focuses on data provided by audience members, but also establishes some parallels with input given by the artists, particularly when artist views add to or contrast with those of audience members. I begin by briefly describing the questionnaire participants in this study¹⁷². Following, as I have discussed the results regarding the first secondary question in chapter four, I focus on answering secondary questions two to five: discussing how artists' intentions and wishes are mirrored in audience replies; approaching how specific aspects of translation and cultural ownership appear in audience data; exploring emotional reactions reported by audiences; and, finally, addressing local and international issues.

Within each section on each secondary research question, I refer to the several topics of inquiry defined in chapter three, and I focus on themes which emerged from data analysis.

5.1 Participants

The questionnaires completed by audience participants were labelled with codes for full anonymity, according to each recruitment subgroup defined in chapter three. The acronyms used comprise the following information:

- **DS** = deaf¹⁷³ spectator, **HS** = hearing spectator;
- **DNS** = deaf non-spectator, **HNS** = hearing non-spectator.
- **Number**: within each country, respondents are numbered by subgroup;
- **PT** = Portugal, **UK** = United Kingdom;

¹⁷² Although I only comment briefly on personal information and habits of attending performances, a characterisation of respondents per country and per deaf/hearing status, detailing information that is not in this section, is in appendix 6, section 6.1.

¹⁷³ Because I refer specifically to deaf and hearing signers and non-signers, I use the low-case term *deaf* all throughout this chapter. I use *deaf*, exclusively in this chapter, because being audiotologically deaf is common to deaf and Deaf participants. The qualifier *signers* specifies the type of deaf audience member that I am referring to. The participants in the audience questionnaire included deaf and Deaf people, as well as hearing signers and hearing non-signers. There were also hearing individuals who identified as culturally Deaf. In chapter six, this study's conclusions, I return to using *Deaf*, because I focus on final reflections regarding Deaf culture and signed languages. These decisions concern only the body of the thesis; the questionnaire content analysis tables in appendix 6, section 6.2, make use of *d/Deaf*, as original replies from audience members used *deaf* and *Deaf* referring to cultural meaning.

- **PLGP/PBSL/PSSE** = preferred language is LGP/BSL/SSE; **LGP/BSL/SSE** = signer but sign language is not the preferred language; **PMaj** = preferred language is the country's majority language; **Maj** = user of majority language but not as a preferred language.

As mentioned in chapter three, section 3.5.3, the target number of replies to the questionnaires (120) was exceeded. The total of replies obtained was 146; participant numbers varied by subgroup, as shown in the table below.

Portugal – 70				United Kingdom – 76			
deaf – 31		hearing – 39		deaf – 43		hearing – 33	
DSPT	DNSPT	HSPT	HNSPT	DSUK	DNSUK	HSUK	HNSUK
16	15	29	10	30	13	25	8

Table 9 - Number of questionnaires obtained and analysed by country and respondent group.

There were almost twice as many Deaf spectators who replied to the questionnaire in the UK as the Portuguese, which was expected, as Signed Song is a much more popular phenomenon in the British Deaf community. In both countries, the subgroup with the fewest participants was *hearing non-spectators*, also foreseeable because hearing people who do not watch Signed Songs but know about them are few in number.

5.1.1 Personal information and habits of attendance

The questionnaire section requesting personal information comprised five questions¹⁷⁴, focusing on age, gender, cultural identification, language use and language preference. The section referring to habits of performance attendance comprised three questions, focusing on type of performances attended and frequency of attendance.

The ages of respondents ranged from 18 to 79 years of age. In both countries, most deaf people identified as Deaf. In the UK, one hearing person identified as Deaf, justifying it by explaining that they had Deaf parents. Most Portuguese and British respondents attend a variety of signed performances, although in the UK, the number of respondents who never attend signed performances is lower in both the deaf and the hearing group. This may reflect, in

¹⁷⁴ The full questionnaire structure can be found in appendix 4, section 4.3.

this specific population, the longer tradition and wider variety of signed performances in UK. Finally, the following graphs show the distribution of signers and non-signers, in hearing and deaf participants, in the two countries¹⁷⁵.

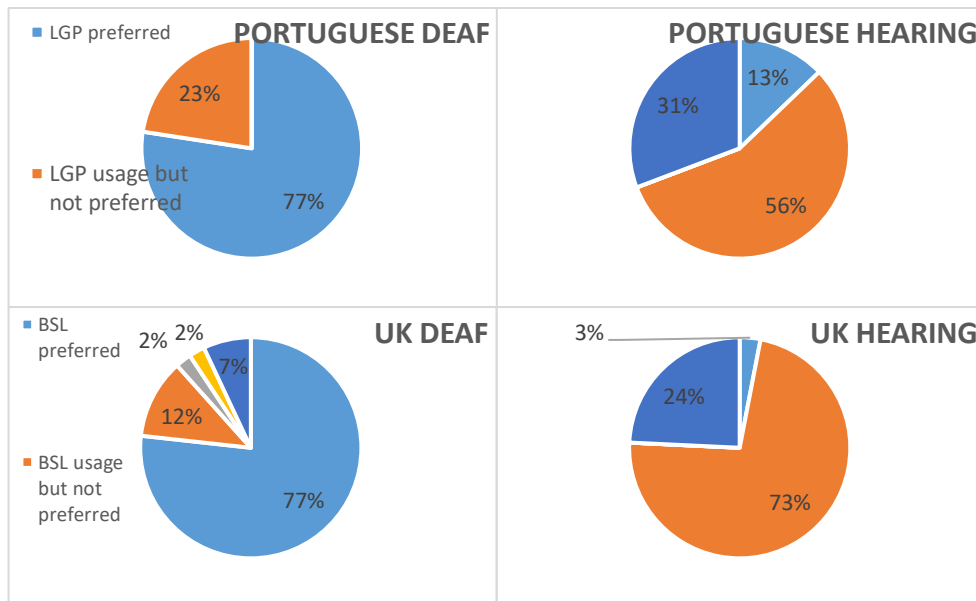


Figure 5 - Language use in Portuguese and British, deaf and hearing, questionnaire respondents.

We see that Portuguese deaf respondents are all signers¹⁷⁶, even though some do not state LGP as a preferred language. In the UK, 93% are signers, including a varied use of BSL and SSE.

5.2 Results and discussion

5.2.1 How are the Portuguese and British artists' intentions received by local d/Deaf and hearing audiences?

Beginning with secondary research question two, I address how artist intentions, explored in chapter four, are received by deaf and hearing, signing and non-signing audiences.

¹⁷⁵ The key in these graphs indicates only the portions of participants who use BSL and LGP; the remaining sections correspond to non-signers or, in the UK, to people who use only SSE.

¹⁷⁶ Amidst questionnaire respondents, signers are those stating: LGP/BSL as preferred language; LGP/BSL usage but not as preferred language; PG/SSE preferred and no LGP/BSL use; and PG/SSE usage but majority language as preferred language. Non-signers are those who report use of majority language only (written/spoken English or Portuguese).

Topic of enquiry 2a - To what extent do elements mentioned by artists appear in what audiences report receiving?

I will begin by exploring what audiences express regarding links between Signed Song enjoyment and hearing. This a hot topic regarding Signed Song perception which conditions the views of audience members on what they report receiving from performances. Next, I discuss what audience replies reveal on the messages which artists stated they want to send their audiences, and I also explore how audiences reveal exclusive perspectives. Finally, I approach the wishes and suggestions expressed regarding Deaf-led Signed Song.

Theme 1 – Hearing and Signed Song enjoyment

Audiences were asked whether (some) hearing is a requirement for enjoying Signed Song performances. In both countries, there is no consensus among respondents.

Audiences stating that deaf people do not need to hear to enjoy Signed Songs justify their opinion by referring to several elements in Signed Song performance: a strong emotional impact, rich visual elements, vibro-tactile perception and Deaf conceptions of music.

Regarding the first argument, in both countries, signers and non-signers state that receiving the intensity of emotion is enough to produce enjoyment, stating there is no need to hear because “we are transported emotionally, we all go inside the song” (HNS7PTMaj), “it is the overall feeling that counts” (HS4UKMaj), “Deaf people feel the song’s emotions” (HS4PTLGP), and that “emotional impact is a strong consideration in how artists select signs and movements” (DS15UKPBSL). Although in Portugal only hearing people mention emotional impact as a reason for not needing to hear, deaf Portuguese audiences report experiencing strong emotions when viewing shows, which I further discuss in section 5.2.3. Therefore, receiving emotion is reported by audiences irrespective of hearing status, language modality, and whether or not their preferences lie with the Deaf artists in this study.

Concerning the second argument for not needing to hear – rich visual input in Signed Songs – in both countries, deaf and hearing audiences state that, when well-crafted, Signed Songs are a full visual performance. Furthermore, deaf and hearing audiences in both countries state that there is musicality in the visual elements of Signed Songs: “the intricacies of visual elements in hands and body/face expression convey music” (DS1PTPLGP); “musicality and rhythm are not

characteristics of sound alone” (DS10UKPBSL); “the pacing of signs communicates rhythm and other musical elements” (HS2UKMaj); “there is a definite rhythm to signed song that isn’t there in normal signing, as if there is a deaf beat to the song” (HS9UKMaj). British deaf audiences also refer to musicality in other elements of performance, besides the signing: “you can show the song visually, on videos with lyrics and visual stories” (DS23UKPBSL).

Artists in both countries also state there is musicality in signed lyrics, which not only convey meanings but also musical elements, such as the melodic line of the voice and rhythm, thus constituting a way of singing visually. Let us focus on this idea of signed lyrics containing music for a moment. This might be hard to conceive for readers who are non-signers, probably because of the dissociative myth between music and Deaf people, and the very engrained conception of music as exclusively audible sound. Still, let us leave those two assumptions aside and consider the following. When a hearing person sings *a capella*, that is, with no instrumental background, what is presented are the sung lyrics, words following a melodic line with a particular rhythm. As these are, by themselves, a song, there is music in sung lyrics. If we consider that signed lyrics are sung in a visual modality, we can conceive of them containing visual music. This is what artist and audience results are saying, that signed lyrics in songs, when well-performed are a song by themselves, a signed *a capella* song. British deaf audiences state that visual music is shown not only by signed lyrics but also by other visual musical elements, such as videos, lights and creative sur/subtitles presented in harmony with the original song. Everyone feels a strong impact from music performances when they are enriched by other elements conveying music: be it instrumental sections or visual stimuli integrated into songs. Deaf audiences put a special focus on visuality as a biocultural ethnic group which self-defines as a visual people, The People of the Eye.

Deaf Portuguese artists state that there is music in their signed lyrics, in the same way there is music in visual elements in nature (i.e. a leaf falling rhythmically in the Autumn wind is described as visual music). This concept is transmitted by American Deaf artist Ella Mae Lentz in her poem *Eye Music* (DawnSignPress DSP, 2017a). *Mãos que Cantam*'s 10-year experience in performance has led to these reflections on how music is present in their work, in a Deaf lens, but deaf Portuguese audiences do not yet speak of these details. This is most probably because the idea of Deaf music has not seeped into the community's discourses.

The third argument for not needing to hear, presented by audiences of all types, is that Signed Song is an art catering to deaf vibro-tactile musical

perceptions, that is, feeling the sound vibrations on one's skin. They mention that deaf people "can sense the vibrations of any rhythms" (DS18UKPBSL) and "feel the music" (DS5UKPBSL) which, "together with a rich visual signed performance, provides a full experience" (DS4PTPLGP). Although these ideas are also stated by hearing people, it is interesting to note that all deaf signers who state this specify that they are profoundly deaf¹⁷⁷.

When I am in an immersive musical situation, I can literally feel the music, it makes the song more climactic, it's like a nice syrup on top of the ice cream – a treat – (...) the sign-singers [can] also transfer the beats well with their hands, face and body (DS24UKPBSL).

Vibro-tactile perception of sound is being explored in the UK in the way signed performances are devised (Richardson, 2017), but not in Portugal. Only British artists refer to it as an important element in Signed Song. Nevertheless, we see that audiences acknowledge this in both countries. The importance of vibro-tactile perception in Signed Song connects with the idea that this artform should cater to all deaf people, including profoundly deaf audiences. It is important to emphasise that Portuguese deaf signers state that "sound vibrations are not available in the performances of *Mãos que Cantam*, I wish they were" (DS11PTPLGP), which shows they desire access to sound via vibro-tactile experiences.

The fourth argument for not needing to hear to enjoy Signed Song is the idea that Deaf music is a different concept from hearing musical creations. Portuguese and British signers refer to this in different ways: Portuguese deaf signers speak of Deaf music in the form of Signed Songs which "do not prioritise sound or give it a minor role" (DNS1PTLGP), whereas British deaf signers speak of making use of sound as part of the Signed Song experience, exploring different channels simultaneously, such as "signing, subtitles, movements and vibration, all there" (DS1UKPBSL). In addition, British deaf signers also state that "there is no question you can ask to which I will reply 'you need to hear' (...). What kind of assumptions would that imply, if I thought my life's enjoyment was curtailed by my deafness?" (DS21UKBSL).

This is a strong cultural argument grounded on the idea of Deaf communities as complete human beings, part of naturally occurring ethnic groups. On a related note, it is interesting to see that Portuguese hearing signers mention that from a

¹⁷⁷ This was not an element addressed in the questionnaires but some deaf people described it in their replies.

hearing person's standpoint there is also a need to "know how not to hear" (HS29PTLGP) to enjoy a Signed Song. This means keeping a focus on visual elements, ignoring hearing input to a certain extent, and is a direct referral to a form of Deaf perception, a heightened sense of visuality, which hearing people usually do not possess. In Signed Song reception, it portrays being Deaf as an advantage, connecting with the notion of Deaf Gain (Bauman & Murray, 2012, 2014a).

On the opposite side of this discussion, audiences stating that deaf people need to hear to enjoy Signed Songs present two arguments: that they have seen (or are) profoundly deaf people who do not enjoy Signed Song, and that because translations lack quality, spectators need to hear to get a full grasp of the songs. Regarding the first argument, in both countries, deaf and hearing audiences say that profoundly deaf people do not fully enjoy because one needs access to the auditory melody of musical instruments, in addition to the signing, to have a full experience of a song: "only hearing people or deaf people who can hear a bit can enjoy the sign language along with music" (DS3UKPBSL); "deaf people who are profoundly deaf will always miss out" (DNS2PTPLGP). British deaf signers add that profoundly deaf people lack musical experience and "the knowledge of tempo and music can only exist in a person if one hears" (DS25UKPBSL). Furthermore, when defining a Signed Song, some British deaf signers specifically argue that, in order for it to be a true Signed Song, some auditory perception needs to exist in performers and in audiences: "they need to hear something. Unless [the performance] it's pure BSL, in which case it becomes a poem (...) If you can't hear the words or the music, then there is no point" (DS17UKPBSL).

Regarding the second argument, a general lack of translation quality, British hearing signers argue that hearing is a need created by target texts not being accurate in conveying original contents, tending to be in SSE and not in BSL: "there is need to hear because in most songs the signing is incoherent, it's not BSL but it is SSE. Hearing helps to fill in the blanks in meaning" (HS18UKBSL). However, British deaf signers who report having some hearing counter-argue that SSE is the best way of getting auditory elements in the original song to synchronise with the visual, signed elements: "I want the song to be as close to the English word order as possible so that I can follow the music" (DS22UKPBSL).

There is a clear difference here between deaf and hearing people: deaf results speak of ways of reception according to types of deaf musical perception, which also include, for many deaf people, some auditory perception of musical elements; hearing results not only show that songs often lack linguistic quality but also reveal a concern "that there is an exoticisation of BSL, that it is token access

and that people assume a signed song is accessible to the Deaf community” (H12SUKBSL). The latter implies that Deaf people never obtain a full experience from Signed Song. There is a sense here that music will never reach Deaf and hearing audiences equally, not only due to translation problems, but also because the lyricless, instrumental, or melodic portions of the song will not be received by Deaf people.

The issue of whether music reaches deaf and hearing audiences equally, mentioned here by British hearing signers, connects to a common concern of hearing signers who are deeply connected to the Deaf community, such as is the case of sign language interpreters. Providing the same information to Deaf and hearing people in all interactions and settings is not only part of the interpreting profession, but it is also often a political concern of hearing signers, grounded on a sense of allegiance to a Deaf community, on a commitment to fight alongside Deaf people for equality and access. Nevertheless, regarding this notion of providing equality in linguistic messages, what is received in content, is confused here with forms of perception, that is, how people receive such information. In a context where a speaker uses spoken language and an interpreter conveys the message in sign, Deaf and hearing people get access to a message but they do so differently, via perception of different language modalities, different channels of communication. The fact that reception channels are different in this situation (visual vs. aural) does not make people question equality, yet equality is questioned when it comes to music, where reception channels also differ. Differences in the channels in which Deaf and hearing people receive music does not equal inequality. As spoken language modality is not *the right way* or *only way* of perceiving linguistic communication, hearing people’s forms of listening to music are not *the only ways* or *right pathways* of establishing connections to music.

Furthermore, neither hearing nor Deaf people perceive songs exclusively via the sung and/or signed-sung voice, as instrumental music is important to both. A *capella* performances aside, in any joint musical performance, whether an orchestra performing alongside a singer, or a rock band, it is not expected of the singing voice to include detailed representations of all instruments which are being played. Why should that be expected of a signed-sung voice? The role of the sung voice, vocal or signed, is to create a connection to the remaining elements which make up the song, appearing in synchrony and harmony with these, in a *musical marriage* with the instrumental ensemble (Mateo, 2016; Minors, 2013a). The hearing public enjoys the intertwining of lyrics with instrumental music, and so do Deaf spectators as long as the shows tune into Deaf audiences’ visual, auditory and vibro-tactile musical

perceptions. By this I mean when shows, alongside with presenting good-quality signed-sung lyrics, also provide good instrumental and melodic reception for Deaf people, using a variety of visual elements besides the signs (e.g. videos, lights), and making vibro-tactile perception of sound available, conveyed by materials, such as wooden floors or chairs, and via technically tuning the sound of the show to favour the propagation of bass and loud sound frequencies.

Signed Songs are not expected to provide the same experience to all audiences nor is any performing art. It is plausible and justified to demand quality in signed lyrics and in artistic register, to require that there are effective links between sign-singing and the instrumental section, but it is not plausible to demand that the original and target song are exactly the same. Firstly, because translation always shifts elements in texts (Batchelor, 2014; Venuti, 2013), especially in song translation where the priority is keeping the music-to-lyrics link and not the equivalence of contents between texts. Secondly, because biocultural reception channels of hearing audiences perceiving the original song are different from those of Deaf audiences receiving the translated song. As long as standards for translation and artistic skills of performers are kept high, differences will exist and that is acceptable. In fact, such differences manifest diverse musical definitions, and constitute a form of richness added to humanity's artistic potential.

We see that, in neither country, is there unanimity regarding audience views on how Signed Song art relates to hearing. On the one hand, this connects to how the presence of some auditory hearing in a deaf person, in Deaf communities, tends to lead to a dissociation with being Deaf, Deaf ethnicity and Deafhood, as discussed in chapter four. This is a reflection of a form of strategic essentialism, meaning publicly linking Deafhood to being profoundly deaf, and omitting the diverse manifestations of the hearing trait that exist amidst deaf members of Deaf communities. Although Deaf people have attained different levels of inclusion in Portugal and the UK, neither government has yet construed legal and social frameworks which portray Deaf people in the lens of Deaf biocultural discourses. Societal responses fully integrated in these discourses would potentially materialise in increased Deaf wellness and comfort. Artist and deaf audience results show that members of the two Deaf communities do not feel considered as citizens equal in contributions and rights to their hearing peers, in neither country. Portuguese and British Deaf artists and audiences refer inequality, lack of Deaf cultural acknowledgement and oppression, as I further explore below, in topic 2b. Lack of comfort and wellbeing in Deaf lives, and a sense of power inequality between Deaf and hearing people creates a need for Deaf people to constantly safeguard their

linguistic and cultural identity in interactions with hearing people (Skutnabb-Kangas & Phillipson, 1994), which constitutes a form of intercultural tension. This, in turn, triggers mechanisms aiming at resolving that tension, by shifting hearing perceptions in order to achieve equal rights. Shifting perceptions requires effective and simplified forms of communication, that is, strategic essentialism mechanisms (Ladd, 2003). We see them here, in the realm of Signed Songs, in the homogenising of Deaf communities inner-diversity into one simplified notion: *profoundly/totally deaf*.

On the other hand, these very diverse opinions on Signed Songs and the need to hear to enjoy them also link to dissociations between Deaf communities and music, which exist due to historical ideological imposition (Cruz, 1997). We see that these dissociations are very much alive in the Portuguese and British Deaf communities.

If one considers that musical perception can only occur via presence of hearing, the underlying notion is that only through hearing can one access a certain skill or knowledge. This argumentation stands on conceiving of hearing perceptions as more complete than those of Deaf people, and not on the biodiversity-led reasoning that, although Deaf and hearing people perceive things differently, none is superior to the other. Hearing perceptions of music have been the norm in musical grounds, and Deaf people have undergone school years where they were not allowed to learn music, because *only hearing people can do that*, or because *it is something belonging only to the hearing world*. Some will have experienced musical activities imposed on them as forms of oral rehabilitation, a reflex of a colonial enforcement of majority languages (Kuntze, 2014; Lloyd, 2017). All of these concepts, which we see are present in both countries' results, reveal dysconscious audism (Gertz, 2003, 2008), a form so inadvertent that dissociative thoughts of Deaf and music appear disguised as a trait of Deafhood (Cruz, 1997; Kusters & De Meulder, 2013), that is, as *music is not Deaf culture*. In reality, these assumptions by Deaf people are grounded on the lack of opportunities for Deaf people to explore music in a Deaf lens, and on common disillusioning experiences with musical practices designed in a hearing lens (Marcus, 2001). Early opportunities of Deaf music experience would reverberate in adult awareness of their validity, and of how they constitute one more way in which human beings relate to and define music. Furthermore, a more open dialogue between Deaf audiences and Deaf musicians, would allow for a joint discussion and an in-depth exploration of what Deaf musical potential can be.

Theme 2 – Messages received by audiences

Deaf audience members, in both countries, report awareness of Deaf musical potential, a will to sign-sing and explore Deaf-led Signed Song, a connection with music, and a reflection on the role of Deaf-oriented music education in establishing that link. British deaf audiences state that the artists in this study are not the only Deaf artists in the UK striving to disseminate Deaf music awareness, as there are more performers doing so. Portuguese deaf and hearing signers report that Signed Songs show that music can be defined as a visual art, a way of listening to music in a Deaf way – *hearing deafly* according to Jeanette Jones (2015) – and that they break the Deaf/music dissociative taboo. Portuguese and British deaf audiences state to have realised, via these or other (national or foreign) Deaf artists, that music is important for Deaf communities, as it is important for all human beings: “beats and rhythm, I think, are a big part of what it is to be human. Our gaits, our hearts, our breathing, our laughter, all have rhythm to it” (DS24UKPBSL). Simmons (2014) had stated that hearing signers, performance interpreters in her study, cling to dissociative thoughts of Deaf and music. My study not only reflects these findings, as discussed in theme one of this subsection, but also adds that when Signed Songs are performed by Deaf people, such dissociative reasonings (present in the minds of deaf and hearing signers) can be broken down.

Regarding acceptance of Signed Song as an art form, some Portuguese deaf audience members, although not attending *Mãos que Cantam*'s shows, acknowledge the validity of Signed Songs, stating they “have origins in ancient times, and have been practiced by an undetermined number of people – that is why it is a custom – and, as such, they have cultural relevance” (DNS1PTLGP). Some British signers also acknowledge Signed Song as an art form but others do not, justifying it with the opposition “BSL is visual; music is audio” (DS17UKPBSL). In fact, amidst UK deaf and hearing signers, I found an explicit resistance towards Signed Song, requests to “ban signed songs all together” (DS25UKPBSL) because it is not a Deaf art form. This is interesting, as it would be expected to see more manifest resistance from signers in Portugal, given the recent emergence of Signed Song in the country. However, perhaps Portuguese respondents who are against Signed Song were less willing to talk about the issue and/or did not participate in this study. In the UK, it is visible that audiences who have something to say regarding negative perceptions, origins or consequences of Signed Song, wanted to participate. Curiously, we find two clear poles amidst audiences in the two countries, one aiming at making Signed Songs strongly Deaf-oriented, publicly displaying them

as culturally Deaf, and another aiming at eliminating or disregarding them because they are either “unnatural” (DS25UKPBSL, DS17UKPBSL) in Deaf people or culturally foreign to Deaf communities, and “cultural appropriation” (DS25UKPBSL, DS21UKPBSL) which started with hearing people.

Only British deaf signers speak of how Signed Song can show the artistic potential of sign language and make contributions to the language itself: “we can learn new signs, words and expressions from signed songs” (DNS1UKPBSL). The Portuguese conductor also states that he has seen new signed terminology emerging amidst the Deaf artists over the years regarding musical terminology, stressing that Deaf involvement in a new field can feed into LGP’s linguistic structures. Only Portuguese signers (deaf and hearing) describe Signed Song as a political tool, which “shows that LGP is not a limited language, that it can reach all areas” (DS12PTLGP). This shows an activist intent fitting into the country’s current reality, where there are lingering misconceptions regarding LGP.

British deaf signers state having been inspired to sign-sing (by the artists in this study and by other artists¹⁷⁸): “I enjoyed watching and it inspired me (...) I am an artist myself [sign-singer], and I was encouraged by them” (D16SUKPBSL). They also refer being inspired to be creative because of the “imaginative use of sign” (DNS7UKPBSL), and being inspired to life in general: “[it made me think] stop complaining because there are people suffering worse than me” (D6SUKSSE); “to go for it, to never give up on the changes that I want to see in the world, and to keep positive” (DS12UKPBSL). Portuguese deaf signers also refer the creative inspiration element: “signed songs inspire all Deaf people to develop creativity and use their visual language, by painting visual images about music” (DS10PTPLGP).

All types of respondents in both countries mention that Signed Song is an expression of Deaf culture. This shows that Deaf performers on stage actively represent their community whether they explicitly intend to or not. As Deaf translators and performers, they embody expressions of Deafhood (Adam & Stone, 2011), and such representation reaches Portuguese and British audiences irrespective of hearing status or sign language knowledge. British signers specifically state that Signed Song is part of “a diverse creative repertoire [which] is important for a culturally robust community” (DS10UKPBSL), that “it is Deaf Folklore, [but] so many Deaf people do not realise it!” (DNS13UKPBSL), implying the Deaf community should be more aware of this. As I have explained in chapter

¹⁷⁸ Whenever I discuss *other artists*, I mean other British Deaf sign-singers that British respondents mentioned in their replies.

two, section 2.1.3, the UK provides spaces for Deaf performers to obtain training and engage in professional work in the field of performing arts. Thus, British Deaf audiences, being exposed to a varied range of work, are aware of variety in Deaf-led signed art, and fit Deaf-led Signed Song into such range.

Finally, in the two countries, audiences of all types state that Deaf people receive important information on the world via Signed Songs: “as new signed communication on stage, it informs us” (DNS2PTPLGP); “it gives deaf people important information on the world of music” (DS9UKPBSL). Artists in both countries refer that Signed Song informs Deaf communities on the role of music in human societies, on how hearing people have used musical expression throughout history, and encourages members of Deaf communities to develop musical activities as well.

Hearing audience members report receiving Deaf music awareness from Signed Songs, regardless of sign language knowledge. Audiences learn that Deaf people can sing, receiving the notion that, contrary to expectations, music can be enjoyed by all. Hearing non-signers, outsiders to Deaf communities, in particular, report developing this awareness: “[signed song] shows that deaf people, despite their lack of hearing, can have contact with music” and “have songs in their language” (HS25PTMaj); that “we all have music inside of us” (HS20PTMaj); that “Deaf people and music/songs are not [mutually] exclusive” (HS4UKMaj); and that Signed Song “provides an opportunity for the Deaf community to create their own unique style of music” (HS15UKMaj). Curiously, it is amidst hearing signers that we find those who are not fully convinced, describing Deaf reception and creation only as “sort of musical” (HS9PTLGP).

Not only can proficient hearing signers have difficulties understanding that diversity of perceptions does not mean inequality in message, but the *sort of musical* description also shows that even in people who are very knowledgeable of Deaf ways, there can be dysconscious audist assumptions, which are revealed in looking at music makings and perceptions as complete only if following hearing-centric patterns. However, we also find hearing signers who realise that Signed Songs “break the barrier of conceiving music as exclusive of those who can hear” (H1SPTLGP), reaching Deaf audiences via sign language, and that Deaf people can sing: “I realised no one is barred from the pleasure of singing” (HS23PTLGP).

Regarding Deaf awareness in general, only Portuguese hearing non-signers report that viewing Signed Songs made them realise that Deaf people exist as a language group. This is a possible indicator of lack of Deaf awareness in the Portuguese society, which is consistent with deaf signers’ replies in this country, in

which we find an explicitly strong political awareness drive, that of Signed Songs making hearing people “realise how the minds of Deaf people work, via signed language, that they are not isolated human beings to be pitied, and that they are not inferior to hearing people” (DS5PTPLGP). Nevertheless, a strong political drive in Portuguese deaf responses does not mean that lack of Deaf awareness is exclusive of the Portuguese reality. British signers also report that Deaf awareness in hearing people is a positive result of Signed Songs which display strong Deaf messages. I discuss this further in 5.2.2.

Another form of awareness is raising the interest of hearing people in learning sign language, a result of Signed Songs believed to occur by all types of respondents in the two countries. Hearing non-signers state they are drawn to the signing as something new, and that “we understand that it is the natural language of deaf people and create a link with sign language and deaf people” (HS8PTMaj). Deaf and hearing signers in both countries believe that hearing non-signers learn signs from songs, obtaining an understanding of what a signed language is and develop an interest in learning to sign.

Although signers in both countries believe that hearing non-signers become aware of Deaf sign-singers as professional performers, this does not echo in the replies of any hearing outsider to the two Deaf communities (non-signer). The concern, revealed by British artists, of not being seen by outsiders as true performers but as a form of access is echoed by audience findings, despite the fact that many professional Deaf performers exist in the UK and are scarce in Portugal. Portuguese hearing signers identify the artistic side of Signed Song, the intricacy of musical composition displayed in the perspective of Deaf perception, the Deaf talent behind the performance, and the validity of the art form, but hearing non-signers do not. These results point to acknowledgement of Signed Song as a cultural artform being linked to sign language knowledge in the audience, and even to a hearing person’s proximity to a Deaf Community, and thus contact with Deaf biocultural discourses. However, this can also mean that the artists’ work is not promoted enough in mainstream contexts as professional performance, in neither country.

All audience groups mention intercultural exchange in Signed Song settings. Deaf and hearing British signers state that the fascination that hearing people feel for Signed Songs turns them into an easy entry point to the Deaf world, and that “signing lyrics rather than singing them provides a deep experience for hearing people (...) [bridging] the gap between the hearing and the deaf world” (DS28UKPBSL). Hearing non-signers in both countries reveal that Signed Song performance spaces are sharing grounds of emotions and thoughts with members of

Deaf communities, stating these performances are “a way of establishing dialogue and interacting with deaf people, of building a shared experience” (HS10PTMaj), and of “taking part in different cultures” (HS15UKMaj).

The idea of generating union to replace intercultural tensions between Deaf and hearing people, an intention manifested by Portuguese artists and reported in literature regarding other Deaf musicians (Jones, 2015), is conceptually located in the neighborhood of intercultural exchange. I explore findings on union below, in theme three of this subsection. In Portugal, non-signers speak of artist-audience communion, as well as a sense of communion amidst deaf and hearing audience members, stating that, even though Signed Songs are

inaccessible in verbal content for those who do not know the language, they have a universal reach as poetical and emotional expression (...) showing that they can create an emotional reaction independent from language knowledge, which is conveyed by the way artists express themselves, and generates moments of communion (HS16PTMaj).

British signers only, add that more collaborative strategies between Deaf and hearing audiences on stage would strengthen that sense of communion across audiences: “it would be nice to see signed song performance on stage by Deaf and hearing artists together. That would unite the deaf and hearing audience even more, and would truly show full access for everyone” (DS28UKPBSL).

In both countries, we find messages that audiences mention explicitly, but artists do not, regarding Signed Songs conveying beauty, providing Deaf gatherings, and linking to political Deaf rights.

The first message revealed only by audiences is that “signed music shows the beauty of sign language” (HNS9PTMaj), which is not only mentioned by Portuguese hearing non-signers, but also by deaf and hearing signers in both countries. They speak of “the beauty of the lyrics” (DS8UKPBSL), of realising “how beautiful a translation can be” (HS8UKBSL); and of “how sign language can be so beautifully shown” (DS14PTPLGP). In the UK, artists and signing audiences express their concern on hearing non-signers viewing Signed Songs focused only on the idea of beauty, on them “not realising the deeper messages and aesthetics of Signed Songs, such as respect for Deaf people and BSL, our cultural and linguistic differences” (DS10UKPBSL). One other political concern of British deaf signers is that, because hearing people may only have contact with sign language in performances such as Signed Songs, a luxury and artistic setting, this can give them

“the impression that deaf people have enough [access], or don’t have difficulties accessing basic services, because they only see it in art settings” (DS21UKBSL).

Secondly, signers in both countries portray Signed Song shows as Deaf gathering spaces. Some Portuguese deaf signers and British hearing signers state this is the only motivation for Deaf attendance in Signed Song shows: “I think that the only reason Deaf people attend signed songs is to see other deaf people and chat to one another” (DS3PTPLGP); “it seems that deaf people who attend signed song events are more interested in being involved in the experience of participating in a cultural event than in the signed songs themselves” (HS20UKBSL). These findings imply that the artform does not have value on its own, but only as providing a space for Deaf face-to-face interaction.

Although Portuguese and British artists speak at length of showing what Deaf people can do as artists, to this *Deaf can* message, audiences add a *Deaf have the right* tone. In both countries, audiences of all types speak of this, stating Signed Song “demonstrates equality” (DS7UKBSL), and that “Deaf people have the right to access all forms of art, including music” (HS17PTLGP). This again confirms that Deaf-led Signed Song is a political artistic endeavour.

Theme 3 – Audience wishes, suggestions and questions

The wish for increased general awareness, respect and dissemination of Deaf music makings is expressed by audiences (mostly signers) in both countries. Deaf and hearing signers in the two countries, suggest the creation of differentiated audio-visual materials for Deaf and hearing people “so that older Deaf people can watch it at Deaf associations or at home” (DNS2PTPLGP), “for people to play them over and over, like hearing people listen to good songs, and then they can understand the signed version more and more deeply” (DS9PTPLGP), “for Deaf spectators to learn the signed lyrics” (DS8PTPLGP); and “to reach mainstream schools and the media” (HS5UKBSL). This means that disseminating Signed Song videoclips could raise the public’s interest, and allow fans to repeatedly watch performances, thus having the opportunity of exploring translation and creative nooks in Signed Songs. We see that that there are Deaf community members, both in Portugal and in the UK, supporting Signed Songs and hoping that this activity persists. However, as discussed before, we also find a strong rejection from deaf and hearing signers in both countries.

It is interesting to see that the Portuguese Deaf artists believe that possible reasons for their Deaf community being especially critical of their work are the

presence of a hearing element in the group (either the conductor, or the fact that they work on translating *hearing songs*), or due to Signed Songs not being considered Deaf culture. Yet, none of these arguments are directly addressed by Portuguese deaf audiences who, instead, base their rejection of Signed Song on the fact that deaf people lack auditory perception. The *not Deaf culture* argument appears only in the feedback of British signers (deaf and hearing), who say Deaf culture is not a musical culture, and that Signed Songs are a result of hearing people's activities, not Deaf people's: "interpreters (hearing people) have put themselves out there as 'gatekeepers' and pointed the sign post to themselves and THEIR¹⁷⁹ cultural preferences" (HS20UK BSL).

A wish for more Deaf-led Signed Songs and more variety is expressed in the two countries. Portuguese audiences (deaf and hearing, signers and non-signers) refer more to variety in terms of covering a wider selection of music genres. British deaf signers mention this too, but also speak of more diversity in formats, of exploring new grounds such as "catchy political parody BSL songs or Signed Songs with sign and instrumental rhythmic music, with Visual Vernacular in them" (DS24UKPBSL), of alternative forms of Signed Song which deviate from just translating mainstream songs.

The issue of using deaf musical perceptions to devise shows appears, once again, as in both countries, audiences (mostly signers) call out for selection of genres with "stronger beats, more intense sound vibration" (DS5PTPLGP), "more joyful songs" (DS24UKPBSL) and more up to date with current, trending music, so that more young people can feel interested.

Portuguese Deaf artists state that their use of slow rhythms might not appeal to Deaf audiences. Although some deaf signers agree, others state the opposite, reporting they "love slow songs because they transmit a peaceful, calming feeling" (DS4PTPLGP), strong emotions and beauty. Moreover, some British deaf signers request "classical music and opera in sign song" (DS24UKPBSL). Hence, what audiences are saying is that artists should increase genre variety so that deaf audiences can choose according to individual tastes.

Audiences (mostly signers) in both countries request more Deaf ownership of Signed Songs, more Signed Song Deaf events, and more Deaf people performing, either in groups or in solo acts: "I would like to see a Signed Song competition only with Deaf performers" (DS2PTLGP); "more d/Deaf gigs"

¹⁷⁹ Emphasis in original answer.

(DS19UKPBSL). Amidst Portuguese deaf audiences, some reveal a curiosity in what an all-Deaf group would be like:

I find myself wondering what would happen to the group dynamics if the hearing person was not there, I wonder how that would influence the ways in which they work, and whether an all-Deaf group would cause more of an impact (DS5PTPLGP).

British audiences refer wanting more signed musical theatre and better promotion of Deaf-led methods for creating Signed Songs. Signers in both countries (deaf and hearing) express the wish for original Signed Songs, “more BSL performers creating their own material” (HS23UKBSL) as a way of “speaking about Deaf issues or other topics” (DS5PTPLGP), because “a song created from the start by a Deaf person has a stronger social impact than a translation” (HNS3PTLGP).

Concerns with loss of ownership, cultural appropriation by hearing people, and requests for quality assessment in order to prevent low-quality signers to perform are reported by British signing audiences only. They refer specifically to low-quality, online, hearing sign-singers, and make suggestions for dealing with the problem: “make bad sign singers watch other people’s terrible sign songs with the sound turned off, and make them try to work out what the lyrics are. Tell them ‘That’s what you’re like’. (...) If a sign song isn’t understandable with no sound, it’s not a sign song (...) it’s a [hearing] song with added movements or a dance set to music” (DS15UKPBSL).

Signers in both countries (deaf and hearing) speak of a need of increasing the educational side of Signed Song activities, stating “it is important to teach deaf children about music, and have their teachers be Deaf musicians teaching them to develop a musical taste” (DS9UKPBSL), and also referring to the training of future Deaf artists: “we need Deaf young performers to be trained in the art of how to express themselves in songs” (DNS3PTPLGP). While Portuguese replies focus more on beginning the education of Deaf and hearing people, British replies stress a need for advanced training of performers and performance interpreters. The British requests are framed by a society where there is an extensive experience in Deaf performing arts and diversified professionalisation routes for performers and interpreters. I further explore educational topics in section 5.2.4.

The wish for good-quality collaboration Signed Song initiatives between Deaf and hearing artists is mentioned only by British audiences. Portuguese deaf audiences, on the contrary, express only the wish of exploring all-Deaf possibilities in Signed Song performance. Deaf music makings are very recent in Portugal, and

all-Deaf Signed Song performances have never existed, which justifies Deaf people's curiosity. In addition, the Portuguese Deaf community is living a phase of its history where tensions between the Deaf minority and the hearing majority are very strong. Despite the fact that LGP has been acknowledged in the constitution for more than 20 years, and that progress has been made regarding the strong presence of LGP in schools and the broadening of interpreting services, these are seen as insufficient for such a long period of time¹⁸⁰. The tension deriving from the high contrasts which exist between Portuguese Deaf and hearing lives can also justify a rejection of intercultural collaboration, manifested here in the realm of Signed Song. A community feeling oppressed will keep the oppressor away, will prioritise empowering its members as a way of changing mentalities and, ultimately, of obtaining a better quality of life. As the current situation in the UK offers more comfort and quality of life to Deaf people, this can result in an opposite effect, that of the British Deaf community being more open to intercultural exchange and, hence, to Deaf-hearing collaboration initiatives in Signed Song.

In both countries, signers and non-signers (deaf and hearing) request a more widespread distribution of shows in the country, and better event promotion: "more promotion of concerts in LGP" (HS3PTLGP); "clear, written descriptions of shows published in advance" (DS21UKBSL). It is interesting to see that Portuguese audiences request more promotion materials in LGP while the British, although also requesting signed dissemination, add the need for clearer written information. This mirrors different patterns of language use: a diversified approach in the UK, and a strong focus on LGP as a political demand in Portugal. There can also be a link here with many Deaf people's reading difficulties, which appear in the discussions on section 5.2.4. Additionally, British deaf signers request more clarity and straightforwardness on the type of sign language used in Deaf-led Signed Song shows. Some British deaf signers prefer SSE in Signed Song, while other signers (deaf and hearing) prefer BSL and request more BSL songs. These findings are framed by the wide variety of Signed Song performances in the UK, and by the varied forms of signed language use and majority language use in Signed Song shows, all of which connect to intersectionality in the British Deaf community regarding signed and spoken languages.

The portion of deaf and hearing British signers who favour BSL Signed Songs, wish to see songs performed by native signers, "to implement

¹⁸⁰ Information gathered at the 7th National Congress of Deaf People: "20 years of Portuguese Sign Language legal recognition by the Portuguese Constitution", on November 15th 2017, in Lisbon, Portugal.

standardisation procedures so that all signed songs are in BSL” (DS24UKPBSL), stating that “there needs to be a ‘cold’ eye from a native BSL user to make sure songs are of good quality and are linguistically coherent” (HS12UKBSL), that there need to be “national UK guidelines for venues, artists and promoters, promoting the recruitment of high-quality Deaf performers and performance interpreters doing signed songs” (DS14UKPBSL), and that Signed Song shows be strongly oriented to Deaf audiences, some suggesting “do not promote mixed-audience performances” (HS18UKBSL). In signed literature and art, an artistic criticism for quality purposes is important (Humphries, 2008), and this is valid for Signed Songs as well.

Furthermore, these results show that, in Signed Song, not only is assessing quality important, but also that there is a strong link between the practice and the Deaf community. Linguistic quality, links to the Deaf community and requests not to have mixed performances are an appeal for Deaf cultural ownership. Still in regards to Signed Song audience types, British hearing signers raise the following question: “is there a way to make signed songs accessible to all (those preferring SSE to sign along, those preferring BSL, and those wishing for sur/subtitles), deaf and hearing people?” (HS10UKBSL).

Can Signed Song performances cater to both types of audiences at once, considering musical perceptions, language preferences and genre variety? Or should there be separate performances with different audience focuses? Perhaps a first step could be to tune in to Deaf audiences’ requests (language, perception forms and ownership elements) and then, using that as a starting point, explore how inclusive of hearing people Deaf-led Signed Songs can be.

Regarding audience-oriented strategies, deaf and hearing audiences in both countries (mostly signers) request that performances are inclusive of different audiences, leaving no one aside, whether hearing, d/Deaf, blind or d/Deafblind:

I would like to see signed song shows where Deafblind people could experience the performance via vibration and via tactile forms of following the songs, with tactile LGP, tactile tours to the setting of the performance, exploring scenarios, props, and chatting to Deaf performers, and also where there was a libretto of information available in Braille (HS2PTLGP).

The strategies proposed in order for the show to be inclusive of all types of audiences are having tactile perceptions of sound available, visual elements shown in a creative way, bilingual contents in signed and written forms, tactile sign, audio-description, and Braille. In addition, British deaf signers alert that hearing non-signers should not be forgotten: “there should be a written translation of the signed

version of the song, so that hearing people who do not sign could appreciate deaf sign-only songs, originals, or even at translated song shows where deaf issues are inserted into the song's lyrics, changing them" (DS10UKPBSL). This would mean giving hearing non-signers the opportunity of accessing the exclusive contents of the Signed Song, appreciating the similarities and differences, via having written displays on stage with a translation of the Signed Song version into English.

In both countries, audiences (mostly signers) ask for an improvement in artist technique. The Portuguese request more work on "facial and body expression than what we have now" (DS13PTLGP), more synchronicity between sign and music, and more exploration of other visual elements besides the signing such as "more use of artist clothing for stronger visual impact" (HS7PTLGP). The British request "more training for Deaf sign-singers on how to use drama techniques in signed song" (DS24UKPBSL). While Portuguese remarks focus on constructing the isolated performance of Deaf-led Signed Song, British comments point towards exploring fusion with other artistic fields, having performances benefit from cross-disciplinary techniques. I further explore the idea of artistic fusion in Signed Song performance in 5.2.3.

Audiences in both countries (deaf and hearing, signers and non-signers) state that research is needed for promoting, documenting, and disseminating knowledge on Deaf-led Signed Songs, validating the goals of this study: "we need research on Signed Song, in order to promote the making of more videoclips, more concerts (DNS10PTPLGP)"; "we need research like this, to document Deaf signed songs" (HS12PTLGP); "we need research to be brought into schools and universities, have Deaf shows there and have people talk about knowledge on these things" (HS22PTMaj); "it is very important to have this topic researched, to analyse people's different opinions on signed songs, and to see what we need to do to move forward in this art" (DS1UKPBSL).

A rich list of questions emerged from Portuguese and British questionnaire participants, deaf and hearing, signers and non-signers, indicating a strong interest in Signed Song in the two countries. Audiences want to know about Signed Song origins, deaf musical perceptions, the role of Deaf experiences in devising songs, the types of performers in existence, possible forms of involvement in the practice for Deaf and hearing people, potential benefits of sign-singing for sign language learning, how to devise advanced training for performers, forms of promotion of performances, applications of Signed Song to other artistic spheres, different forms of using sign language and of using other visual elements in the shows, quality assessment, music genres which might cater more to Deaf tastes, pros and cons of

freedom in adaptation/appropriation of lyrics, and how audience-artist feedback can work better. Although this study can contribute with information and reflections on some of these issues, it is crucial to have Deaf and hearing audiences become engaged in discussions directly with the artists.

Topic of enquiry 2 b – How do emotional reactions and intellectual responses, reported by local audiences, reveal elements of Deaf biocultural discourses and/or elements of the disability framework?

Theme 1 – Deaf biocultural discourses

Protecting sign language from being damaged and being misrepresented is a cultural issue addressed by artists in both countries but only referred to by Portuguese deaf signing audiences: “Deaf sign singers in this group are a beacon for showing the value of good-quality Portuguese Sign Language and the value of Deaf people” (DS6PTPLGP). We see that the high standards of sign language quality, which Deaf artists in *Mãos que Cantam* report to use, are acknowledged by these audiences.

British deaf and hearing signers report that the Deaf artists are representers of Deaf communities, yet in Portugal only hearing audiences refer to this (signers and non-signers): “I can see that Deaf sign singers are proudly representing their Deaf community” (HS16PTMaj); “they are onstage representation of a deaf political effort for equality” (HS20UKBSL); “they represent us, our community, in authentic ways” (DNS9UKPBSL). This suggests that Portuguese deaf signers do not see Deaf Signed Song as mirroring dynamics in their Deaf community and, thus, Deaf culture. Nevertheless, Portuguese deaf signers mention that there is cultural identification between Deaf artists and the deaf signing audience, as do deaf British signers. Perhaps what we see here is that there is a connection between deaf audiences and Deaf Signed Song artists in Portugal, but that it is not openly stated as cultural representation. In addition, the presence of a hearing member in *Mãos que Cantam* might also be the reason for deaf Portuguese audiences not viewing the whole group as representers of the Portuguese Deaf community.

The Deaf cultural notion of *do not fix us*, concerning acceptance of Deaf people as Sign Language Peoples and rejection of the disability paradigm, is found in both countries: in Portugal via the Deaf artists, who express wanting to be accepted as they are by hearing people, and pinpoint how the conductor’s work is an example of that; and in the UK via deaf signing audiences who, as discussed in

section 5.2.1., refer the idea that they *never need to hear* for any purpose because they are complete human beings as Deaf people and, as such they want for nothing.

Deaf oppression is another cultural theme referred by Deaf artists and deaf signers in the two countries: Portuguese audiences mention that Signed Songs are important “because Deaf people can freely express what they feel in LGP” (DS1PTPLGP), and British audiences report experiencing an “emotional catharsis” (DS23UKPBSL) and an “emotional release” (DS14UKPBSL) in Signed Song performances. Audiences mirror the ideas conveyed by Portuguese and British artists, who state that Signed Song provides Deaf people with emotional release, a full expression, and a sense of liberation to connect to music and be themselves. Caroline Parker specifically states that, because Deaf people have been told what to feel and what to do by hearing people throughout history, this sense of liberation is important.

As discussed before in theme one of topic 2a of this subsection, signers in both countries (deaf and hearing) mention the idea that Deaf audiences receive a strong emotional impact, connecting as individuals and as members of the Deaf community to the performance. It is interesting to note that a Portuguese deaf signer who repeatedly states Signed Song does not convey music, mentions music when speaking of emotional impact.

[signed song] makes me feel a number of different things. I appreciate the signing, I feel emotions like happiness or sadness, in the way their hands move, in the signing and on their faces. Hands and faces are connected to music (*smiles and directs eye gaze forward as if reliving the experience of watching the artists, and then stops, hesitates*) ... oh, what nonsense, I mean poetry, sorry, they are connected to poetry. (DS6PTPLGP)

I argue here that this slip of the tongue can show that the idea of music as *not a Deaf thing* is a rationally and culturally imposed idea of dissociation which is why, when describing emotions during performance, this participant refers to seeing music.

Signed Songs are characterised as a part of Deaf art, culture and heritage by respondents of all types in both countries, who state it reinforces identity bonds and collective self-esteem in Deaf communities. This shows that, despite the resistance found in both countries, the perception of Deaf-led Signed Songs as a product generated and owned by Deaf communities exists and occurs transversally in all audience types. Sharing of culture in artistic grounds, when oriented toward members of Deaf communities, is a typical feature of Deaf literature and art (Holcomb, 2013; Peters, 2000; Pollitt, 2014), and one main drive of cultural groups,

as cultural transmission is part of a holistic definition of culture (Pereira, 2012a). Signed Song by Deaf artists, as a signed language art form, represents, stores and expresses knowledge in a Deaf perspective (Skutnabb-Kangas, 2014), which we now see is conveyed to audience members, irrespective of sign language knowledge or hearing status. This does not mean that the cultural message gets through to everyone. Data shows resistance and rejection of Signed Song in both deaf and hearing audiences, either explicitly or via implicit dissociations between Deaf people and music.

Finally, different Deaf cultural concepts were found in the two countries. Portuguese deaf signers only, allude to the notions of Sign Language Peoples, Deaf ethnicity and Deafhood (Batterbury et al., 2007, 2007; Ladd, 2003; Lane et al., 2011): on the connection between Deaf artist and deaf spectator, characterised as existing “due to a shared feeling of identity and Deafhood” (DS6PTPLGP); in considerations that hearing people cannot fully enjoy Signed Songs because “they don’t have Deaf blood” (DNS5PTPLGP); and on explanations of how Deaf people can enjoy and fully understand the complex signing in Signed Songs because “they have Deaf hands” (DS10PTPLGP). It is curious how these ideas appear only in Portugal, where such concepts have hardly been explored by research. Still, Portuguese deaf audiences mention them, even if they refer to them using alternative phrasings.

In both countries, we find marks of Deaf Gain (Bauman & Murray, 2012, 2014b) in the way signing audiences (mostly signers, deaf and hearing) view Signed Songs and signed performances. They speak of an added richness, “an added and intensified poetic nature due to embodiment of sign language in song” (HS16PTMaj), “an extra dimension to performances” (HS16UKBSL), “a more genuine form of feeling music” (HS1PTLGP), and, concerning songs where cultural adaptation changes are deep, “a new, different perspective on songs” (DS23UKPBS).

Theme 2 – Disability discourses

Subverting the focus on Deaf people as disabled, via Signed Song performance, is mentioned by the Portuguese conductor. Portuguese and British, signers and non-signers, deaf and hearing, also state that Signed Songs “contradict the idea of the Deaf as incapable people” (HS4PTLGP), “fight ableist ideas in mainstream society about deafness” (DS21UKBSL), “help eliminate prejudice towards Deaf people” (HS23PTLGP) and a “condescending look on Deaf people”,

(HS16PTMaj), making hearing people realise that Deaf people “are not isolated poor humans, less than hearing people” (DS5PTPLGP).

Identifying as a person with disability appears amidst the replies of Portuguese deaf signers: “having Deaf people on stage sign-singing means I have a shared sensitivity with them; them and I, we are disabled people, we share that” (DNS5PTPLGP). Thus, in Portugal, although there is resistance to the disability label, we also see it here described as a mark of identity.

A focus on *lack of hearing* is present in the replies of hearing people in both countries, signers and non-signers, which reveals an outsider perception of Deaf people with an emphasis on the absence of the hearing trait. A concern for *pitying* and *helping* Deaf people is mentioned by signing audiences in both countries (deaf and hearing): “deaf-led groups like this one, when they have a hearing person ‘helping out’... that can give people the wrong impression, that of Deaf sign-singers ‘needing help’. An all-Deaf group would show more strongly that we don’t” (DS5PTPLGP); “some hearing people say they enjoy signed songs, but sometimes it is not clear if they are lying. They might say so to patronise Deaf people, because they feel sorry for them” (DS1UKPBSL); “I think that hearing people view signed songs through a mask of benevolence” (HNS7UKPBSL). British deaf signers say that helping Deaf people and focusing on fame and self-promotion are common motivations of poor-quality hearing sign-singers, who disseminate a benevolent attitude amidst hearing people, adding that the right motivation is to want to provide Deaf audiences with good-quality, artistic, music products.

British deaf signers mention that Deaf sign-singers send “an awareness message of how disability is in everyone” (DS23UKPBSL). This contributes to broadening views on the concept of disability, towards an understanding that it is in everyone, making the meaning of the often-unwelcome label of disability, focusing on *lack* and *less*, morph into that of diversity, the acknowledgement that every human being has both strengths and weaknesses.

Normalisation, that is, defining Deaf people by the absence of a *normal human ability* and expecting Deaf people to mimic the behaviours of hearing people (Bauman & Murray, 2014a) is an issue approached only by the hearing conductor, who states that wanting to normalise Deaf people comes very close to being a Human Rights crime because it means, even if inadvertently, wanting to eliminate the Deaf cultural identity.

*Topic of enquiry 2c – Is there a pattern in local and transnational audience perceptions showing (a) utopian performative(s), that is, inspirations conveyed by the art form?*¹⁸¹

The utopian performative postulates a meeting point between artists and audiences where particular cultural notions are conveyed, where audiences construct an understanding of alterity, with the potential of designing utopian possibilities (Dolan, 2001, 2002, 2005, 2006). This topic of enquiry refers to particular elements that artists identify within their practices of Signed Songs as purposely conveying cultural resistance: regarding structure (in signed texts), defiant messages (on Deaf music makings and intercultural union), and explicit utopian notions.

Throughout the interviews, British artists refer inserting new messages onto Signed Songs, via constructing very creative adaptations as end-products. This is described by these artists as a way of addressing Deaf issues such as oppression, language, Deaf education, mental health and identity. Portuguese hearing signers and non-signers identify Deaf topics and marks of Deaf perception (changes in language use that show the poetic subject as a Deaf person, such as when 'I hear' becomes I SEE), in Signed Songs. British deaf and hearing signers identify deep content changes as determinant in turning the song into a Deaf cultural product, and as causing the resulting Signed Song to be a source of inspiration for Deaf people. Translation for performance commonly embraces the use of translation creativity (Brodie, 2016), and so does Signed Song. We see that changes in lyrics are identified by audiences in both countries except for Portuguese deaf audiences. This can be an indicator that Deaf-led Signed Song has not yet gained enough attention of Deaf audiences in Portugal in order for details, namely differences between original and signed versions, to be noticed. Furthermore, noticing changes implies having access to the original lyrics of the songs being performed (having original lyrics projected on stage, or in subtitles in videos), which is not common in Portuguese Deaf-led Signed Song. Manipulation of texts is translation activism (Tymoczko, 2010a) and it occurs in Deaf-led Signed Song in Portugal and in the UK.

Challenging expectations on music and Deaf people is another cultural resistance mark emphasised by Portuguese and British artists. Signing audiences in

¹⁸¹ Some of the issues discussed in this section are also marks of Deaf cultural discourse. This topic of inquiry was built based on the literature which fundamentals this research, drawing from Performance Studies. When designed, there were no projections as to the type of elements it would encompass. Yet, results show that utopian performatives in Deaf-led Signed Song are, in part, of a cultural nature.

both countries (deaf and hearing) report that the artists show that Deaf people can create and perform music. In both countries, deaf and hearing signers and non-signers state that the Deaf artists change the assumptions that music is an exclusively reality of hearing people, conveying Deaf definitions of music. British hearing non-signers mention specifically that Signed Songs show that Deaf artists “matter as musicians and that they matter as poets; their words are just as important as those that are spoken or sung” (HS15UKMaj).

The idea of union amidst audience members is another strong point that gets across. Deaf and hearing audiences in both countries (Portuguese signers and non-signers; British signers) identify a Deaf-hearing connection generated by signed performances and Signed Songs, stating that they bring the Deaf and hearing communities together, generate intercultural benefit and a sense of communion. A sense of togetherness shared between audiences and artists is a documented spectator response in live performing arts (Fischer-Lichte, 2016). The idea of *communitas* (Dolan, 2005) is identified by Signed Song audiences, and Portuguese and British Deaf artists also speak of a sense of union in live performances, when the Deaf and hearing public is sign-singing together, or when emotional reactions in audience members are visibly strong during performance.

Finally, the idea of utopia¹⁸², in the sense of dreams of a better world, is also mentioned by audiences: Portuguese hearing non-signers speak of believing that “signed songs make Deaf people imagine a dream world for their community” (HS21PTMaj). Portuguese hearing signers say that Deaf-led Signed Songs “make me think of a perfect world where Deaf people are seen as equals of hearing people, and where there is signed access to everything” (HS1PTPLGP) and report how Signed Songs make them reflect on “the incredible differences between the time when sign was forbidden and now, and how sign being this public is such a positive evolution” (HS4PTPLGP). It is interesting to see that Signed Song manifests utopian projections in Portugal irrespective of LGP knowledge. These projections are also reported by British deaf signers: the utopian dimension of sign proficiency and art, and the dystopian sensation of real life.

[During the performance I felt] engaged, energised, connected, inspired, surprised or curious about some of the points of interpretation. And then about two days later, dispirited, as I remember the only mainstream BSL cultural exposure I’ll get is the weather forecast on breakfast TV. Can you imagine when you live in a language, which has the beauty and expressiveness and depth felt in a SL performance, only to return to the daily

¹⁸² In this section, I use the term *utopia* as a synonym of *ideal*. In the academic field of Utopian Studies, the concept of utopia has a much broader definition than this.

grind of never seeing beyond level 1 vocab in the standard cultural products around you? (DS21UKBSL)

5.2.1.1 Summary of section 5.2.1

In both countries, the perceptions of audience members on whether hearing is compulsory for Signed Song enjoyment reveal two opposite positionings. These contrasting positions relate to the existence of audiences, from both Deaf communities, who are for and against Signed Song practices. Those who are supportive of Signed Songs push for more Deaf cultural ownership of the artform, while those who reject them argue that Deaf culture is not musical.

Despite these two strong conflicting perspectives on Deaf-led Signed Song, findings show that these performances convey effective messages to audiences. Both Portuguese and British deaf and hearing audiences, receive Deaf music awareness, a sense that Signed Song is an expression of Deaf culture and art, and a Deaf right. Deaf audiences in both countries reveal receiving inspiration (to face life, to sign-sing and to be creative), important information on the world in general and regarding the world of music and song, and portray Signed Song events as a type of Deaf space, as they provide a setting for Deaf community members to gather. Moreover, Portuguese deaf audiences only, speak of Signed Song as a political tool to change mentalities and disseminate the value of good-quality signed performances. British deaf audiences express that the field of Deaf-led Signed Song can add valuable contributions to signed languages, as it drives Deaf people to express new signed notions regarding music. Lastly, hearing audiences in both countries, irrespective of their sign language knowledge, show that they receive Deaf and sign language awareness, and a sense of communion and intercultural exchange.

The suggestions and wishes of audiences connected to Deaf communities (deaf and hearing) reveal the importance of raising Deaf music awareness and of investing on the musical education of Deaf children with Deaf musicians and sign-singers as teachers. Audiences want Signed Song practices to bear in mind Deaf musical perceptions and definitions, to use them as a guide to develop better performance techniques, but also to be inclusive of all types of audiences. British audiences only, alert to the importance of quality assessment by Deaf people, and of increasing and maintaining a strong bond between Signed Song practice and the British Deaf community.

Deaf biocultural discourses are present in audience findings: in the drive to protect sign language and represent the Deaf community in Signed Song practices; in the idea that Signed Song performances contradict the idea of Deaf people as incapable and project acceptance of SLPs as ethnic and cultural groups; in Signed Song Deaf expression as a form of emotional release from oppression and of freedom of expression in music; in the acknowledgement that Signed Songs are Deaf art, constitute Deaf cultural heritage and are a form of Deaf Gain. Disability discourses are also visible in this field, not only through the benevolent and/or audist manifestations found amidst audiences in both countries, but also in a referral to the dual status of Deaf people as linguistic minorities and disabled groups (De Meulder, 2017a), which appears in the idea that disability can be an identification factor between Deaf performers and audiences, and also in how the concept can morph into an acknowledgement of the diversity of individual human traits.

Utopian performatives in Signed Song performance gather the key ideas in all of these findings, showing how Deaf-led Signed Song is an activist practice: changes in translation show Deaf experiences and values; the artform itself challenges expectations and unites Deaf and hearing people; and, lastly, Signed Song projects utopian notions of a better life for SLPs, where signed languages are respected and made fully available everywhere.

5.2.2 How do artists and audiences portray Signed Songs: as translations, creative adaptations, or new cultural products?

In this subsection, I discuss the findings regarding cultural ownership of Signed Songs, and on how translation is seen as part of the art form.

Topic of enquiry 3a – Which culture are Signed Songs seen as belonging to?

Theme 1 - Marks of perception as Deaf cultural product

Beyond signed lyrics usage, audiences of all types in the two countries state that Signed Song is visual music because it utilises a variety of visual resources: “signed song means using your whole body to make music: signs, body movement, gestures... It all comes together in a musical, visual animation of the song” (DS26UKPBSL); “signed song is a way of making music, which conveys Deaf rhythm and a Deaf feeling of music. It is a form of signed expression that is ours

because it embraces sign and visibility” (DS11PTPLGP); “it is a form of expressing musicality through visibility and movement” (HS20PTMaj).

Across all audience types (mostly signers), there is mention of a variety of formats in Signed Song: sign with sung voice, sign alone, sign with or without sound (instrumental accompaniment). Audiences and artists in both countries state that Signed Song is Deaf music, “the natural way in which Deaf people produce music – visually” (DNS1PTPLGP), a specific way of singing and relating to music originating in Deaf communities. Portuguese deaf signers state that Signed Song is a natural musical production by culturally Deaf people, adding that “it shows Deaf identity (...) it is about the Deaf community, irrespective of the topic, as it shows sign language” (DS11PTPLGP).

As discussed in the previous section, signers in both countries (deaf and hearing) say Signed Song is a Deaf cultural product, the British adding that “I enjoy when Signed Songs have changes, Deaf culture references. I think that it makes the song become owned by the Deaf performer” (HS23UKBSL). British artists also state that Signed Song is a Deaf product, adding that it may begin with something borrowed from the hearing world but that the use of sign language, each artists’ own interpretation of the song, and the insertions of references to Deaf perspectives and culture, make Deaf people own Signed Song. There is a link between Deaf cultural ownership of Signed Song and adaptation, as changes in lyrics create a new cultural and aesthetic product (Sanders, 2016).

Another element revealing links to Deaf cultural ownership is performer preference. Signing audiences in both countries report preferring Deaf artists performing Signed Songs, because they tend to have stronger signing skills and create a bond with Deaf spectators:

(...) there is something that captivates me in the Deaf sign-singer, it's to do with Deafhood, a sort of feeling that we share, that draws us to one another. (...) A special way of doing things that makes me get instantly connected to the Deaf performer. I just love it, I feel my Deaf identity just getting sucked into the act there, it's a Deaf thing! (DS6PTPLGP)

Another reason presented for a Deaf artist preference is that Deaf performers have specific approaches to sign-singing, such as “a way of adapting songs that feels natural, poetic, clear, and conveys emotions so much better than hearing performers” (HS14PTLGP), that “they bring the song alive, showing passion, using varied performance techniques, even dance” (DS2UKSSE), and cause a stronger impact: “when Deaf people sign a translated song I often feel more of an impact

than when hearing people do it” (DS12UKPBSL). In both countries, signers (deaf and hearing) say that not all hearing interpreters are qualified for Signed Song, that they must be very experienced, and should focus on the Deaf audience and not on self-promotion. British signers add that “hearing people who are interpreters use signed songs as cash cows or as means of gaining prestige while working” (HNS7UKBSL).

In both countries, some Deaf artists favour Deaf performers but others defend that there is room for all types of sign-singers, as long as they perform with good language and artistic skills. Portuguese Deaf artists explain that Deaf sign-singers express a Deaf musical experience in sign, whereas hearing sign-singers convey a hearing experience of music via signed language, arguing that this is the reason for which Deaf and hearing Signed Songs are different end-products, even when Deaf and hearing performers are all highly skilled.

Theme 2 – Marks of perception as Intercultural product

Religion in Signed Songs is addressed by audiences in both countries. British audiences of all types define Signed Song as “connected to Deaf churches” (DNS1UKPBSL), an old Deaf religious tradition of translating religious texts into SSE as part of Deaf church practices, conveying emotions to Deaf people connected to prayer and worship. This is described as the typical way of sign-singing in Deaf church choirs (all Deaf or mixed) because “SSE is the only way to make a church choir work” (DNS1UKPBSL).

In Britain, Deaf church choirs have existed since 1914, as described in 2.2.5. Deaf signing audiences see SSE as the traditional way of performing as a group in church for various reasons: it has always been done like this, it keeps the signed version very close to the original religious hymn, and it encompasses following a signing conductor who signs the text in front of the group. This is interesting, because it contrasts with the methods used by *Mãos que Cantam*, which do not involve copying signs from the group’s conductor but using his visual rhythmic cues as a way of keeping synchronous to the original song, as a form of performing signed sentences in synch, and as indications for signed solos, polyphonic structures (with several signing voices at once), beginnings and endings of sign-sung sentences. The conductor and the Deaf artists in Portugal explain that this is the function of a conductor in a hearing choir, the difference being that Sérgio Peixoto uses techniques drawn both from mainstream choir conducting and from Deaf conceptions of music, all combined into a new conducting methodology.

The British SSE usage in church choirs could simply be linked to this being a tradition, or to original forms of signing in existence when the activity of Deaf choirs first started, which bled onto how church choirs started to perform. British deaf signing audience members explain that “SSE church choirs are boring to watch but it’s fun to perform... as part of them. BSL songs are more beautiful, more exciting, more of an artform than SSE church performances” (DNS1UKPBSL). We also find a religious element mentioned in Portugal, as signers portray Signed Songs as access to catholic church hymns: “in Fatima [celebrations of Our Lady of Fatima], interpreters sign the songs so I can understand the words of Jesus” (DNS5PTPLGP).

On the one hand, we see a form of Deaf ownership in the strong, longstanding link of British Signed Songs to Deaf churches and choirs, as well as in Portuguese and British deaf signers’ comments portraying it as an old art in the Deaf world and part of Deaf Folklore, as discussed in 5.1.1. On the other hand, religious Signed Songs also point at an intercultural status, as British audiences emphasise that translated SSE hymns are closer to original texts, and the Portuguese associate the idea of Signed Song to interpreted ceremonies.

Interculturality is also present in views of Signed Song as access. British hearing signers explain that because “it’s about access to mainstream culture” (HNS7UKBSL), Signed Song is both intercultural and Deaf. In fact, in both countries, audiences of all types describe Signed Songs as giving Deaf people access to songs and music.

Another element of interculturality is the existence of so many hearing sign-singers, particularly in the UK. Portuguese and British signers (deaf and hearing) express their dislike of low-quality, hearing sign-singers: “I really don’t like it when hearing people are just signing along, and nothing else, no visual music” (DS23UKPBSL).

British signers explain that low-quality is to do with performers having one or two levels of BSL, and state they are concerned about hearing people sign-singing “to appropriate BSL for their own ends” (DS17UKPBSL), “signing gibberish for fame” and “posting videos of themselves mangling songs” (HS16UKBSL). British deaf signers specify that these performances make them feel misunderstood, excluded, depressed and angry, and that they spread a bad image of Signed Songs, BSL and of Deaf people.

(...) a non-signer, or perhaps someone with an infantile level of language, takes a pre-existing English language work that is dependent on invisible elements, waves their hands in a rough approximation of a young baby, then

expects deaf people to miraculously and instantaneously comprehend both the invisible elements and the English wording which they have just failed to translate. Furthermore, this person then expects to be widely congratulated and admired for the gibberish they have just uttered (DS15UKPBSL).

Deaf artists in both countries also state that bad performances make them cringe, are rubbish, and show no skills in language use, translation or art. The British artists emphasise that low-skilled sign-singers can be Deaf or hearing, and that they are dangerous and disrespecting of Deaf people, as they make a mockery of sign language's rich structures and disseminate wrong usages of signed communication.

Theme 3 – Marks of perception as hearing cultural product

Some audience members state that Signed Songs are of hearing cultural ownership because they are incomplete in a Deaf perspective, they copy a hearing artform and are aimed at hearing people.

In both countries, some signers (deaf and hearing) state that Signed Songs convey only the lyrics and nothing else, that it can be a bit more than that if a poetic signed register is used but that, even in those more elaborate forms, it is not a real song. British deaf signers directly refer to Signed Song as a “hearing thing” (DS8UKPBSL and HS7UKBSL), as do Portuguese deaf signers.

[signed song] is theirs... hearing people who like to show music in sign language. I've seen it and I was surprised (...) Its, good, it's important. It's music with it [signing], for people who can hear and those who cannot hear. (...) it's a pity I haven't seen that yet [Deaf-led Signed Song] (...) hearing people will sign the music and help Deaf people, who see LGP and are pleasantly surprised, and then it is also possible for Deaf people to feel the music as they see the signs, that is very important. I love it! (DNS2PTPLGP)



Image 26 - LGP sign THEIRS (left); I-LOVE-IT (right).

British signers add that “it’s mimicking another culture’s art form (DS17UKPBSL), “to me personally, it is a Makaton¹⁸³ or SSE song, aimed at getting mostly hearing kids involved” (DS21UKBSL).

Amidst the artists, one Portuguese Deaf interviewee also mentions exclusive hearing ownership justifying this with the fact that music started in the hearing world and not in the Deaf world.

Topic of enquiry 3b – Do audiences/artists conceive of performers as translators?

Theme 1 – Performing translation

All audience types in both countries refer to Signed Song as translation of lyrics or poems, conducted by a Deaf or hearing person. Signers in both countries, but also some hearing non-signers, speak of Signed Song as a non-literal form of translation, a creative translation where sometimes contents are only partially translated: “they are a tradaptation” (H3SPTLGP), “they are not literal BSL translation but a creative interpretation of a song in sign language” (DS11UKPBSL).

British audiences of all types define a good Signed Song as performance but, in Portugal, only hearing signers state so: “it is always best that the song is not interpreted but performed, it is not enough just to translate the song lyrically” (DS20UKPBSL); “it’s a translation performed to the rhythm of a song” (HS14PTLGP). Perhaps Portuguese Deaf people are not used to conceiving of Deaf artists on stage as professional performers, as this is not common in the country.

British deaf signers also discuss that changes in lyrics can be perceived as translation mistakes: “some artists insert their meanings in songs, but that can be seen as a mistake when people realise those ideas are not in the original song” (DS20UKPBSL). They also pose the question “is it right to make a song, originally written for hearing people, in English, into a totally Deaf experience?” (DS23UKPBSL).

Findings also show that there are challenges in Signed Song translation that lead to change. British deaf signers acknowledge challenges in pace and rhythm synchronicity, “how hard it is to keep up with some songs, needing to omit or speed up the signing” (DSUKPBSL). British signers, regarding other artists in the UK, add that the use of “regional signs can be hard to understand if they are not from where

¹⁸³ Makaton is an alternative communication system, using signs, symbols and speech, used for people with communication difficulties (Drew, 2018). It is not a form of communication used in western Deaf communities, as are SEE, PG, BSL and LGP.

you come from, but it can also be a good learning experience” (HS18UKBSL). Deaf artists in both countries speak of challenges in translation: conveying metaphorical meanings, idioms, multiple possible interpretations for verses, polysemic words, and dealing with very fast and very slow songs.

The artists’ process for creating Signed Songs varies slightly, regarding using or not using one’s hearing, and working alone or as a group. Still, processes follow one common order: focusing on the original (reading and/or vibro-tactile/auditory listening); translating and inserting changes while considering the audience; and matching the signed lyrics to the music and the performance format (solos, duets, several signing voices).

As discussed in 5.2.1, audiences pose questions regarding the creative process, which shows that information on the intricacies of creating a translated Signed Song from a Deaf perspective needs to be more openly discussed with the public. Moreover, Portuguese deaf signers say that “the hearing conductor creates the signed lyrics and teaches them to the Deaf performers” (DS8PTPLGP). Portuguese artists are aware of this misconception and report that they have seen a similar feedback from hearing signers who have told them how they thought that they copy the signs from the conductor when performing. Again, these findings show the need of more audience-artist dialogue regarding Deaf-led Signed Song methodology. Perhaps Deaf music as a taboo topic in Deaf communities (Kusters & De Meulder, 2013; Lloyd, 2017) applies to Portugal, thus leading to lack of communication between artists and audiences, specifically around methodologies. Without this discussion, spectators simply imagine how things must work. Nevertheless, some Portuguese deaf signers also say the conductor is Deaf aware, and that the group tries to create a connection between LGP and the audible music.

The conductor makes the Deaf signs become connected with the audible music. Although I appreciate that aim, I think that profoundly deaf people cannot connect with that sort of performance, because they cannot hear what he hears. This is why this group’s music does not fully reach Deaf people (DS3PTPLGP).

This, again, concerns the different music perceptions and definitions of Deaf and hearing people, who often do not overlap. This clash is also addressed by one Portuguese Deaf artist, who shares having discussed this in the group on occasion of a concert venue where an abundance of wooden structures in floors, walls and ceilings, led to Deaf artists perceiving vibro-tactile vibrations which did not correspond to the conductor’s visual directions for the Signed Song.

Theme 2 – Translation processes for a good Signed Song

British deaf signers say that, in devising good Signed Songs, it is important to prioritise sign language work: “good, intelligible and creative signed songs (...) go with the BSL first, musical score later, and English even later” (DS24UK). By English, they refer to having a written language display in performances and/or using a signed register which, in specific sections of the song, can come closer to English (SSE).

In both countries, signers and non-signers (deaf and hearing) acknowledge that a good Signed Song must have elaborate, clear, correct, fluid, and very visual signing. It should “be rich in sign linguistic features, and reflect a correct use of signing space” (HS4PTLGP), “make good use of classifiers” (HS21UKBSL), with such advanced signing skill that “it becomes close to BSL poetry” (HS9UKBSL).

Signers in both countries approach the importance of aesthetics and creativity in sign selection and performance. A good Signed Song must show a register of sign language that is visually beautiful, poetic, artistic and imaginative. Portuguese deaf signers explain that artistic signs convey intense messages and have a stronger impact: “some signs in particular get your attention and you remember them, like for instance DREAMING, or A-LOT-OF” (D2SPTLGP).



Image 27 - LGP signs with long movements and intense facial expression:

DREAMING (left), A-LOT-OF (right).

Moreover, non-signers in both countries (deaf and hearing) also refer to aesthetic requirements, such as “visual harmony in beautiful movements” (HS8PTMaj), and emotional expressiveness in “strong facial and body emotion being conveyed” (HNS7PTMaj), in “evocative and emotional movements” (HS2UKMaj), and in “strong expressiveness in the signers” (DNS10UKMaj). We see that these elements are also described by signers, who link each of them to technique, language use and generating an artist-spectator connection. Thus, we can say that, if all criteria proposed by signing audiences are followed, hearing non-signers will also be pleased with the end product. A particular remark by hearing non-signers is that songs should include signs that are easy to grasp, making hearing people feel connected, a strategy used at times by British artists, so that these spectators can join in and sign along.

Deaf signers add that songs should include “clear mouthing of the original words” (DS1UKPBSL) but, while British respondents repeatedly refer to this element as important in Signed Song, Portuguese deaf signers speak of it only as an element “helping only deaf people who are not good signers” (D2SPTLGP). This is probably a reflection of different traits in BSL and LGP concerning mouthing, and/or of political positions of Portuguese and British Deaf people concerning the use of mouthing. As stated in 2.1.5, mouthing is commonly seen as an error in LGP use by the Portuguese Deaf community whereas it is considered a naturally occurring element of BSL.

Portuguese deaf signers emphasise that the “signing should be continuous in songs, when there is a voice singing and where there is not” (DS9PTPLGP). This means not having any interruptions in the visual signed performance during instrumental sections, which is something that Deaf artists in both countries also refer to as prioritising.

Furthermore, hearing and Deaf signers in both countries state that it is important to have the original lyrics of the songs visually displayed onstage, both to give access to the original words and to potentiate the appreciation of creative aspects of translation: “I want to know what the original words are, so I enjoy captions/surtitles/subtitles” (DS9UKPBSL); “I refuse to watch or perform a signed song without the lyrics on videos. Deaf audiences must see both to enjoy the artist’s ideas and changes” (DS23UKPBSL); “subtitles should be shown creatively, accompanying the rhythm of the song and of the signing” (HS12PTLGP). British artists also refer to the importance of encompassing a bilingual Deaf perspective on language use, that is, having both the sign language and the majority language visually available on stage.

In addition, deaf signers in both countries say that performances should have vibro-tactile perception available for the Deaf audience, encouraging artists to “select songs with strong beats” (DNS10PTPLGP), “tune the music in performances and think of materials in the venue, in a way that vibrations can reach all types of Deaf people” (DS3PTPLGP), or even make use of technological resources such as “vibrating chairs” (DS1UKPBSL).

Portuguese and British deaf signers also point out the importance of “having visual elements besides the signing like different and imaginative scenarios and clothes, having onstage lights synching up with sounds, videos displaying both the lyrics and the stories, visually, and using all sorts of props” (DS1UKPBSL).

Regarding diversified sign language use, audiences in the two countries comment on using the natural form of signed languages (LGP/BSL) or their

translanguaging/interlanguage forms (PG/SSE) in Signed Songs. Amidst Portuguese audiences, only hearing signers comment on PG, saying “signed songs do not need to follow the grammatical structure of Portuguese, which hearing people tend to do, clinging to that structure in their signing” (HS14PTLGP). In contrast, SSE is highly debated by British signers (deaf and hearing). In the UK, some deaf signers prefer SSE in songs, wanting songs to “be as close to the English word order as possible so that I can follow the music” (DS22UKPBSL), stating that “if it is a song I know well and listen to a lot, and if it’s for a live performance (...) I prefer the signing to be as close to the original word order as possible (i.e. SSE) so that I can follow the words” (DS17UKPBSL).

Nevertheless, some negative views on SSE/PG use also appear in audience results. Hearing signers and non-signers, in both countries, state that LGP/BSL usage has a stronger impact on Deaf people because they engage and feel more connected to the performance: “I much prefer a song in BSL (...) they are visually beautiful and can take Deaf people into a scene, with real feeling” (HS9UKMaj); “an adaptation in LGP is faithful to Deaf culture and draws Deaf people in” (HS14PTLGP). Some British deaf signers also state they “prefer translations done in BSL by great signers where I feel the English is gone (DS15UKPBSL)”, that they would like to see “more sign songs devised in BSL not in English (...) demonstrating skilled and complex BSL” (DS15UKPBSL), or when it is a translation of an unknown song: “if it’s a song I don’t know, or it’s not a live performance, I usually prefer a beautiful, poetic pure BSL translation” (DS17UKPBSL).

British artists state that using BSL and SSE are options, that these are part of the resources the artist is free to select from, and that they can both be used at different times in the songs (i.e. repetitive parts of songs with short sentences are best suited for SSE use, while complex sentences and images are best suited for BSL). They add that using both forms reflects the diversity of signing forms in the British Deaf community. However, all British artists mention that BSL needs to be present in every song, and that throughout their careers, they have increased the amount of BSL in their songs. The diversified signed language use mentioned by British Deaf artists is consistent with the input given by British deaf audiences regarding their varied preferences. However, although the British artists refer to SSE as sometimes acceptable, the Portuguese Deaf artists criticise the use of PG, stating it is not good-quality signing and should not be used in Signed Songs. Again, perspectives on different forms of signing, which differ in Portugal and in the UK, are reflected in these views on Signed Song performance.

Theme 3 – Performance and multidisciplinary fusion

Artist and audience findings show mentions to Signed Song fusing and incorporating other artforms, such as signed poetry, Visual Vernacular, storytelling, theatrical elements, dance elements and humour.

In both countries, deaf and hearing, signers and non-signers, speak of Signed Song as poetic: “it is a poem, the one in the song’s lyrics, made clear in LGP” (DS10PTPLGP), “it is a signed interpretation of a poem shaped by musical characteristics” (HS23PTLGP), “there is a cross-over between music and poems here” (HNS7PTMaj), “there is poetry in them and they can also have Visual Vernacular” (DNS13UKPBSL). Not only is the old poem/song debate present in Signed Songs but it is also perceived by non-signers as well who, to a certain extent, are able to identify visual musicality and poetry, despite having no sign language knowledge.

British deaf signers only, identify the Visual Vernacular style of signing in Signed Songs, either as a form of original Signed Song, made of “instrumental rhythmic music with Visual Vernacular use” (DS24UKPBSL), or as a technique “used in parts of translated signed songs” (DS7UKBSL).

Storytelling is mentioned by deaf and hearing signers in both countries, who state that “signed songs convey the stories in songs and allow me to understand them” (DS10PTPLGP), that “it is a story told via a visual language” (HS4PTPLGP), that songs are “telling a story in a very different way” (HS9UKMaj), and that they are important to deaf people “to tell deaf stories” (DS15UKPBSL).

British signers only, speak of the importance of including theatrical elements in Signed Song performances, such as mime and other physical theatre techniques.

It's like... that song from that hearing artist, Tina Turner, (...) she sings like this (mimes), she has a very strong facial expression (...) Also, her dancing, it was very visual (...)! It is hard to translate her songs, you have to act the same way as her, you can't be sign-singing in a way that has nothing to do with what she does (DS1UKPBSL).



Image 28 - Impersonating Tina Turner's body and facial expression.

British deaf and hearing audiences (signers and non-signers) speak enthusiastically of BSL musicals with Deaf actors, requesting “more deaf shows like deaf musicals!” (DS5UKPBSL), referring that they would “love a musical with just signed songs and someone in the corner singing, the other way around this time” (DS6UKSSE), and wondering “if West End shows could incorporate deaf sign songs” (HS15UKMaj).

Regarding dance elements, deaf signers in both countries say that “signed songs include signing with some dancing” (DNS5PTPLGP), and that “a good sign song is very visual, makes me understand the song, relate to it, is performed with a lot of movement and some dancing, in order to express emotions in a very strong way” (DS3UKPBSL). British hearing signers refer other good Deaf performers who show “a newer approach that incorporated dance” (HS14UKBSL).

Lastly, humour is an element of Signed Songs identified by audiences only in the UK, by deaf and hearing signers and non-signers, who refer to “parody BSL songs” (DS24UKPBSL), mentioning that some Deaf artists “give a funny, highly visual performance (...) play with the song” (HS20UKBSL).

Artists in both countries speak of artistic fusion, of the importance of Signed Song including poetic expression and storytelling. Yet, only British artists speak of the remaining elements mentioned by audiences. Dance techniques and Visual Vernacular are used by artists to build the signed beginnings and ends of songs, or in long instrumental sections. Mime and physical theatre techniques are described as essential in embodying characters while sign-singing, and humour is used in order to build individual interpretations of songs, deviating from the original contents by providing a different emotional tone than that of the original song.

5.2.2.1 Summary of section 5.2.2

Findings show that audiences identify Signed Songs both as forms of translation and as a cultural product with varied types of ownership: Deaf, intercultural and hearing.

It is seen as a Deaf cultural product, preferably performed by Deaf sign-singers, a form of music originating from Deaf communities, reflecting Deaf definitions of music, making use of Deaf perceptions, and expressing Deaf people’s way of singing in skilled artistic sign. It can assume diverse formats and still be identified as a Signed Song: translated, originally composed in sign, with or without a sung voice, with or without instrumental accompaniment, or pure visual music, that is, sign alone. In the UK, signers acknowledge the historic origins of Signed Song in

Deaf churches and, in Portugal, signers also mention it as an old artform in other, foreign Deaf communities. Only British audiences refer to inserting deep changes in lyrics as a form of increasing Deaf ownership of Signed Songs, thus linking Deaf cultural ownership to adaptation strategies.

Signed Song is also highly portrayed as an intercultural product. The British traditional practices of having signed hymns in Deaf churches as very close translations to the English originals, as well as the association between Signed Song and interpreting settings in Portugal, both reveal an intercultural positioning of the artform. In addition, descriptions of Signed Song as a form of accessing mainstream songs, as well as the fact that there are so many hearing practitioners in the field, are two factors that also indicate interculturality.

Lastly, findings show that audiences also perceive Signed Songs as a hearing product, an imitation of a hearing artform, a type of performance directed at hearing audiences, and which is incomplete from a Deaf perspective.

The dimension of translation in Signed Song is highly discussed by audiences. Signed Song is seen as translation by all types of audiences, and signers particularly label it as creative translation and adaptation, identifying the important element of translation creativity. Audiences reveal they want to know more about translation and performance processes, and some misconceptions emerge regarding the processes of the artists in this study, both revealing the need for a joint, in-depth discussion of the practice between artists and audiences.

Finally, audiences identify the translation/performance elements that compose a good Signed Song, from a Deaf perspective but also encompassing hearing requirements. Firstly, prioritising sign language and written language, reflecting local language use in the Deaf community, mirrors the bilingual practices of Deaf people and allows all to appreciate the artist's craft in translation and performance. Secondly, signs should be aesthetic and convey and emotional intensiveness, and the signed performance should be continuous, with no visual silence during the song. Thirdly, the performance should be tuned and prepared in order to cater to Deaf forms of visual and vibro-tactile perception, using scenarios, wardrobe, lights, videos, and vibro-tactile channels for sound propagation. Fourthly, audiences are interested in seeing Signed Song explore fusion with other performing arts: signed poetry, Visual Vernacular, signed storytelling, theatre and dance.

5.2.3 What do Signed Songs communicate emotionally to audiences?

In 5.2.1 I have discussed how emotional impact is visibly present in audience replies. In this section, I explore the types of emotions reported in detail, per audience type, and I also identify particular issues connected with views on signed performances in general and views on Signed Songs.

Topic of enquiry 4a – How do Deaf¹⁸⁴ people react and respond?

Results show an interesting contrast between how audiences view signed performances in general and their perspectives on Signed Song. Portuguese and British deaf signers refer that signed performances are part of Deaf identity and culture due to the presence of sign, reinforce identity bonds in Deaf spectators, affirm the collective self-esteem of the Deaf community, celebrate sign language and Deaf culture, show Deaf art, become Deaf gathering spaces, are part of the Deaf heritage, and show Deaf Gain. Although all of these issues are mentioned as reasons for Signed Songs being a Deaf cultural product, resistance from Deaf communities occurs specifically regarding Signed Songs. This suggests that resistance to Signed Song is rooted in the Deaf music taboo, a disregard of tactile connections between Deaf people and music, the newness of Signed Song, wide variations in Signed Song quality in existence, and the large numbers of hearing outsiders involved in low-quality performances.

Deaf artists and audiences in both countries (deaf and hearing) are conscious of the diverging opinions in Deaf communities regarding Signed Songs: “only a few Deaf people appreciate signed songs” (DS13PTLGP); “deaf people enjoy signed song, I would say 50% do” (DNS5UKBSL); “for some, songs are clearly important, for others, entirely irrelevant” (HS1UKBSL); “some deaf people I know love signed song and others don’t” (HS9UKMaj). Both Portuguese and British Deaf artists stress that this diversity needs to be respected and accepted by practitioners as a natural occurrence, in the present, in their Deaf communities.

One issue raised by Deaf Portuguese artists is whether Deaf audiences understand their artistic signing register in performances. Some deaf signers report “I do not understand the adaptation completely, I only get bits of signed information” (DS3PTPLGP), and suggest that “if vibro-tactile music was available, I might enjoy

¹⁸⁴ The fourth secondary research question in this study includes, its four inquiry topics, information given on/by specific groups of participants: 4a – deaf signers (Deaf); 4b – deaf non-signers (deaf); 4c – hearing signers; and 4d – hearing non-signers. Thus, 4a uses *Deaf*.

the whole performance and the signing more” (DS3PTPLGP). Still, other deaf signers say that “I understand the signing very well, their signing creates these visual images, drawn up in the air, so beautiful, clear and thrilling!” (DS10PTPLGP) and that “Deaf people have Deaf hands and are able to understand the beauty of signed songs with Deaf artists’ elaborate signing” (DNS10PTPLGP). The Portuguese artists’ report adjusting language register in their performances in order to be understood by Deaf people who have less experience in artistic and subjective language. This effort is understandable but, since Portuguese deaf and hearing signers show appreciation for the poetic, elaborate and artistic signing, perhaps a guideline for the Portuguese group is not to relinquish complexity and depth in their artistic signing but to provide other means of communication in the performance, besides sign, which can supplement it and make the full performance reach all Deaf audiences.

Findings show a strong emotional impact in deaf signers. In both countries, deaf signers report positive emotional responses to shows: feeling good and happy, moved, feeling a tingling on the skin, immersed in the performance, impressed, and proud of being Deaf. Portuguese deaf replies show amazement at the new art form and at Deaf sign-singers, and British deaf replies report having fun, dancing, having cathartic emotional experiences and being in awe. British deaf signers also report negative emotions, such as “I feel uncomfortable when I watch signed songs” (DS25UKPBSL), and stress that “feelings vary depending on which of the three artists is performing” (DS23UKPBSL).

Finally, deaf signers in the UK report having personal experiences with Signed Song: “I usually listen to music a lot and will sign along when at home dancing around like an eejit” (DS5UKPBSL); “I sign-sing in church” (DS24UKPBSL); “I am a sign song artist myself” (DS26UKPBSL)¹⁸⁵.

Topic of enquiry 4b – How do deaf people react and respond?

In this study, the information obtained from and about deaf people who do not sign, have low signing skills and/or are outsiders to Deaf communities was very scarce. Artists and audiences responded using the dichotomy of Deaf as signer and hearing as non-signer, which made it hard to unveil information regarding the in-between, grey areas.

¹⁸⁵ Seven British deaf signers who replied to the audience questionnaire identify themselves as performers of Signed Songs.

Still, Portuguese deaf audiences who self-describe as low-skilled signers state to “have difficulties following the elaborate and poetic signing” and that “if I could read the original lyrics the signs might become clearer. Also, perhaps some Signed Portuguese or more mouthing could help too” (DS2PTLGP). British deaf signers also state that “lip patterns and mouthing make deaf people with less signing skills feel more included” (DNS4UKBSL).

British Deaf artists speak of experiences in Signed Song performances with deaf spectators. Colin Thomson tells the story of a woman who attended one of his shows. He says that she had low signing skills, relied more on her hearing to communicate and would use spoken language more often than sign. Thomson says he was surprised when, after his performance, this woman came up to him thanking him in a very enthusiastically manner, and told him that the show had made her feel proud to be Deaf, for the very first time.

Topic of enquiry 4c – How do Deaf-aware hearing people react and respond?

Portuguese and British hearing signers speak of their double perception in Signed Song shows: “it made me think how privileged I am to have access to and understanding of both BSL and English” (HS12UKBSL); “I know I was emotional because I know the two languages in the show” (HS11PTLGP). Hearing signers receive both versions at once (original and signed version), which causes an enriched perception.

Portuguese hearing signers state that they “feel happy to be able to fully absorb and enjoy what is a Deaf cultural product” (HS2PTLGP), and British hearing signers mention that they realise “how much BSL enriches my life” (HS12UKBSL). This shows a sense of benefit for being a signer and for being linked to Deaf communities.

British hearing signers also speak of being “happy because I enjoy seeing Deaf cultural issues being transmitted in a non-judgemental way in songs” (HS14UKBSL), and hearing signers in both countries say they are interested in learning from “the use of sign language by the Deaf artists, how they use rhythm and such elaborate signing” (HS14PTLGP).

I am always thinking how to make my BSL more like that naturally used by deaf people (...) performances like these by Deaf people introduce me to different ways of using the language, that is, different from what I see on shows like *See Hear* or on everyday encounters with deaf people...and I also thought of my own interpreting practice (HS13UKBSL).

Regarding this interest of hearing signers learning from Deaf sign-singers, Deaf artists in both countries speak of being asked to coach hearing people to translate songs in more artistic forms.

Amidst hearing signers, only the British report not enjoying Signed Song, justifying this on translation problems, such as Signed Songs frequently having “incoherent signing” (HS18UKBSL), and on a sense of allegiance to the Deaf community, by referring to signed songs’ “irrelevance to native BSL users who are Deaf” (HNS4UKBSL), by stating that “they’re not part of Deaf culture” (HS1UKBSL) and that “signed songs are not fully accessible to all Deaf people” (HS12UKBSL). These reasons do not diverge much from those presented by deaf signers, which indicates that rejection and the arguments behind it are linked to being part or close to the Deaf community. An interesting idea is proposed by one respondent:

I wonder if the majority of people who claim to enjoy signed songs are the people doing them. If I have a song that I love to listen to, I can play and enjoy listening while sitting at home or listening to it live. Does the same hold for a person watching a signed song...? Do people ever sit at home and watch YouTube videos of signed songs in the way hearing people put on a CD? (HS20UKBSL)

On this note, Deaf artists in both countries report watching Signed Song videos online. Moreover, amidst the audience suggestions discussed in 5.2.1, we find the production of video recordings, in order for Deaf people to enjoy Signed Songs at home or in Deaf spaces.

All Portuguese hearing signers report appreciating Signed Songs, but some add some criticism: “it was beautiful, but at times I felt it lacked feeling, more of a musician’s soul into it (...) transmitting emotion and rhythm better” (HS19PTLGP). Others are more enthusiastic: “I felt emotional, thrilled, my skin tingles, and it gave me this will to join them!” (HS13PTLGP); “it made me think how sign languages are magical, and want to reproduce the performance with my deaf students” (HS17PTLGP).

Several emotions are reported by hearing signers. In both countries, they mention happiness, feeling emotional, and surprised. They also report pride and allegiance to Deaf people and signed languages: “I felt proud of the cultural manifestation, of the exceptional beauty, of the Deaf artists (...) a sense of belonging and pride on my Deaf culture, and my beautiful LGP being sung on stage” (HS2PTLGP); “a feeling of empowerment of the Deaf community” (HS4PTLGP); “from these performers, I got very positive feelings, I identified with it” (HS1UKBSL); “the show made me feel how much I love sign language” (HS3UKBSL). It is

interesting to see that these feelings are similar to those reported by deaf signers, which means that allegiance and identification between artists and audiences connects to being part of a Deaf community and a signer.

Another particular finding is that Portuguese hearing signers report feeling nostalgic. Given that *Mãos que Cantam* has a number of emotional, slow-paced, classical and Fado songs, this nostalgia could link to cultural expectations of particular feelings associated with these genres, some of which are typical of Portuguese musical productions.

Hearing people who have Deaf parents are also mentioned. British hearing signers state that, “for hearing children of Deaf parents who identify as Deaf, signed songs are a means of exploring identity and art in non-confrontational ways” (HNS7UKPBSL), and Portuguese deaf signers also say that hearing people with Deaf parents “can be inspired by signed songs” (DS6PTPLGP). Deaf Portuguese artists refer to how their hearing children, who are signers and part of the Deaf community, feel inspired by Signed Song, memorise the signed lyrics and sign-sing alongside them.

Finally, Portuguese and British hearing signers report being involved in Signed Song, as interpreters (Portugal and UK), or as part of church signing choirs (UK only).

Topic of enquiry 4d – How do hearing people with no contact with the local Deaf community react and respond?

Some Portuguese and British deaf signers say hearing people do not get anything from Signed Songs, that “they can’t enjoy because they do not know how to sign” (DS7PTPLGP). However, hearing non-signers in both countries report feeling connected to Signed Song performances: “I felt the emotion, involved, captivated by their artistic interpretation, I followed it” (HS10PTMaj); “I felt drawn in by the emotions of songs, humour, peace, sadness...” (HS9UKMaj).

In Portugal, hearing signers report a feeling of happiness “as if I was floating” (HS8PTMaj), and in the UK feeling “immensely privileged to be involved in such a special moment” (HS15UKMaj). In both countries, they report feeling emotional and give several reasons for that: “I was very emotional because I was so surprised, and then surprised at feeling so surprised, by the artists and by my feeling of being so drawn into the performance” (HS10PTMaj); “I cried because I realised everything is possible” (HS21PTMaj); “I was amazed at how artistic the show was and how emotional it made me feel” (HNS4UKMaj, regarding other Deaf artists); and

I was emotional because I was pleasantly surprised by the lyrical content in the performance, the poetic tone of body movements. The language contents were opaque to me, as I do not know the language, but the poetic expressivity of the sign singers is universal and reached me very strongly (HS16PTMaj).

Not knowing sign language does not prevent hearing non-signers from obtaining information from the shows. They receive the emotional and poetic content and even grasp some of the signed contents as they listen to the original lyrics being sung. In fact, in both countries, they report interest and curiosity in the signed contents: “I was curious about this form of expressing musicality” (HS20PTMaj); “I paid attention so I could try and learn some signs” (HS16PTMaj); “it adds another interpretative and engagement level to songs (...) I felt intrigued by the extra layer of information and by the interpretative richness” (HS4UKMaj).

Emotional impact of Signed Songs is, thus, also strong in hearing non-signers. The element of feeling surprised at the possibility of Deaf-led Signed Song is common on hearing signers and non-signers as a justification for emotional intensity and impact. Surprise comes from dissociating Deaf people from music and also, in some cases, from a lack of information on Deaf cultures and communities, and on their artistic productions.

One particular aspect, mentioned by British artists, is that at the beginning of performances they give explanatory introductions to hearing audiences, on what BSL Signed Song is and how it connects to Deaf people. Amidst audiences, signers in both countries (deaf and hearing) stress that it is important that hearing non-signers receive extra information: “they need to receive an explanation beforehand, on how movements that they see are not just dancing, but are part of BSL, of Deaf people’s ways of expressing thoughts and feelings” (DS13UKPBSL); “only hearing people who are able to understand the idea of feeling music with our whole bodies, and who want to share music with the Deaf community, will understand and truly appreciate Deaf signed songs” (HS1PTPLGP).

Audience feedback focusing on notions of lack and incapability occurs amidst hearing non-signers’ replies in both countries, who speak of Deaf people having “*some contact*¹⁸⁶ with music, despite their *lack of hearing*” (HS25PTMaj) and, when referring to Deaf people, use labels as “*impaired people*” (HNS5UKMaj) and people “with *development issues*” (HS10PTMaj). This, again, is a result of Deaf biocultural discourses not being fully disseminated in either country, reflecting how audist conceptions of Deaf people persist in Portugal and in the UK.

¹⁸⁶ My emphasis.

5.2.3.1 Summary of section 5.2.3

Deaf signers show both resistance and acceptance of Signed Songs, in both countries. Amidst those who enjoy these performances, some deaf Portuguese signers reveal that they have difficulties understanding the subjective and artistic register of Deaf-led Signed Songs, while others report that they grasp these contents and enjoy the way they are presented. Deaf signers report strong emotional reactions, both those who support and those who do not support Signed Songs. The strong emotional reactions of deaf signers who enjoy Signed Song link to being surprised about the artform, with feeling immersed in it and with feeling pride on being Deaf. Only British deaf signers report being involved in Signed Song, either as a hobby or as professional activity.

Deaf non-signers or low skilled signers have difficulties in dealing with the complex signing of Signed Songs and ask for added elements in performance (written lyrics and mouthing) in order to understand it better. Artists report that deaf non-signers have told them they felt Deaf pride for the first time as a result of watching a Signed Song performance.

Amidst hearing signers, there is also a divergence of opinions on Signed Song, with some enjoying them and some not. Those who enjoy it report that their double perception in Signed Song, of both the original and translated version at once, links to feeling a strong emotional reaction, but they also mention being pleasantly surprised as a factor. They draw inspiration from the shows to better their signing skills, and findings show references to hearing signers who have Deaf parents as receiving inspiration as well. Those who do not enjoy them argue that Signed Songs usually do not have enough translation quality, and also invoke their allegiance to the Deaf community, whom they believe not to enjoy the performance, also echoing the argument stated by deaf signers that Signed Songs are not Deaf culture.

Finally, hearing non-signers, contrary to what deaf signers believe, become engaged with Signed Song performances despite not knowing sign language. They report feeling drawn by the show's artistic, emotional and aesthetic content and they report a strong emotional reaction based on being surprised and on being moved by the beauty of the performance. They reveal curiosity on the signed contents and some attempt to learn a few signs. Although findings show no data on hearing non-signers who dislike Signed Song, they do show how hearing outsiders to Deaf communities refer to Deaf people using terms based on conceptions of Deaf people exclusively under the framework of disability discourses.

5.2.4 To what extent are Signed Songs, as cultural outputs of two localised Deaf communities, reflecting general social preoccupations of each community and country?

This secondary research question addresses issues regarding each Deaf community in this study, as well as issues related to each country's national sphere, discussing common and differing issues between Deaf communities and between national contexts.

Topic of enquiry 5a and 5c – Which Deaf issues are mentioned by participants in Portugal and in the UK?

This topic addresses the issues mentioned by participants regarding both the Portuguese and the British Deaf communities, namely how Signed Songs link to Deaf education, how perspectives have shifted in Deaf communities, Deaf community representation in Signed Song performance, and the importance of research. I also address issues which are specific of each Deaf community. Regarding the Portuguese Deaf community, I approach the lack of Deaf involvement in the arts and literacy issues. Regarding the British Deaf community, I discuss Signed Song variety, and the role of technology in how British Deaf people have related to music and songs over time.

Theme 1 – Deaf education and Signed Songs

The first issue mentioned in both Deaf communities is the education of Deaf children and how this connects with Deaf-led Signed Song practices. Deaf signers in both countries state that it is important for deaf people to have an early contact with the artistic world, in order to learn to enjoy art in general, including music: “I think that deaf people who become sign-singers like this group... they probably became interested in the arts and in music very early in their lives, when they were growing up” (DS5PTPLGP);

when deaf people grow up with music, they become interested in it [signed songs] and they learn to enjoy it (...) Many start by copying hearing singers like I did, copying their mannerisms, learning the words to the song, and feeling the vibrations of the music on TV sets and in live performances (DS1UKPBSL).

The relevance of receiving an artistic education and of having early contacts with the arts appears in the artists' replies, in Portugal and also in the UK. Their reports on their personal experiences show the factors that led them to engage in sign-singing: watching hearing singers from an early age, thus developing a curiosity about music; being introduced to deaf musical perception and/or being motivated to explore music by parents or siblings; and having had an early involvement in arts such as painting, theatre and dance. In the case of British artists only, other factors mentioned were watching interpreters at work and wondering how translation could be applied to songs, and being inspired and learning from previous generations of Deaf sign-singers.

The issue of copying signs versus having performers learn the signed lyrics and expressing them in song appears in deaf audience findings. This is a practice that occurs in both countries in educational settings and, in the British case, in Deaf choir sign-singing. In the UK, there is manifest dislike for these practices – “I really don't like it when Deaf people are told to ‘just copy me!’” (DS23UKPBSL) – and in Portugal some deaf signers believe that the copying method is used by *Mãos que Cantam* – “I think the Deaf artists copy signs from the conductor” (DS4PTPLGP). This is also a concern which Deaf artists manifest in the two countries, particularly regarding the musical education of Deaf children. They are worried about whether Deaf children are taught to sign-sing and memorise lyrics, expressing themselves in song and enjoying it or, in contrast, whether they are told to simply copy the signs from someone. Portuguese and British artists state that copying signs reduces the nature of Signed Song performance as a true Deaf form of expression. They add that in these types of copied performances, all types of audiences see the children as unable to sign-sing for themselves, and this projects a negative image of Deaf people, that of needing help to sign-sing, instead of an equality message, that of Signed Song being a form of singing equal to hearing people's ways of expressing music. Artists stress that it is crucial that children are motivated to enjoy the activity of sign-singing and, for that, having Deaf sign-singers as teachers is important in order for children to learn to relate with music from a Deaf perspective. Additionally, British artists manifest a related concern, that of sign-singing choirs, all-Deaf and mixed, not only often using copying practices, but also often performing for charity purposes, which can lead hearing audiences to associate Signed Songs to a sense of pity and benevolence towards the Deaf community.

Theme 2 – Changes in Deaf perspectives on Signed Song and music

In both countries, we find mentions to how Deaf people have related to music and Signed Songs over time. Portuguese and British signers (deaf and hearing) state that newer Deaf generations are more involved in musical activities than older generations: “Deaf young people, now they want to attend music festivals and concerts, not before but now they are saying they want access to them” (DS9PTPLGP); “in the present, I see many Deaf people talking about signed songs that they see online, I have seen many saying they would like more of it in Portugal” (DNS12PTPLGP); “these artists show that the Portuguese Deaf community has great potential in this area, I feel that Deaf people are adhering more and more to signed song” (HS24PTLGP); “it’s nice to see so many young deaf people doing signed songs now (DS12UKPBSL); “signed songs are booming among deaf youth” (HS5UKBSL). Furthermore, British deaf signers add that

in the past, sign song was something kind of hidden, it was there but it was not really discussed. Now deaf people talk openly about it, they discuss why people sign sing, their motivations, they give their opinions on the quality of deaf artists, they debate it with their friends and families. (DS1UKPBSL)

Yet, in both countries, deaf people also comment on the existence of a lingering attitude, within Deaf communities, of distancing Deaf lives from music: “Deaf people usually do not discuss music, unless if it is about dancing which they have seen on shows” (DS2PTLGP); “there are still many deaf people who think that music is a world that they cannot be a part of” (DS5UKPBSL).

Portuguese Deaf artists also state that Deaf youngsters are more involved in musical activities now. The Portuguese conductor adds that Portuguese Deaf people are only now beginning to explore their definitions of music, starting with the Deaf members of *Mãos que Cantam*, who have had an intense musical experience over the past 10 years.

Findings show that attitudes are changing in both Deaf communities. Opinions grounded on a traditional dissociation between being Deaf and music exist in the Portuguese and the British Deaf communities, but clearly a change is under way. This change is also visible in Portuguese and British deaf people’s replies regarding liking or not liking Signed Song. In both countries, there are two opposing poles manifesting contrasting perspectives: being supportive and enthusiastic about the new artform; and rejecting it as unnatural of Deaf people and cultures.

Interestingly, in the UK only, signers (deaf and hearing) comment on how Deaf sign-singers and the British Deaf community have changed their attitudes regarding sign-singing: “I think their aim is simply to perform. Sometimes the aim may be to prove that Deaf people can perform, but that seems to be less important now than in the past” (HS23UKBSL);

before, I remember there was this big deal about many sign-singers not being ‘big D’ Deaf, you know from Deaf families, strong signers. But, not anymore, people now accept deaf people with different backgrounds and musical interests doing sign song (DS1UKPBSL).

The first idea, regarding Deaf artists having changed their attitudes and goals in performance, appears in the British Deaf artists’ replies. They state that, although it is still a relevant thing to show Deaf people can sign and can perform, it is less about that now and more about exploring the possibilities in Signed Song, whether in individual acts, group performances, musical theatre and other fusion forms. A current acceptance of Deaf people with different backgrounds performing Signed Songs is also mirrored in the British artists’ replies, as they all mention being open to different forms of sign-sing, as long as signed language usage and Deaf people are well represented in the performances.

Theme 3 – Deaf community representation in Signed Songs

Deaf representation in Signed Song performance is addressed in both Deaf communities. British deaf audience replies, as previously discussed, speak at length about BSL and SSE usage in Signed Song, and we see that deaf people can have diverse preferences amidst these two forms of signed communication. They are openly used in the British Deaf community thus Signed Song is representing the community’s intersectional forms of language use: “some deaf people prefer them in SSE and other deaf people like them better in BSL. I think it depends on their background, on whether they are from Deaf or hearing families, how they have signed over the years, and also if they have been involved in music throughout their lives” (DS1UKPBSL). Furthermore, deaf audiences in both countries speak directly of Deaf representation, stating that “artists represent authentic Deaf people” (DNS9UKPBSL), and that “Deaf sign-singers onstage, they show support for the Deaf Community, they inspire us and show who we are” (DS8PTPLGP).

The idea of representing the Deaf community also appears in artist replies, in both countries, and British artists specifically comment on wanting to not only

represent the community but also Deaf intersectionality, and wanting different forms of representation to be seen by deaf audiences as genuine, authentic representation of real Deaf lives.

Intersectional representation is a form of activism, of liberation from essentialist discourses motivated by historic hearing oppression, a way of placing Deaf diversity out in the open – onstage (Kusters et al., 2015; Ladd & Lane, 2013), and we see it is present in Signed Song Deaf-led practices.

British deaf signers, as previously discussed, are concerned about hearing people performing Signed Songs because when a good representation of sign language is absent in those performances, they project an image which does not truly represent British Deaf people, their language or their community. British artists also refer this issue, stating that hearing people are sometimes driven only by financial benefit, and are often contracted instead of Deaf performers.

Concerns with cultural appropriation and misrepresentation of the Deaf community, in the realm of Signed Song, are connected to the need of safeguarding Deaf culture, preventing Deaf identity from vanishing (Solomon, 2014). These concerns also relate to the idea of translation as expropriation (Tymoczko, 2010b). On the one hand, since translated Signed Songs derive from mainstream sung texts, they are delocalised in terms of ownership via the use of creative forms of translation, becoming owned by Deaf artists and used by them to manifest Deaf perspectives and experiences. On the other hand, when people who are either outsiders to the Deaf community or have insufficient sign language knowledge translate mainstream songs and perform them in a sign language, they do not include that delocalisation of ownership in their translation, that is, they do not manifest the language and representation mechanisms that Deaf artists use. These mechanisms are seen as necessary by Deaf artists and audiences in order to transfer the final product's cultural ownership onto Deaf communities, and also in order to project an image of the local Deaf community that is faithful to the cultural and language dynamics of such group.

Theme 4 – Signed Song and research

As discussed in 5.2.1, deaf signers in both countries acknowledge the importance of researching Deaf-led Signed Songs in disseminating the art form and academic knowledge regarding these practices. However, British artists in particular discuss how the onset of research on BSL influenced Signed Song practices in the UK. Colin Thomson states that his and other Deaf people's Signed Songs, in the

1980s, included much more use of fingerspelling and SSE than they do today, explaining that back then this was well-accepted by Deaf people because sign language had a lesser status. He adds that, when BSL research began to be disseminated, the status of BSL changed and people started to use more BSL in their songs.

Theme 5 – Lack of Deaf involvement in the arts (Portuguese Deaf community only)

Portuguese signers (deaf and hearing) refer to the lack of artistic involvement of Deaf people in the Portuguese society: “most people in the Portuguese Deaf community lack knowledge on cultural activities and art, they do not go to events of this sort” (DS2PTPLGP); “there is a big need to include the Deaf community in cultural activities and performances” (HNS1PTLGP).

This lack of artistic and cultural awareness in the Portuguese Deaf community links to a lack of Deaf access to artistic settings, either via interpreting or by having Deaf performers onstage. Portuguese Deaf artists also mention these issues, and openly state that they wish Deaf people would become more involved in artistic and cultural initiatives. In fact, they believe that the lack of artistic and cultural habits is one of the reasons which explain a low Deaf attendance rate at their Signed Song performances.

Theme 6 – Literacy and Signed Songs (Portuguese Deaf community only)

The issue of literacy is addressed by Portuguese deaf audiences, who reveal that reading written Portuguese can be a problem in music, stating that “subtitles on video-clips are not enough for me, there are still words I don’t know” (DNS10PTPLGP), and also suggesting that

perhaps difficulties in reading in Deaf people, can prevent us from understanding the poetic texts in song lyrics, which makes it hard to create signed songs because we need to translate... from a written text, I mean. Perhaps that is why even, we are starting with a group where there is a Deaf-hearing collaboration right now, but maybe not in the future. In the future we can have only Deaf people sign-singing (DS5PTPLGP).

These issues appear in the replies of Portuguese artists, who comment extensively on how they work as a group, making use of the very diversified competencies that each Deaf performer has, either in reading skills, translation,

signing skills or artistic competence. Some speak of difficulties understanding written messages and state that group work is essential in overcoming that. Moreover, Deaf artists in both countries speak of how reading song lyrics drew them into the world of music and of Signed Songs. These issues show the significance of literacy skills for the practice of Signed Songs.

Theme 7 – Signed Song variety (British Deaf community only)

British signers (deaf and hearing) comment at length on the variety of Deaf Signed performances in the UK: “signed songs range from a simple translation/interpretation to very complex performances” (HS12UKBSL); “the range is huge... it goes from great Deaf performances to those that really make you cringe” (DS18UK PBSL); “I like that there are all of these different styles, I enjoy seeing all the different creations forms that exist by deaf artists” (DS11UKPBSL). We see that this diversity of formats is seen as positive but, as discussed in 5.2.1, audiences require higher signing and artistic standards, a wish that all British artists also manifest.

Theme 8 – Technology and Deaf attitudes on music (British Deaf community only)

Only British artists and audiences discuss how technology has changed Deaf attitudes towards music over time.

(...) technology in performance (...) those devices with red, blue and green lights pulsating and vibrating, this is something extra. Before there were no subtitles... now we have them and these devices to feel and see the music... technology helps me feel in a tactile way and adds to what I receive visually. The drums, or guitars emit sounds and notes that vary, and I used to miss out on that, I could be enjoying the signing, ok, but how about the sound? (DS1UKPBSL)

Deaf signers also state that “today it is common to see surtitles or subtitles on signed theatre shows, and sometimes in signsongs too” (DS16UKPBSL), and that “today, with cochlear implants and other better technology, deaf people like sounds and enjoy music more” (DNS4UKBSL). These issues are also mentioned by British artists who add that music is becoming more of a visual art both to Deaf and hearing people due to the increased use of iPads, laptops, and internet videos, thus

potentially leading to changes in how society can shift from views of music as an exclusive *hearing thing*.

Topic of enquiry 5b and 5d – Which national issues are mentioned by participants in Portugal and in the UK, as well as common issues between both countries?

The issues referred by participants exclusively regarding one national framework related only to Portugal. No comments were found regarding the national settings and structures in the UK. Regarding Portuguese national settings, participants approach the generalised lack of Deaf awareness in the country.

Theme 1 – Discrimination and lack of Deaf awareness (Portugal only)

Portuguese artists and deaf audiences extensively discuss national issues, topics external to their Deaf community but which affect the dynamics between Deaf and hearing people. Hearing signers speak of closed-mindedness and discrimination against Deaf people in the Portuguese society: “hearing people should care more about signed performances or Signed Songs, they do not pay enough attention to them” (HS28PTLGP); “most hearing people are not aware the Deaf community exists and that LGP is a language like any other” (HNS3PTLGP); “Deaf people are discriminated against here, in our country (...) Unfortunately, I think signed songs are not important for hearing people because LGP is not given the value it deserves” (HS11PTPLGP); “watching this group makes me think that our schools and our society, in general, do not acknowledge the potential of deaf citizens, there is much prejudice” (HS23PTLGP). The Portuguese artists echo these thoughts and Deaf artists speak of how the general and cultural Portuguese social dynamics play a role in creating Deaf-hearing tensions, inaccessibility and intercultural bureaucracy. They explain that the fact that things in Portugal happen very slowly, in terms of changes and progress in society, makes life harder for Deaf people because they encounter many barriers in Portuguese structures and services that exist due to the exaggerated bureaucracies and complex processes required in order to solve issues of daily life. They add that the Portuguese typical behaviour, of answering difficulties with a shoulder shrug or a ‘That’s life! What can you do?’ kind of attitude, turns hearing and Deaf people into less dynamic individuals, which is why the Deaf community lacks comfort and access in so many areas. One issue of access appears in all Portuguese Deaf artists’ replies. When commenting on Signed Songs translated by interpreters on TV, all Deaf artists point out that there is a

serious problem with the size of the interpreting window on TV (located usually on one of the lower corners of the image) which is too small for Deaf people to be able to follow the signed content, causing a lot of Deaf people to simply not watch interpreted programs. This is a manifestation of a form of tokenism in Portugal: having interpretation become more and more widespread on TVs but not with the required conditions in order to reply to the needs of Deaf viewers.

As a form of replying to the need for more Deaf awareness in the Portuguese society, amidst Portuguese audiences, deaf signers approach the potential role of Signed Songs in the general Portuguese education system.

We need to have signed song in schools as a way of encouraging everyone to learn LGP, it is a beautiful language and signed song can help to disseminate it. A lot of hearing people do not know that LGP exists, if signed song by Deaf people goes to all schools in the country, this will make a big change (...) Our schools and general society call themselves inclusive but are ignorant of Deaf people's talents and potential (DS14PTPLGP).

Portuguese Deaf artists also state that, according to their experience, throughout their artistic interventions in EREBAS but also in mainstream schools all over the country, in general all school staff and children need to become more aware of both Deaf people and their forms of connecting to music.

5.2.4.1 Summary of section 5.2.4

In this section, we have seen that issues mentioned regarding both Deaf communities were the links between Deaf education and Deaf Signed Song practices, Deaf representation in Signed Song, and how perspectives inside the Portuguese and British Deaf communities regarding this artform have shifted over time. Deaf education and Deaf people and signed languages' representation are topics which are shared concerns of western Deaf communities and illustrate translational elements of Deafhood (Ladd, 2003, 2008). Properly representing signed languages and Deaf people in Signed Songs is an issue that connects to priorities of safeguarding Deaf social identity, culture and language (Skutnabb-Kangas & Phillipson, 1994). The wish to give Deaf children and adults access to training oriented by Deaf discourses and Deaf connections to music is not only a wish for Deaf intervention in Deaf education, but also of way of promoting change inside Deaf communities, giving Deaf people access to a type of education that allows them, as adults, to freely express themselves artistically, possibly becoming Deaf artists and musicians. This is an investment in a Deaf liberation from

oppression processes regarding music, a drive to imprint a change on Portuguese and British Deafhoods, and bring them closer to full release of old colonial processes.

The localised topics approached by participants regarding only the Portuguese Deaf community are the lack of Deaf participation in the arts in general, and how difficulties in reading can decrease Deaf access to written contents in songs. These two issues reflect Portuguese national context, regarding accessibility and Deaf education. The general preoccupations expressed by deaf and hearing signers in Portugal speak of a lack of Deaf awareness in the hearing population. A generalised lack of Deaf awareness in Portugal affects societal responses to Deaf people. Ignorance on Deaf biocultural discourses, and on the nature of signed languages, leads to an absence of knowledge about what Deaf people require in order to live full and comfortable lives, which can reflect on lack of signed access in services and cultural products. Awareness problems also link to the reading difficulties, expressed by Portuguese Deaf artists and deaf audiences. Although the EREBAS Deaf educational system includes the official presence of LGP, both in interpreting services provided in classrooms and in the fact that LGP is taught as a first language to Deaf children, educational responses in EREBAS are not built upon a conception of Deaf communities as ethnic and cultural groups, rather of deaf people under the exclusive lens of disability and audism.

The localised topics regarding the British Deaf community, which appear in this study's findings are how research has influenced the way Deaf people view and perform Signed Songs, the wide variety of methods used by artists, and the role of technology in how British Deaf people connect to music. The onset of BSL research in the 1970s occurred at a time where Signed Songs already existed in the UK for roughly seven decades, and at a time when a new wave of Deaf solo sign-singers was emerging, which led to sign-singing artistic practices absorbing information divulged by research, namely that on the linguistic status of BSL and of the structures that compose the language. The issue of technology, I think, is valid for both countries in this study, yet it is only mentioned in Britain. I argue this, on the one hand, because technology use in the British Deaf community is more accessible to Deaf people, which is why deaf signers speak of music gadgets providing access to music from a Deaf lens. On the other hand, the technology of implants, mentioned by British deaf audiences and artists, is an issue that is very controversial in the Portuguese Deaf community, because this procedure commonly leads to a ban on sign language usage in the lives of Deaf children who undergo the procedure,

advised by members of the medical community (Humphries et al., 2017). Therefore, it makes sense that technology is not referred to by any Portuguese participant.

5.3 Final considerations

Audience perceptions show the existence of two opposite poles in Portugal and in the UK: enjoying and supporting Signed Songs, thus wanting them to become more of a Deaf cultural product; and not enjoying Signed Songs, thus wanting them to cease to exist. Nevertheless, Deaf and hearing audiences receive important information from these performances: Deaf music awareness, a portrayal of a Deaf cultural art, and a political sense of musical artistic expression as a Deaf right. Deaf audiences in particular report being inspired, receiving relevant information on the world and enjoying Signed Song performances as Deaf spaces for gathering. Hearing audiences in particular receive Deaf and sign language awareness and report benefiting from the intercultural exchange opportunity which Signed Song performances provide them with. Signed Songs carry with them strong messages with origins on Deaf biocultural discourses, but they also expose the double status of Deaf people as cultural minorities and disability groups.

Audiences see Signed Song as a cultural product of Deaf people, of hearing people, and as an intercultural performing art. They portray Signed Song as a creative form of translation, and as a performing art which can benefit from varied forms of fusion, with other mainstream arts and with Deaf performing arts. Findings show a set of criteria which, from a Deaf audience perspective, define a good-quality translated Signed Song. Such description, although presented from a Deaf lens, also includes the criteria required by non-signing audiences, thus constituting a particular contribution of this study: a utopian, cross-cultural definition for a good-quality Signed Song.

Signed Song has a strong emotional impact in all types of audiences. Enthusiastic supporters and rejectors of Signed Songs are both found amidst deaf and hearing signers, which present similar reasons for not enjoying them, based on the perspectives of Deaf viewers. Contrary to what would be expected, hearing non-signers establish a connection with Signed Song performances. Despite not knowing the language in which they are performed by Deaf artists, hearing people who do not sign receive the artistic, aesthetic and emotional components of Signed Songs, paying attention to the sign language and becoming curious about the signed layer of these performances.

Finally, findings show that there are issues in Signed Song perception which concern both the Portuguese and the British Deaf communities: connections between Deaf education and Signed Song, evidence of changes in attitudes towards Signed Songs over time, and Deaf representation. Moreover, elements of both Deaf communities acknowledge the importance of conducting research in this field. National issues, concerning matters of mainstream societies, only appear in this study's findings regarding Portugal. They concern a serious lack of Deaf awareness and expose the lack of comfort and well-being in Portuguese Deaf lives due to problems with accessibility, not only regarding artistic settings, but concerning Portuguese social structures in general.

Signed literature and art manifest Deaf cultural values and traditions, as well as intercultural tensions (Bahan, 2006; Holcomb, 2013). Perceptions on Signed Songs not only expose Deaf culture but also colonial trauma, taboos and divergences, existing within the Portuguese and British Deaf communities.

Localised Deafhoods, resulting from the diverse current and past experiences of Deaf people (Ladd, 2015) in Portugal and in the UK, appear in Signed Song perceptions. In addition, as many other spheres of Deaf experience which transcend national boundaries (Ladd, 2003, 2008; Murray, 2008), so does Signed Song.

6 Closing the curtain

This study on Deaf-led translated Signed Songs was born from a deep personal interest in Deaf cultures and art. My previous experience as a member of a Portuguese Deaf-led Signed Song group gave me the opportunity to witness feedback from Deaf and hearing audiences. From them, I sensed resistance to this artform but also an awakening, an opening to Deaf communities, signed languages, and the possibility of music from a Deaf lens. From this, I envisioned an excellent research opportunity to explore how Deaf cultural discourses manifest through art, and how art can challenge preconceptions of Sign Language Peoples (SLPs). Portugal and the UK present very different scenarios, both at national and Deaf community levels. Throughout this work, I investigate such diversity by highlighting contrasts and similarities as a way of enriching my reflection on how Signed Songs are perceived, but never aiming at establishing hierarchical comparisons about national contexts, Deaf community dynamics, or Signed Song quality.

I began this work with the goal of contributing to disseminating the concept of Sign Language Peoples as localised (and global) ethnic groups. Yet, as my research progressed, I realised it also sheds a light on how repercussions of Deaf history are present in Deaf arts. The Deaf presence in new (musical) fields is a form of minority liberation from historical oppression, by adding on to the many contributions of SLPs, and by working towards union between Deaf and hearing people.

In the literature review supporting this study, I explore the many faces of Signed Songs using an interdisciplinary approach, encompassing Deaf Studies, Translation Studies and Performance Studies. I present this art form as a product emerging from Deaf communities, locating it amidst a variety of literary and artistic cultural products; I show how Deaf-led Signed Song contains an activist impetus in conveying Deaf conceptions of music, empowering Deaf people and art, and connecting the Deaf and hearing worlds.

In the Portuguese and the British Deaf communities, we see significant variation in concerns and attitudes, which informs Deaf artistic production. Because Deaf community members live in societies where the majority language is spoken and not signed, translation is embedded in their lives. Translation plays a role in social interactions, in the creation of artistic products, and in displaying activism. Deaf-led Signed Songs, deriving from mainstream songs, constitute translation for performance. I use theoretical models of performance to illustrate how artists

connect to their audiences, sharing with them an experience of alterity, and conveying utopian possibilities for a better world.

A thorough archival research in Portugal and in the UK provides this thesis with a solid, localised, historical background for Signed Song. The archival records that I found show that the Portuguese Deaf community started to engage in this performing art in the 1980s, and the first Deaf professional performers appeared in 2010. Regarding the British Deaf community, on the other hand, archival work shows the presence of organised sign-singing since the 1910s. Today, there are very diversified practices, such as group performances, solos, duets, musical theatre, and fusion forms between Signed Song and dance.

In this study, fieldwork encompasses interviews with Signed Song artists involved in Portuguese and British Deaf-led practices, unveiling their thoughts, experiences, motivations and intentions. I have also conducted questionnaires with Deaf and hearing audiences, signers and non-signers, revealing how the public perceives Signed Song in both countries. The data collected was organised and interpreted using content analysis, a systematic process of categorising results and linking them to theoretical background. Although my initial aim was to explore live performances only, because findings revealed lively discussions about recorded, online Signed Songs, I widened the scope of this work. It is important to note that, because this research follows a qualitative methodology, its conclusions stem from the participant groups (9 artists and 146 audience members) and are not generalisable to the whole population of either country.

I chose a qualitative route for this study because prior research on Signed Song impact was inexistent. As there was no previous research model to draw from in order to build a consistent quantitative study, the qualitative and explorative design route allowed for collecting in-depth data on this innovative topic. The qualitative approach in research is not less valid than the quantitative route, being relevant for thorough analyses of specific phenomena, most particularly in unexplored fields. This research now provides relevant and detailed information on Signed Song impact, contributing to progressive scientific advancements in this field. From this study's results and conclusions, further studies can now emerge, potentially embracing a quantitative design which can draw information from this research and apply it to a variety of audiences in diversified geographical locations, testing the models and proposals which my work proposes.

My findings go beyond simply presenting the opinions of 155 participants in a systematised manner. First and foremost, results answer to the two Deaf communities' curiosity in understanding how different people react to Signed Songs,

providing direct feedback to this interest. Deaf people can now understand how Deaf views on Signed Songs are not unanimous, how there is much criticism to the techniques currently used in Portugal and in the UK, and how representing Deaf conceptions of music, signed and spoken/written language use in each Deaf community, and empowering these communities on stage are crucial issues in defining a good Signed Song. Hearing participants show both Deaf and hearing readers that Signed Songs have a strong impact on them, irrespective of sign language knowledge, generating Deaf awareness and Deaf music awareness. This is an artform that thus needs to be perfected, protected and further developed, and much benefit can come from dialogues between Deaf artists and their audiences. Academic readers from the three fields used as background for this research can also draw important lessons from this work. Deaf Studies scholars can see that Signed Songs can be perceived as a Deaf performing art, a Deaf cultural product which, when devised with high quality standards, projects a form of Deaf liberation from the historically grounded *Deaf can't* premise, turning Deaf-led Signed Song in a positive Deaf contribution to the world of music. Translation Studies scholars can see the validity of integrating Signed Song into the emerging field of song translation, thus potentiating further research focusing on the processes through which mainstream songs are translated into a visual language modality, that is, into signed languages. Furthermore, translation scholars can appreciate and develop additional work on the role of Deaf-led Signed Song as intercultural translation. Performance Studies scholars are now able to include this bimodal performing art into the array of minority (and minority language) performance, grasping its powerful impact in creating an experience of the Deaf Other in audience members.

This study stands on the ethical commitment of developing research in partnership with Deaf communities. The interest and contributions of Portuguese and British Deaf consultants, Deaf Studies academics, and of the two Deaf communities in general, were vital to research design, dissemination, and data collection.

In this final chapter, I address the impact of Deaf-led Signed Songs in Portugal and in the UK, by highlighting the main points of my findings: Deaf involvement in Signed Song, cultural resistance, localised differences, intersectionality, translation, and utopian definitions. After this, I present a self-critical reflection on the routes chosen for this study, after which I explore alternatives and suggest possibilities for further research.

6.1 The role of Deaf-led Signed Song: summary of findings

6.1.1 On Deaf connections to Signed Song

The artists contributing to this research have become part of Deaf communities, and of Signed Song practices, through diverse pathways. Regarding deafness, artists range from being profoundly deaf to having some hearing, and they have acquired signed languages (LGP or BSL) at different ages, ranging from birth to later in life. Such variety mirrors intersectionality in Portuguese and British Deaf communities and shows that diverse ways of being Deaf are not a barrier to becoming a sign-singer, that is, Deaf people do not need to have some hearing to engage in Signed Song performance.

Regarding this topic, audience views cover a wide range of opinions. Some say hearing is not a requirement because good Signed Songs are visually rich, signed lyrics are musical, the performance is emotionally engaging, and caters to a particular Deaf form of musical enjoyment – vibro-tactile perceptions of sound. Others argue that only Deaf people with some hearing can connect and enjoy, because Signed Songs are unnatural to Deaf people, and are made for hearing people. In the UK only, audiences additionally criticise Signed Songs because, although they are very popular forms of performance by Deaf and hearing people, translations generally lack quality, which results in people needing to hear to connect with the totality of the performance. This criticism links to how translation is used in Signed Song, which I discuss below.

6.1.2 Signed Song and minority resistance

Deaf culture values, which are present in many forms of Deaf literature and art, are identified by the artists in this study as present in Deaf-led Signed Song: expressing love for sign language; representing Deaf experiences; having Deaf audiences identify with performers; sharing information on the world (of songs and of Deaf music makings); educating Deaf people towards building a healthy self-identity, where oppression is replaced by freedom of expression (in song); and protecting Signed Song as Deaf cultural heritage. Audiences in both countries, irrespective of hearing status and sign language knowledge, also perceive that Deaf sign-singers represent Deaf communities and cultures. Nevertheless, I have shown above that both in Portugal and in the UK, we also find rejection of Signed Song, particularly among signers, who justify it on songs and music being unnatural to

Deaf communities and Deaf cultures. Despite such opposite audience perceptions, in both countries, a portion of all audiences receives elements of Deaf biocultural discourses. If some elements of Deaf, hearing, signing and non-signing audiences perceive Deaf culture in Signed Song, this confirms that Deaf sign-singers have an active social impact by generating awareness. Moreover, artists in Portugal and in the UK report that they are moved by such a drive (whether concerning generating Deaf and Deaf music awareness in the general public or regarding opening the minds of Deaf people towards the possibility of Deaf sign-singing and music making), which confirms that they are activist translators and performers.

I argue that rejection to Signed Song stands on local manifestations of audism, reflected in conceptions of music as an exclusively *hearing thing*. This belief can be held both by Deaf and hearing people. In addition, I believe that current Portuguese and British Signed Song practices do not fully correspond to audience requirements, which also causes complaints on general quality and regarding the techniques used by the artists.

Deaf and hearing audiences, in both countries, express a dissociation between Deaf people and music. Musical practices are a field where it is particularly challenging to let go of audist premises, even for insiders of Deaf communities who embrace and understand biocultural Deaf notions. When innovative ideas, such as Deaf music makings and signed languages being sung, have not become engrained in Deaf communities, what remains are age old (mis)conceptions on music. Firstly, that there is only one definition for music – the western world’s conception as exclusively auditory sound – when, in truth, each culture defines music differently, some including body movement and visuality in their definitions. Contemporary music theorists argue that sound is waves of vibrating particles, in air and materials, and that music is perceived by the whole human body. Secondly, that music is owned by hearing people, an idea supported by a long history of denying Deaf people access and expression in the musical sphere.

Thus, music remains a fertile ground for disability discourses on Sign Language Peoples to thrive, emphasizing the *Deaf can’t* premise, and influencing the general public’s conceptions on Deaf communities. Deaf sign-singers and musicians work towards Deaf liberation in the realm on music.

Signed Songs also integrate, within their structure, elements intended to constitute cultural resistance. Artists insert changes in the lyrics, in order to speak of Deaf issues, such as Deaf education, Deaf mental health, Deaf history, and oppression. Another type of change is working with sign language to show how a Deaf person experiences the world, for example the word *hear* in a song’s original

lyrics becomes the sign SEE, or *voice* becomes SIGNING-VOICE. Only British artists, and their audiences, speak of deep content alterations, either to address Deaf topics or alter the emotional tone of the original song, construing artistic versions which result from individual interpretations of the text. British artists argue that this is as part of their creative liberty, whereas Portuguese artists debate and question these modifications. In the UK, artists state that Deaf-led Signed Song has become increasingly creative over time, which suggests that, as the local history of Signed Song elongates, Deaf practitioners increasingly distance the target text from the original text, making it their own. Longitudinal and historical studies, exploring the techniques used by Deaf artists over time are needed to better understand this matter. The British Deaf community is an excellent context in which to conduct these studies, with more than 100 years of Deaf sign-singing to be researched.

Deaf-led Signed Songs display a Deaf connection to music. The one common motivation in artists becoming sign-singers is artistic interest, stemming from early contacts with music and other art forms, and from encouragement of family and friends. Artists and Deaf audiences agree that providing Deaf children with early contacts with the arts is important for their artistic development, namely of musical taste and sensibility. Children should receive positive feedback on Deaf connections to music, instead of the traditional dissociative feedback.

Artists intend for Signed Songs to be a doorway for people to obtain awareness on Deaf communities and Deaf music makings, to inspire non-signers to become signers, and signers to become sign-singers. This study shows that signers become inspired to sign, to engage with music and emotional expression, to embrace a positive outlook on life and, some, to sign-sing.

This study's initial hypothesis was that Portuguese and British Deaf-led Signed Songs would have a differentiated impact on hearing and Deaf audiences. It postulated that hearing audiences would become acquainted with information on Deaf cultures and languages, i.e. general Deaf awareness, and Deaf audiences would develop awareness on Deaf musical potential, connecting to performances due to shared identity and culture. This is only partially correct because, regardless of sign language knowledge, audiences receive general Deaf awareness and specific insights on Deaf music.

Artists want to show Deaf communities that Deaf potential does not need to come to a halt in the realm of music but, instead, it can flourish. Their Signed Songs constitute creative action because they are Deaf makings, based on conceptions of music and songs in a Deaf lens, and they integrate Deaf experiences and culture. If Deaf makings do not need to be reproductions of hearing makings in any field, nor

do they in music. Deaf artists coin Signed Songs with an individual and collective Deaf imprint, adding value to the world of art and music.

6.1.3 Localised strategies in Signed Song

Some results are deeply connected to each country's national and Deaf community setting. For one, Portuguese and British artists use sign language differently when sign-singing. British performers use BSL as well as signing systems including English word order (SSE), because they want to respond to the existence of different signing registers in the British Deaf community. They use BSL and SSE as tools for expression, and consider this to be part of their artistic freedom. In contrast, Portuguese artists focus on using LGP only, because they prioritise being strong sign language models for Deaf and hearing people. In both countries, signing audiences acknowledge these localised differences.

I argue that this issue connects with each Deaf community's current social and political situation. In the UK, a more accessible society has made life more comfortable for Deaf people. The urge for the Deaf community to focus on resisting external pressures and barriers is lessened, opening up space for Deaf people to look within the community, exploring diverse forms of being Deaf, including differentiated sign language use. In Portugal, the Deaf community has more of an outward focus, because it needs to respond to a less inclusive society which imposes a variety of barriers in Deaf lives. Displaying a strong image of LGP is a political weapon for educating society and obtaining essential Deaf rights. For instance, Portuguese artists and audiences expose a severe lack of LGP access and Deaf presence in the performing arts, both as spectators and performers.

The concerns of Portuguese and British participants are also different. British artists and audiences are preoccupied with bad-quality Signed Song dissemination, because it shows incorrect BSL use and misrepresents the British Deaf community. This is a response to a national context where Signed Song practice has been long-lasting and diverse, including many Deaf and hearing performers, as well as multiple forms of sign-singing. The Portuguese reality does not include professional Signed Song by less skilled signers or artists; thus, the artists' concern is upholding high quality standards in their practice.

6.1.4 Signed Songs and intersectionality in Deaf communities

Deaf people's diverse forms of perceiving and creating music become visible in Signed Song performance. Deaf biological perceptions of sound include vibro-tactile input involving the whole body, enhanced visuality and, for many Deaf people, diversified auditory sound perceptions. In both countries, artists and audiences agree that good-quality, live Signed Song performances must cater to Deaf vibro-tactile musical perception, in order to reach all types of Deaf audiences. Signed Songs bring the diversity which inhabits Deaf communities out in the open, alerting artists, producers and companies that it needs to be acknowledged and responded to in artistic spaces.

Additionally, Signed Songs show that, even though Deaf and hearing people physiologically perceive music in different ways, that does not mean any type of audience is at a loss. There are intrinsic differences between songs in spoken languages and songs in signed languages, because they have different cultural focuses and convey different musical definitions. In translated Deaf-led Signed Song, if artistic and translation standards are elevated, original and translated songs are both of good quality. Signed Songs are not meant to provide Deaf viewers with the exact same experience that songs in spoken languages give hearing listeners, and vice versa. Connections to music and forms of musical enjoyment displayed by hearing cultures are not exclusively valid. Translated Signed Songs by Deaf artists show a Deaf connection to music, and are a rich and unique new product.

Deaf music makings, and within them Deaf-led Signed Songs, not only express a sense of liberation of old restrictive assumptions on Sign Language Peoples, but also display a freeing experience from the *one size fits all* assumption. Signed Songs show that being Deaf means being part of an ethnic group which is vibrant in inner diversity. They alert to the importance of valuing Deaf biocultural diversity as an intrinsic part of Deaf ethnicity, and as a factor which positively contributes to enriched expressions of Deaf Gain.

6.1.5 Translation and Signed Song

Portuguese and British artists, and audiences of all types, identify translation as an important element in defining a Signed Song. Artists see themselves more as performers than translators, but audiences identify them as both.

Artists and audiences use the term *translation* to speak only of aspects of interlingual translation, that is, between spoken and signed languages. Yet, the

wider concept of translation, as transferral of experiences between people and cultures, is also present. Artists and audiences show that Signed Songs imply the transferral of music conceptions and perspectives, from the original product – a mainstream song, created by hearing artists – into the end product – a Signed Song, performed by Deaf artists.

Regarding audiences, signers in both countries are aware of the different translation skills existing amidst the variety of Deaf and hearing Signed Song performers: professional artists, enthusiasts, and sign language interpreters. Furthermore, artists and audiences discuss translation when speaking of processes for creating a song, collaborative strategies between Deaf and hearing artists, and special techniques to overcome difficulties, such as translating very slow-paced songs, or translating instrumental sections.

Artists in both countries discuss the concept of adaptation, that is, an enhanced freedom in rewriting the original text, by transporting it onto Deaf experiences and cultures. The deeper content changes, present in British Deaf practices, reveal an intent beyond that of building a target text that is understood and accepted by Deaf communities. They show an actively drawn course towards a creative form of appropriation, that is, imbuing Signed Songs with Deaf ownership. In this way, Deaf-led Signed Songs are political texts, using adaptation and appropriation as agenda-setting mechanisms for generating Deaf awareness, Deaf music awareness, and liberation of SLPs in the musical realm.

Adaptation manifests in diversified translation choices: in showing Deaf conceptions of music; in changing the text to reflect Deaf experience and culture; in language use, opting for strong signing registers (BSL and LGP) or those closer to the structure of the majority language (SSE); in performance techniques (mime, drama, dance); and in different set ups and approaches depending on performance setting. British church choir performances are described, by British Deaf audiences, as traditionally using SSE because the intent is to be as close as possible to the original text of religious hymns. British Deaf people also portray SSE Signed Songs as good for sign-singing along, when they know the original lyrics very well. On the contrary, BSL, individual, Signed Song performances are seen as elaborate, distant versions of the original texts. They are portrayed as more of a form of Deaf cultural expression. Such a broad range of translation choices gives artists elbow room to navigate their creativity, and produce a Signed Song according to the interpretation they want to convey. Moreover, the availability of this *translation tool box*, rich in techniques and possibilities, potentiates the diversification and growth of Signed Song performances.

Creativity is central in translated Signed Songs, and audiences enjoy translation changes. They are interested in how artists deal with translation challenges and, in the UK, audiences report that creative versions are more inspiring to the Deaf audience. British Deaf audiences expect written and signed texts to be simultaneously made available on stage, as a requirement for high-quality standards in Signed Song performance. This constitutes innovative input regarding translation on stage, and mirrors the bilingual and bimodal language use in Deaf communities, where people live in constant translation and have grown to appreciate the mechanisms behind it.

Translation and cultural representation appear in Signed Song perception. When British Deaf audiences feel Signed Songs do not represent how Deaf people perceive themselves, either in language use or culturally, they react negatively, feeling misunderstood, excluded, and angry. In the UK, Deaf artists and audiences worry about bad-quality Signed Songs spreading an incorrect image of BSL and of Deaf people, disseminating a benevolent look on their Deaf community. Concerns with cultural appropriation of Signed Song by hearing people, and with misrepresentation of the Deaf community, link to the idea of translation as expropriation, as a vehicle for removing cultural products from their origins.

Finally, Signed Songs defy several categories of translation by being many things at once. They are interlingual translation between spoken and signed languages, but they are also cultural translation because they imply the transferral of values and forms of conceiving music. They are literary translation because they work with literary texts, but they are also very creative forms of performance translation. In this sense, Portuguese and British Deaf-led Signed Songs are definitely not literal translation, because they include rewritings and interpretations of the text. We can also argue that a form of simultaneous interpreting can also be present, although in a Deaf performance lens. British artists state that, in their live performances, there is room for improvisation, according to the mood of the audience. This means that, in certain parts of the show, artists will make the transition between original and target text in spontaneous ways. Furthermore, Signed Songs are a form of song translation, dealing with difficulties which are common in this field, such as matching rhythms, dealing with metaphorical content and polysemic words and, in the specific case of Signed Songs, managing regional variations in signs. Lastly, although Signed Songs are amateur translation because artists do not usually receive formal training as translators, my discussions with the Deaf artists in this study show the extent to which they engage with varied concepts of translation theory and practice on a regular basis.

6.1.6 Signed Songs and utopia¹⁸⁷ – defining a perfect Signed Song

Portuguese and British Signed Song artists connect with audiences in different ways due to each country's localised majority and Deaf minority contexts, and to how Deaf-hearing intercultural tensions are managed by either side. Yet, all practitioners aim at generating a sense of union between Deaf and hearing people, and audiences feel such sense of togetherness, as well as that of being transported onto a utopian world, with more comfortable lives for Deaf people, an effect so strong that it reaches signers and non-signers.

One other utopian idea emerging from this study is the notion of a perfect Signed Song performance, from the audience point of view. Although Portuguese and British audiences differ in some of the features mentioned, they do not contradict each other's requirements. In addition, requirements stated by signers do not clash with those from non-signers, in neither country. The traits non-signers wish for (beauty, accessibility, togetherness) are contained in what signers desire in a good Signed Song experience. Consequently, it is possible to present a joint, intercultural and binational definition of an enjoyable Signed Song, built from a Deaf perspective but encompassing all audiences.

A good Signed Song includes use of enhanced visuality, displays Deaf intersectional musical perceptions and language use; involves careful preparation, so that all elements are harmoniously intertwined and the result displays strong linguistic and cultural links to Deaf communities. Furthermore, artists and audiences need to engage in dialogue: artists want feedback and audiences are curious about their work. In Signed Song performances, an introductory segment on Deaf culture and songs, Q&A sessions and workshops, would reply to this need. The following table, which I created from the results of this research, summarises the requirements for a utopian Signed Song.

¹⁸⁷ I use the term *utopia* as a synonym of *ideal*, although its meaning is much broader than this in the academic field of Utopian Studies.

Element	1. Visuality	2. Deaf musical perception	3. Bilingual lyrics	
Goal	To show elements of music and storyline, in a visual way.	To design performances from a Deaf intersectional perception lens	To represent the range of language use in the Deaf community, and provide language accessibility to all audience types.	
How to use	Make use of: <ul style="list-style-type: none"> - Videos in the background - Lights (intensities & colours) - Rich sceneries & props - The artists' clothes 	<ul style="list-style-type: none"> - Use Deaf musical perception as a guide to select songs best fitted in genre - Consider diversity in the Deaf community: use vibro-tactile & auditory perception of sound to reach everyone - Use technology and materials: vibrating devices (chairs, vests, objects); instrumental tuning and sound-check conveying strong bass sounds and beats; and use of vibro-tactile conductive materials in performance venues 	LGP/ BSL	Written Portuguese/ English
			<ul style="list-style-type: none"> - Good quality language use - Previous assessed/with consultancy with experts from the Deaf community - Make choices on representing diverse sign language usage in the Deaf community, and announce type of signing in advance - Be flexible, creatively exploring diverse signing forms throughout songs as translation choices - Convey strong emotional tone and signed poetic register - Fuse sign with other visual techniques: theatrical/physical theatre skills, mime and dance - Show Deaf input: Deaf experience in language use and/or deeper changes in contents addressing Deaf topics 	<p style="text-align: center;">Original lyrics:</p> <ul style="list-style-type: none"> - Using video, surtitling or projections - Creatively displayed in the background (colours, shapes, showing rhythm) - Important for all signers to appreciate and enjoy translation - Inclusive of all levels of signing skills in audience <p style="text-align: center;">Written translation of the signed, creative version:</p> <ul style="list-style-type: none"> - Aimed at hearing non-signers, so they can also enjoy artistic craft and translation
- The 3 elements should be devised and performed in harmony and synchronicity.				

Table 10 - The traits of an ideal Signed Song, including all aspects mentioned by Portuguese and British audiences.

6.2 Backstage comments: contributions and alternative routes

This study makes a valuable contribution not only regarding Deaf artistic activism, but also on translation as a mechanism for such expressions, and the performing arts as a setting for generating effective emotional connections between artists and audiences of diverse cultural backgrounds.

I have made a commitment to steer clear of hearing-centric definitions of music and convey what is expressed by the Portuguese and British Deaf communities. However, I cannot state that this work is completely devoid of hearing-centric conceptions. They appear in the remarks of Deaf and hearing audiences, signers and non-signers, demonstrating these ideas are alive outside and inside the two Deaf communities studied. They constitute the flip side to the coin, contrasting with the artists' activist plea – to inform on Deaf music makings, perspectives and potential.

Moreover, I recognise that my political voice regarding Sign Language Peoples, and my artistic experience in hearing and Deaf music-makings, are an essential pillar of this work, most particularly of the interpretative routes taken to drive this study forward. I would be most interested to see an impact study conducted by a Deaf Signed Song artist, and appreciate the similarities and differences it would present. This would result in great contributions to the artistic practice, and keep the conversation flowing between researchers who ethically address Deaf culture, but have different backgrounds.

Multilingualism was a key element in the research processes involved in this study. Data collection in four languages (Portuguese, LGP, English and BSL) was a considerable challenge, particularly regarding BSL, since I was already proficient in the remaining languages. Learning BSL required continued contact with British Deaf community members, BSL formal training, and active participation in signing environments (Deaf associations, clubs, pubs, conferences, artistic events and DCAL). This two-year-long continuous learning process culminated in successful collaborations with Deaf colleagues, artists, audience members, and many other contributors to this research. Furthermore, my knowledge of BSL and LGP syntax potentiated my ability to interpret written data, namely when provided by Deaf audiences who use features of their signed languages in their written expression.

One other aspect which was highly advantageous for this research was using the data analysis program ELAN, a software commonly used for studies in linguistics. Although ELAN is known to be particularly useful in sign language

linguistics research, in this study, it proved to be an excellent tool for conducting qualitative research on Deaf cultures. The video display in ELAN synchronises with many tiers of information, such as transcriptions, glosses, annotations, and further translations, all useful in cultural and translation research.

I had initially designed an online questionnaire, allowing for questions and replies using sign language videos, which could not be created due to technical constraints. If, on the one hand, such platform would have benefitted this study, particularly in the case of Deaf signers participating from afar, the sole utilisation of an online tool would not have been a good option. Firstly, the signed versions of questions, shown to Deaf signers, were often not clear to participants. These videos were signed by Deaf members of the research team, native signers of BSL and LGP, and were purposely devised by the research team to be accessible to all Deaf people. However, intersectionality in backgrounds, signing registers and language knowledge, prevented the exclusive use of videos from being effective. In face-to-face settings, participants had the opportunity of asking for signed clarification from the researcher, which would have been impossible were they answering online. Secondly, we must not forget that Deaf communities have undergone a history of oppression which bled into research activities for a certain period of time, varying from country to country. In Portugal, where the Deaf community is particularly saturated by outsider research, a bilingual online questionnaire would not have generated sufficient participation levels. When working with Deaf communities, face-to-face contact with the research team is very important in establishing trust: on the motivations of the researchers, the nature and goals of the study. Online tools are important but should be used together with in-presence recruitment strategies and data collection settings.

The design of the audience questionnaire did not always allow for a clear distinction between two separate but close dimensions of data: what audience members imagined as being artist intentions, motivations and messages, and the information they actually received from viewing the performance. These two dimensions can sometimes overlap: what a viewer expresses as being the artist's intention can be a direct result of his/her perceptions during the show. However, these ideas can also result from other experiences, such as conversing with peers or with artists themselves. Designing the questionnaire encompassed a lot of rewriting and re-wording of questions. I worked with several Deaf and hearing advisors in the two countries, in order to make questions clear for the four cultural groups of respondents. On the other hand, because this was an explorative study, the open nature of the questions left little room for specificities and much room for

individual interpretation. Either way, the performing arts are settings generating strong emotional involvement, and this study explored that emotional dimension, conveyed in four languages. Perhaps considering other strategies in questionnaire development might allow for more information to emerge separately, but expecting clear-cut and impervious categories in replies describing emotions and opinions might be unattainable.

British audiences make valuable suggestions regarding structuring future questionnaires on Deaf performing arts. Concerning cultural identification of participants, they suggest that to *deaf* and *Deaf* a third option is added, allowing participants to state whether they agree with this terminology. Concerning gender information (I used *male*, *female*, *unspecified*), participants suggest including options which are more inclusive of genre and sexual diversity. Regarding the artists collaborating with the study, British respondents ask to be shown proof, during data collection procedures, that the artists agreed to having their work reviewed, and suggest that questionnaires on performance impact should consider the multiplicity of Deaf artists in the UK.

6.3 Directions for future research

Questionnaire respondents in both countries, and audience members present at a concert by *Mãos que Cantam*, organised in Portugal, as part of this research, posed a list of questions which point towards suggestions for future research.

It would be interesting to explore how Deaf musical perceptions express global and localised Deafhoods, further investigating whether a Deaf cultural definition of music can vary from one country to another. Furthermore, I would like to see this study's utopian definition of a good-quality Signed Song being put to the test in other countries and their Deaf communities.

Additionally, a study exploring intersectional ways of translating songs in Deaf communities, investigating artists from different backgrounds, would be able to compare the techniques and methods used by different practitioners. Another suggestion would be to further explore composition methodologies in original Signed Songs, and the role of Deaf musical definitions and Deaf culture in these compositions.

This study suggests that when Deaf and hearing people are exposed to Deaf-led Signed Song, they can become motivated to engage in learning signed languages, or to improve their previously acquired signing skills. In order to understand exactly

how this happens, we would need research specifically exploring the benefits of attending Deaf performing arts (or Deaf-led Signed Song).

Audiences suggest devising advanced training programs for Deaf Signed Song performers, where the differences between creating originals and translations are explored, as well as performance design, promoting shows, applications of Signed Song to other artistic spheres, and diverse strategies oriented to Deaf and hearing audiences. Devising a curriculum proposal for Deaf-led Signed Song, specialised, artistic training could be a good project for artistic research, in collaboration with Deaf Signed Song workshop instructors.

Although this study briefly addresses processes for creating and performing a Signed Song, further research is needed in Translation Studies, focusing exclusively on interlingual translation procedures in Signed Songs, from a Deaf biocultural perspective. This would inform on the minutia of interlingual translation between spoken and signed languages, in the specific area of Signed Song as translation for performance, by native speakers.

Moreover, analysing the differences, regarding impact and methodology, between all-Deaf Signed Song groups and hearing-Deaf artistic ensembles, would allow to us to understand how these two types of artistic dynamics can contribute to the practice of Signed Songs.

Finally, I must note I have noticed that when audience members replied to the questionnaire immediately after a performance, their replies were rich and emotionally charged. Perhaps a study on Deaf-led Signed Song focusing on the immediate perceptions of Deaf and hearing audiences, asking spectators for insight at the end of shows, would generate results different from this one, which received insights from audiences at different stages of perception: some immediately after shows, but others replying a substantial amount of time after having seen performances (probably months or years).

6.4 Concluding remarks

In Deaf-led Signed Song, there are moments of special connection between artists and audiences – utopian performatives.

The positive side of impact, that is, what audiences receive corresponding to artist intentions, travels across to all audience types, irrespective of hearing/Deaf status and sign language knowledge. The specific elements of a positive impact are generating Deaf awareness, producing an interest in learning or perfecting one's signing skills, and creating awareness on Deaf music makings, that is, particular

ways in which Deaf artists conceive of music and songs. This is a powerful conclusion, showing that Portuguese and British Deaf-led Signed Songs have a meaningful impact in their local societies. On the one hand, Signed Song shares elements with other Deaf activist initiatives, generating Deaf and sign language awareness. Results show that they include elements of more traditional Deaf literature and art, such as storytelling, signed poetry, Deaf theatre and Visual Vernacular. On the other hand, Signed Song is innovative in defying established notions of what music can be. It communicates a new dimension to Deaf cultural products – Deaf music makings.

Adding on to its traits as a Deaf cultural product, Deaf-led Signed Song also has a strong intercultural reach, transmitting a sense of union between the Deaf and hearing worlds. It is an artform which contradicts historical processes of Deaf oppression and aims at healing intercultural tensions between Deaf and hearing people, projecting ideas of a utopian world.

Yet, there is also a negative side to the impact of Signed Songs, effects which are contrary to artist intentions. They manifest in a strong resistance, also found across all audience types, in Portugal and in the UK. Arguments show conceptions of music as owned by hearing people, as unnatural to Deaf people, and of Signed Songs as not part of Deaf literature and art. There is a dissociation between music and being Deaf, which reaches both insiders and outsiders to Deaf communities.

Considering Deaf communities as Sign Language Peoples, ethnic groups which are naturally part of the planet's biocultural diversity, any impetus of dissociating Deaf people from exerting action in any human sphere, results from a force different to that of valuing diversity – the disability conception of being Deaf. Therefore, resistance to Signed Song is often a reflection of audism, of thinking of Deaf action as limited, as opposed to hearing action as complete. Yet, resistance to Signed Song can also appear as a reaction to lack of quality, and therefore, as a reflexion of artistic criticism.

In this specific type of artistic setting – Deaf-led, translated Signed Song – the process allowing all aspects of utopian performatives to occur is translation. Interlingual translation between spoken and signed languages, as well as the translation of musical and cultural elements from majority cultures to Deaf minority cultures, are present in the construction of songs, in the way performances are set up, and in the forms in which audiences perceive them. Creativity is an essential element of translation in Signed Songs, allowing artists to interpret and reconstruct the texts, choosing from a multiplicity of translation choices.

Generating an emotional connection with audiences is crucial for all of these utopian performatives to become manifest. Both when audiences embrace Signed Song and when they reject it, their reaction is passionate and emotionally charged, which is why I believe this study exceeded expectations regarding numbers of Portuguese and British audience replies.

Not only audiences, but also artists, perceive moments of utopian performatives. In live performances, the immediate emotional feedback of the audience travels back to the stage, via facial expressions or, for instance, when audiences respond by signing the chorus of a song with the performers. Artists describe these moments as inspirational, and often shape their performance according to such an immediate feedback, by interacting with the public, improvising or intensifying their performance.

Deaf-led Signed Song is a form of Deaf activism. Portuguese and British audiences of all types speak of receiving strong messages of hearing-Deaf equality, and of Deaf rights. Performances convey global Deaf culture notions, as well as those pertaining to each local Deaf community, and audiences perceive them based on how Deafhood is defined in each location. Deaf sign-singers (and hearing collaborators in Deaf-led Signed Song) are cultural activists, innovators, breaking grounds in the musical arena with a Deaf contribution, which is a form of Deaf Gain. Finally, Signed Songs, as a musical practice by Deaf artists, reveal important input on the biocultural, ethnic conception of Sign Language Peoples, on Deafhood journeys towards cultural liberation from oppression, and on intersectionality in Deaf communities.

Deaf musical practices, and within them Signed Songs, need to be acknowledged as valid, as different but no less than those of other cultures. Moreover, Deaf definitions of music need to be integrated into Deaf cultures.

Deaf-led Signed Song signposts Deaf empowerment. Not only of current and future Deaf sign-singing artists, but also an empowerment of Deaf culture, by embracing Deaf musical practices as part of itself. There were times where Deaf people were not allowed in church, and then there were signed services and Deaf churches. There were times where Deaf people were not allowed to own property or drive, and then there were laws and practices for equal access. Perhaps, in a few decades, we will be able to say: *There were times were Deaf people were not allowed to sing. Not anymore.*

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Appendices

Appendix 1 – Archival work

- 1.1 Archival sources in Portugal and in the UK
- 1.2 Signed Song artists in Portugal and the UK
- 1.3 Full registers of archival material

1.1 Archival sources in Portugal and in the UK

Archival study Portugal	Archival study United Kingdom
<p><u>Deaf and Deaf-related institutions and websites:</u> Portuguese Deaf Association (<i>Associação Portuguesa de Surdos – APS</i>); Portuguese Federation of Deaf Associations (<i>Federação Portuguesa das Associações de Surdos – FPAS</i>); Deaf Association Oporto (<i>Associação de Surdos do Porto – ASP</i>); Deaf blogs: <i>Surdisol</i>, <i>O Blog do Baltazar</i> (Baltazar’s blog), <i>Blog Professor Surdo Francisco Goulão</i> (Deaf teacher Francisco Goulão’s blog), <i>Sou Surda, e depois?</i> (I’m Deaf, so what?); Deaf websites (news): <i>SurdoTV</i>, <i>Jornal dos Surdos</i>, <i>TV Jornal dos Surdos</i>; Association of Portuguese Sign Language Teachers (<i>Associação de Profissionais de leccionação de Língua Gestual</i>); Associations of LGP Translators & Interpreters: <i>Associação de Tradutores e Intérpretes de Língua Gestual Portuguesa – ATILGP</i>, <i>Associação Nacional e Profissional da Interpretação Língua Gestual – ANAPILG</i>; National institute for rehabilitation (<i>Instituto nacional para a reabilitação - INR</i>): video records and paper archival collection; Association of family and friends of Deaf people (<i>Associação de Familiares e Amigos dos Surdos – AFAS</i>): meeting with president of the board; Deaf-related websites: <i>Por Sinal</i>.</p> <p><u>Libraries:</u> National Library (<i>Biblioteca Nacional de Portugal</i>); National newspaper and magazine library (<i>Hemeroteca Municipal de Lisboa</i>); Lisbon Libraries Catalogue.</p> <p><u>Newspapers & Magazines:</u> <i>Hemeroteca de Lisboa</i> (Magazine repository), online search.</p> <p><u>Theatres and cultural institutions:</u> Teatro Nacional de São João (TNSJ); Teatro Nacional D. Maria II; Teatro do Bairro; Teatro São Luíz; Teatro da Trindade; Teatro da Garagem; Teatro Aberto; Teatro Maria Matos; Calouste Gulbenkian Foundation.</p> <p><u>TV and radio:</u> RTP1/2 (online and physical archives); SIC, TVI and radios (online).</p> <p><u>Archival material by <i>Mãos que Cantam</i> (Singing Hands):</u> eBook; website; Facebook page; Documentaries and interviews; Recorded Signed Songs; Concerts; Awards; Educational and other Initiatives.</p> <p><u>Hearing-led, high-end Signed Song Projects:</u> Music For All, Paula Teixeira, MusicSign.</p> <p><u>Key Deaf informants:</u> José Bettencourt; Armando Baltazar; Marta Morgado; Rui Pinheiro; Carlos Martins; Joana Rosa.</p> <p><u>Online Signed Song videos:</u> Vimeo; YouTube; Facebook; Twitter.</p>	<p><u>Deaf and Deaf-related institutions and websites:</u> British Deaf Association (BDA): online archives <i>Share</i>; Deaf blogs: Limping Chicken, Deafinitely Girl, At the Rim, Deaffie Blogger, The Life of a thinker, A Deaf Boy in a Loud World, Deaf Firefly, Hearing Like Me, Life and Deaf, Terptree; Deaf Action; Deaf Business Academy; UK Deaf Sport; Deaf websites: British Deaf News Website, Liam O’Dell website; Royal Association for Deaf People (RAD); Shape Arts; Scottish Council on deafness; Clarion UK; Signed Culture; Ai-Media.</p> <p><u>Libraries:</u> UCL Main Library; UCL Action on Hearing Loss Library; Wolverhampton University Library; Herriot-Watt University Library; The British Library (BL): General catalogue & archives and manuscripts.</p> <p><u>Generalist newspapers, magazines, TV and Radio:</u> The British Newspaper Archive (BL); Sound and moving image collection (BL); Broadcast news collection (BL); The UK legal deposit web archive & UK web archive (BL); The London Metropolitan Archives; British Film Institute (BFI) national TV archives and library; BFI Iplayer; Nexis UK (online newspapers); Screen Ocean.</p> <p><u>Deaf TV programs:</u> See Hear (BBC one and two), Ceebeebies (BBC Two); Sing On (Channel 4); Listening Eye (Channel 4); BSL Zone (BSL Broadcasting Trust – BSLBT); D’Art (Channel 4); Vee TV (Channel 4).</p> <p><u>Theatres and Deaf-related performance companies:</u> National Theatre Archives; Victoria and Albert Theatre Archives; Southbank Archive Studio; Ramps on the Moon Consortium; Graeae Theatre Company; Red Earth Theatre Company; Deafinitely Theatre; InteGreat Community Theatre; The DH Ensemble.</p> <p><u>Key Deaf informants:</u> Bob Duncan; Sally Reynolds; Martin Glover; Deepy Chana</p> <p><u>Online Signed Song videos:</u> Vimeo; YouTube; Facebook; Twitter</p>

1.2 Signed Song artists in Portugal and the UK

Signed Song UK				Signed Song PT
In archival sources – Individuals ¹⁸⁸				Personal contacts + archival sources
<ol style="list-style-type: none"> 1. Adrian Simpson 2. Ahmed Mudawi 3. Alan Bruce 4. Ali Briggs 5. Ana Wright 6. Andrew Muskat 7. Anita Combe 8. Beckie Breiner 9. Bim Ajadi 10. Carol Tweedy 11. Caroline Parker 12. Carolyn Nabarro 13. Charles Hampton II 14. Charlie Swinbourne 15. Charly Arrowsmith 16. Cheryl Osbourne 17. Chris Fonseca 18. Christine Reeves 19. Claire Davies 20. Claire Higgins 21. Clara Allardyce/Ratcliffe 	<ol style="list-style-type: none"> 22. Clive Mason 23. Colin Thomson 24. Darren O'Dowd 25. Daryl Jackson 26. David Ellington 27. Davina Merricks 28. Deepa Shastri 29. Dorothy Miles 30. Gerry Malley 31. Gordon Wylie-Black 32. Graham Banks 33. Ian Wrigth 34. Iona Fletcher 35. Jayne Fletcher 36. Jenny Sealey 37. Jenny Turner 38. Jessica Kellgren-Fozard 39. Jo Verrent 40. John Smith 41. John Wilson 	<ol style="list-style-type: none"> 42. Kathy Wilson 43. Kay Davis 44. Kerry Bate 45. Kevin Harewood 46. Kevin Walker (Signkid) 47. Kitty Turner 48. Maggie Hampton 49. Marie Warner 50. Mark Gill 51. Mary Monk 52. Melinda Napier 53. Melissa Mostyn 54. Michael Roberts 55. Nadia Nadarajah 56. Nikky Stratton 57. Paddy Ladd 58. Paul Barlett 59. Paul Whittaker 60. Rachel Bell 61. Ray Harrison 62. Rebecca Tadman 63. Rebecca-Anne Withey 	<ol style="list-style-type: none"> 64. Riccardo 'Ricky' Weare 65. Rinkoo Barpaga 66. Roba Drewry 67. Rueben Clarke 68. Ruth Hands 69. Samuel Dore 70. Sandra Bird 71. Sarah Scott 72. Sheila Timms 73. Simon Astill 74. Stephen Collins 75. Stuart Anderson 76. Tony Newton 77. Troi Lee 78. Tyron Woolfe 79. Vilma Jackson 80. William Grint 	<ol style="list-style-type: none"> 1. <u>António Cabral</u> 2. <u>Bruna Alexandra</u> 3. <u>Carlos Gonçalves</u> 4. <u>Carlos Martins</u> 5. <u>Claudia Dias</u> 6. <u>Débora Carmo</u> 7. <u>Helena Carmo</u> 8. <u>Joana Rosa</u> 9. <u>João Jardim</u> 10. <u>José Bettencourt</u> 11. <u>Marta Morgado</u> 12. <u>Patrícia Carmo</u> 13. <u>Patrícia Santos</u> 14. <u>Rui Pinheiro</u> 15. <u>Sofia Salazar</u> <p><u>Underlined</u> – In <i>Mãos que Cantam</i></p>

¹⁸⁸ Thank you to Professor Jemina Napier for her contributions in correcting archival details which were inaccurate from media sources.

<p>Signed Song Deaf Groups</p> <ol style="list-style-type: none"> 1. A different beat (2000s) *** 2. Singing Hands Group (1990s) 3. Music in Motion Group (1990s) <p>Deaf Choirs****</p> <ol style="list-style-type: none"> 1. Deaf Church Choir, St Saviour's Church (1914) 2. Dewsbury Batley and District Deaf Institute Choir (1932) 3. Wilts and Dorset Deaf Centres' Deaf Choir (1955) 4. British Deaf Choir (1972) 5. St Mark's Choir (Somerset, 1976) 6. Bolton Deaf Church Choir (1976) 	<ol style="list-style-type: none"> 7. Leeds Deaf Choir (1980) 8. Sidcup Deaf Choir (1980) 9. Hastings Deaf Choir (1980) 10. Nottingham Deaf Signing Choir (1984) 11. Bolton Signing Deaf Choir (1986) 12. Our Lady of Lourdes Deaf Choir (1988) 13. St Anselm's Deaf Choir (1989) 14. St Saviour's Deaf Club Deaf Choir (1971-1991) 15. Albany Deaf Choir (1992) (Scotland) 16. Hayes Deaf Club Choir (1992) 17. Manchester Deaf Diocesan Choir (1997) 18. London Diocese Deaf Choir (1997) 19. Cwmbran Deaf Choir (Wales, 2019) 	<ol style="list-style-type: none"> 20. BDA Choir (1976) 21. St Vincent's Choir (Glasgow, Scotland, (1976) <p>Mixed choirs*****</p> <ol style="list-style-type: none"> 1. Liverpool Catholic Archdiocese Deaf Choir (1997) 2. Dee-Sign Choir (Chester, 1997) 3. Vision Signing Choir (2012, Kent) 4. Simply Signing (2005) 5. Wrexam Singing Hands (2009, 2017) 6. Hands 4 Voices Choir (Essex (2019) 7. Warrington BSL Choir 8. BSL For You Signing Choir (2009) 9. Visualistic Signing Choir 	<ol style="list-style-type: none"> 10. Lowestoft Signing Choir 11. Hull Visual Choir 12. Signed Songs R Us (Scotland) 13. Blackpool Creative Signing Choir 14. Handy voices Choir (Oxfordshire) 15. Liverpool Signing Choir 16. Radcliffe on Trent Community Signing Choir 17. Derby Community Signing Choir 18. Shine Choir, London 19. BSL & Singing, London 20. Llandudno Sign Choir, Wales 21. Significance Sign Choir, Bournemouth 	<p>Signed Song Deaf-led Groups</p> <ol style="list-style-type: none"> 1. Mãos que Cantam
Other British Deaf Artists named by audiences				
<ol style="list-style-type: none"> 1. MC Geezer 2. Billy Read 3. Denise Armstrong 4. Martyn Kenyon 	<ol style="list-style-type: none"> 5. Mischa Cooke 6. Sonny Jim 7. Jade Potter 8. Vicky Ryan 	<ol style="list-style-type: none"> 9. Jamie Rea 10. Sarah Kelly 11. Lisa Kelly 12. Clare Radcliffe 		

** The groups listed in this section were found when looking for general registers of British Deaf Signed Song. Search was not conducted in order to gather a complete list of groups and choirs; *** These are the dates of the material found, not the creation of the group; **** The choirs in this list are self-entitled Deaf Choirs; ***** The choirs included in this list are only those which explicit mention having Deaf and hearing members.

Descriptions of artist work – Portuguese archives

The following brief descriptions were constructed using the archival materials listed in appendix 1.3. The information found was very rich and diversified and will be included in an outcome of this thesis – an article on the historical path of Signed Song in Portugal and in the UK. In this appendix, however, I briefly list and describe the main personalities involved.

Professional Signed Song projects by hearing artists

Paula Teixeira – She is an LGP sign language interpreter (SLI) who has long been involved with music and the performing arts. On stage since she was 12, she has been an SLI for over 20 years, released 3 albums as an original music artist, participated in musical theatre and in several original soundtracks for Portuguese fictional productions (national TV and film), and leads a number of projects for connecting the Deaf community with music, and generating Deaf awareness through musical and theatre practices. Regarding Signed Song production and performance, Paula Teixeira has been a featuring SLI in many musical initiatives by other musicians, and commonly includes LGP in her own music performances, via the presence of an SLI, or with Paula signing artistically during her songs¹⁸⁹.

Her structured projects in Signed Song include *Som e Silêncio* (Sound and Silence), where Paula devises concerts with Deaf awareness interventions and some sign teaching. It started in 2005 and has both a social and an educational purpose. Concerts are held at cultural venues as well as throughout Portuguese schools and, in these Signed Song events, Paula Teixeira plays and sings, using different signing strategies, making use of the translanguaging continuum between LGP and Signed Portuguese, as a way of exploring all of the possibilities for teaching signs to her audience. Examples of concerts and promotion videos are available on YouTube¹⁹⁰.

Paula Teixeira has also written an original soundtrack for a documentary film, about deafness and the lives of Deaf people and their families in Portugal: *Verso da Fala* (The other side of speech) released in 2015. The song is entitled *Muda* (Change) and shows many people signing the lyrics (e.g. hearing, Deaf, SLIs). The form of signing varies according to each signer: hearing people who are not fluent signers sign with a structure closer to the grammar of Portuguese, whereas SLIs and some Deaf people sign excerpts displaying the grammatical structure of LGP, showing variation in signs and translation choices. This illustrates linguistic diversity within the Portuguese Deaf community. *Muda* is an intersectional piece Signed Song of work, welcoming all signers.

Paula Teixeira has a children musical theatre performance entitled *Fada Juju e a festa dos sentidos* (Juju the Fairy and the party of the senses), which started in the end of 2015, and is an inclusive musical play about diversity, showing at theatres and in schools. It stars an amusing character created and played by Paula Teixeira: an absent-minded fairy who signs, speaks, moves freely in all worlds, and teaches her audiences how to sign some words and sentences, making spectators aware of the true linguistic nature of LGP. The performance involves SLIs (integrated in the play as gnomes) and a Deaf actor. There is a YouTube channel dedicated to *Fada Juju*¹⁹¹, where we find many videos of performances and promotional material, and all of Juju's initiatives are reported and commented on *Fada Juju's* Facebook page¹⁹². Paula Teixeira has also published children stories with DVDs including Signed Songs in LGP: *O Som das Cores* (The Sound of Colours), *Amizade sobre Rodas* (Friendship on Wheels), *Fada Juju, uma Escola Mágica* (Juju the Fairy and the Magical School).

Music Sign (Original name) – This project was created in early 2015 by SLI Rafaela Silva and Pedro Oliveira, has the technical support of a Deaf video editor, and aims at creating artistic translations of mainstream songs in professionally produced videos disseminated on a YouTube channel. The goal is to show that music is not only for hearing people and bring music to the Portuguese Deaf Community, as well as to provide concert interpreting, cultivating Deaf awareness directly in music artists. Their production contains a wide collection of Signed Songs, starring both sign-singers and/or including backgrounds from the original music clips, and includes some videos of live performances by the group.

In a 2018 interview, the creators of Music Sign explain that the idea emerged due to a spontaneous initiative of recording a song in LGP out on the street, just for fun. That pilot video was later posted online and was well received by Deaf people, who stated they were touched by the song, and revealed they were happy to have finally been able to understand the lyrics behind that initial song. In this interview, the founders explain that, although hearing people often state it is an interesting project, their main goal is to have an impact on the Deaf community, providing access to a cultural product so far unavailable to them – music. In another interview available online, the leaders explain that Deaf people have access to music via tactile vibrations, enjoy different styles of music and

¹⁸⁹ An example of Paula Teixeira in concert available at: <https://www.youtube.com/watch?v=xSQJ5Sm6brE>

¹⁹⁰ Available at <https://www.youtube.com/watch?v=G5aremXoDvk>

Another example of Paula Teixeira on stage in her Deaf Awareness project, with interpreter Deolinda Santos is available at: <https://www.youtube.com/watch?v=tXonjWVXV8i0>

¹⁹¹ Fada Juju YouTube Channel - <https://www.youtube.com/channel/UC8op9Pn7JeFmkCmxQxMQ9nA>

¹⁹² Juju in Facebook <https://www.facebook.com/afadajuju/>

Appendix 1 – Archival work – 1.2 Signed Song artists in Portugal and the UK

rhythms, but usually lack access to lyrics, and that Music Sign makes them available with use of visual artistic strategies. In terms of working languages, Music Sign has created Signed Songs from Portuguese, Spanish (Castellano), French and English into LGP. Examples of the artistic work signed solos and duets are the videos *Meghan Trainor featuring John Legend - Like I'm Gonna Lose You LGP* and *Amar pelos dois - Salvador Sobral LGP*¹⁹³.

Music For All (*Original name*) – This was an artistic company specialised in producing Signed Songs, via putting Portuguese Sign Language Interpreters (SLIs) in contact with artists for recording services and concerts. Their work began as a school project for event management, and became a full functioning company in October 2011. Its main goal was to bring music to the Portuguese Deaf Community via working as an agency for artistic SLI work. As such, Music For All offered several types of service: live concert interpreting services; videoclip recording services, where artist(s) and SLI interact on screen; videoclip recording services, with an exclusive footage of the SLI (performing a visual solo in LGP); and videoclip recording services, with the screen divided in half, containing artist(s) and SLI.

They were interviewed about their work on Portuguese public TV in 2012, and won an important national prize by international organization *Junior Achievement* in 2012. On the YouTube channel of the project, several videos document the company's 3 year-long activity: an advert entitled *Nós Traduzimos o Silêncio* (*We Translate Silence*) shows different shots of a world with no sound; a video teaser for a concert entitled *Concerto Music For All* (*Music For All Concert*) shows portions of a famous Fado song (*Canção do Mar*, *Song of the Sea*) with a live version in LGP performed by SLI Cristina Gil¹⁹⁴. Music For All organised one public concert, participated in several projects for making music accessible in LGP and closed doors in 2014.

Signed Songs by Deaf people

José Bettencourt – Bettencourt is a key figure in the Portuguese Deaf Community, one of the precursors in LGP teaching in the country, leading in both political and academic roles. He had a crucial role in the community's joint efforts in pursue of Deaf rights and signed language recognition, and he taught many generations of LGP teachers and interpreters. Bettencourt is known for one poetic LGP version of the Portuguese National Anthem *A Portuguesa* (*The Portuguese*) created in the late 1980s and taught by him since then. In the introduction to this video, filmed at the request of some Deaf people in the late 1990s, Bettencourt states he was born hearing (became deaf at age 8), and that translating songs, although beautiful, is not a cultural product of the Deaf community. The video is a tutorial where he signs slowly with no sound, but he adverts the viewers that when performing it, they should synchronise it with the original song's rhythm. The detailed introductory discourse mirrors the general negative attitude towards sign-singing in the Portuguese Deaf community, still visible today.

Patrícia Santos – Santos was a Deaf Signed Song enthusiast from Oporto, who has performed at Deaf event *Miss Surda 1999* (*Deaf Miss 1999*) and at a 2006 mainstream concert in Valongo, with Brazilian singer Daniela Mercury. Her performances were a translation of Brazilian song *Nobre Vagabundo* by Daniela Mercury, into a mixture of Signed Portuguese, LGP, and dance. It is interesting to notice that Deaf event presenters announced it as sign-singing (*canto gestual*, *CANTAR GESTOS*) an expression that even today is not common nor in LGP nor in Portuguese. Patrícia Santos learned LGP at 16. There is also mention of a co-performer of Patrícia Santos, **Carlos Ferreira**.

Marta Morgado – Morgado is an active teacher, junior researcher, writer, and Deaf poet who also engaged in some Signed Song activity. She is one of the very few Portuguese Deaf people who has ever performed Signed Songs live. She states to have always enjoyed this activity but her scarce public performances include a recorded LGP artistic translation of John Lennon's *Imagine*, inspired by the 9.11 events, and performed at the contest *Miss Surda Seixal 2001* (*Deaf Miss Seixal 2001*), at a few Deaf conferences and a book launch. Many Deaf and hearing people throughout the years have performed *Imagine*, including *Mãos que Cantam*, inspired by Morgado's her version. Marta Morgado has also performed at a live concert with Brazilian artist Zélia Duncan, performing a Signed Song in LGP to one of her songs, *Todos os Verbos* (*all the verbs*) in 2012¹⁹⁵.

Mãos que Cantam (previous members and additional information) – Adding to the information provided in the body of the thesis, the number of sign-singers in this group, has varied throughout the past 10 years, although today there are 5 Deaf performers in the group. Still, two former performers figure one of the group's videoclips and worked with *Mãos que Cantam* for more than 3 years (2010-2014/15): **Carlos Martins and João Jardim**. Martins is a known LGP poet and performer,

¹⁹³ Examples of songs by MusicSign: <https://www.youtube.com/channel/UCRiRlIttmO1jU4nuQGdoGORg> and <https://www.youtube.com/watch?v=vsxamWLN6to>

¹⁹⁴ Examples of Music For All materials: <https://www.youtube.com/watch?v=hg-jeykkxfw> and

<https://www.youtube.com/watch?v=d5sME71gyFs>
¹⁹⁵ <https://www.youtube.com/watch?v=ordeVAjsLTs>

Appendix 1 – Archival work – 1.2 Signed Song artists in Portugal and the UK

creator of many signed poems, who became interested in songs because of their poetical nature¹⁹⁶. João Jardim also features in their first promotion video, the first Fado Signed Song, *Com que voz*¹⁹⁷. The Portuguese Deaf consultant for this research (**Helena Carmo**) has also been part of the group.

Bruna Alexandra – She a deaf youngster who has created a YouTube Channel in 2013, where she posts translations of songs, stating she wants to give visibility to the Deaf community and provide Deaf people with access to music. She includes subtitling for Deaf people on her videos¹⁹⁸.

Joana Rosa – Rosa is a Deaf arts teacher who has performed recorded LGP Signed Song *Bom Destino*, by Portuguese singer Márcia¹⁹⁹.

Rui Pinheiro – He is an acknowledged leader in Deaf politics and sports, who he is known by some Deaf people as a music enthusiast (although he has never performed live or produced recordings). He became deaf at nearly four years of age, and has always had an interest in music, motivated by a particular fandom of Brazilian activist rapper *Gabriel o Pensador* (GoP). He was one of the founders of the artist's fan club, and told me he enjoys sign-singing at home to GoP's songs. Pinheiro also creates poems in written Portuguese, and used to compose music on his computer as a teenager, creating lyrics for his rap songs.

Sofia Salazar – Has a blog, *Sou Surda e depois?* (I am Deaf, so what?), where she gives an account of her relationship to music, and love for dancing and sign-singing²⁰⁰.

Descriptions of artist work – British archives

The first named Deaf choristers were **Diana Prideaux, Margaret Gibney, Davina Merricks, Carol Tweedy and Roba Drewry** who were initially part of the British Deaf Ladies Choir, created around 1976/77. Others, many such as **Sheila Timms** joined this choir later on. Davina Merricks later founded the Hastings Deaf Choir and known members were Kathy Wilson, **Kathy Wilson, Mary Monk, Marie Warner, Jenny Turner, and Kitty Turner**. British Deaf choirs have been present in important political contexts for claiming Deaf rights: awareness events, protests, marches and rallies.

Dorothy Miles – In 1960, the renowned British Deaf poet **Dorothy Miles**, at the time a student at Gallaudet University in the USA, won a competition for creating the best original song for the university's song, a tradition in percussion signing (*The Bison Song*). This makes Miles the first British artist involved in sign-singing, although at that time in the USA. In 1990, she performed a Signed Song of her creation, at the BDA's centenary Congress, *The BDA is You and Me*. The song appeals to union in the pursuit of Deaf rights, has no sound but a strong visual rhythm, as if signs and body are pulsating. Congress presenters refer to her performance as a poem, but upon coming onstage Miles corrects them, explaining that it is a visual song, not a BSL poem. Miles explains she has always been driven by songs and poems, before and after becoming deaf.

Sarah Scott and Ray Harrison - In 1982, actress **Sarah Scott**, a pioneer of Signed Song solos and duets, in an interview about her performance in the play *Children of a Lesser God* (UK Production), commented on experimenting with sign language and dance, developing a new art form. In 1986, Scott was first described as having developed a new style of sign-singing and, in the same year, she and **Ray Harrison** performed at a Deaf event, where an attending TV producer recruited them to integrate Channel 4's TV children programme *Hand in Hand*. By 1992, the duo had performed at many events, having also presented Channel 4's *D'Art*, a series of 8 episodes, beginning in 1992, aimed at children and focusing on Deaf performing art, with signed Rap and Signed Song workshops.

Paul Whittaker – In 1988, musician **Paul Whittaker** founded *Music and the Deaf* (still active today), a charity promoting Deaf access to music, which he ran for 27 years and performed with all over the UK. In 2007, he was awarded an OBE (Officer of the Order of the British Empire) for services to music, and won a fellowship to research Signed Song in the American Deaf community, performing there in signed theatre and musicals. In 2010, Whittaker performed at the first signed BBC prom "Sondheim at 80", broadcasted by BBC Two, and in 2017 he created the *Songs in British Sign Language* website²⁰¹, a teaching resource with detailed explanations on translation and performance

¹⁹⁶ An example of Martins' poems can be found at <https://www.youtube.com/watch?v=8aLxYU3xOIE>

¹⁹⁷ <https://www.youtube.com/watch?v=XwPoF7nGeCE&list=PLqRaCLnSkMs9Kqf1rDcxwHNSEJ1wL6FgV>

¹⁹⁸ https://www.youtube.com/channel/UCCiZ5qT0nBSQIsJGgl_hdzw

¹⁹⁹ <https://www.youtube.com/watch?v=uslQzayjq78>

²⁰⁰ <https://sousurdaedepois.blogspot.com/search?q=m%C3%BAsica+gestual>

²⁰¹ <https://www.sibsl.co.uk/>

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techniques. He has taught several Signed Song workshops and examples of his songs are: *In the Bleak Mid-Winter* (carol); *The Oak and The Ash* (traditional song), and *Believe* (pop)²⁰².

Charles Hampton II – A teacher and long-time Signed Song artist, in 2013 he received an award for his artistic work. I found records of his work since 1990: in a Signed Song video by Paddy Ladd in 1990; performing at the Disability Arts cabaret in 1992; on Deaf TV in 1992 signing *Black or White* (Michael Jackson) in BSL and dancing, and in 1994 performing *I will always love you* (Whitney Houston); at a signed flash mob in Oxford in 2013; and in a video by film maker **Bim Ajadi** in 2013²⁰³.

Paddy Ladd – The well-known Deaf academic states he has always liked music, arguing that a person's music perception is individual and important, no matter how it is heard or felt, or the amount of hearing a person may have. According to Ladd and Linda Richards, in 1990, he created the first ever Signed Song video written and performed by Deaf people, a funk song written by Ladd and performed by **Clive Mason, Colin Thompson, Clara Allerdyce and Charles Hampton**. The song was initially entitled *You can lie through your teeth (but you can't lie through your body)*, and has been re-titled *No body no lie*. Ladd was also involved in the creation of song access to Glastonbury Festival (DeafZone UK) in 2009, has signed concerts, and has long aimed at creating a Deaf musical. His visions were first seen as too defying of the music business, but Ladd is now working on his Deaf musical *Signs of Freedom*, as well as on two books about Deafhood and Signed Song art. There is a rare example of him sign-singing *Eyes of the World* (Grateful Dead) at a Summer of Love party in 2007²⁰⁴.

Clive Mason – In 1990, on *See Hear*, performed *This one's for the children* (New Kid's on the Block).

Jerry Hanifin – He also signed *Our Lord's Prayer* in a church service in 1990.

Tyron Woolfe - In 1996, **Tyron Woolfe** performed several songs from the musical production *Oliver* at a London Deaf art event, being praised on his skills: in embodying different characters, his good balance between BSL and English, and good rhythmic work. He performed Cliff Richard's *Mistletoe and Wine* for a Christmas special of the signed TV program *See Hear* in the mid-1990's. In 1997, Woolfe developed Signed Song activities with children at an American summer camp. In 2004, he performed a song from the musical *Jesus Christ Superstar* at a Deaf cabaret. In 2005, he MCed (master of ceremonies) and performed at a Christmas fundraising event at Trafalgar Square, and in the 2005 Deaf Tsunami Fundraising, performed alongside **Caroline Parker** and **Melissa Mostyn**.

Jayne Fletcher (or Fletch@) – She is another well-known Signed Song performer in the UK. In 1999, she performed at the Wembley Arena with Ronan Keating from Boyzone. She won the Princes Trust Young Ambassador 2013/14 award, and was Shortlisted for Pride of Britain 2013. Fletch@ has had a YouTube channel dedicated to her Signed Songs since 2008, with promotion also on Facebook, Deaf TV programmes, and on a professional website advertising her as a performer, workshop trainer and BSL teacher. She periodically works with Deaf charity Signed Health. Examples of her songs are *Dear Mr President* (Pink) and *Hurt* (Christina Aguilera)²⁰⁵.

Gordon Wylie-Black – In 1998, **Gordon Wylie-Black** performed with The Spice Girls on their UK tour. Black created a YouTube channel in 2006, where he posted his songs for 3 years, an example being Tina Turner's *Simply the Best*, where he embodies the singer's facial and body expression while sign-singing in BSL²⁰⁶.

A Different Beat – This was an all-Deaf group, which performed in 2002 at the RAD's 160th Anniversary Ball in London. Members were **Kerry Bate, Kay Davis, Jayne Fletcher, Claire Higgins** and **Ana Wright**.

Sam Dore – In 2002, the Punk Rock video *God Save the Queen* (Sex Pistols) was released, signed by **Sam Dore**, with **David Ellington** and **Jayne Fletcher** involved in the production²⁰⁷.

Ricky Weare - The British *Pop Idol* programme, to defy the idea that Deaf people cannot sing, its finals were held in London, the winner being **Ricardo 'Ricky' Weare**. Ricky Weare went on to perform at Deaf events, and on the BBC Deaf magazine programme *See Hear* in 2003 and 2013, where he sign-sings *Santa Baby* (Eartha Kitt).

²⁰² https://www.youtube.com/watch?v=9GUUnnXYTIQQ&list=PLGVOZPa2oWdh9fHbPk6l_OSi66f4fJkm9,

<https://www.youtube.com/watch?v=mFNI9RxV928>, <https://www.youtube.com/watch?v=BK6J4haWzHI>

²⁰³ <https://www.youtube.com/watch?v=KP0QefpJw9M>

²⁰⁴ <https://www.youtube.com/watch?v=8S5zCiXMQnc>

²⁰⁵ <https://vimeo.com/24215657>, <https://www.youtube.com/watch?v=-ZaoDDKFmf0>

²⁰⁶ <https://www.youtube.com/watch?v=ft7WJt0c09U>

²⁰⁷ <https://www.youtube.com/watch?v=W--6mXu3gbQ>

Appendix 1 – Archival work – 1.2 Signed Song artists in Portugal and the UK

Rinkoo Bapaga – In 2010, the *Football's coming home!* video was released, directed by Bim Ajadi and signed by a Deaf cast²⁰⁸.

Rebecca-Anne Withey – She is a singer-songwriter and a Signed Song performer. In 2005, she appeared on Channel 4's Deaf programme *Vee-TV*, sign-singing *Hole in the Head* (Sugababes)²⁰⁹. She has performed at Deaf arts events and festivals, mainstream music events, created a YouTube Channel for her songs²¹⁰, performed for Sky 1's contest *Sing: Ultimate a Capella*, and frequently collaborates with SignHealth in projects such as one with film maker Bim Ajadi in 2016, involving international work with Deaf children in Uganda²¹¹. In 2013, with Stephen Heselton, she co-created the first song to be written, performed and produced by an all Deaf group, *See you in the Sky*, in a video directed by Bim Ajadi²¹². She frequently writes on the topics of Signed Song and music in the Deaf blog *Limping Chicken*, and was a jury member for the 1st National Sign Choir Competition in 2017.

Harmoneyes – The **Harmoneyes** Signed Song was a performance duet by **Simon Astill** (Deaf) and Sue Bailey-Douglas (hearing) which lasted from 2010 to 2014. The pair also ran signing choirs, and Astill organised the 1st National Sign Choir Competition in 2017. He had a YouTube song channel from 2007 to 2015, including the song *You and I* (One Direction)²¹³.

Vilma Jackson – She is a Deaf actress and sign-singer originally from Mozambique, who lived in Portugal from 8 to 13 years of age, and moved to London in 2003, where she first took part in a music video. She knows both LGP and BSL but her performances are in BSL. In 2014, she was interviewed on *See Hear*. Examples of her performances are *Dear Hearing world*, a powerful, political and original poem by Deaf poet Raymond Antrobus presented musically, about oppression, Deaf history and rebellion, and varied translations of songs on her YouTube channel (created in 2011), such as *Merry Christmas*, *happy holiday* (NSYNC)²¹⁴.

Nadia Nadarajah – In 2014 actress Nadia Nadarajah starred in a Signed Song video of the *Christmas carol Silent Night* played on the flute by Ruth Montgomery²¹⁵. Naharajah has also performed Signed Songs at Deaf festivals.

David Ellington – Actor David Ellington performed *We're The Superhumans*, a video created for the 2016 Rio Paralympics²¹⁶.

Kevin Walker – Kevin Walker is *Signkid*, a London artist creating and performing original Signed Songs. He started making music at 19 and in 2014 was invited by Deaf Rave to perform at the National Paralympic Day and the Liberty Festival, continuing from then on to sign-sing at festivals and smaller events, in solo acts and with other artists. His video *Dumbass* was nominated for 'Best Artistic Short Film' at Deaffest 2019²¹⁷ and he has had BSL covers on his YouTube channel since 2015. In 2016, he posted his first original song online, *Newsflash*²¹⁸. Walker has released two original albums: *Music is the message* (2017) and *The visual experience* (2019).

Chris Fonseca - Deaf dancer **Chris Fonseca** first engaged with Signed Song and BSL in dancing in 2011, and his work has been shown on TV programmes (mainstream and Deaf TV), commercials, campaigns and live performances since 2014. His is a fusion form of performance using Signed Song and dance. It is still worth mentioning. Examples of his work are the UK/USA production video *I believe* and his participation in the musical theatre play *In the willows*²¹⁹.

John Smith – One of the artists interviewed for this research, **Colin Thomson**, performed as a special guest of comedian John Smith in 2009. In 2019, **John Smith** made his original Signed Songs public (silent, with a visual beat), defending the use of SSE as a technique. The first were *50 Years of Hurt*, on oppression and finding a Deaf identity, and *I am Alone*, on the suffering caused by communications barriers²²⁰.

²⁰⁸ <https://vimeo.com/12749386>

²⁰⁹ <https://www.youtube.com/watch?v=18-zqcdjCu4>

²¹⁰ <https://www.youtube.com/user/TerpsichoresMuse/videos>

²¹¹ <https://www.youtube.com/watch?v=skutO4wIGic>

²¹² <https://www.youtube.com/watch?v=KPQOefpJw9M>

²¹³ <https://www.youtube.com/watch?v=GWTaLUe7l8A>

²¹⁴ <https://www.youtube.com/watch?v=MJEU5Vg4ITc> , <https://www.youtube.com/watch?v=0Jcflppty-A>

²¹⁵ <https://www.youtube.com/watch?v=0sapeB0CXjI>

²¹⁶ https://www.youtube.com/watch?time_continue=134&v=Y76hSxoxClq

²¹⁷ <https://vimeo.com/307244392>

²¹⁸ <https://www.youtube.com/watch?v=8e1YavLjTyQ>

²¹⁹ <https://vimeo.com/314810249> , https://www.youtube.com/watch?v=MJ_H9b7GwJQ

²²⁰ <https://www.facebook.com/beautifulbsl/videos/10219671335918251/> ,

<https://www.facebook.com/watch/?v=2263613340417834>

1.3 Full registers of archival material

Deaf and Deaf-related Institutions Portugal (DIPT)

My notes on specific materials – *italic grey*

Deaf institutions & Websites	
Source Institution	Material
<p>APS – Portuguese Deaf Association</p>	<p>DIPT1 – Newspaper article Correio da Manhã. (1987, June 25). Crianças deficientes da Imaculada Conceição promoveram espetáculo (Handicapped children at Imaculada Conceição School promoted show). Newspaper Correio da Manhã, 13. Reference to “singing activities” in the educational religious oralist institution <i>Instituto da Imaculada Conceição</i>. Musical sketches presented at school events, probably oral presentations, no signed contribution mentioned (dance, music, and rhythm work)</p> <p>DIPT2 – Newspaper article Correio da Manhã. (1995, March 26). Irmãs Franciscanas abrem colégio para Surdos-Mudos (Franciscan sisters open school for deaf-mutes). Newspaper Correio Da Manhã, 7. Reference to “musical and rhythmic education” in the educational religious oralist institution <i>Instituto da Imaculada Conceição</i>, as a new content to be taught at the new location of the school. Normalization efforts via musical education, probably oral, no signed contribution mentioned.</p> <p>DIPT3 – Newspaper article Diário de Coimbra. (1996, March 6). <i>Nada prepara deficientes auditivos contra a surdez da sociedade</i>. Article on Deaf people and the deafness of society. Does not mention Signed Songs per se but the central photo of the article portrays 4 Deaf youngsters performing the Brazilian folk song “O Bicho” by Iran Costa. This song included a complex, mimed choreography, very popular at the time. The youngsters on photo seem to be signing, but they could be only going through the visual choreography.</p> <p>DIPT4 – Newspaper article Jornal de Notícias. (1999, November 1). Também se encanta com gestos (One can also sing and charm others in sign). <i>Jornal de Notícias</i>, no page. Article on the performances included in the beauty context <i>Miss Surda 1999</i>, referring there was a song by Brazilian Singer Daniela Mercury signed during the show.</p> <p>DIPT5 – Newspaper article Pereira, M. (2001, July 29). Sentir a música a ouvir o silêncio. <i>Newspaper Correio da Manhã</i>, 34. Article on the beginning of Paula Teixeira’s career. Paula mentions that Deaf people have their own ways of “listening” (“<i>ouvir</i>”) to music and states that she believes her music reaches Deaf audiences, who are present at her shows.</p> <p>DIPT6 – Magazine article Seixas, P. (2002, December 26). Para ouvir e sentir (To listen and feel). <i>Unidentified Publication</i>.</p>

Article on a concert by Paula Teixeira side by side with LGP interpreter *Xana* (Alexandra Ramos). Does not mention feedback from audience but states there were many Deaf people in the public.

DIPT7 – Newspaper article

Custódio, V. (2003, May 10). Grande parte do meu público é surdo (A large portion of my audiences are deaf). *24 Horas*, 3.
Article on the career of Paula Teixeira. She states that a large portion of her audiences is made of Deaf people.

DIPT8 – Newspaper article

Fialho Gouveia, J. E. (2005, May 13). A música feita de silêncio (Music made of silence). *O Independente*.
Biographical article on the career of Paula Teixeira.

DIPT9 – Newspaper article

Cardoso, S. (2005, May 4). Paula Teixeira: Mãos que Cantam (Paula Teixeira: Hands that sing). *Destak*, 6.
Article about Paula Teixeira mentions her intention to convey a positive message on Deaf people as a minority.

DIPT10 – Newspaper article

Serra Lopes, C. (2005, March 12). A arte de cantar para quem não ouve (The art of singing for those who can't hear). *O Público*, 29.
Article about Paula Teixeira's work.

DIPT11 – Magazine article

Campos, G. (2011, Undated (probably)). Série de TV inspirou Coro de Surdos: Descoberta de um novo mundo (TV series inspired Deaf Choir: Discovering a new world). *TV Mais*.
Article on *Mãos que Cantam* describes how the project was created at the Catholic University of Portugal and those involved. Portrays pictures of all members of the choir and interpreters, at this time, as well as a Deafblind student attending their concerts.

DIPT12 – Leaflet/ event program

ASCS. (2001). Miss Surda 2001, Paio Pires, Seixal (Deaf Miss 2001, Paio Pires, Seixal) (leaflet/ event program).
Event, *Miss Surda 2001*, 6.10.2001, 21:00, Auditório São Vicente (Paio Pires). Organised by ASCS (Associação de Surdos do Conselho do Seixal).
Mentions at *Momento de Poesia "Imagine by Marta Pereira*.
I was there, this was a Signed Song even though it does not appear identified as such. This Signed Song became very well-known and it was taught at schools for the Deaf, performed by children, and by Mãos que Cantam.

DIPT13 – Leaflet/ event program

No author. (2004). *Festival de Surdos, 24.19.2004 to 26.09.2004 (Deaf festival 2004)*.
Deaf festival *Festival De Surdos*, at Quinta da Atalaia, Seixal, from 24.19.2004 to 26.09.2004. Mentions several events involving music: "*Música Gestual*" (Signed Music)

DIPT14 – Leaflet/ event program

Camara Municipal da Amadora. (2002). *100 Faces, 1 Expressão (100 faces, 1 expression) (Leaflet/program)*.

	<p>Cultural week on disability entitled “100 Faces, 1 Expressão” (100 faces, 1 expression. Organised by Camara Municipi da Amadora and several associations, amidst which ASCA (Associação Cultural de Surdos da Amadora). Program announces Paula Teixeira performing “<i>Momento musical traduzido em linguagem gestual</i>” (musical moment translated into signed language).</p> <p>DIPT15 – Leaflet/ event program APS. (2003). <i>Festival Cultural da APS, 2003 (Leaflet/ event program). (APS’s Cultural Festival, 2003).</i> Program announces Paula Teixeira performing. Also announces the choir <i>Silêncio e Canta</i>.</p> <p>DIPT16 – Conference program Conference Vozes que se Vêem (Voices you can see) (event program) at Auditório da Escola Superior de Tecnologia e Gestão de Leiria. (2003). Program announces Paula Teixeira performing.</p>
<p>FPAS – Portuguese Federation of Deaf Associations</p>	<p>DIPT17 – Magazine article Associação de Surdos do Oeste. (2009, July). Secção Actividades (Section Activities). <i>Jornal Dos Surdos</i>, 4, 8. The section on activities held mentions at a Deaf gathering having occurred on 18.07.2009, with an activity held at 4 pm with a Deaf hip hop Group “Vibrações” (Vibrations), at Quinta do Galão, in Penafiel.</p>
<p>ASP – Oporto Deaf Association</p> <p>Website and Fernando Baltazar: http://www.asurdosporto.org.pt</p>	<p>DIPT18 – Webpage ASP. (2002). <i>Canto Gestual (check title)</i> [Deaf Association website]. Associação de Surdos Do Porto. http://www.asurdosporto.org.pt/artigo.asp?idartigo=583 Page mentions <i>Canto Gestual</i>, regarding a Deaf event where Carlos Ferreira and Patrícia Santos performed poetry and sign-singing (<i>poesia e canto gestual</i>).</p> <p>DIPT19 – DVD Associação de Surdos do Porto. (1999, October 30). <i>Miss Surda 1999 (Deaf Miss 1999)</i> [DVD]. Mr Baltazar contributed to this research by sending a recording of Patrícia Santos’ Signed Song, on DVD. Santos performs a translation from Daniela Mercury’s song “Nobre vagabundo”. Santos uses a mixture of Signed Portuguese (PG) and LGP, as well as dance movements. It is interesting that the presenter announces the act as sign-singing (<i>Canto gestual</i>), an expression that even today is not yet common in LGP</p> <p>DIPT20 – Concert Poster Contratempo. (2006). Advertising poster for Daniela Mercury’s concert in Valongo, June 2nd 2006, featuring Patrícia Santos.</p>
<p>Deaf Blogs</p>	<p>DIPT21 – Blog post AFOMOS. (no date). ‘O Som das Cores’ [Livro + DVD] de Paula Teixeira (‘The sound of colours’ [Book + DVD] by Paula Teixeira). <i>Associação de Profissionais de Lecionação de Língua Gestual</i>. https://blogdafomos.blogspot.com/search?q=m%C3%BAsica+gestual Post about her book with songs.</p> <p>DIPT22 – Blog Post Baltazar, A. (2008). Música em LGP ??????? (Music in LGP ???????). <i>O Blog Do Baltazar</i>. https://baltazar_surdo.blogs.sapo.pt/12381.html</p>

	<p>The blogger refers he doubts the existence of music in LGP (2008 post):</p> <p>DIPT23 – Blog Post Baltazar, A. (2006). Outra canção em língua gestual (another song in sign language). <i>O Blog Do Baltazar</i>. https://baltazar_surdo.blogs.sapo.pt/12381.html Reference to event where a Deaf woman, Patrícia Santos, performed a Signed Song based on a song of the Brazilian artist Daniela Mercury “Nobre Vagabundo”. Live performance occurred with the original artist on June 2nd 2006, at Estádio do Calvário, Valongo.</p> <p>DIPT24 – Blog Post Goulão, F.; Neves, M. (2006, June 2). <i>Daniela Mercury com parceira especial em Palco (Daniela mercury with special partner on stage)</i>. <i>Professor Surdo Francisco Goulão * SURDO *</i>. http://profsurdogoulao.blogspot.com/2006/06/daniela-mercury-com-parceira-especial.html Reference to same performance by Patrícia Santos, with Daniela Mercury, on June 2nd 2006. The post also mentions that Santos had already performed this song at Deaf event Miss Surda 1999.</p> <p>DIPT25 – Blog Post Goulão, F. (2006, June 4). Valongo linguagem gestual (Valongo sign language).. http://profsurdogoulao.blogspot.com/2006/05/valongo-linguagem-gestual.html Reference to the same performance by Patrícia Santos, with Daniela Mercury, on June 2nd 2006. The post mentions, 2 days after the performance, that it was a success, that Patrícia succeeded in alerting the audience towards the Deaf community cause, that the lead singer gave the Deaf performer centre stage at one point, and that the audience tried to copy the signs of the song.</p> <p>DIPT26 – Blog Post Goulão, F. (2006, May 29). Língua gestual na TV para apoiar uma grande minoria (Sign language on TV supporting a minority froup). <i>Professor Surdo Francisco Goulão * SURDO *</i>. http://profsurdogoulao.blogspot.com/2006/05/ Reference to Paula Teixeira, about her participation sign-singing in a soap opera, <i>Morangos com Açúcar</i>, in the Musical theatre play <i>Sexta feira 13</i> and in her project <i>Som e Silêncio</i>.</p> <p>DIPT27 – Blog Post Salazar, S. (2013, June 21). A música e eu (Music and I). <i>Sou surda e depois?</i> https://sousurdaedepois.blogspot.com/search?q=m%C3%BAsica+gestual Personal account of a Deaf girl's (Sofia Salazar) relationship to music; mentions her enjoyment of dancing and signing to songs.</p>
Deaf Websites	<p>DIPT28 – Video TV Jornal dos Surdos. (2015). <i>Teatro “A voz do corpo LGP” (Theatre “the voice of the body in LGP)</i> [YouTube Channel]. https://www.youtube.com/watch?v=Uim4B17ug38 A play which occurred on March 31st and 1st April 2015, at Casa da Música in Oporto, is described as having a mixture of theatre and live music with LGP. Yet, there is no information on who signs.</p> <p>DIPT29 – Signed Song videos e.g. Alexandra, B. (2020, February 11). <i>Anyone (Live GRAMMYS)—Demi Lovato (LGP Cover)</i>. https://www.youtube.com/channel/UCCiZ5qT0nBSQIsJGgl_hdzw Signed Songs translated into LGP by a Deaf young woman, Bruna Alexandra, a posted since 2013</p>

Direct contacts in the Portuguese Deaf community	
Contact person	Material
José Bettencourt	DIPT30 – Signed Song video Santos, M. (2016). <i>Hino Nacional LGP por José Bettencourt—Facebook (National anthem by José Bettencourt)</i> . Movimento Surdo. https://www.facebook.com/eleuterio.aguiar/videos/1666490926937084/ The Portuguese National Anthem in LGP, first known artistic translation. The author describes it as a poem.
Marta Morgado	DIPT31 – Signed Song video Morgado, M. (2001). <i>Contra o terrorismo—Imagine de John Lennon (Against terrorism—Imagine by John Lennon)</i> [DVD]. Song <i>Imagine</i> by John Lennon, translated by Marta Morgado at the time of the 9.11 events. DIPT32 – Signed Song video clowndiaa. (2012, September 25). <i>Zélia Duncan—Todos os Verbos com Marta Morgado—LGP/LIBRAS.MOV - YouTube</i> . https://www.youtube.com/watch?v=sGt9oFiouQA CulturaSurda.net. (2012, November 24). <i>Todos os verbos—Zélia Duncan e Marta Morgado (CC)—YouTube</i> . https://www.youtube.com/watch?v=ordeVAjsLTs Song <i>Todos os Verbos</i> , recorded live with Brazilian singer Zélia Duncan (2 videos)
Joana Rosa	DIPT33 – Signed Song video MarciaOficial. (2016, March 18). <i>Márcia—Bom destino, vídeo oficial (Márcia—Bom destino, oficial video)</i> . https://www.youtube.com/watch?v=uslQzayjq78 Signed Song video featuring Portuguese singer Márcia and Deaf arts teacher Joana Rosa.
Rui Pinheiro	DIPT34 – Personal account on involvement with Signed Song Pinheiro spoke of his interests in signing songs by his favourite singers, and his writing of poetry and rap song lyrics. He shared these materials with me. He has no recorded Signed Songs.

Deaf-related institutions	
Source institution	Material
INR – National Institute for Rehabilitation	DIPT35 – TV program on disability issues SNRIPD. (2005). Magazine Consigo (Paula Teixeira) (season 2, N.55). In <i>Magazine consigo</i> . RTP. Approaches Teixeira's educational project <i>Som e Silêncio</i> (Sound and Silence), and shows images of her at a Reference School in Lisbon, with Deaf students and teachers, who are sign-singing with Paula. This project's goal was to go to schools around the country to create Deaf awareness through music. Paula says "A música pode ser traduzida" (music can be translated) (45min:35s).

News and Media Portugal (NMPT)

My notes on specific materials – *italic grey*

Deaf Institutions & Websites	
Source Institution	Material
<p>Online Newspapers and Magazines</p>	<p>NMPT1 – Newspaper article Gomes, C. (2012, February 27). A língua gestual portuguesa esteve proibida, agora serve para cantar (Portuguese Sign Language was once forbidden, now is used for singing). <i>Público</i>. https://www.publico.pt/2012/02/27/jornal/a-lingua-gestual-portuguesa-esteve-proibida-agora-serve-para-cantar-24016238 Article about <i>Mãos que Cantam</i>, where Helena Carmo, other members of the choir (and I) are interviewed.</p> <p>NMPT2 – Newspaper article Silva, C. C. (2018, January 1). Mandy Harvey não ouve, mas sente a música nos pés descalços. E canta sem medo (Mandy Harvey can't hear, but feels music on her bare feet. And sings with no fear). <i>Público</i>. https://www.publico.pt/2018/01/01/culturaipilon/perfil/mandy-harvey-sente-a-musica-que-nao-ouve-nos-pes-descalcos-e-canta-sem-medo-1797720 Reference to MusicSign and concert interpreting in Portugal.</p> <p>NMPT3 – Newspaper article Serra Lopes, C. (2005, March 12). A arte de cantar para quem não ouve (The art of singing for those who can't hear). <i>Público</i>, 29. https://www.publico.pt/2005/03/12/jornal/a-arte-de-cantar-para-quem-nao-ouve-10917 Article about hearing singer and SLI Paula Teixeira. Mentions many Deaf people in her concerts signing along the chorus. Also mentions her intention of creating a silent choir to accompany her in the concerts. <i>Never heard of this initiative taking off.</i></p> <p>NMPT4 – Newspaper article Correio da Manhã. (2005, March 20). O mundo do silêncio é fabuloso. https://www.cmjornal.pt/mais-cm/domingo/detalhe/o-mundo-do-silencio-e-fabuloso Article about Paula Teixeira's <i>Som e Silêncio</i> project for schools.</p> <p>NMPT5 – Newspaper article Sapo. (2017, May 12). São surdos, mas têm música nas mãos e pelas mãos. E a sorte de cantar para o Papa. <i>Sapo</i>. https://24.sapo.pt/atualidade/artigos/sao-surdos-mas-tem-musica-nas-maos-e-pelas-maos-e-a-sorte-de-cantar-para-o-papa Article on <i>Mãos que Cantam</i> and their special concert on May 13th (a sacred catholic day) to the Pope.</p> <p>NMPT6 – Newspaper article Correia, P. (no date). <i>Paula Teixeira</i>. Sapo Lifestyle. https://lifestyle.sapo.pt/vida-e-carreira/dinheiro-e-carreira/artigos/paula-teixeira Article on her career and current projects.</p>

NMPT7 – Newspaper article

Sapo Lifestyle. (2014, November 13). Projeto “Mãos que Cantam” quer chegar a escolas de todo o país. *Sapo Lifestyle*. <https://lifestyle.sapo.pt/familia/noticias-familia/artigos/projeto-maos-que-cantam-quer-chegar-a-escolas-de-todo-o-pais>

The work of *Mãos que Cantam* in schools.

NMPT8 – Newspaper article

Quaresma, J. (2006, May 29). *Língua gestual na TV para apoiar uma grande minoria*. *Jornal de Notícias*. <https://www.jn.pt/arquivo/2006/lingua-gestual-na-tv-para-apoiar-uma-grande-minoria-553036.html>

Describes Paula Teixeira’s participation, connected to her educational project *Som e Silêncio*, with songs in LGP, in youth soap opera *Morangos com Açúcar*, as well as in a musical theatre play with the best-known Portuguese rock band *Xutos e Pontapés* “*Sexta-feira 13*”.

NMPT9 – Newspaper article

Jornal de Notícias. (2016, August 4). Música sem barreiras. *Jornal de Notícias (Notícias Magazine)*. <https://www.noticiasmagazine.pt/2016/musica-sem-barreiras/>
On *Mãos que Cantam*’s work.

NMPT10 – Newspaper article

Expresso. (2014, July 18). Movimento dançado e linguagem gestual sobrem ao palco do Teatro Municipal do Campo Alegre. *Expresso*. <https://expresso.sapo.pt/cultura/um-segredo-secreto-para-ouvir-e-sentir=f881696#gs.3oCX93q>

Mãos que Cantam and a dance company in Theatre Campo Alegre, Porto

NMPT11 – Newspaper article

Pinto, E. (2009, May 15). Deficientes provam que sabem dançar. *Jornal de Notícias*. <https://www.jn.pt/local/noticias/vila-real/vila-real/interior/deficientes-provam-que-sabem-dancar-1231146.html>

Mentions dance by Deaf people, with LGP within the choreography, presented at shopping centre Dolce Vita Douro (Oporto), as a Deaf and sign language awareness performance. Mentions visual cues provided to dancers and their ability to follow the melodies via vibrations.

NMPT12 – Newspaper article

Filipe, C. (2018, July). *MusicSign dá volume à música para surdos (MusicSign gives sound volume to music for the deaf)*. *Diário Digital*. <https://verdaqui.pt/index.php/entrevistas/440-music-sign-da-volume-a-musica-para-surdos-e-mudos.html>

Interview with SLIs Rafaela Silva and Pedro Costa about their project *MusicSign*. Refers that project began in the beginning of 2015. Mentions the existence of *Mãos que Cantam* as religious music. SLIs correct journalist, and further explain that *MusicSign* is different from the *Mãos que Cantam* in style, although both are described as interpretation. Mentions positive feedback from Deaf, who frequently ask for new songs, and from hearing people. Founders of *MusicSign* believe it causes Deaf awareness. They share the goal of expanding for concert interpreting, cultivating deaf awareness in music artists.

NMPT13 – Newspaper article

Jornal Açores 9. (2018, May 15). Coleção visitável da Matriz da Lagoa celebra 1º. Aniversário. *Jornal Açores 9*. <https://jornalacores9.pt/colecao-visitavel-da-matriz-da-lagoa-celebra-1o-aniversario/>

Describes a show where the music group *Figo Maduro* and *Mãos que Cantam* participated in Azores.

	<p>NMPT14 – Newspaper article Diário A Lagoa. (2018, June 1). Projeto DIANA promove a inserção de pessoas surdas nas diversas atividades da comunidade. <i>Diário da Lagoa</i>. http://diariodalagoa.com/arquivo/61888 Describes a show where Figo Maduro and MQC participated in Azores, Santa Cruz, through a Deaf oriented program (<i>Diana</i>) in the area.</p> <p>NMPT15 – Singing Competition Website Carrilho, N. (2018, February 14). <i>Eurovision News Website (ESC= Eurovision Song Context) FC 2018: Festival da canção com transmissão em Língua Gestual Portuguesa</i>. http://www.escportugal.pt/2018/02/fc2018-festival-da-cancao-com.html Interpreted Eurovision competition into LGP, songs prepared in advance with hearing and Deaf team members, (2 belonging to <i>Mãos que Cantam</i>)</p> <p>NMPT16 – Magazine article Sebastião, C. (2016, October 25). <i>Surdos são cantores e atores (The deaf are singers and actors)</i>. Surdos são cantores e atores. https://familiacrista.paulus.pt/surdos-sao-cantores-e-surdos On <i>Mãos que Cantam</i>'s work.</p> <p>NMPT17 – Magazine article Visão. (2017, January 12). Isto é PARTIS ou a arte como motor de inclusão social. <i>Visão</i>. http://visao.sapo.pt/actualidade/visaose7e/ver/2017-01-12-Isto-e-PARTIS-ou-a-arte-como-motor-de-inclusao-social Mentions concert at the Calouste Gulbenkian Foundation, by <i>Mãos que Cantam</i> on January 14th with the Gulbenkian orchestra and choir: concert entitled <i>A mão e o gesto</i> (Hand and sign)</p> <p>NMPT18 – Magazine article Cristina. (2017, November 9). A “Fada Juju e a festa dos sentidos” não é apenas uma peça de teatro. <i>Cristina</i>. http://revistacristina.com/fada-juju-festa-dos-sentidos-nao- apenas-peca-teatro/ On Paula Teixeira’s children theatre play.</p>
<p>Other websites with news</p>	<p>NMPT19 – Artistic Website Calouste Gulbenkian Foundation. (2014, December 29). <i>Cantar alto sem se ouvir</i>. https://gulbenkian.pt/noticias/cantar-alto-sem-se-ouvir/ Describes the work of <i>Mãos que Cantam</i>, and a concert with the band <i>We Trust</i> at Teatro Sao Luiz, in 2014.</p> <p>NMPT20 – Artistic Website Calouste Gulbenkian Foundation. (2017, January 4). <i>Isto é PARTIS</i>. https://gulbenkian.pt/noticias/isto-e-partis/ Describes the work of <i>Mãos que Cantam</i>.</p> <p>NMPT21 – Artistic Website Calouste Gulbenkian Foundation. (2017, January 4). <i>Isto é PARTIS</i>. https://gulbenkian.pt/noticias/isto-e-partis/ Describes the work of <i>Mãos que Cantam</i>.</p>

	<p>NMPT22 – Newspaper article NiT. (2017, April 17). “<i>Fada Juju e a Festa dos Sentidos</i>” é o espetáculo que todos os miúdos (e adultos) deviam ver. NiT. https://nit.pt/coolt/teatro-e-exposicoes/fada-juju-festa-dos-sentidos-espetaculo</p> <p>NMPT23 – Newspaper article Santos, L. (2017, May 12). <i>Fada Juju e a Festa dos Sentidos “são muitos sonhos num”</i>. Diário de Notícias. https://www.dn.pt/artes/interior/fada-juju-e-a-festa-dos-sentidos-sao-muitos-sonhos-num-8469374.html</p>
TVs and radios	<p>NMPT24 – TV Website RTP Notícias. (2016, November 15). Presidente aplaudiu as ‘Mãos que cantam’ e anunciou discursos em língua gestual (President applauded ‘Mãos que Cantam’ and announced speeches in sign language) [Online]. In <i>Presidente aplaudiu as ‘Mãos que cantam’ e anunciou discursos em língua gestual</i>. RTP. https://www.rtp.pt/noticias/pais/presidente-aplaudiu-as-maos-que-cantam-e-anunciou-discursos-em-lingua-gestual_a962182</p> <p>NMPT25 – TV Website RTP. (2017, November 11). <i>Consigo de 11 Nov 2017—RTP Play—RTP</i>. RTP Play. https://www.rtp.pt/play/p3904/e315312/consigo The program advises viewers to see <i>Mãos que Cantam</i>’s work.</p> <p>NMPT26 – TV show viewed at RTP archives (visit on 24.10.2018) RTP. (2012, July 6). Magazine Consigo (Music For All). In <i>Magazine Consigo</i>. (viewed at RTP archives) The program describes the work of <i>Music For All</i>.</p> <p>NMPT27 – TV website RTP. (2016, February 27). <i>Consigo Episódio 2—De 27 Fev 2016—RTP Play—RTP</i>. RTP Play. https://www.rtp.pt/play/p2357/e226122/consigo Refers to the new book of Paula Teixeira, which inspired a performance (<i>Fada Juju</i>) and deaf awareness sessions which toured the schools</p> <p>NMPT28 – TV website RTP. (2016, May 7). Magazine Consigo (Joana Rosa and Márcia) (No. 12) [VHS recording]. In <i>Magazine Consigo</i>. RTP. Piece on the videos of singer Marcia, in partnership with Joana Rosa (Deaf), who participated in her music video <i>Bom Destino</i>.</p> <p>NMPT29 – TV website RTP. (2017, October 21). <i>Consigo de 21 Out 2017—RTP Play—RTP</i>. RTP Play. https://www.rtp.pt/play/p3904/e311881/consigo Refers the musical show <i>Fada Juju</i>, by Paula Teixeira, using LGP signs, and with full SLI work, and one Deaf actor (Tony Weaver).</p> <p>NMPT30 – TV website RTP. (2017, November 11). <i>Consigo de 11 Nov 2017—RTP Play—RTP</i>. RTP Play. https://www.rtp.pt/play/p3904/e315312/consigo Mentions <i>Mãos que Cantam</i>’s web page and recommends it.</p> <p>NMPT31 – TV website RTP. (2018, February 19). <i>Agora Nós de 19 Fev 2018—RTP Play—RTP</i>. RTP Play. https://www.rtp.pt/play/p4223/e331781/agora-nos/637844 At 7min 30s, program speaks of the experience of interpreting the Eurovision contest in a multicultural team.</p>

	<p>NMPT32 – TV website RTP. (2008, November 9). <i>Episódio n.º45—CONSIGO - Magazines—RTP</i>. http://www.rtp.pt/programa/tv/p23317/e45 Paula Teixeira invited on the program to talk about her career as a singer/interpreter.</p> <p>NMPT33 – TV program blog Consigno. (2012, July 6). Incluir é a palavra de ordem! (Including is the word of the day!). <i>Blogue Do Magazine CONSIGO RTP2</i>. https://magazineconsigo.blogspot.com/search?q=music+for+all Reference to Music For All, interviewed on the program on 06.07.2012.</p> <p>NMPT34 – Advert on Facebook Patrícia Carmo. (2018). <i>Patrícia Carmo—Facebook (advert to Eurovision 2018)</i>. https://www.Facebook.com/patricia.carmo.3950/videos/2023578797657845/UzpfSTMwNjk0NzgzMig0MzlwMj03ODYyMDcyNjQ5MTcyNTQ/</p> <p>NMPT35 – Advert on Facebook Língua Gestual Portuguesa - festival da canção RTP. (2019, February 12). <i>Festival da Canção—LGP (Eurovision song contest—LGP)</i>. Facebook. https://www.Facebook.com/LGPfestivaldacancao/videos/366999550549883/ Eurovision singing contest 2019 (February 16 and 23, and March 2nd)</p>
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Theatres and theatre companies (TCPT)

My notes on specific materials – *italic grey*

Theatres and theatre companies	
Source Institution	Material
Teatro da Trindade	<p>TCPT1 – Webpage of theatre company Plano 6. (2017). <i>Fada Juju e a festa dos sentidos (Juju the fairy and the party of the senses)</i>. Plano 6. http://www.plano6.pt/detalhe.asp?n=42</p>
	<p>TCPT2 – Facebook page Mãos que Cantam Projeto Mãos que Cantam. (2017). June 16th and 17th 2017 - WIDEX Deaf Talks event. Performance by <i>Mãos que Cantam</i>.</p>
Teatro Maria Matos	<p>TCPT3 – Webpage of theatre company Matos, T. M. (2020). <i>Arquivo Teatro Maria Matos—Dançar o silêncio (dancing the silence)</i>. https://www.arquivoteatromariamatos.pt/espetaculo/familias-danc%cc%a7ar-o-sile%cc%82ncio-claudia-novoa-pedro-ribeiro-20110209/ Workshop <i>Dançar o silêncio</i> (9 to 13 February 2011) was organised by hearing dancer and actress Clausida Novoa, and Deaf actor Pedro Ribeiro. They taught dance and LGP to children and youth.</p>

Mãos que Cantam (MQC)

My notes on specific materials – *italic grey*

<i>Mãos que Cantam</i>	
Source	Material
Mãos que Cantam Website	<p>MQCPT1 – eBook (on the website, also available in English) Mãos que Cantam, Pernambuco, A., & Nunes, M. J. (2016). <i>Mãos que Cantam ebook (available only online)</i>. Associação Histórias para Pensar. http://maosquecantam.org/wp-content/uploads/2016/05/ebookMQCpt.pdf</p>
Documentaries and interviews	<p>MQCPT2 – Video (Subtitled in English) CoroUCP. (2012, November 6). <i>Reportagem Ecclesia—Projecto Cantar com as Mãos</i>. (Ecclesia report – Project Singing with Hands). https://www.youtube.com/watch?v=on5nvGGT8D4</p> <p>MQCPT3 – Video Fundação Calouste de Gulbenkian. (2015, December 21). <i>Mãos que Cantam Projeto PARTIS - 1ª edição (PARTIS project - 1st edition)</i>. https://www.youtube.com/watch?v=Uwc0jZzV31M&t=53s</p> <p>MQCPT4 – Video Histórias para Pensar Associação. (2016, November 8). <i>Audições abertas Mãos que Cantam (Open auditions for Mãos que Cantam)</i>. https://www.youtube.com/watch?v=ZAwB1NwUQ4M&t=29s</p> <p>MQCPT5 – Video Histórias para Pensar Associação. (2017, May 26). <i>Mãos que Cantam</i>. https://www.youtube.com/watch?v=loEnxUFSC_Q&t=602s</p> <p>MQCPT6 – Video Fala Portugal. (2017, April 14). <i>Fala Portugal — Reportagem especial (Special report)</i> https://www.facebook.com/falaportugal/videos/1476784095674185/UzpfSTeWMDAwMDE3MjMyODU0MjoxNjgwMDc2MzUyMDA4MDkz/</p>
Recorded Signed Songs	<p style="text-align: center;">SIGNED SONG ‘A PORTUGUESA’ (National anthem)</p> <p>MQCPT7 – Video Projeto Mãos que Cantam. (2015, May 6). <i>Hino Nacional (National anthem at a Mãos que Cantam rehearsal)</i>. Facebook. https://www.facebook.com/watch/?v=366346113570040&external_log_id=94b90ed789ab9f3507aedd75f574e01&q=m%C3%A3os%20que%20cantam%20hino (Informal version during rehearsal)</p> <p style="text-align: center;">SIGNED SONG ‘EU SEI’ (pop song)</p> <p>MQCPT8 – Video (<i>better quality</i>) X-POSE. (2016, October 15). <i>Sara Tavares — EU SEI (Adaptação Poética para LGP) (Poetic adaptation into LGP)</i>. https://www.youtube.com/watch?v=6_pBwepD6j4&list=PLqRaCLnSkMs9Kqf1rDcxwHNSEJ1wL6Fgv&index=2</p> <p>MQCPT9 – Video Histórias para pensar associação. (2017, June 20). <i>‘Eu Sei’ em LGP</i>. https://www.youtube.com/watch?v=Bd1s4djaORU</p>

	<p style="text-align: center;">SIGNED SONG ‘ COM QUE VOZ’ (Fado)</p> <p>MQCPT10 – Video X-POSE. (2014, December 8). <i>Amália Rodrigues—Com Que Voz (Adaptação Poética para LGP) (Poetic adaptation into LGP)</i>. https://www.youtube.com/watch?v=XwPoF7nGeCE&list=PLqRaCLnSkMs9Kqf1rDcxwHNSEJ1wL6Fgv</p> <p>MQCPT11 – Video Histórias para Pensar Associação. (2017, June 20). ‘Com Que Voz’ em LGP. https://www.youtube.com/watch?v=nDgSo7tKOGM</p> <p style="text-align: center;">SIGNED SONG ‘AVE MARIA’ (classical)</p> <p>MQCPT12 – Video Histórias para Pensar Associação, & Office Film Stor3. (2017, June 20). ‘Ave Maria’ em LGP e voz, com Figo Maduro (LGP and voicing, with Figo Maduro). https://www.youtube.com/watch?v=zOu-8Z-bnKs</p> <p>MQCPT13 – Video FigoMaduro5. (2017, May 16). <i>Ave Maria, Michael Lorenc—FigoMaduro, LGP. (better quality)</i> https://www.youtube.com/watch?v=1Ax61jy5eJE&list=PLqRaCLnSkMs9Kqf1rDcxwHNSEJ1wL6Fgv&index=9 Video offered to the Pope in the 100th anniversary of the Fatima Apparitions – May 13th 2017.</p> <p style="text-align: center;">SIGNED SONG ‘O RENASCIDO’ (classical)</p> <p>MQCPT14 – Video Comitiva Charlie. (2019, May 30). <i>Comitiva Charlie—O Renascido [Videoclip Oficial]</i> [Online]. https://www.youtube.com/watch?v=MLgaUawbjGY</p>
Concerts	<p>MQCPT15 – Video (At a university, Lisbon) Meia Centena. (2011, January 17). <i>Católica: ‘CANTAR COM AS MÃOS’ - Alunos Surdos Integram Coro Universitário</i>. https://www.youtube.com/watch?v=kWxtWLO0uk4&list=PLqRaCLnSkMs9Kqf1rDcxwHNSEJ1wL6Fgv&index=8</p> <p>MQCPT16 – Video (At a university’s choir festival, Lisbon) CoroUCP. (2011, May 23). <i>Cantar com as Mãos Concerto no Inst. Sup. Técnico Imagine Coro UCP Lisboa</i>. https://www.youtube.com/watch?v=LNumsCoqDsQ</p> <p>MQCPT17 – Video (At a church, Lisbon) CoroUCP. (2011, August 8). <i>Cantar com as Mãos Imagine Igreja Paroquial Nossa Srª da Ajuda Coro UCP</i>. https://www.youtube.com/watch?v=ZVBYh4ywwMo&t=53s</p> <p>MQCPT18 – Video (At a university, Lisbon) CoroUCP. (2011, December 28). <i>Cantar com as Mãos Eu Sei Concerto de Natal Coro UCP</i>. https://www.youtube.com/watch?v=IDOHSqcRBOI&list=PLqRaCLnSkMs9Kqf1rDcxwHNSEJ1wL6Fgv&index=6</p> <ul style="list-style-type: none"> ○ January 4th 2014 (Source – eBook)

- Panteão Nacional, Lisbon. Songs 4 all – concerto para vozes e mãos (concert for voices and hands) Performance with musician Manuel Rebelo, the Emotion Voices choir and the CMVM choir.
- **May 24th 2014** (*Source – eBook*)
Colégio de São João de Brito, Lisboa. IV Aniversário do Coro Magis. Concert part of the celebrations of the IV anniversary of the Magis Choir.
 - **May 30th 2014** (*Source – eBook*)
Universidade Católica Portuguesa, Lisbon. Concert part of the Encounter of Alumni of the Law Faculty.
 - **June 19th 2014** (*Source – eBook*)
Museu da Eltrecidade, Lisbon. Prémio Acesso Cultura (Award ceremony of the Culture Access award).

MQCPT19 – Photo (*At award ceremony*)

Claudia Dias. (2014, June 19). *Maos que cantam at Prémio Acesso Cultura*

<https://www.facebook.com/photo.php?fbid=759389587414625&set=a.512565532097033&type=3&theater>

- **July 26th 2014** (*Source – eBook*)
Associação de Famílias e Amigos dos Surdos (AFAS), Lisbon. Concert part of the AFAS Anniversary party.
- **September 24th 2014** (*Source – eBook*)
APS – Associação Portuguesa de Surdos, Lisbon. Commemorations of the Anniversary of APS.
- **November 1st and 2nd 2014** (*Source – eBook*)
Lagos. Concert in the Choir Festival of Lagos and participation in the final piece performed.

MQCPT20 – Video (*At choir festival, Lagos, Algarve*)

miguelmtravassos. (2014, November 3). *Amália pelo Grupo Mãos que Cantam—38º Festival de Coros do Algarve—Lagos 2014.*

<https://www.youtube.com/watch?v=46opus4mBG0&feature=youtu.be>

- **December 3rd 2014** (*Source – eBook*)
Lisbon. Concert commemorating the anniversary of the INR
- **December 5th 2014** (*Source – eBook*)
ISCTE-IUL, Lisbon. Para uma sociedade mais inclusiva. Closing Concert for a week dedicated to social inclusion.
- **December 6th 2014** (*Source – eBook*)
São Luíz Theatre, Lisbon. VOARTE – 6th international video, performance and technologies festival entitled “In shadow”. Choir concert.
- **February 19th 2015 – UCP** (*Source – Facebook page Mãos que Cantam*)
- **February 2015 – Concert with band We Trust** (*Source – Facebook page Mãos que Cantam*)
São Luíz Theatre

MQCPT21 – Photo (*with band, Lisbon*)

Projeto Mãos que Cantam. (2015, February 19). *We Trust.*

<https://www.facebook.com/projetomaosquecantam/photos/a.339634686241183/339634529574532/?type=3&theater>

MQCPT22 – Photo *(At a university, Lisbon)*

Projeto Mãos que Cantam. (2015, February 19). *Concerto na Universidade Católica Portuguesa (Concert at Universidade Católica Portuguesa)*—Facebook post. <https://www.facebook.com/projetomaosquecantam/photos/a.339634686241183/339663766238275/?type=3&theater>

- **July 25th 2015 – AFAS Anniversary** *(Source – Facebook page Mãos que Cantam)*

MQCPT23 – Event program *(At a Deaf-related institution event, Lisbon)*

Projeto Mãos que Cantam. (2015, July 21). *Programa evento AFAS (Program AFAS event)* - Facebook.

<https://www.facebook.com/projetomaosquecantam/photos/a.339634686241183/423390671198917/?type=3&theater>

- **July 26th 2015** *(Source – Facebook page Mãos que Cantam)*
Dental Medicine Faculty, Lisbon. Inclusive and Supportive Education Congress - ISEC2015 Lisbon.
- **June 11th 2015** *(Source – eBook)*
Quinta de Marrocos School, Lisbon. Concert with deaf children: 5th, 6th and 7th forms.
Gravação Gulbenkian (Christine)
- **July 25th 2015** *(Source – eBook)*
Lusófona University, Lisboa. 18th Anniversary AFAS
- **July 26th 2015** *(Source – eBook)*
Dental Medicine Faculty, University of Lisbon. Pro-Inclusion Congress
- **October 29th 2015** *(Source – eBook)*
ISCTE-IUL Lisbon. 40th Anniversary CRINABEL
- **December 19th 2015** *(Source – eBook)*
Church Nossa Senhora da Encarnação, Lisbon
Concert with the Choir of Catholic Movements (Coro dos Movimentos Católicos)

MQCPT24 – Video *(At a church, Lisbon)*

Concertos de Natal (Christmas concerts). (2015, December 24). *Concerto de Natal 2015—Eu Sei*. <https://www.youtube.com/watch?v=Nmjy2LPxeAQ>

- **June 14th 2016** *(Source – Facebook page Mãos que Cantam)*
Award ceremony Dignitas, concert. Assembleia da República, Lisbon.

MQCPT25 – Photo *(At social event, Lisbon)*

Projeto Mãos que Cantam. (2016, May 14). *Dignitas—Facebook*.

<https://www.facebook.com/projetomaosquecantam/photos/ms.c.eJxFzNkNwEAMAtGOlh9g4~;4bi7RH8vmEBppcyCp|SPbwONqH6GtOqsLx7dt5jG37vfq8PXr917zyFhaj.bps.a.508184309386219/508184366052880/?type=3&theater>

- **December 18th 2016 – Palacio do Marquês de Pombal** *(Source – Facebook page Mãos que Cantam)*
Lisbon.

MQCPT26 – Photo (*At palace, Lisbon*)

A Reserva. (2016, December 18). *Palácio Marquês do Pombal*—Facebook.

<https://www.facebook.com/areservanafabrica/photos/a.1087710298008118/1087715191340962/?type=3&theater>

- **January 14th 2017** - Concert A Voz e o Gesto – Gulbenkian (*Source – Facebook page Mãos que Cantam*)
Mãos que Cantam with elements of the choir and orchestra of the Calouste Gulbenkian Foundation

MQCPT27 – Photo (*At artistic foundation, Lisbon*)

Projeto Mãos que Cantam. (2017, January 17). *Gulbenkian Foundation*—Facebook.

<https://www.facebook.com/projetomaosquecantam/photos/a.339634686241183/605999846271331/?type=3&theater>

- **June 16th and 17th 2017** - WIDEX Deaf Talks event (*Source – Facebook page Mãos que Cantam*)
Teatro da Trindade

MQCPT28 – Photo (*At theatre, Lisbon*)

Projeto Mãos que Cantam. (2017, June 21). *Widex concert*—Facebook.

<https://www.facebook.com/projetomaosquecantam/photos/pcb.681513545386627/681513348719980/?type=3&theater>

- **June 18th 2017 Choir Festival Academia de Amadores de Música** (*Source – Facebook page Mãos que Cantam*)
Escola Superior de Música de Lisboa
- **September 23rd 2017** - Festival MEXE Oporto (*Source – Facebook page Mãos que Cantam*)

MQCPT29 – Advertisement (*At arts festival, Oporto*)

Projeto Mãos que Cantam. (2017, September 20). *Advertisement Oporto Festival MEXE*—Facebook.

<https://www.facebook.com/projetomaosquecantam/photos/a.339634686241183/721615468043101/?type=3&theater>

- **November 15th 2017** – UCP conference 10 years of LGP at UCP (*Source – Facebook page Mãos que Cantam*)

MQCPT30 – Video (*At university, Lisbon*)

Cristina Gil. (2017, November 15). *UCP Conference concert*—Facebook.

<https://www.facebook.com/cristinagil.lgp/videos/1571241682942806/UzpfSTMwNjk0NzgzMjg0MzlwMj03NDM0MTUzNTkxOTY0NDU/>

- **December 4th 2017** – Song *Estrela do Mar* with musician Jorge Palma (*Source – Facebook page Mãos que Cantam*)
Within the celebrations of the Dia Internacional das Pessoas com Deficiência (International Disability Day) at INR

MQCPT31 – Photo (*At Deaf-related institution, Lisbon*)

Projeto Mãos que Cantam. (2017, December 4). *With Jorge Palma at INR*—Facebook.

<https://www.facebook.com/projetomaosquecantam/photos/a.751872848350696/751872798350701/?type=3&theater>

MQCPT32 – Video (*At concert of well-known artist, Lisbon*)

Jorge Palma. (2017, December 4). *Com o coro Mãos que Cantam (With the choir Mãos que Cantam)*—Facebook.

https://www.facebook.com/watch/live/?v=10155274625698790&ref=watch_permalink

- **May 19th 2018** (*Source – Facebook page Mãos que Cantam*)
Igreja Matriz de Lagoa, Azores. Figo Maduro & Mãos que Cantam

MQCPT33 – Advertisement of event (*Concert in Azores*)

Projeto Mãos que Cantam. (2018, May 10). *Advert for concerto Lagoa, Azores.*

<https://www.facebook.com/projetomaosquecantam/photos/a.339634686241183/828767073994606/?type=3&theater>

MQCPT34 – Video (*Concert in Azores*)

Surdos Matriz de Lagoa. (2018, May 10). *Video of concert, May 2018, Lagoa Azores.*

<https://www.facebook.com/surdos.matrizdelagoa/videos/1799886970057656/UzpfSTMwNjk0NzgzMjg0MzlwMj04Mjg3NjY0NDczMjgwMDI/>

- **May 31st 2019 – Concert at Santa Catarina Reference School, Caldas da Rainha** (*Source – Facebook page Mãos que Cantam*)

MQCPT35 – Advert (*at EREBAS school, Caldas da Rainha*)

Agrupamento de Escolas Rafael Bordalo Pinheiro. (2019, May 27). *Advert for concert at school*—Facebook.

<https://www.facebook.com/aerbp/photos/a.174177799612822/823966594633936/?type=3&theater>

- **June 18th 2018** (*Source – Facebook page Mãos que Cantam*)
Palácio Fronteira, Fundação das Casas de Fronteira e Alorna, Lisboa. Concerto a Voz e o Gesto. Festival de Música Fernando Mascarenhas

MQCPT36 – Video (*Concert at cultural institution, Lisbon*)

Fundação das Casas de Fronteira e Alorna. (2018, June 18). *Concert ‘A Voz e o Gesto’.*

<https://www.facebook.com/fronreira.alorna/videos/1048565118614793/>

MQCPT37 – Video (*At concert of well-known artist, Lisbon*)

Cuca Roseta. (2018, June 20). *Concert with Cuca Roseta*—Facebook.

<https://www.facebook.com/cucarosetafado/videos/1353093164774163/UzpfSTMwNjk0NzgzMjg0MzlwMj02ODExNzY1NTIwODY5OTM/>

- **July 5th 2018** (*Source – Facebook page Mãos que Cantam*)
Casa-Museu Fundação Medeiros e Almeida em Lisboa. Entrega do Prémio Maria José Nogueira Pinto em Responsabilidade Social.

MQCPT38 – Video (*At event on Deaf-led Signed Song, Coimbra*)

Joana Pereira. (2020, May 15). *Presentation & Concert, Coimbra 2019 (2).*

https://www.youtube.com/watch?v=YoKFvylf818&list=PLzlrLVJMu6yGHBw4MiPIra_F7ImK0sHRE&index=2

	<ul style="list-style-type: none"> ○ June 24th 2019 – Concerto Ciencias Solidária (Source – Facebook page <i>Mãos que Cantam</i>) ○ July 5th 2019 (Source – Facebook page <i>Mãos que Cantam</i>) Casa Museu Medeiros e Almeida, Lisbon. Prémio Maria José Nogueira Pinto em Responsabilidade Social. <p>MQCPT39 – Video (at award ceremony) Video, M. (2018, November 5). <i>Mãos que Cantam // Prémio Maria José Nogueira Pinto</i>. https://vimeo.com/299031693</p>
Educational initiatives	<p>MQCPT40 – Video (in signed music festival/event promoted by MQC at Fábrika da Pólvora) APEM. (2017, February 20). <i>Festival Mãos que Cantam</i>. https://www.youtube.com/watch?v=LLN9uKZoWY0&list=PLqRaCLnSkMs9Kqf1rDcxwHNSEJ1wL6Fgv&index=4</p> <p>MQCPT41 – Photo and blog post (session for workshoping creating a song at Alexandro Herculano school, Oporto) Mãos Visíveis. (2019, January 16). Projecto Mãos Que Cantam. <i>Mãos Visíveis</i>. http://maosvisiveis.blogspot.com/2019/01/no-dia-16-de-janeiro-os-nossos-alunos.html</p>
Awards	<ul style="list-style-type: none"> ○ October 1st 2015 - Video BPI Capacitar Award (Source – Facebook page <i>Mãos que Cantam</i>) <p>MQCPT42 – Video (at award ceremony) BPI solidariedade. (2015, October 1). <i>Video advertising Mãos que Cantam—Facebook</i> [Online]. https://www.facebook.com/watch/?v=889009801186458</p> <ul style="list-style-type: none"> ○ June 21st 2017 – Access Culture: Intellectual Accessibility award (Source – Facebook page <i>Mãos que Cantam</i>) <p>MQCPT43 – Photo (at award ceremony) Acesso Cultura. (2017, June 23). <i>Acesso Cultura Award—Facebook</i> [Facebook]. https://www.facebook.com/AcessoCultura/photos/a.462397987147983/1392375977483508/?type=3&theater</p>
Other initiatives	<ul style="list-style-type: none"> ○ March 20th 2016 - Recording of Estrela do Mar with musician Jorge Palma (Source – Facebook page <i>Mãos que Cantam</i>) <p>MQCPT44 – Photo (at recording with well-known artist) Projeto Mãos que Cantam. (2016, March 21). <i>Recording of song with Jorge Palma—Facebook</i>. https://www.facebook.com/projetomaosquecantam/photos/a.339634686241183/490492754488708/?type=3&theater</p> <ul style="list-style-type: none"> ○ April 24th 2016 – Workshop (Source – Facebook page <i>Mãos que Cantam</i>) Festival of Deaf art <p>MQCPT45 – Photo (at Deaf arts event) FNAS. (2016, April 24). <i>Festival Nacional de Arte Surda—Facebook</i>. https://www.facebook.com/FestivalNacionalArteSurda/photos/a.200137673699346/215268802186233/?type=3&theater</p> <ul style="list-style-type: none"> ○ November 20th 2016 – Open Rehearsal (Source – Facebook page <i>Mãos que Cantam</i>) At Fábrika da Pólvora

	<p>MQCPT46 – Photo (<i>open rehearsal event by MQC</i>) Mãos que Cantam. (2016, November 14). <i>Photo advertising open rehearsal—Facebook</i> [Facebook]. https://www.facebook.com/projetomaosquecantam/photos/a.339634686241183/577261312478518/?type=3&theater</p> <ul style="list-style-type: none"> ○ February 12th 2017 (<i>Source – Facebook page Mãos que Cantam</i>) Encounter of Deaf and Hearing musicians, teachers <p>MQCPT47 – Photo (<i>conference and performance event by MQC</i>) A Reserva. (2017, February 12). <i>Encounter of Deaf and Hearing musicians—Facebook</i> [Facebook]. https://www.facebook.com/areservanafabrica/photos/a.1134015623377585/1134028993376248/?type=3&theater</p> <ul style="list-style-type: none"> ○ June 17th 2017 (<i>Source – Facebook page Mãos que Cantam</i>) Visit and intervention at EREBAS Seixal ○ February 18th 2018 (<i>Source – Facebook page Mãos que Cantam</i>) Signed Song in Eurovision 2018 <p>MQCPT48 – Photo (<i>some members at Eurovision</i>) Helena Carmo. (2018, May 13). <i>Congratulations of Eurovision—Facebook</i> [Facebook]. https://www.facebook.com/photo.php?fbid=10156353869069715&set=t.519889714&type=3&theater</p> <p>MQCPT49 – Brochure Pereira, J. (2012). <i>Mãos que cantam: 1º Grupo Coral em Língua Gestual Portuguesa (Singing Hands: 1st Coral Group in Portuguese Sign Language)</i> [Brochure].</p> <p>MQCPT50 – Set of professional photos Photos by photographer Ângelo Bártolo, given by the groups to this research.</p>
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Portuguese extended scope: professional projects by hearing proficient signers (HSS)

My notes on specific materials – *italic grey*

Professional projects by hearing proficient signers	
Project	Materials
Music For All	HSSPT1 – Advertisement MusicForAllCompany. (2013, January 27). <i>Nós traduzimos o silêncio</i> . https://www.youtube.com/watch?v=hg-jeykkxfw
	HSSPT2 - Video MusicForAllCompany. (2013b, May 24). <i>Concerto Music For All</i> . https://www.youtube.com/watch?v=d5sME71qyFs

	<p>HSSPT3 - Video MusicForAllCompany. (2013a, May 11). <i>Teaser—Concerto de Apresentação Music For All</i>. https://www.youtube.com/watch?v=LazE3rCVMFM&t=11s</p> <p>HSSPT4 - Video Vida de Palco. (2013, May 17). <i>Pedro Madeira—"Descobre-me"</i>. https://www.youtube.com/watch?v=8tuuzpBmdal</p> <p>HSSPT5 - Video Vida de Palco. (2013, May 11). <i>Pedro Madeira— 'Inflamável'</i> . https://www.youtube.com/watch?v=zy67X-ZudOs</p> <p>HSSPT6 – Written content on Facebook page (<i>now extinct</i>) Created in October 2011. Artistic SLI agency: live concert interpreting, videoclips (with artist and SLI, with SLI only, with screen divided in half with artist and SLI).</p> <p>HSSPT7 – Facebook Photos (<i>now extinct</i>)</p>
Paula Teixeira	<p>HSSPT8 – Video Samuel Costa. (2011, November 23). <i>Som & Silêncio—Promessa (Paula Teixeira)</i>. https://www.youtube.com/watch?v=G5aremXoDvk</p> <p>HSSPT9 - Video André Santos. (2010, January 27). <i>Paula Teixeira - Som e Silêncio: Promo 2010</i>. https://www.youtube.com/watch?v=WtuQSqey1W8</p> <p>HSSPT10 - Video PaulaTeixeiraLGP. (2011, November 24). <i>Som & Silêncio com Paula Teixeira vídeo promocional 2011</i>. https://www.youtube.com/watch?v=tXonjWXV8i0</p> <p>HSSPT11 - Video Mafalda Ribeiro. (2016, February 11). <i>Paula Teixeira MUDA - videoclip</i>. https://www.youtube.com/watch?v=d0XpgaKjMH0</p> <p>HSSPT12 - Video Fada Juju. (2016, June 15). <i>Dia da Crianca com a Fada Juju</i>. https://www.youtube.com/watch?v=JLDnNoDfiL8</p> <p>HSSPT13 - Video Fada Juju. (2016, June 11). <i>Juju, onde estás tu? (Videoclip Oficial)</i>. https://www.youtube.com/watch?v=XH4ukA_Gul</p> <p>HSSPT14 – Facebook page Teixeira, P. (2020). <i>Fada Juju—Facebook Page</i>. https://www.facebook.com/afadajuju/</p>
Music Sign	<p>HSSPT15 – Video MusicSign. (2016, June 13). <i>Meghan Trainor ft. John Legend—Like I'm Gonna Lose You LGP</i>. https://www.youtube.com/watch?v=vsxamWLN6to</p> <p>HSSPT16 - Video MusicSign. (2017, June 10). <i>Amar pelos dois—Salvador Sobral LGP</i>. https://www.youtube.com/channel/UCRiRlTtmO1jU4nuQGdoGORg</p>

Deaf and Deaf-related Institutions UK (DIUK)

My notes on specific materials – *italic grey*

Deaf and Deaf-related institutions & Websites	
Source Institution	Material
<p>Action on Hearing Loss Library – UCL</p>	<p>DIUK1 – Event program RNID. (1890). Supplement to the deaf and dumb times. <i>The Deaf and Dumb Times.</i>, 2(2), 1. Mention of songs at the inaugural BDDA conference in 1890, several singing moments in the program, no mention of deaf people performing or sign language. From the 2nd BDDA conference onwards, no mention of songs. <i>Would be interesting to investigate further to find out what these early songs at a Deaf event were.</i></p>
	<p>DIUK2 – Photo Unknown. (1914). <i>Picture of Deaf Choir (Rev. Gilby Finsbury of St Saviour's Church)</i>. AOHL UCL. The first register of British Deaf Signed Song: a picture of a Deaf Church choir, led by Reverend Gilby of St Saviour's Church.</p>
	<p>DIUK3 – Magazine article British Deaf Association. (1982, December). Beautiful Language of Sign. <i>British Deaf News.</i>, 13(12), 452. A Deaf choir was acknowledged by several hearing newspapers, the Choir at Dewsbury Batley and District Deaf Institute. Article states that, in 1982, it was this choir's 50th anniversary. Thus, it began in 1932.</p>
	<p>DIUK4 – Pamphlet Oxley, S. (1938). <i>In choirs and places where they do not sing, but sign (pamphlet)</i>. Pearson & Son. Mentions choirs sign-singing in church, by Deaf and hearing people.</p>
	<p>DIUK5 – Magazine article British Deaf Association. (1960). Mrs Dorothy Squire Miles. <i>British Deaf News.</i>, 3(2), 32. Article states Dorothy Miles won a competition as 3rd year student at Gallaudet University, for the best original song for the <i>Gallaudet Fight Song</i>.</p>
	<p>DIUK6 – Pamphlet Church of England. (1960). <i>The church among the deaf (pamphlet)</i>. Church Information Office for the Church of England Council for the Deaf. Printed at Oxford, England. Mentions Deaf choir performing hymns in sign language.</p>
	<p>DIUK7 – Magazine article British Deaf Association. (1962, March). The Coventry Deaf sports and social club 9th annual dinner & dance. <i>British Deaf News.</i>, 3(8), 197. Cabaret performance at the 9th annual dinner and dance, at a deaf club, on May 19th, no information on the performer.</p>

DIUK8 – Magazine article

British Deaf Association. (1976, August). The first Deaf Choir Festival. *British Deaf News.*, 10(10), 302.
States the 1st Deaf choir festival happened in Oxford, at St Barnabas Church, on June 27th 1976. All Deaf choirs.

DIUK9 – Magazine article

Royal National Institute for the Deaf. (1976). Deaf choir festival. *Hearing.*, 31(4), 140–141.
Article on the Deaf Choir Festival held at Oxford, on June 27th 1976 Lists the choirs present: the BDA Choir; The St Joseph Choir from Manchester; The Bolton Deaf Church Choir; The St. Marks Choir from Somerset.

DIUK10 – Magazine article

Dawson, M. (1979, December 29). The silent grace of talking hands. *My Weekly*, 24–25, 27. AOHL.
Mentions Deaf choir from Leeds, performing at the 10th anniversary of the Deaf Church Conference.

DIUK11 – Magazine article

British Deaf Association. (1980, August). BDA Congress, Scarborough, 1980. *British Deaf News.*, 12(10), 322–326.
Deaf Choir at BDA Congress, from June 14th to 21st 1980, BDA Congress. Performance by the Leeds Deaf Choir signing hymns.

DIUK12 – Course thesis

Olga, S. M. (1982). *The Church's work with deaf people* [Thesis for course on the Advanced Teaching of Lip Reading]. City Lit.
Thesis for advanced course in lip-reading teaching, entitled *The Church's work with deaf people* mentions the creation and training of Deaf choirs as part of the many roles of the church working with deaf people in England.

DIUK13 – Event program

The Royal National Institute for the Deaf. (1984). *Sixth deaf choir festival at the Methodist Central Hall, Westminster (Program)*. The Royal National Institute for the Deaf; Action on Hearing Loss Libraries.
Program for the 6th Deaf choirs festival, on March 24th, at Westminster. Shows the participation of 13 Deaf choirs, 2 of which are from schools for the Deaf.

DIUK14 – Magazine article

Disaprint. (1984, Autumn). Sign language demonstration. *Disaprint*, 9, 9. Action on Hearing Loss Archives.
BSL awareness initiative with Deaf choir performance. The Nottingham Deaf Signing choir gave 2 performances.

DIUK15 – Magazine article

British Deaf Association. (1984, December). Exeter (Around the country section). *British Deaf News.*, 15(11), 16.
Scottish Deaf Choir Festival, in October 1984, in Aberdeen. Choirs came from Glasgow, Ayrshire, Edinburgh, Elgin and Aberdeen.

DIUK16 – Report

Music Advisory Service. (1986). *Music and Deaf people* (MP 18; p. 29). Disabled Living Foundation.

Report on Music and the Deaf Mentions sign-singing. States that, following the creation of the British Deaf Choir in 1972, sign-singing in Deaf choirs became more and more common, reporting the existence of over 20 signing choirs in 1986. Also mentions Sarah Scott developing her style of sign-singing.

DIUK17 – Magazine article

British Deaf Association. (1986, October). Bolton and Leigh (Section around the world). *British Deaf News.*, 17(10), 10.
Bolton Signing Deaf Choir, performing at St Peters Church, in Halliwell, Bolton.

DIUK18 – Magazine article

British Deaf Association. (1988, April). Sixty catholic priests and students support 'no priest deaf people'. *British Deaf News.*, 19(4), 6.
Deaf Catholics signing a hymn in protest for lack of priest in Birmingham.

DIUK19 – Magazine article

British Deaf Association. (1990, October). BDA Centenary Congress 1990: The Congress closing ceremony. *British Deaf News.*, 21(10), 7.
Picture of Dorothy Miles sing the song *The BDA is you and Me* at centenary congress of the BDA.

DIUK20 – Magazine article

British Deaf Association. (1990, October). Photographs of BDA Centenary Congress at Brighton. *100 Centenary Year Newsletter*, 21(14), 2–3.
Choir at BDA Centenary Congress: The Sidcup Deaf Choir performing in religious service at the congress.

DIUK21 – Magazine article

British Deaf Association. (1990, December). Cliff Richard Concert—A tremendous success. *British Deaf News.*, 21(12), 12.
On November 7th, 1990, at the Cliff Richard's birthday concert (turning 50), a group of Deaf BDA members signed the song *Mistletoe and wine*, amidst which was Colin Thomson amidst the members.

DIUK22 – Magazine article

Miles, D. (1991, April). Hand made poetry. *Link Magazine*, 1(1), 12–13.
Dorothy Miles authors this article and describes her story, how music was always a part of her life before she lost her hearing from meningitis. She states she was always driven by songs and poems, before and after becoming deaf. She says her Signed Songs and poems were always written in English and BSL, explaining her productions should be seen, as well as read, for audiences to fully grasp her intentions and message.

DIUK23 – Report

Devon Deaf Church Council. (1991). *'Devon Deaf Church Council—Five years anniversary (1986-1991)' (Report on activities for the Deaf)*. Devon Deaf Church Council.
Amidst the activities of Devon Deaf Church Council, Deaf choirs are mentioned in a pamphlet constituting a short report describing the council's work from 1986 to 1991.

DIUK24 – Report

British Deaf Association. (1992, April). Around the country: Pictures. *British Deaf News.*, 23(4), 29.

Picture of the Hayes Deaf Club Choir, after a church service.

DIUK25 – Magazine article

British Deaf Association. (1993, March). Around the country: Pictures. *British Deaf News.*, 24(3), 29.
Deaf and hearing people signing Christmas carols at shopping centre, in local news from Darlington.

DIUK26 – Magazine article

Ladd, P. (1996, July). New faces on show. *British Deaf News.*, 9.
Tyron Woolfe in Signed Song, at the Lyric Theatre (Hammersmith), in a Shape London Deaf Art event. He signs several songs from the musical *Oliver*, and is described as the most successful performer by the author. His skill in embodying different characters in song is mentioned, the good balance between BSL and English, and his superb work with the variations of rhythm. Author also says there is still a long way to go before this art form speaks to organisers of Deaf arts festivals (i.e. Deaffest).

DIUK27 – Magazine article

Woolfe, T. (1997, Autumn). Tyron Woolfe, sign song artist, collects new fans in America. *Deaf Arts UK*, 4, 18.
Tyron Wolfe develops Signed Song activities with children, at a camp for children with special needs, in the USA. He focuses on teaching Signed Songs, what it is to be Deaf, and organises a Signed Song talent show.

DIUK28 – Magazine article

Shape London. (1997, Summer). Deaf arts fusion. *Deaf Arts UK*, 3, 2.
Caroline Parker teaches Signed Song workshop to Deaf children, as part of the Young People's Upstage Festival, made of different workshops led by Deaf artists. At the end of the festival, the children performed the multimedia show *Alice in Wonderland*.

DIUK29 – Magazine article

Shape London. (1998, Summer). Sign Song Weekend with Caroline Parker (advertisement). *Deaf Arts UK*, 4, 20.
Advertisement for Signed Song weekend with Caroline Parker. Training on the 29th and 30th august 1998 at the LVRSC, 356 Holloway Road, London.

DIUK30 – Magazine article

Ash, A. (1999). Sign song with Caroline Parker. *Deaf Arts UK*, 8, 17–17.
Report on the previous training, written by one of Caroline Parker's students: a 2-day hands on workshop with Deaf and hearing students, using techniques for warming up of body articulators for Signed Songs and Deaf perceptions of music.

DIUK31 – Magazine article

British Deaf Association. (1998, January). BSL comes to Shakespeare's town. *British Deaf News.*, 5.
Carolyn Nabarro signs song in theatre, on October 4th, 1997. Deaf performers go on stage at the Swan theatre in Stratford. They perform excerpts of Shakespeare plays, and others non related, one of which is Carolyn Nabarro performing the song *Candle in the wind* as a tribute to Princess Diana.

DIUK32 – Magazine article

British Deaf Association. (1998, November). Nottingham (Around the country section). *British Deaf News.*, 14.
1998 – *Singing Hands* group in Nottingham. Group from Rhyl and Mould (Wales) performed in Nottingham, having also been at the music festival of Llangollen Eisteddfod (Wales).

DIUK33 – Magazine article

Shape London. (1999, Autumn). Art on the march. *Deaf Arts UK*, 10, 8–9.

The Derby choir at the BSL March, 4000 Deaf people were part of this march through London, to demand government recognition of BSL. The March was organised by the Federation of Deaf People (FDP). Signed Song was part of the Deaf performances at Trafalgar Square.

DIUK34 – Magazine article

Shape London. (1999, Autumn). Sign song days. *Deaf Arts UK*, 10, 17.

Signed Song workshop advertisement, by Caroline Parker, publicises sessions on November 28th, December 19th and a January 29th at different locations in London.

DIUK35 – Magazine article

Wilson, J. (2000, Spring). Surprise yourself! *Deaf Arts UK*, 11, 9.

Feedback on Signed Song workshop by Caroline Parker. Positive by a Deaf attendee who mentions having realised he was able to do much more than he had thought, and that he composed a Signed Song, starting from original BSL work and then matching it with music.

DIUK36 – Magazine article

Royal National Institute for the Deaf. (1999, March). Singers have it in hand. *One in Seven: For the One in Seven People Who Are Deaf or Hard of Hearing.*, 9, 9.

Pop Signed Song group, *Music in Motion*, who performed translated songs. The group was made of Deaf, hard of hearing and hearing members.

DIUK37 – Magazine article

British Deaf Association. (2000, June). Manchester Diocesan Deaf Conference. *British Deaf News.*, 6, 28.

The Manchester Deaf Diocesan Choir Deaf Church Conference, on May 13th, 2000.

DIUK38 – Magazine article

British Deaf Association, Buxton, D., & Delve, J. (2000, September). Celebrating Jesus together. *British Deaf News.*, 9, 30.

Sign-singing at international church event in Estonia. Event from 22.06 to 02.07. Article mentions people from all over the world signing hymns in different sign languages at the same time, BSL included.

DIUK39 – Magazine article

British Deaf Association. (2000, September). The Calendar (Vital Cabaret September 27). *British Deaf News.*, 9, 33.

The Calendar of events of this magazine announces *Vital Cabaret*, on September 27th 2000, an evening of music and humour with different artists (Matt Fraser - hearing rapper - and Caroline Parker).

DIUK40 – Magazine article

British Deaf Association. (2000, September). Dash 2000 Festival. *British Deaf News.*, 9, 44.

Caroline Parker and Matt Fraser at Dash Festival, 15 and 16 December 2000, announces these artists in the music section of this festival. Also announces a workshop on Signed Song by Caroline Parker.

DIUK41 – Magazine article

British Deaf Association. (2000, December). Sign Language Festival in Scotland. *British Deaf News.*, 12, 22.

Signed Songs at sign language festival in Scotland, organised by the BDA Scotland, during Deaf awareness week. Mentions the *Skye Boat Song* as one of the highlights, performed by Stephen Wilson.

DIUK42 – Magazine article

British Deaf Association. (2001, November). Hartlepool Deaf Centre. *British Deaf News.*, 11, 27.

Signed Song at Deaf club. The Hartlepool Deaf Centre advertises its weekly activities, announcing a *sign song club* which prepares and performs songs for fundraising events at Christmas.

DIUK43 – Magazine article

British Deaf Association. (2003, July). Calendar 2003: Creative sign language workshop. *British Deaf News - The British Deaf Association*, 17.

Creative sign language workshop includes translating songs. On August 8th 2003, the magazine's Calendar announces a workshop where people can work on adapting lyrics from songs, besides from poetry and theatre scripts.

DIUK44 – Magazine article

Hunter, N. (2003, April). Suzor'e: The IV International festival of Signed Songs. *British Deaf News - The British Deaf Association*, 4, 16–17.

International Signed Song event. Article on an International Festival of Signed Songs in Minsk, Russia, attended by two British Deaf delegates: Kathleen Cameron and Norma Hunter. Mentions Gerry Malley and Mary Whittaker as two other relevant names in Signed Songs. States that there is need of creating a similar event in the UK.

DIUK45 – Magazine article

British Deaf Association. (2003, December). Deaf Idol a sign-singing competition for Deaf performers. *Sign Matters - The British Deaf Association*, 24–29.

Deaf Idol competition. The finale of this event was on 18.10.2003 at the Holliday Inn in Bloomsbury. Many Deaf people took part, and the winner was Riccardo 'Ricky' Weare.

DIUK46 – Magazine article

British Deaf Association. (2005, April). Going to the Deaf Ball. *Sign Matters - The British Deaf Association*, 24–27.

London Glamour Ball with a performance by a Deaf Idol finalist, reported in an article about Deaf Balls existing since 1995.

DIUK47 – Magazine article

Coyle, C. (2003, August). Profile: Paddy Ladd. *British Deaf News - The British Deaf Association*, 8, 14–15.

Article on Paddy Ladd's life mentions sign-singing: Paddy Ladd's activities are described, amidst which is "signing at concerts in the USA for major music stars like Bob Dylan and The Grateful Dead" and "Ladd is also keen to use his talents in song writing, signing songs and his experience of

signed pop videos to put together a Deaf musical, or a signing Deaf group with Deaf songs – so far this has proved too radical for the music business” (both in page 15).

DIUK48 – DVD

Hanifin, J., & Hanifin, J. (2003, 2006). *Christmas: Signed carols and the Christmas story*. Chase Publications.
Deaf-led DVD with Christmas carols by hearing and Deaf performers. Organised by Deaf storyteller Jerry Hanifin, and individual Signed Songs performed by Deaf artists Shirley Ashmore and Sandra Bird, who signs 3 carols with no sound to teach the signed lyrics.

DIUK49 – Magazine article

Shape London. (2003, Winter 2004). Deaf Idol. *Deaf Arts UK*, 24, 3.
Article describes Deaf Idol competition. The final was in October 2003. One of the organisers, Stuart Anderson explains that sign-singing has been part of Deaf cultures for a long time (abroad) but is recent in the UK.

DIUK50 – Magazine article

British Deaf Association. (2004, February). Christmas carol fundraising night. *Sign Matters - The British Deaf Association*, 8.
Deaf youth sign-singing carols at Trafalgar Square. The BDA Deaf Youth organised a Christmas Carol concert to raise money. Songs in BSL.

DIUK51 – Magazine article

Walters, M. (2004, February). Deaf rave. *Sign Matters - The British Deaf Association*, 16–17.
Ricky Weare performing at a Deaf Rave in London, on 31.12.2003.

DIUK52 – Magazine article

British Deaf Association. (2004, March). Good vibrations. *Sign Matters - The British Deaf Association*, 27–27.
Best rap Signed song competition at a Deaf rave, on New Year's Eve 2003/2004 in London Bridge. Deaf rave initiatives started in 2003.

DIUK53 – Magazine article

British Deaf Association. (2004, March). Bring on the Cabaret! *Sign Matters - The British Deaf Association*, 28–29.
Deaf cabaret with *sign-song* included, at Union Chapel, Islington London, on January 31st 2004. Tyron Woolfe performed a song from Jesus Superstar. Woolfe says, on impact, that Deaf people do not like a lot of repetition in Signed Songs, and that some spectators told him his performance could be *less music-based*.

DIUK54 – Magazine article

British Deaf Association. (2004, June). Jammin' at the Rave. *Sign Matters - The British Deaf Association*, 8.
Deaf Rave with Signed Song performers Ricky Ware and Charly Arrowsmith.

DIUK55 – Magazine article

British Deaf Association. (2004, August). Women in Tune festival. *Sign Matters - The British Deaf Association*, 6.
Maggie Hampton's Signed Song workshop in Wales, in Lampeter, on 24-30 August, at festival *Women in Tune*. Maggie Hampton performed a Signed Song in 2003 and taught a workshop on the topic, she was back in 2004.

DIUK56 – Magazine article

Parker, C. (2004). Sign singing. *Sign Matters - The British Deaf Association*, November, 16–17.

Report of a 1-day workshop (within the BDA Arts Projects) by Caroline Parker, in an article she wrote herself. She speaks of the contest Deaf Idol held in 2003 as having inspired Deaf people to engage in *sign song art*

DIUK57 – Magazine article

British Deaf Association. (2005, January). Deaf Culture treat for Liverpool. *Sign Matters - The British Deaf Association*, 6.

Caroline Parker in Liverpool - She performed at the Deaf Culture Evening Performance, part of DaDaFest.

DIUK58 – Magazine article

British Deaf Association. (2005, February). Sign a song for London (and Sunderland and Canterbury). *Sign Matters - The British Deaf Association*, 31.

Sign-singing fundraiser led by Caroline Parker, at Trafalgar Square, after a sign-singing workshop at the BDA. The performance at the square was of her and her students. The performance was on December 9th, 2004. Also mentions a signing choir of Deaf children in Sunderland, and the choir Simply Signing, a mix of Deaf and hearing people, gathering annually for fundraising at Christmas, signing carols in Canterbury.

DIUK59 – Magazine article

McGilp, A. (2006, February). Christmas sign songs in Trafalgar Square. *Sign Matters - The British Deaf Association*, 14.

Christmas Signed Songs in Trafalgar Square. Tyron Woolfe was the master of ceremonies at this event, on December 20th, 2005. Deaf and hearing people performed in a group with Woolfe, for fundraising collection was made.

DIUK60 – Magazine article

British Deaf Association. (2005, April). Deaf tsunami fundraising show. *Sign Matters - The British Deaf Association*, 20–23.

Deaf Tsunami Fundraising show. Included Signed Song by Tyron Woolfe and Caroline Parker. Melissa Mostyn mentioned as a Signed Song performer, but the article does not say she performed at this event. Cabaret organised by the Greater London Deaf Association (GLDA) to raise money for Deaf people harmed in the 2004 tsunami in the Indian ocean.

DIUK61 – Magazine article

British Deaf Association. (2007, March). BDA's 10th Arts and Film Festival. *Sign Matters - The British Deaf Association*, 34–35.

Festival was on 5-7 January 2007 - As part of the many artistic activities and performances there was a Deaf Cabaret where Riccardo Weare performed the Signed Song *Lately*.

DIUK62 – Magazine article

British Deaf Association. (2007, October). Liberty festival Sparkles in Trafalgar Square. *Sign Matters - The British Deaf Association*, 33.

Liberty Festival Trafalgar Square, in September 2007, featuring *Priscilla the Queen of the Deaf World* (Caroline Parker)

DIUK63 – Magazine article

British Deaf Association. (2009, February). DaDa awards honour local Deaf talent. *British Deaf News - The British Deaf Association*, 2, 22–23.

Caroline Parker at Dada Awards (Disability and Deaf arts festival). Presence of the artist.

DIUK64 – Magazine article

British Deaf Association. (2009, May). Derby Guildhall theatre presents Deaf comedian John Smith and Special Guest sign-singer Colin Thomson. *British Deaf News - The British Deaf Association*, 5, 35.

Colin Thomson performing on June 6th 2009, as a special guest of Deaf comedian John Smith.

DIUK65 – Magazine article

British Deaf Association. (2009, August). Sign up and sing up. *British Deaf News.*, 8, 6.

Article on project *Sign Up*. Involving 120 young Deaf people, this project intends to motivate Deaf children to sign, sing and write songs.

Collaboration with *Music and the Deaf* (directed by Paul Whittaker). Participants are Deaf and hearing children from numerous schools in the UK.

DIUK66 – Magazine article

British Deaf Association. (2009, November). Liberty Festival—Celebrating the contribution of Deaf and disabled people to London's culture. *British Deaf News.*, 11, 24.

Caroline Parker at Liberty Festival, on September 5th, 2009. This festival happened on Trafalgar Square. Caroline Parker and Ruth Hands present a Signed Song extravaganza directed by Jenny Sealey.(British Deaf Association, 2009c)

DIUK67 – Magazine article

British Deaf Association. (2010, February). DeafPLUS stardust deaf festive variety show. *British Deaf News.*, 2, 9.

Rebecca-Ann Withey's performance, on December 5th, 2009 - At Deaf arts event organised by deafPLUS at Stratford Circus Theatre. Rebecca signed Madonna's *Crazy for you*.

DIUK68 – Magazine article

British Deaf Association. (2010, May). Congress celebrates BDA's 120th anniversary. *British Deaf News.*, 5, 22–25.

Signed Songs at the BDA 120th anniversary congress. Article says there were Signed Songs at this gala dinner. No information if by British Deaf people or foreign Deaf people.

DIUK69 – Magazine article

Sign Circle Team. (2010, July). Sign Circle... A Deaf/BSL camping festival that keeps on growing. *British Deaf News - The British Deaf Association*, 7, 22–23.

Caroline Parker at Sign Circle Annual Festival, on May 28th, 2010, at Londridge, Preston. Camping festival for children and adults. Also mention of a rap battle by Deaf people.

DIUK70 – Newspaper article

Berry, K. (2010). Show people: Caroline Parker. *The Stage*, 27–27.

Signed Song show tour by Caroline Parker. Newspaper article on Caroline Parker's tour with *Signs of a Star Shaped Diva*, where she performed songs of the greatest Divas. The article describes her path as an artist, her training and how she came to be an actress and a Signed Song artist.

DIUK71 – Magazine article

British Deaf Association. (2011, January). Signing choir scoops top spot in national competition. *British Deaf News - The British Deaf Association*, 1, 5.

The Dee-Sign Choir wins national signing choir competition in Jersey.

DIUK72 – Magazine article

British Deaf Association. (2011, January). SIGN2SING - Teaching the world to sign. *British Deaf News - The British Deaf Association*, 1, 6.

This is the 1st mention to *Sign2Sing*. Attempt to break world record on the largest amount of people sign-singing together, in this case, in BSL. This initiative involved school children and staff, Deaf and hearing. Mentions the project participated in other record-breaking attempts and collaborations with hearing musicians and groups.

DIUK73 – Magazine article

British Deaf Association. (2011, October). Deaf Jam. *British Deaf News - The British Deaf Association*, 10, 7.

Advertisement for a Deaf Jam in Lancaster, on October 14th, 2011. This was an evening of Signed Songs hosted by Caroline Parker. She also performed at the event, and there was signed karaoke for people to join in.

DIUK74 – Magazine article

British Deaf Association. (2011, November). Culture Night Belfast (Northern Ireland News section). *British Deaf News - The British Deaf Association*, 11, 32–33.

Sign2Sing at Culture Night in Belfast, working with children at the event.

DIUK75 – Magazine article

British Deaf Association. (2012, November). Musical featuring Deaf and disabled cast nominated for awards. *British Deaf News - The British Deaf Association*, 11, 6.

Reasons To Be Cheerful BSL musical play, with Deaf actors and disabled actors by Graeae, was nominated for Theatre Awards UK (3 awards). Starred Deaf actor Stephen Collins.

DIUK76 – Magazine article

British Deaf Association. (2012, December). Song created by all-deaf team. *British Deaf News - The British Deaf Association*, 12, 5.

Signed Song created by all-Deaf team. Singer-songwriter Rebecca-Ann Withey co-created the 1st song to be written by all Deaf group, with Stephen Heselton, having produced a video also directed by a Deaf film maker (Bim Ajadi).

DIUK77 – Magazine article

British Deaf Association. (2014, January). Interview with Caroline Parker. *British Deaf News - The British Deaf Association*, 1, 8–10.

Caroline Parker cover story. Interview with her, on her life and path as an actress. Mentions *Signs of a Diva*.

DIUK78 – Magazine article

British Deaf Association. (2014, February). Doncaster Joins Sign2Sing record attempt. *British Deaf News - The British Deaf Association*, 2, 4–5.

Sign2Sing at Doncaster with UK's largest contemporary choir. On February 5th, 2014 event, another attempt at breaking record of most people sign-singing at once, aided by the Doncaster *Rock Choir* (hearing choir).

DIUK79 – Magazine article

British Deaf Association. (2014, July). Deaffest 2014. *British Deaf News - The British Deaf Association*, 10–11, 4–5.

Deaffest 2014: Photo of Rebecca Withey performing (probably a Signed Song).

	<p>DIUK80 – Magazine article British Deaf Association. (2014, September). A celebration of sign (reportage). <i>British Deaf News - The British Deaf Association</i>, 9, 8–10. Photo of Jayne Fletcher in a collection of Deaf Awareness pictures, called <i>A celebration of sign</i>, with strategic photos and info on the Deaf community, signed languages, interpreters, sign linguistics and processing of SLs.</p> <p>DIUK81 – Magazine article British Deaf Association. (2015, February). Includu Deaf Arts Festival. <i>British Deaf News - The British Deaf Association</i>, 2, 8. 2015 – Deaf festival includes Signed Song, at Bethnal Green in London, on January 24th, 2015 (calls it <i>sign-song</i>). A range of musical activities and performances to fit Deaf culture and perception of music. <i>Includu Deaf Arts Festival</i>.</p> <p>DIUK82 – Magazine article British Deaf Association. (2015, February). Includu Deaf Arts Festival. <i>British Deaf News - The British Deaf Association</i>, 2, 11–15. A report on <i>Includu Deaf Arts Festival</i> shows pictures of Deaf dancer (incorporating BSL) Chris Fonseca, and of Stephen Collins.</p> <p>DIUK83 – Magazine article British Deaf Association. (2015, August). British wins at arts prestigious festival. <i>British Deaf News - The British Deaf Association</i>, 8, 5. Caroline Parker wins <i>Clin D’Oeil</i> Award, for her role in the movie comedy <i>If I don’t lose</i>.</p> <p>DIUK84 – Magazine article British Deaf Association. (2015, November). 3D Derby Deaf Drama to perform their last show. <i>British Deaf News.</i>, 11, 36. Signed Songs at musical theatre, by a company called 3D Derby Deaf drama. Article mentions their last performance being <i>Cinderella’s Lost Ball</i>, on December 5th and 6th, which included Signed Songs in their performances. Company’s work described as <i>all BSL theatre and 99% deaf cast</i>.</p> <p>DIUK85 – Magazine article Todd, B. (2015, April 2). Sick! Festival. <i>The Stage; London, Eng.</i>, 16. Article on a Festival in which Deaf actress Nadia Nadarajah performed with BSL interpreter, including BSL songs.</p> <p>DIUK86 – Magazine article British Deaf Association. (2016, September). Back to our future. <i>British Deaf News - The British Deaf Association</i>, 9, 19–22. Colin Thomson at the BDA’s 125 Year Congress, performing the Signed Song <i>Greatest Love of all</i>, at the opening ceremony.</p>
<p>Royal Association for Deaf People (RAD)</p> <p>The London Metropolitan Archives:</p>	<p>DIUK87 – Archival file description RAD. (1841). <i>The Royal Association for the Deaf Archival file description at the London Metropolitan Museum</i>. (LMA/4172). London Metropolitan Archives. A Deaf group from the then named RADD demands a church specifically for Deaf people, with complete services in sign language. <i>From the general summary on the RAD archival file description (GB0074LMA/4172), from 1841 to 2005.</i> <i>It is reasonable to expect that from here on onward, hymns began to be conveyed in sign by the missionaries, some of whom were Deaf, and thus began sign-singing activity in the UK.</i></p> <p>DIUK88 – Leaflet</p>

collection on the RAD.	<p>no author. (1905). The form of service to be used at the dedication of the Constance Fairbarn Memorial Church and Institute and Institute for the Deaf and Dumb (leaflet) (LMA/4172/E/01/001). London Metropolitan Archives, the Royal Association for the Deaf collection. Mention of hymns in interpreted services on a leaflet from a church service in dedication of the Constance Fairbarn Memorial Church and Institute and Institute for the Deaf and Dumb, held at East Road, West Ham. Event is described as signed interpreted by Rev. Lord Bishop of St. Albans, on 02.11.1905. An adjacent program shows that the service included hymns.</p> <p>DIUK89 – Newspaper article no author. (1913, June 13). Deaf-mute hymns. <i>Unidentified Publication</i>, no page. London Metropolitan Archives, the Royal Association for the Deaf collection. Signed Hymns at laying of memorial stone. Newspaper clipping of article, no identified author or publication. At a ceremony for the laying of a memorial stone for the Institute of St. John of Beverley for the Deaf and Dumb of North London, the Deaf congregation signed hymns, following the Rev. F.W. Gilby.</p> <p>DIUK90 – Magazine article E.G.A. (1930). Signs. <i>The Guild of the Epiphany Magazine</i>, VII, 8. London Metropolitan Archives. The author refers to the activity of signing hymns as a full possibility, since all contents are translatable. <i>He hints at adaptation saying that the chosen signs should be sweeping signs and translation should bear rhythm in mind.</i> <i>Author states that having hymns signed at services is a good way having people learn the signs.</i></p> <p>DIUK91 – Magazine article Hyslop, E. J. (1935). Passion play by deaf. <i>Essex Gazette</i>, no page. London Metropolitan Archives. Hymns in Deaf religious play. Newspaper clipping of article: Describes hymns performed at a play portraying the Passion of Christ, by Deaf people at St. Saviour's Institute (Acton), at Easter time. The hymns were signed by the Deaf actors and voice-interpreted by the chaplain.</p> <p>DIUK92 – Magazine article no author. (1936, Friday, November (no precise date). Bishop at deaf and dumb home: Dedication of Tower House Chapel. <i>Unidentified Publication</i>. London Metropolitan Archives. Hymns signed in service. Newspaper clipping states hymns were interpreted during a service with the presence of the Bishop, by the two chaplains present at a Deaf and Dumb Home, in a service in dedication of Tower House Chapel.</p> <p>DIUK93 – Newspaper article Raymond, J. (1949, July 8). The silence that is more eloquent than words. <i>The Daily Graphic</i>, 4. London Metropolitan Archives. Hymns, signs and rhythm in services. Newspaper clipping of article: Text about the work of a priest with the Deaf community, who states he uses a mixture of signs, fingerspelling (<i>The hand alphabet</i>) and lip reading in his services, so everyone can understand him. He stresses that the hymns <i>are said, and not sung</i>, keeping with the rhythm. <i>This is in line with the thought that it is unthinkable to associate any music with Deaf people.</i></p> <p>DIUK94 – Newspaper article Essex Chronicle. (1967, June 16). The strongest service ever held. <i>Essex Chronicle</i>, no page. London Metropolitan Archives. Hymns signed in church service. Newspaper clipping describes a service in Essex where hymns were signed by a reverend (Barrett).</p>
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	<p>DIUK95 – Leaflet/ event program RAD. (2001). <i>Christmas carol service (leaflet/programme of event)</i> (LMA/4172/E/03/005). London Metropolitan Archives. Christmas Carol Service at St. Paul's Cathedral, on 08.12.2001, organised by the RAD. Deaf choirs present were adult choirs and children choirs, they were:</p> <ul style="list-style-type: none"> - The Gillingham Deaf Choir - The RAD Deaf children's choir of St. Saviour's, Acton - The choir of Welling Deaf Church - The Diocese of London Deaf Choir - The Grove House Deaf School Choir <p>DIUK96 – Invitation card/ event program RAD. (2002). <i>RAD Carol service to celebrate the Queen's Golden Jubilee (invitation card and programme of event)</i> (LMA/4172/E/03/005). London Metropolitan Archives. Carol Service for the Queen's Golden Jubilee, at St. Mary's Church, on 07.12.2002. Deaf Choirs participating in the event.</p> <p>DIUK97 – Leaflet/ event program RAD. (2002). <i>The RAD 160th Anniversary Ball (Leaflet/programme for the event)</i> (LMA/4172/E/03/005). London Metropolitan Archives. Deaf signed songs performance at the RAD 160th Anniversary Ball. One of the artistic groups performing was <i>A different beat</i>.</p> <p>DIUK98 – Advert A different beat. (2002). <i>A different beat performing songs (advert from the performers)</i> (LMA/4172/E/03/005). London Metropolitan Archives. Advertisement lists 9 pop songs being performed. Members of the group were: Kerry Bate, Kay Davis, Jayne Fletcher, Claire Higgins and Ana Wright. The event occurred at the Britannia International Hotel, London, on 16.02.2002.</p>
<p>BDA Online Archives – Share</p>	<p>DIUK99 – Video BDA. (1982, December). <i>Birmingham Deaf Centre: Christmas Party Performance, 1982</i>. Signabout series https://www.historypin.org/en/share-the-deaf-visual-archive/geo/51.506506,-0.069711,7/bounds/49.668857,-2.435462,53.27292,2.29604/search/keyword:song/sort/date_taken/paging/1/pin/324835 There is no date on video, but BDA says it was in December. Synopsis to video says "At the annual Christmas Party at Birmingham Deaf Club the attendees are treated to a special musical performance. Carol Jones from Coventry (left) and Christine Reeves (right) sing and sign 'O Come all Ye Faithful', and are followed by three separate signed performances of well-known pop songs!". Requesting clarification from the BDA (email), reply said Christine Reeves is Deaf, but hearing/Deaf status is unknown about Carol Jones.</p> <p>DIUK100 – Photo BDA. (1984). <i>Rehearsing the 'Jet Song' for 'West Side Story'</i>. [Image archive]. Historypin. https://www.historypin.org/en/share-the-deaf-visual-archive/geo/51.506506,-0.069711,7/bounds/49.668857,-2.435462,53.27292,2.29604/search/keyword:song/sort/date_taken/paging/1/pin/1030115 Musical theatre including performance of signed songs. Description of photo reads "The cast as the Jets rehearsing the "Jet Song" for the Sixty-Six Club's Drama Section amateur theatre production of "West Side Story", directed by Daphne Payne, at Sadler's Wells Theatre, Rosebery Avenue, London in 1984. The play was performed at the Arts Theatre, Great Newport Street, London WC2 from Wednesday 25th July to Saturday 28th July 1984. From left to right: Tony Newton (A-rab), Andrew Muskat (Diesel) obscured by Tony Newton, Adrian Simpson (Baby John), John Wilson (Riff) on chair, Graham Banks (Snowboy) and Alan Bruce (Action)."</p>

	<p>DIUK101 – Photo BDA. (1984). <i>John Wilson as Riff, the leader of the Jets in 'West Side Story'</i>. [Historypin Historypin SHARE:]. Historypin. https://www.historypin.org/en/share-the-deaf-visual-archive/geo/51.506506,-0.069711,7/bounds/49.668857,-2.435462,53.27292,2.29604/search/keyword:music/sort/date_taken/paging/1/pin/1031230 On scene from 25th July to 28th July. John Wilson as Riff, the leader of the Jets in <i>West Side Story</i>. Description of photo reads “John Wilson, as Riff, the leader of the Jets, leading his gang, the Jets for the "Cool" musical number in the Sixty Six Club's Drama Section amateur theatre production of "West Side Story", directed by Daphne Payne and performed at the Arts Theatre, Great Newport Street, London WC2 from Wednesday 25th July to Saturday 28th July 1984. Actors from left to right: Adrian Simson (Baby John) somewhat blurred, Alan Bruce (Action), John Wilson (Riff), Andrew Muskat (Diesel), Anthony Mitchell (Mouthpiece) and Clare Conry (Graziella) in the background.”</p> <p>DIUK102 – Video BDA. (1986). <i>BDA Congress, Rothesay, 1986: Church Service</i>. https://www.historypin.org/en/share-the-deaf-visual-archive/geo/51.506506,-0.069711,7/bounds/49.668857,-2.435462,53.27292,2.29604/search/tag:performance%20by%20the%20british%20deaf%20ladies%20choir,tag:choir/sort/date_taken/paging/1/pin/298168 BDA Congress, Rothesay, Church Service. <i>Choir from Glasgow Deaf Club with the hearing choir of the church</i>. June 15th, 1986. Sunday morning church service for attendees at the Congress at the Church of Scotland, Trinity Church, on Castle Street. Rev George Smith (Edinburgh) is interpreting. The John Ross Memorial Deaf Church, Glasgow Choir led by Rev. Richard Durno, also performs.</p> <p>DIUK103 – Video BDA. (1988). <i>The Deaf Visual Archive Performance by the British Deaf Ladies Choir, c. 1988</i>. https://www.historypin.org/en/share-the-deaf-visual-archive/geo/51.506506,-0.069711,7/bounds/49.668857,-2.435462,53.27292,2.29604/search/tag:performance%20by%20the%20british%20deaf%20ladies%20choir/sort/date_taken/paging/1/pin/325460 Performance by the British Deaf Ladies Choir. Location unknown. Members of the British Deaf Ladies Choir included: Rachel Bell, Ruba Drewery, Carol MacTweedy, Melinda Napier, Sheila Timms, Kathy Wilson, Mary Monk, Marie Warner, Jenny Turner, Kitty Turner and Davina Merricks.</p> <p>DIUK104 – Video BDA. (1990, August 14). <i>Dorothy Miles, 'The BDA is You and Me': BDA Congress, Brighton 1990</i>. https://www.historypin.org/en/share-the-deaf-visual-archive/geo/51.506506,-0.069711,7/bounds/49.668857,-2.435462,53.27292,2.29604/search/keyword:song/sort/date_taken/paging/1/pin/995552 Signed Song 'The BDA is You and Me', at the BDA Congress, in Brighton. Dorothy Miles performs her song as part of the BDA's 100th anniversary celebrations. <i>Although the video's synopsis says poem, Dorothy Miles explains it is an original song which she herself has written. She calls it a song because of the rhythm she created and asks the audience to clap to help her performance, keeping up with the visual rhythm.</i></p>
<p>Deaf blog</p> <p>The Limping Chicken</p>	<p>DIUK105 – Blog entry Swinbourne, C. (2014, July 3). Meet: Jayne Fletcher, aka Fletch@, the UK's best known sign song performer. <i>The Limping Chicken</i>. https://limpingchicken.com/2014/07/03/meet-jayne-fletcher-aka-fletch-the-uks-best-known-signed-song-performer/ Jayne Fletcher and Ronan Keating. An Interview with Fletch@, stating she performed at the Wembley Arena with Ronan Keating from Boyzone in 1999.</p>

DIUK106 – Blog entry

Swinbourne, C. (2017, November 17). SignHealth: How to get involved with sign2sing 2018! *The Limping Chicken*.

<https://limpingchicken.com/2017/11/17/signhealth-how-to-get-involved-with-sign2sing-2018/>

States that the annual event Sign2Sing is its 8th year. Meaning it started in 2009, as a fundraising event for SignHealth. The event won a place in the Guinness World records as the more people sign-singing at the same time in 2013.

DIUK107 – Blog entry

Swinbourne, C. (2014, November 10). Deaf News: Derby Community Signing Choir beat local rivals to triumph in Jersey. *The Limping Chicken*.

<https://limpingchicken.com/2014/11/10/deaf-news-derby-community-signing-choir-beat-local-rivals-to-triumph-in-jersey/>

1st signing choir competition at Jersey. Information deduced from this 2014 article speaking of it being the 4th year of the same competition (Signing Choir Competition at the Eisteddfod).

The Derby Community signing choir won the only existing competition at the time: Signing Choir competition at the Jersey Eisteddfod (4th year, started 2010). This choir is made of Deaf and hearing people.

DIUK108 – Blog entry

Howlett, E. (2013, November 8). Deaf News: Duo create first British song created by an all-deaf team. *The Limping Chicken*.

<https://limpingchicken.com/2013/11/08/deaf-news-all-deaf-team-create-a-first-for-british-music/>

Song by all Deaf team. 08.11.2013: Rebecca Withey and Stephen Heselton create *See you in the Sky*.

DIUK109 – Blog entry

Withey, R. A. (2014, June 10). Rebecca-Anne Withey: Signsong is a way for Deaf performers to embody a song. *The Limping Chicken*.

<http://limpingchicken.com/2014/06/10/rebecca-anne-withey-signsong-is-a-way-for-deaf-performers-to-embody-a-song/>

Rebecca Withey explains that *signsong* is a way for Deaf performers to embody a song. She recognises it being a polemic artform in the Deaf community but states interest is growing. Rebecca describes *signsingers* as very skilled story tellers. Includes link to one of her videos *Crash and burn*.

DIUK110 – Video entry

resourcebasedredbird. (2010, August 27). *Rebecca music video Crash and Burn (signed song)*. <https://www.youtube.com/watch?v=qyY6FIKFqNU>

YouTube video by Rebecca Withey, song *Crash and burn*.

DIUK111 – Blog entry

Swinbourne, C. (2014, July 3). Meet: Jayne Fletcher, aka Fletch@, the UK's best-known sign song performer. *The Limping Chicken*.

<https://limpingchicken.com/2014/07/03/meet-jayne-fletcher-aka-fletch-the-uks-best-known-signed-song-performer/>

Article on Jayne Fletcher describes as *the best-known sign song performer*. Interview with the artist, describing her experiences as a performer and as a sign song teacher. Shows link to her Christina Aguilera Signed Song *Hurt*.

DIUK112 – Video

Fletch SignSong. (2014, January 24). *Fletch@—Christina Aguilera—Hurt—BSL SignSong*. <https://www.youtube.com/watch?v=-ZaoDDKfMf0>

YouTube video of song by Jayne Fletcher.

DIUK113 – Blog entry

Swinbourne, C. (2014, September 10). Deaf News: Signing choir set up in Oxfordshire. *The Limping Chicken*. <https://limpingchicken.com/2014/09/10/deaf-news-signing-choir-set-up-in-oxfordshire/>

Choir set up in Oxfordshire *Handy Voices*, in Witney, to motivate Deaf people to join musical activities: Deaf and hearing people.

DIUK114 – Blog entry

Swinbourne, C. (2016, November 16). Read/Watch: Cwmbran Deaf Choir allowing isolated youngsters to be heard (via BBC News). *The Limping Chicken*. <https://limpingchicken.com/2016/11/16/readwatch-cwmbran-deaf-choir-allowing-isolated-youngsters-to-be-heard-via-bbc-news/>

Cwmbran Deaf Choir: Welsh Deaf choir made of Deaf youngsters and adults.

DIUK115 – TV program

Wood, C. (2016, November 12). *Music helping deaf choir to be heard*. <https://www.bbc.com/news/uk-wales-37942912>

Cwmbran Deaf Choir, also reported by the BBC as being formed in 2011 and having performed at London's Royal Albert Hall, Cardiff's Motorpoint Arena and auditioned for Britain's Got Talent. This choir started at a school (Llantarnam school) but has Deaf choristers over 18 who have left school but remained in the group.

DIUK116 – Blog entry

Swinbourne, C. (2016, April 21). Watch: Kevin Walker, aka Kidult's signed interpretation of the song 'Newsflash'. *The Limping Chicken*. <https://limpingchicken.com/2016/04/21/watch-kevin-walker-aka-kidults-signed-interpretation-of-the-song-newsflash/>

Kevin Walker (Signkid) described as interpreting songs and also writing originals, link to his first Signed Song video.

DIUK117 – Video

Signkid. (2016, March 6). *Signkid—Newsflash ft Mr Off Key (Official Music Video BSL)*. <https://www.youtube.com/watch?v=8e1YavLjTyQ>

First signed song by Signkid on his YouTube Channel.

DIUK118 – Blog entry

Withey, R. A. (2016, July 15). Rebecca-Anne Withey: Why I love Channel 4's signed and subtitled advert for the Rio Paralympics. *The Limping Chicken*. <https://limpingchicken.com/2016/07/15/rebecca-anne-withey-why-i-love-channel-4s-signed-and-subtitled-advert-for-the-rio-paralympics/>

About the signed commercial for Rio Paralympics. Song signed artistically by Deaf artist and actor David Ellington, produced by Channel 4. Link to the video on YouTube.

DIUK119 – Video

Channel 4. (2016, July 14). *David Ellington: Superhuman Stories*. https://www.youtube.com/watch?time_continue=6&v=k6CsKt1I9dU

Signed commercial for Rio Paralympics. David Ellington interacts with the footage while signing the song. Jayne Fletcher also appears briefly in the video. The second video is a making of the signed commercial.

DIUK120 – Video

Channel 4. (2016, July 14). *Signed & Subtitled: We're the Superhumans | Rio Paralympics 2016 Trailer*.

https://www.youtube.com/watch?time_continue=134&v=Y76hSxoxClg

Signed commercial for Rio Paralympics. This video is a documentary about the making of the signed commercial.

DIUK121 – Blog entry

Swinbourne, C. (2016, May 20). Deaf News: Nottingham to host first UK National Signing Choir Competition. *The Limping Chicken*.

<https://limpingchicken.com/2016/05/20/deaf-news-nottingham-to-host-first-uk-national-signing-choir-competition/>

News on the 1st national competition for sign choirs. Announce coming competition on March 11th, 2017.

DIUK122 – Blog entry

Withy, R. A. (2017, April 24). Rebecca-Anne Withy: The first National Sign Choir Competition – a reflection. *The Limping Chicken*.

<https://limpingchicken.com/2017/04/24/rebecca-anne-withey-the-first-national-sign-choir-competition-a-reflection/>

The 1st national sign choir competition happened in Nottingham, organised by Simon Astell of Harmon eyes. Withy was one of the jurors. She states there is a "... serious lack of deaf representation when it comes to signing choirs." para. 13)

14 choirs took part, 2 Juniors, 12 seniors (only 1 all-Deaf): Ferrers signing choir – juniors' winner;

Heathlands school – all-Deaf junior group; Dee-Sign of Chester – seniors' winner; Vision signing choir from Kent; Revolution signing choir.

Mentioned the 2018 National Sign choir competition, upcoming.

DIUK123 – Blog entry

Withy, R. A. (2017, June 20). Rebecca-Anne Withy: Performing sign song with a live band at Sencity London 2017. *The Limping Chicken*.

<https://limpingchicken.com/2017/06/20/rebecca-anne-withey-performing-sign-song-with-a-live-band-at-sencity-london-2017/>

Rebecca Withy live at Sencity London 2017. She performed live with Balcan style band Gypsy Hill (a multi-sensory music gig, set up in 2003 originally for the Deaf community but now a mainstream event).

DIUK124 – Blog entry

Parker, C. (2017, February 7). Caroline Parker: What it was like talking about Signed Songs for TEDxEastEnd. *The Limping Chicken*.

<http://limpingchicken.com/2017/02/07/caroline-parker-what-it-was-like-talking-about-signed-songs-for-tedxeastend/>

Caroline Parker describes Her TedxEastEnd experience. In this event, Parker spoke of Signed Songs and performed two: *First Time Ever I Saw Your Face* by Roberta Flack and *Wuthering Heights* by Kate Bush.

DIUK125 – Blog entry

Withy, R. A. (2017, September 1). Rebecca-Anne Withy: Why I believe sign singing is not the same as interpreting. *The Limping Chicken*.

<http://limpingchicken.com/2017/09/01/rebecca-anne-withey-why-i-believe-sign-singing-is-not-the-same-as-interpreting/>

Article on the role of translation in sign-singing. Withy presents a reflection on the differences between creating a *signsong* as a Deaf performer and interpreting, based on a performance experience at Sky 1, where in September 2017, she was hired to sign 24 songs for a new televised contest called *Sing: Ultimate a Capella*. She mentions these differences:

- Signed Song is an art form
- Deaf Signed Song means translating and memorising the signed lyrics, not interpreting as they appear on stage

- use of a hearing communicator is a possibility to maintain synchronicity and rhythm
- an intimate and personal relationship with each song, SS is born from the artist and his/her experiences, which is why each version by sign-singers is very different
- artistic freedom to express the song
- It is not pure BSL because it is interlaced with the music: very controversial statement.
- “the best sign singers are not always those who are most proficient in the BSL language, but are those who have an innate connection to music and lyrics, and a desire to personify these. Whether they can hear or not is irrelevant.” (para. 21)

DIUK126 – Blog entry

Withey, R.A. (2018, December 12). Rebecca-Anne Withey: My top 3 BSL Christmas signed songs to get you in the festive spirit! *The Limping Chicken*. <https://limpingchicken.com/2018/12/12/rebecca-anne-withey-my-top-3-bsl-christmas-signed-songs-to-get-you-in-the-festive-spirit/>

Three BSL Christmas signed songs by Rebecca Withey. She offers an analysis of her favourite Christmas Signed Songs, exploring the richness of each translation/performance. Videos in next three entries.

DIUK127 – Video

FluteGuitarDuo. (2014, December 14). *Silent Night with Nadia Nadarajah*. <https://www.youtube.com/watch?v=0sapeB0CXjI>
Silent Night by Nadia Nadaradja (and Ruth Montgomery)

DIUK128 – Video

Ands1977. (2007, December 18). *Band Aid BSL Interpreted Do They Know It's Christmas?* https://www.youtube.com/watch?time_continue=44&v=cMWHyP-zZJI

Do they Know it's Christmas Time by Caroline Parker.

DIUK129 – Video

Sent by Colin Thomson, from his private recordings. *Mistletoe and wine* by Collin Thomson.

DIUK130 – Blog entry

Withey, R. A. (2019, March 5). New CBeebies series of Magic Hands: Interview with Camilla Arnold. *The Limping Chicken*. <https://limpingchicken.com/2019/03/05/new-cbeebies-series-of-magic-hands-interview-with-camilla-arnold/>

Cbeebies Magic Hands (BBC): Interview on the new series for children, presented by 4 Deaf people (Mia, Nadeem, Aimee and Mae), which started on February 25th, 2019. Although the show had a lot of poetry before, it now starts to have Signed Songs as well.

DIUK131 – TV program

BBC. (2019, March 11). *Magic Hands - Series 3: 11. A Whole New World*. <https://www.bbc.co.uk/iplayer/episode/m00039zh/magic-hands-series-3-11-a-whole-new-world>

DIUK132 – Blog entry

Withey, R. A. (2019, July 23). Deaf comedian John Smith: Why I'm 'coming out' as a music lover. *The Limping Chicken*. <https://limpingchicken.com/2019/07/23/deaf-comedian-john-smith-why-im-coming-out-as-a-music-lover/>

	<p>Comedian John Smith and his coming out as a Signed Song artist.</p> <p>DIUK133 – Blog entry England, J. (2019, July 2). Juliet England: Review of a signed performance of Beethoven’s <i>Missa Solemnis</i> by London’s Bach Choir. <i>The Limping Chicken</i>. https://limpingchicken.com/2019/07/02/after-a-signed-performance-of-beethovens-missa-solemnis-by-londons-the-bach-choir-juliet-england-says-thank-you-for-the-music/ Reports that Paul Whittaker, signed the performance of Beethoven’s <i>Missa Solemnis</i> at the London’s Royal Festival Hall, adding he began signing musical plays such as <i>Phantom of the Opera</i> and <i>Miss Saigon</i> back in the early 1990s.</p>
<p>Deaf News British Deaf News website: https://www.britishdeafnews.co.uk/</p>	<p>DIUK134 – News article Lomax, H. (2019, February 26). Participants wanted to sign language flash mob. <i>British Deaf News</i>. https://www.britishdeafnews.co.uk/wanted-sign-language-flash-mob/ Flash mob doing a Signed Song, in May 2019, at Westgate Centre, Oxford, for Deaf Awareness Week.</p> <p>DIUK135 – News article West, E. (2019, March 11). Deaf Rave: Interview with Troi Lee. <i>British Deaf News</i>. https://www.britishdeafnews.co.uk/deaf-rave-interview/ Interview with Deaf Rave founder Troi Lee. He explains these events include Signed Song Rap, currently with Deaf rapper Kevin Signkid, who writes his own music, lyrics and he performs. Signkid performed at Wireless Festival, for 8,000 people.</p> <p>DIUK136 – News article British Deaf News. (2019, March 21). In The Willows—A New British Musical. <i>British Deaf News</i>. https://www.britishdeafnews.co.uk/event/in_the_willows/ Article on the musical theatre play <i>In the willows</i>, with BSL rap by Deaf dancer and sign-singer Chris Fonseca.</p>
<p>Other Deaf Blogs</p>	<p>DIUK137 – Blog entry Mm. (2019, May 5). At the Rim: Sign Flash mob at Oxford. <i>At the Rim</i>. https://attherimmm.blogspot.com/2019/05/sign-flash-mob-at-oxford.html Flash Mob in Oxford, on May 5th 2019.</p> <p>DIUK138 – Blog entry Reid, M. (2015, February 13). Connect & Collaborate – The Conference of the Year! <i>Scottish Council on Deafness</i>. http://www.scod.org.uk/connect-collaborate-the-conference-of-the-year/ Performance by Signed Songs R Us Choir on 12.03.2015.</p> <p>DIUK139 – Blog entry Signed Songs R Us. (2019). (<i>Facebook page</i>) <i>Signed Songs R Us—About</i>. https://www.facebook.com/pg/Signedsongsrus/about/?ref=page_internal Signed Songs R Us is a choir of Deaf and hearing people translating songs into BSL, from Scotland.</p> <p>DIUK140 – Website Tayside Deaf Hub. (2017). <i>Tayside Deaf Hub—Signed Songs R Us</i>. https://www.taysidedeafhub.org.uk/home/signed-songs-r-us/ Signed Songs R Us performed in Glasgow at The Inaugural National Conference for Scotland’s Deaf Sector. This choir started in 2013, from the Tayside Deaf Hub.</p>

	<p>DIUK141 – Video Vix M. (2015, May 19). <i>Signed Songs R Us—Wonderful World—BSL</i> - YouTube. https://www.youtube.com/watch?v=4XL4DDPYtwo&list=PLJJeUt-x4u-0F0dOpK22ZDSNW2TK4whkZ Example of song by Signed Songs R Us.</p> <p>DIUK142 – Blog entry Brackett, K. (2017, October 23). Deaf hip hop artist Signkid releases new EP. <i>Hearing Like Me</i>. https://www.hearinglikeme.com/deaf-hip-hop-artist-signkid-releases-new-ep/ Article on Signkid's 1st EP <i>Music is the message</i>.</p> <p>DIUK143 – Blog entry Büren, J. von. (2016, July 8). Deaf hip hop artist helps us feel the beat. <i>Hearing Like Me</i>. https://www.hearinglikeme.com/community-spotlight-deaf-hip-hop-artist-helps-us-feel-the-beat-with-bsl/</p> <p>DIUK144 – Blog entry Cole, K (2017, June 9). Royal Association for Deaf people celebrates 175 years of Deaf history with Evensong at St. Paul's Cathedral. <i>Royal Association for Deaf people</i>. https://www.royaldeaf.org.uk/royal-association-for-deaf-people-celebrate-175-years-of-deaf-history-with-evensong-at-st-pauls-cathedral/</p>
Vimeo	<p>DIUK145 – video Rinkoo. (2010, June 21). <i>Football is coming home! - BSL Sign Song</i>. https://vimeo.com/12749386 <i>Football is coming home!</i> - BSL Signed Song. Video directed by Bim Ajadi, with an all-Deaf cast.</p> <p>DIUK146 – video Theatre Royal Stratford East. (2010, January 26). <i>Signs of a Star Shaped Diva: In These Shoes?</i> https://www.youtube.com/watch?v=u3cBRCT7krM <i>In these shoes</i> – Signed Song from the play <i>Signs of a Star-Shaped Diva</i>, by Caroline Parker. <i>Signs of a Star Shaped Diva</i> was performed at the Theatre Royal Stratford East from 27 January until 6 February 2010.</p> <p>DIUK147 – video Boanta, A. (2019, February 1). <i>I Believe (signed song music video)</i>. https://vimeo.com/314810249 <i>I Believe</i> – Signed Song in ASL and BSL. Video directed by Bim Ajadi and producer Stacy Lawrence.</p> <p>DIUK148 – video Fletch@. (2011). <i>Fletch@—Will Young—Evergreen in BSL SignSong</i>. https://vimeo.com/24215021 Will Young's <i>Evergreen</i> in BSL.</p> <p>DIUK149 – video Fletch@. (2011). <i>Fletch@—P!nk—Dear Mr President—In BSL SignSong</i>. Vimeo. https://vimeo.com/24215657</p>

	<p>Pink's <i>Dear Mr President</i> in BSL.</p> <p>DIUK150 – video Fletch@ (2011). <i>Fletch@ with Twigg—James Morrison ft. Nelly Furtado Broken Strings in BSL SignSong</i>. Vimeo. https://vimeo.com/24216351 James Morrison's <i>Strings</i> in BSL.</p> <p>DIUK151 – video Fletch@. (2011). <i>Fletch@—Cheryl Cole—The Flood BSL SignSong</i>. https://vimeo.com/24217104 Cheryl Cole's <i>The Flood</i> in BSL.</p> <p>DIUK152 – video Fletch@. (2012). <i>Fletch@—Matt Cardle (X-Factor Winner) Letters (Acoustic), BSL SignSong</i>. Vimeo. https://vimeo.com/34509287 Matt Cardle's <i>Letters</i> in BSL.</p> <p>DIUK153 – video Fletch@. (2012). <i>Fletch@—Daniel Bedingfield—You're Not The One in BSL SignSong</i>. Vimeo. https://vimeo.com/24216789 Daniel Bedingfield's <i>You're Not The One</i> in BSL.</p> <p>DIUK154 – video Fletch@. (2012). <i>Fletch@—Whitney Houston—I Have Nothing—In BSL SignSong</i>. Vimeo. https://vimeo.com/24215375 Whitney Houston's <i>I Have Nothing</i> in BSL.</p> <p>DIUK155 – video Red Earth. (2014, November 16). <i>The Pretty Moon—Sign Song</i>. https://vimeo.com/111994322 Video of Signed for the play Hansel and Gretel, <i>The pretty moon</i>. Stephen Collins performing and Amy Alexander singing and playing guitar. Lyrics are from a traditional Folk Song and adapted in to British Sign Language by Stephen Collins (Hansel and Father) and Caroline Parker (Witch).</p> <p>DIUK156 – video Action, D. (2017, June 14). <i>Deaf Action—Youth BSL Class—Signed Music Video “A Thousand Years”</i> https://vimeo.com/221565910 Signed Song by Deaf teachers at Deaf Action, with BSL students.</p> <p>DIUK157 – video Lowkey Films. (2018, December 19). <i>Signkid—Dumbass (Official Video BSL)</i>. https://vimeo.com/307244392 Original Signed Song <i>Dumbass</i> by Signkid. A song about labels and Deaf people, and about Deaf people experiencing music.</p>
YouTube	<p>DIUK158 – video Zebra Access. (2017, May 14). <i>Deaffest 2017 Music Video: I Believe—Yolanda Adams—YouTube</i>. https://www.youtube.com/watch?v=Hxk9lsL1Ro <i>I Believe</i> – Signed Song in ASL and BSL. Video directed by Bim Ajadi. The music video resulted from the collaboration between performing artists Chris Fonseca (UK) and Rosa Lee Timm (US), and a group of young people from the NDCS (National Deaf Children's Society). This was organised by Deaffest. Yolanda Adams' song, <i>I Believe</i>.</p>

DIUK159 – video

Gordon Newton Wylie-Black. (2007, August 24). *Signed Version 'Simply the best'*. <https://www.youtube.com/channel/UCBNpfOvquNldluxi7SvjJLA>
Gordon Wylie-Black created a YouTube channel in 2006, where he posted his songs from 2006 to 2009, an example being Tina Turner's *Simply the best*, where he embodies the singer's facial and body expression.

DIUK160 – video

deafclergy. (2009, December 3). *DeafClergy.org.uk—In the Bleak Mid-Winter—Dr Paul Whittaker OBE*.
https://www.youtube.com/watch?v=9GUUnnXYTIQQ&list=PLGVOZPa2oWdh9fHbPk6l_OSi66f4fJkm9
Signed Song *In the Bleak Mid-Winter* performed by Paul Whittaker.

DIUK161 – video

Friday Afternoons. (2015, August 26). *The Oak and the Ash (Backing Track)*. <https://www.youtube.com/watch?v=mFNI9RxV928>
Signed Song by Paul Whittaker, within the *Friday Afternoons* project, made to encourage young people to sing. Whittaker inserts comments on translating the song.

DIUK162 – video

Dee Sign Choir. (2017, April 5). *Dee Sign Choir & National Signing Choir Competition featured in BBC 2 'See Hear'*.
<https://www.youtube.com/watch?v=uOj8TPgjTwm>
2017 - 1st national Deaf choir competition.

DIUK163 – video

Signed Songs R Us. (2019, April 18). *National Signing Choir Competition—Dundee 2019—YouTube*. <https://www.youtube.com/watch?v=l9p0sUCT4pY>
National signing choir competition, Dundee, Scotland. This event occurred on May 18th, 2019, and was hosted by Signed Songs R us. The video speaks of the competition and explain what Signed Songs are.

DIUK164 – video channel

Kellgren-Fozard, J. (2019). *Jessica Kellgren-Fozard—YouTube channel BSL songs*. <https://www.youtube.com/user/MissJessicaKH/search?query=song>
Jessica Kellgren-Fozard's YouTube Channel, where she explores being deaf, gay and disabled. She uses spoken language and lip reading mostly, but has some BSL Signed Song videos. This channel was created in 2011.

DIUK165 – video

GallaudetU. (2015, March 10). *Bison Songs of 1960-2010*. <https://www.youtube.com/watch?v=psfetUCGu0Y&t=21s>
Video explains that the Briton Dorothy Miles won a contest at Gallaudet University, creating the famous protest song *The Bison Song*. The song has evolved throughout time into many versions, shown in this video.

DIUK166 – video channel

DeafRave. (2019). *DeafRave*. YouTube. <https://www.youtube.com/channel/UChxyJZAazGt-j7nYg4ECO7Q>
Channel publicises the launch of the Deaf Rave Website. This channel started in 2006 and it hosts performances (e.g. dance, Signed Song) at these events, and workshops since 2006. This website is active until today and announces Deaf Rave events throughout the UK.

DIUK167 – website

DeafRave. (2019). *Deaf Rave—Organised By Deaf People For Deaf People*. <http://www.deafrave.com/>
Deaf Rave website.

DIUK168 – video

TCO, Huck & amp; Little White Lies, T., Huck & amp; Little White. (2018, November 30). *Deaf Rave: Feel the Beat*. <https://vimeo.com/303755028>
Documentary promoting Deaf Rave events and explaining their story.

DIUK169 – video

Astill, S. (2019). *Simon Astill YouTube Channel—Songs*. YouTube. <https://www.youtube.com/channel/UCVyaJ19XLGXaOBn2B4iE0rA>
Simon Astill's YouTube Channel. Includes the Signed Song *You and I* (One Direction). This channel contains songs since 2007 until 2015, some of which Astill performs with the Derby choir.

DIUK170 – video

ScarletFire Cycling. (2007, August 11). *Eyes of the World, Cosmic Charlies with sign language!* <https://www.youtube.com/watch?v=8S5zCiXMQnc>
Paddy Ladd signing a Grateful Dead Song, *Eyes of the World*, at a Summer of Love party in 2007.

DIUK171 – video

Fletch SignSong. (2019). YouTube. <https://www.youtube.com/channel/UCXYbsqdXGdnKlrp2B8wryuA>
Jayne Fletcher's YouTube channel.

DIUK172 – video

InteGreatTheatre. (2019, February 15). *This is ME*. https://www.youtube.com/watch?time_continue=1&v=cYfKLZPkqE
InteGreat Theatre company created musical theatre in BSL, *This is me*.

DIUK173 – blog entry

Withey, R. A. (2019, April 18). Angela Twigg: Why I set up InteGreat Theatre. *The Limping Chicken*. <https://limpingchicken.com/2019/04/18/23579/>
InteGreat company developed from a youth drama club which started in 2001. They are based in Birmingham a clip from the show can be seen here.

DIUK174 – video

signthisTV. (2008, June 2). *Paddy Ladd—In Concert*. https://www.youtube.com/watch?v=_jZmT6bVnGc
Paddy Ladd performing at a concert. This is a very old video, with excerpts of Paddy Ladd signing protest and poetic sentences. These could have been songs.

DIUK175 – video

Dore, S. (2009, December 18). *'Hole in the Head'—Rebecca Anne-Withey*. <https://www.youtube.com/watch?v=18-zqcdjCu4>
The Sugababes' *Hole in the Head*, performed by Rebecca Whithey.

DIUK176 – video channel

Signkid. (2019). *Signkid TV*. YouTube. <https://www.youtube.com/channel/UCCykPTQ1LxFRqyhfD7PNZBQ>
Signkid's (Kevin Walker) YouTube Channel. He has BSL covers and BSL originals since 2015. There is even has a song about sing-singing called *Listen with your eyes*. *Signkid has 2 released albums: Music is the message* (2017) and *The visual experience* (2019). Includes his first original song, from 2016, *Newsflash*.

DIUK177 – video

Sing Up. (2012, November 27). *Believe*. <https://www.youtube.com/watch?v=BK6J4haWzHI>
Example of a Signed Song by Paul Whittaker, one of the many which can be found at the *Sign up Song Bank*.

DIUK178 – video

The Deaf Health Charity SignHealth. (2015, November 13). *sign2sing 2016 song: Reach Out Your Hand*. <https://www.youtube.com/watch?v=cFdYs9TvOIU>
Video from Signed Health sign-sung by Jayne Fletcher. Part of the Sign2Sing initiative, this song was the one created for the national initiative in 2016, to be sung all over the UK. The video features Fletch with children, staff and parents from Garden Fields JMI School and Heathlands School for Deaf Children.

DIUK179 – video

The Deaf Health Charity SignHealth. (2016, September 1). *Sign2sing 2017 song: Together*. <https://www.youtube.com/watch?v=skutO4wIGic>
Video from SignHealth sign-sung by Rebecca-Anne Withey. The video features performer Rebecca Withey with children from The Cottesloe School, Wingrave CofE Combined School, Gifford Primary School and also children from schools in Uganda. The video was directed and edited by Bim Ajadi.

DIUK180 – video

Simon Beck Musician. (2017, April 9). *'Just A Boy', LIVE - signed by Dr Paul Whittaker OBE*. https://www.youtube.com/watch?v=_WK9QUHIJZQ
Live performance Paul Whittaker of the song *Just a Boy*, a song written in his honour.

DIUK181 – video

Paul Whittaker. (2018, March 29). *AMA - Dr Paul Whittaker OBE*. <https://www.youtube.com/watch?v=mDbem9iK48Y>
Paul Whittaker advertises his Signed Song website – SIBSL.

DIUK182 – website

SiBSL. (2019). *Songs in BSL - Home*. SiBSL. <https://www.sibsl.co.uk/>
Songs in BSL Website (SiBSL). Website created as a Signed Song repository and teaching resource, by Paul Whittaker. Versions of the songs are sold online along with tutorials on how to sign them, with elements of translation and performance explained in detail.

DIUK183 – video

DeafRave. (2018, July 18). *Deaf Rave FREE Dance and Sign Songs Workshops*. https://www.youtube.com/watch?v=mBFdXuT7Y_E
Advert for Deaf Rave Dance and Signed Song workshops. Speaks of a number of workshop sessions over the Summer of 2018.

<p>Facebook</p>	<p>DIUK184 – Facebook page Ai-Media. (2017). <i>British Sign Language Christmas Medley</i>. Facebook. https://www.facebook.com/aimediaAUS/videos/10155588164714220/?_xts__[0]=68.ARByVNdGkPrbHGbkK-xIS_Ssf85hmTIUI6KKUbUpfDBjvm1KXSBwM3g6Ma720Miz7lcTi7e-HdPlonkdFIUTqGdn-lb11IW7UBAkX3VcQ1gLkkjYxeXFTp8hS_HM3LCIj9yMZTehPK_tZEBzvHCgRzah7nPP-N5GDuFKDJVtOFvx484FJM7MqPft-Wx1hkYI5RLk8z5SEgjXDZmcR9IO4hFxuovaLHIRD-g_bRZpLPaljnEiohuokAVqQIRvwaX_At5A-LC0Ovisu6RWtW0kLWrCpdIWXYVWOrtdcMaD7YWcH9Giiv9z8lzTg95QBpocKjJ3laDQ&_tn_=-R Christmas songs medley by Rebecca Withey. She signs 12 samples of carols accompanied by a hearing lady singing.</p> <p>DIUK185 – Facebook page BSL For You Signing Choir. (2017, September 21). (8) <i>BSL For You Signing Choir Dingle (Facebook Page section 'about')</i>. Facebook Page. https://www.facebook.com/groups/323890151353328/ Facebook Page from 2017. This choir was setup in 2009 as Woolston Signing Choir and recently renamed the BSL For You Signing Choir. It has two branches: Warrington and Dingle. Has Deaf and hearing members.</p> <p>DIUK186 – Facebook page Fletch@signsong. (2009). (7) <i>Fletch@—About</i>. Facebook Page. https://www.facebook.com/pg/FletchSignSong/about/?ref=page_internal Fletch@ Facebook Page, a Deaf pop star and Signed Song performer, from Wolverhampton.</p> <p>DIUK187 – Facebook page artsdepot. (2010, November 11). <i>artsdepot, London. Signing Choir (BSL & Singing)—About</i>. Facebook Group. https://www.facebook.com/groups/139931919392548/about/ Facebook Group <i>Artsdepot, London</i>. Mentions Signing Choir (BSL & Singing). Deaf and hearing performers at North Finchley, London.</p> <p>DIUK188 – Facebook page Warrington BSL Signing Choir. (2011, July 29). (Facebook page) <i>Warrington BSL Signing Choir—About</i>. https://www.facebook.com/pg/WarringtonBSLSigningChoir/about/?ref=page_internal Warrington BSL Signing Choir Facebook Page. Deaf and hearing members, since 29.07.2011.</p> <p>DIUK189 – Facebook page Signed Songs R Us. (2019). (Facebook page) <i>Signed Songs R Us—About</i>. https://www.facebook.com/pg/Signedsongsrus/about/?ref=page_internal Signed Songs R Us, a signing choir made of Deaf and hearing members. Facebook page states they started in 2013.</p> <p>DIUK190 – Facebook page Llandudno Sign Choir. (2014, April 14). (Facebook page) <i>Llandudno Sign Choir—About</i>. https://www.facebook.com/groups/757829917568681/about/ Choir made of Deaf and hearing people.</p>
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DIUK191 – Facebook page

National Signing Choir Competition. (2019). *National Signing Choir Competition—Facebook Page (About section)*. Facebook.

https://www.facebook.com/pg/NationalSigningChoirCompetition/about/?ref=page_internal

National Signing Choir Competition Facebook Page. Created in 2016 (May 10th).

DIUK192 – Video on Facebook

National Signing Choir Competition. (2017, March 20). *Signing Choir Competition DVD Advert*.

<https://www.facebook.com/NationalSigningChoirCompetition/videos/381192718930285/>

Advert for the National Signing Competition.

DIUK193 – Facebook page

Wildin, N. (2017, October 21). *Facebook post on group Deaf Actors UK*. Facebook.

https://www.facebook.com/search/top/?q=Signed%20song%20UK&epa=SEARCH_BOX

Information on Signed Song workshop by Caroline Parker, hosted by TwoCan Theatre. Event for BSL users, on 28.10.2017, at Gloucestershire Deaf Association.

DIUK194 – Facebook page

Lee, T. (2018, July 4). (7) *Sign song UK - Pesquisa do Facebook: Sign song workshop by Deaf Rave, posted by Troi Lee on group Deaf Actors UK*.

Facebook. https://www.facebook.com/search/top/?q=Sign%20song%20UK&epa=SEARCH_BOX

Signed Song workshop by Daryl Jackson. Organised by Deaf Rave, with three sessions (July and August 2018)

DIUK195 – Facebook page

National Signing Choir Competition. (2019, February 1). *National Signing Choir Competition Facebook page*. Facebook.

https://www.facebook.com/search/top/?q=Signed%20song%20UK&epa=SEARCH_BOX

National Signing Choir Competition advert. Happening on May 18th in Dundee, advert and call for applications.

DIUK196 – Facebook page

Cwmbran Deaf choir. (2013, November 30). (7) *Cwmbran deaf choir—Facebook Page (group)*. Facebook.

<https://www.facebook.com/groups/522748894489904/about/>

Welsh Deaf choir on ITV News. Made of Deaf Young people, based in Cwmbran with a hearing conductor.

DIUK197 – Video

ITV. (2019, March 8). *Meet the deaf choir giving people a voice through sign language*. ITV News. <https://www.itv.com/news/wales/2019-03-08/meet-the-deaf-choir-giving-people-a-voice-through-sign-language/>

<https://www.itv.com/news/wales/2019-03-08/meet-the-deaf-choir-giving-people-a-voice-through-sign-language/>

Video on the Cwmbran Deaf choir.

DIUK198 – Video

ITV Welsh. (2019, March 8). *Meet the Welsh choir whose members are deaf or hard of hearing*.

<https://www.facebook.com/ITVWales/videos/675720296181349/UzpfSTeWMDAwNDk4MzAwNTkyOTpWSzoxMTQ1OTEzNDg4OTE2NzA3/>

	<p>Video on the Cwmbran Deaf choir.</p> <p>DIUK199 – Facebook page Vision Signing Choir. (2019). (7) <i>Vision Signing Choir</i> (Facebook page, section 'about'). https://www.facebook.com/pg/VisionSigningChoir/about/?ref=page_internal Vision Signing Choir Facebook page.</p> <p>DIUK200 – Facebook page The John Smith Show. (2019, August). <i>I am alone</i>. https://www.facebook.com/watch/?v=2263613340417834 John Smith's original Signed Song (silent song): <i>I am alone</i></p> <p>DIUK201 – Facebook page John Smith. (2019, July). <i>50 years of hurt</i>. https://www.facebook.com/beautifulbsl/videos/10219671335918251/ John Smith's original Signed Song (silent song): <i>50 years of hurt</i></p> <p>DIUK202 – Facebook page Gatford, S. (2019, November 8). (50) <i>SmallBiz100 Celebration of Signed Song</i>. https://www.facebook.com/events/467964250729882/ Signed Song Night, in Derby Grammar school, with Colin Thomson, Caroline Parker and Rebecca Withey.</p>
Twitter	<p>DIUK203 – Twitter page Fletch. (2011, February). <i>Fletch</i> (@FletchSignSong on Twitter). Twitter. https://twitter.com/FletchSignSong/media Fletch@ (Jayne Fletcher) Twitter page. States she is well-known in the Deaf Community, a BSL tutor, a SignHealth Ambassador, won the Princes Trust Young Ambassador award in 2013-14, and was shortlisted for the award Pride of Britain in 2013.</p> <p>DIUK204 – Twitter page Hands 4 Voices. (2012, November). <i>Hands 4 Voices</i> (Twitter page @hands4voices). Twitter. https://twitter.com/hands4voices Choir <i>Hands 4 Voices</i> with Deaf and hearing members.</p> <p>DIUK205 – Twitter page Vision Signing Choir. (2018, February). <i>Vision Signing Choir</i> (Twitter page @ChoirVision). Twitter. https://twitter.com/ChoirVision <i>Vision Signing Choir</i> with Deaf and hearing members.</p> <p>DIUK206 – Twitter page Cwmbran Deaf Choir. (2018, February). <i>Cwmbran Deaf Choir</i> (Twitter page @ChoirDeaf). Twitter. https://twitter.com/ChoirDeaf <i>Cwmbran Deaf Choir</i>. All deaf members and hearing conductor.</p> <p>DIUK207 – Twitter page Dee Sign BSL Choir. (2018, March). <i>Dee Sign BSL Choir</i> (Twitter page @deesignbslchoir). Twitter. https://twitter.com/deesignbslchoir <i>Dee Sign BSL Choir</i>. With Deaf and hearing members.</p>

	<p>DIUK208 – DVD Richards, L. (2013, November 11). <i>Commentary on article: Deaf News: Duo create first British song created by an all-deaf team.</i> The Limping Chicken. https://limpingchicken.com/2013/11/08/deaf-news-all-deaf-team-create-a-first-for-british-music/</p>
University of Wolverhampton Library	<p>DIUK209 – DVD Daunt, W., & Hanifin, J. (1996). <i>Christmas with Wendy and Jerry.</i> Chase Video Productions. DVD by Chase video productions, Derby: "A wealth of humorous stories, poems, signed carols and in insight into the deaf world at Christmas time" (DVD Cover). Presented in British Sign Language with voice-over .</p>
Other material	<p>DIUK210 – blog entry Thomson, C. (2017, December 24). Poem: Colin Thomson signs his poem Happy Christmas (Don't Talk Over) (BSL). <i>The Limping Chicken.</i> http://limpingchicken.com/2017/12/24/poem-colin-thomson-signs-his-poem-happy-christmas-dont-talk-over-bsl-2/</p> <p>DIUK211 – blog entry Swinbourne, C. (2018). Colin Thomson. <i>The Limping Chicken.</i> http://limpingchicken.com/category/colin-thomson/</p> <p>DIUK212 – Facebook page Thomson, C. (2019). <i>Facebook Page—About section, Colin Thomson.</i> https://www.facebook.com/colinthomson888/about?lst=519346825%3A530342728%3A1548777182</p> <p>DIUK213 – Facebook page Manchester Cathedral. (2019). (24) <i>BSL Choir Festival.</i> https://www.facebook.com/events/manchester-cathedral/bsl-choir-festival/2315112245480062/</p> <p>DIUK214 – blog entry Swinbourne, C. (2013, June 18). Meet: Deaf actor Stephen Collins, star of Graeae's The Iron Man! <i>The Limping Chicken.</i> http://limpingchicken.com/2013/06/18/meet-deaf-actor-stephen-collins-star-of-graeaes-the-iron-man/</p> <p>DIUK215 – blog entry Swinbourne, C. (2010, July 12). Interview: Stephen Collins, filmmaker. <i>Charlie Swinbourne.</i> https://charlieswinbourne.com/2010/07/12/interview-stephen-collins-filmmaker/ Interview with Collins where he talks about his experiences as a filmmaker.</p> <p>DIUK216 – Webpage Deafinitely Theatre. (2013, February 22). <i>Tyrannosaurus Drip.</i> Deafinitely Theatre. https://www.deafinitelytheatre.co.uk/event/tyrannosaurus-drip?title=tyrannosaurus-drip Photo of Collins in a play.</p> <p>DIUK217 – Webpage Kolanis, D. (2016, May 27). Review: The Government Inspector, Theatre Royal Stratford East. <i>A Younger Theatre.</i> https://www.ayoungertheatre.com/review-the-government-inspector-theatre-royal-stratford-east/ Play with Collins.</p>

DIUK218 – Blog entry

Swinbourne, C. (2016, January 25). Watch: Nonsense, a short film starring Deaf actors Stephen Collins and Alex Nowak | The Limping Chicken. *The Limping Chicken*. <https://limpingchicken.com/2016/01/25/watch-nonsense-a-short-film-starring-deaf-actors-stephen-collins-and-alex-nowak/>
A film with Stephen Collins.

DIUK219 – Webpage and blog entry on the DH ensemble

The DH Ensemble. (2019). *Artists and Collaborators*. The DH Ensemble. <http://dhensemble.com/artists>
Stephen Collins' profile.

Hutching, E. (2017, November 8). Erin Hutching: Why I created theatre show People of the Eye, touring now (BSL). *The Limping Chicken*. <https://limpingchicken.com/2017/11/08/erin-hutching-people-of-the-eye-visual-theatre/>
A play where Stephen Collins provided BSL consultancy.

DIUK220 – Film trailer

Collins, St. (2011). *Luke Starr trailer*. <https://vimeo.com/21956675>
Film by Stephen Collins.

DIUK221 – Film trailer

Deaffest. (2014). Interview with Stephen Collins. <https://deaffest.co.uk/ben-steiner-bursary/2010-2/interview-with-stephen-collins/>
Interview with Collins approaching his winning of the Ben Steiner Bursary.

DIUK222 – video

Greenville. (2013). *How to mug a Deaf person*. <https://www.youtube.com/watch?v=7Xbl6k9PI78&t=10s>
A film with Stephen Collins.

DIUK223 – video channel

Collins, Stephen. (2019). Stephen Collins YouTube Channel. <https://www.youtube.com/channel/UCsE0kKZK-shBnJ6JV4A9SMw>

DIUK224 – video

Graeae. (2017, October 12). *If It Can't Be Right Then It Must Be Wrong*. <https://vimeo.com/237919673>
Song from the musical play *Reasons To Be Cheerful*.

DIUK225 – Webpage

Graeae, Jankel, C., Hussey, D., & Kelly, J. (2017). If It Can't Be Right Then It Must Be Wrong. Graeae. <https://graeae.org/cant-be-right/>
Page about the song *If It Can't Be Right Then It Must Be Wrong*

DIUK226 – Webpage

BWW News Desk. (2017, June 8). *Stephen Lloyd, Stephen Collins, and More to Reprise Roles For Graeae's UK Tour of Reasons To Be Cheerful; Full Cast Announced*. <https://www.broadwayworld.com/westend/article/Stephen-Lloyd-Stephen-Collins-and-More-to-Reprise-Roles-For-Graeaes-UK-Tour-of-REASONS-TO-BE-CHEERFUL-Full-Cast-Announced-20170608>

DIUK227 – Blog entry

Withey, R.-A. (2017, September 20). Rebecca-Anne Withey: Review of Graeae's Reasons To Be Cheerful. *The Limping Chicken*.
<https://limpingchicken.com/2017/09/20/rebecca-anne-withey-review-of-graeaes-reasons-to-be-cheerful/>

DIUK228 – Video

DEAFvibe. (2012, December 9). *DEAFvibe Cafe - Christmas Party Colin Thomson 'White Christmas'*. <https://www.youtube.com/watch?v=quOX7ipsHal>

DIUK229 – Video

Thomson, C. (2018, December). *Facebook—Colin Thomson section Videos*.
https://www.facebook.com/colinthomson888/videos/vb.530342728/10158129122732729/?type=2&video_source=user_video_tab
 Abba's *I have a dream*, by Colin Thomson.

DIUK230 – Video

Thomson, C. (2014, August 11). 'Saving all my love for you' by Whitney Houston—Signed by Colin Thomson and Lisa Barker.
<https://www.youtube.com/watch?v=OGpeehQ2D9M>

DIUK231 – Video

Thomson, C. (2016, November 30). *DERBYDEAFCHILDREN SIGN SING - YouTube*. <https://www.youtube.com/watch?v=RxsfokyhewE&t=106s>
 Mistletoe and wine by Colin Thomson.

DIUK232 – Video

TEDx Talks. (2016, February 23). *Singing without my voice | Caroline Parker | TEDxEastEnd*. <https://www.youtube.com/watch?v=2euqcSA4C9w>
 Caroline Parker speaks of performing, being Deaf, and performs songs.

DIUK233 – Webpage

TEDxEastEnd. (2016). Caroline Parker. *TEDxEastEnd*. <http://www.tedxeastend.com/event2016/caroline-parker/>
 Profile of Caroline Parker.

DIUK234 – Video

lunatsfm. (2014, August 8). *Sign Song Diva Caroline Parker MBE*. <https://www.youtube.com/watch?v=LCYs52PJxPg>
 Profile of Caroline Parker performs Queen's *Bohemian Rhapsody*.

DIUK235 – Videos

mickeyboulay. (2010, September 11). *Bette Midler—The Rose*. <https://www.youtube.com/watch?v=aXXqDWsCzuk>
 Bette Middler's original *The rose*.
 DaDafest. (2010, February 3). *The Rose - Caroline Parker*. <https://www.youtube.com/watch?v=x1J3cDkNiHs>
 Caroline Parker performs *The rose*, with animation and lyrics only in BSL, to the instrumental section of the original song.

	<p>DIUK236 – Video Ruth Montgomery. (2018, October 16). <i>The Spider Dance Ruth Montgomery</i>. http://www.ruthmontgomery.co.uk/?p=1423 Video performance of a BSL story with music, by Caroline Parker.</p> <p>DIUK237 – Book Gregory, S. (1995). <i>Constructing deafness - Deaf futures revisited: Study units</i>. Open University. Mentions the methods used by Colin Thomson in creating translated songs.</p> <p>DIUK238 – Deaf TV program BSLBT. (2018). <i>Small world 2: Episode 2</i>. BSL Zone. https://www.bslzone.co.uk/watch/small-world-series-2/small-world-2-episode-2/ An episode of the online Deaf sitcom <i>Small World 2</i> addressed the controversies surrounding Signed Songs.</p>
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Deaf News and Media UK (NMUK)

My notes on specific materials – *italic grey*

News and Media UK	
Source Institution	Material
<p>British Library</p> <p>The British Newspaper Archive</p>	<p>NMUK1 – Newspaper article The Leeds Mercury. (1926, May 19). Hymns for the deaf. <i>The Leeds Mercury</i>, 7. 1926 – Signed Hymns by the Deaf. Deaf people in Leeds reported as having their own church where a simplified version of the hymns is signed every Sunday.</p>
	<p>NMUK2 – Newspaper article East Kent Gazette. (1948, May 14). 'Deaf and dumb' service. <i>East Kent Gazette</i>, 5. 1948 - Silent hymns sung without music by missionaries. Canterbury Cathedral, Saturday May 7th 1948, 300 Deaf people gathered at the Diocesan Festival, with a special service all in sign language, hymns included.</p>
	<p>NMUK3 – Newspaper article Firth, G. C. (1955, June 4). For the deaf. <i>The Wilshire Times and Trowbridge Advertiser</i>, 2. 1955 – Deaf Choir Salisbury Cathedral, on Sunday, June 5th 1955 – Church Service in Salisbury Cathedral for Deaf people from the south of England. Presence of a Deaf choir from Wilts and Dorset Deaf Centres, signing the hymns.</p>
	<p>NMUK4 – Newspaper article Evening Express. (1976, December 18). The Aberdeen and Northeast Society for the Deaf. <i>Aberdeen Evening Express</i>, 8. 1975 – Deaf and hearing choir. At the Aberdeen and Northeast Society for the Deaf, carol service with a hearing and Deaf choir.</p>

NMUK5 – Newspaper article

Harris, A. (1988, October 7). Ambitious project with deaf players. *Newcastle Evening Chronicle*, 15.

1988 – Deaf musical with Deaf choir and actors sign-singing. Our Lady of Lourdes Deaf Drama Group performs *Fiddler on the Roof*, a musical play including the Our Lady of Lourdes Deaf Choir performing the songs in sign language with the actors.

NMUK6 – Newspaper article

Pinner Observer. (1989, December 28). Sign-song. *Pinner Observer*, 2.

1989 – *Sign-song* Deaf Woman (described as hard of hearing) from Harrow – Catherine Pearce, signed two carols at a sign language concert, as part of the St Anselm's Deaf Choir.

NMUK7 – Newspaper article

Uxbridge & W. Drayton Gazette. (1989, February 8). Show bonus for charity. *Uxbridge & W. Drayton Gazette*, 14.

1989 – Deaf choir performs in *sign-language*. In a show for charity, where the RNID received funding from the Middlesex Show Society, a Deaf choir performs. No indication if it was children or adults, but they were performing with a hearing choir (Highfield Junior School choir from Hillingdon).

NMUK8 – Newspaper article

Harefield Gazette. (1989, April 12). St Anselm's Deaf Choir Festival. *Harefield Gazette*, 27.

1989 - St Anselm's Deaf Choir Festival advert at St Anselm's Church in Hayes.

NMUK9 – Newspaper article

Perthshire Advertiser. (1991, August 13). County News. *Perthshire Advertiser*, 44.

1991 - Scotland - Advert for Deaf choir concert. October 1st 1991 - Albany Deaf Choir presented in Edinburgh.

NMUK10 – Newspaper article

Perthshire Advertiser. (1991, October 11). Kinross. *Perthshire Advertiser*, 43.

1991 – Scotland – Opening meeting of Kinross Parish Church Woman's Guild Representatives of Albany Deaf Choir from Edinburgh, signed songs with teachers and children.

NMUK11 – Newspaper article

The Lichfield Mercury. (1991, March 8). Theatre news round up. *The Lichfield Mercury*, 23.

1991 – Theatre play with signed song. 18th March 1991, description of a play which included sign-singing in the play *Wild Child*, at the Midlands Arts Centre – Theatre Venture.

NMUK12 – Newspaper article

Evening Chronicle. (1991, March 19). Speaking to the emotions. *Evening Chronicle*, 25.

1991 - Same play announced in different newspaper, with signed song. Article mentions it will challenge knowledge on what music is/on what is normal.

NMUK13 – Newspaper article

Haubner, L. (1991, October 30). Coleshill. *Amersham Advertiser*, 21.

1991 - St Saviour's Deaf Club Deaf Choir. St Saviour Deaf Club, in Acton, hosting the 150th Anniversary of the RAD. Mention of them having a Deaf choir, active for 20 years (since 1971).

NMUK14 – Newspaper article

Haubner, L. (1992, December 23). Coleshill. *Amersham Advertiser*, 43,44.

1992 – St Saviour's Deaf Club Deaf Choir. St Saviour Deaf Club, in Acton, in Annual Christmas Service.

NMUK15 – Newspaper article

The Lichfield Mercury. (1997, April 21). Choir visits Brereton. *The Lichfield Mercury*, 15.

1994 - Diocesan Deaf Choir participating at a service at St Michael's Church, Brereton, May 1st.

NMUK16 – Newspaper article

Evening Chronicle. (1992, February 11). *Sign of the times*. 25.

1992 – Ray Harrison Graham and Sarah Scott: Signed Songs performers, awarded at the Fringe Festival in Edinburgh. The TV program *D'Art* is approached, to be broadcasted in Channel 4, a children's series including performances of signed rap. The program is presented by Ray and Sarah. *D'Art*, on Channel 4, began in 1992.

NMUK17 – Newspaper article

Liverpool Echo. (1992, March 3). Channel 4. *Liverpool Echo*, 21.

1992 - Signed Song Workshop on TV. TV Programming section on Channel 4 states Sarah and Ray hold a workshop showing how to create a signed song in their program *D'Art*, on March 3rd 1992, at 5:30 am.

NMUK18 – Newspaper article

Dowling, T. (1993, May 22). A Sight for all eyes. *Liverpool Echo*, 12.

1993 – Sarah Scott and Ray Harrison at the theatre. Live performance by Sarah Scott and Ray Harrison at the Unity Theatre on Monday 24th May 1993: *Sign of the Times* (musical theatre). Article mentions this as a new art in the UK but already a hit in America.

NMUK19 – Newspaper article

Liverpool Echo. (1997, April 21). Double Harmony. *Liverpool Echo*, 60.

1997 - Selection of sign-singers in a choir led by the leader of Liverpool Catholic Archdiocese Deaf choir (with hearing members). Recording at Goodison Park by the BBC: Children and adults involved.

NMUK20 – Newspaper article

Uxbridge and W. Drayton Gazette. (1997, October 15). Sign of what we can do. *Uxbridge and W. Drayton Gazette*, 9.

1997 - The Festival of Signs at St Anselm's Church, in Hayes. Performance by the London Diocese Deaf Choir.

NMUK21 – Newspaper article

Reading Evening Post. (1997, May 28). Signing is a brand new language. *Reading Evening Post*, 5.

	<p>1997 – Caroline Parker teaching through Signed Songs. A 12-week course taught by Harold Swinbourne where makes an introductory session with four Signed Songs, as a way of teaching SSE and BSL.</p> <p>NMUK22 – Newspaper article Fisher, B. (1998, September 23). College Help for the Deaf. <i>Gazette</i>, 15. 1998 – Signed Songs as part of college courses for Deaf people. Article on Uxbridge College supported by the RNID. Part of the activities at the College are church signs and songs in BSL.</p>
<p>The British Library</p> <p>UK Legal deposit UK web archive (since 2013)</p>	<p>NMUK23 – Website Whittaker. (2019). <i>Paul Whittaker, inspirational speaker—About Paul</i>. http://www.paulwhittaker.org.uk/about-paul/ 1988 – Paul Whittaker founds Music and the Deaf. Professional musician Paul Whittaker, founder of the charity Music and the Deaf, which promotes Deaf access to music and does signed concerts all over the UK and runs it for 27 years (still exists but ran by another person). 2017 – Paul Whittaker creates website dedicated to Signed Song (SiBSL). It portrays and sells different signed songs with translation and performance techniques explained as a teaching resource.</p> <p>NMUK24 – Website Sync'd Design. (2019). <i>Music and the Deaf West Yorkshire MatD</i>. Organization Promoting Musical Activities amidst Deaf People. http://matd.org.uk/ Website dedicated to the organisation Music and the Deaf, still active.</p> <p>NMUK25 – Website The Sixteen. (2013, image captured at BL web archive, now unavailable). <i>Paul Whittaker</i>. The Sixteen. assets5.the-sixteen.org.uk/page/3125/Paul-Whittaker 1992 – Paul Whittaker: research and Signed Song in musical theatre. He researches music and Deaf people in the USA via a fellowship. Starts performing in signed theatre including musical theatre. 2007 – Music and the Deaf starts running the Deaf Youth Orchestra, plans of developing a National Youth Signed Choir. 2010 – Paul performs first signed prom “Sondheim at 80” – broadcasted by BBC Two.</p> <p>NMUK26 – Website Disability Arts Online. (2012, March 12). Unsound Unsung: Deaf creatives in the theatre and on radio. <i>The Creative Case for Diversity: Innovation and Excellence in the Arts</i>. disabilityarts.creativecase.org.uk/creative-case-unsound-unsung?item=2790&itemoffset=3 2005 – Due to Caroline Parker’s Signs of a Diva, the BBC said the demand for “sign-song” interpretation has increased, leading to employ several Deaf artists to sign music videos (including Caroline Parker and Daryl Jackson)</p> <p>NMUK27 – Website Masefield, P. (2006, March 1). Paddy Masefield: Whose Learning Difficulty? <i>Disability Arts Online</i>. disabilityartsonline.co.uk 2006 - An article online in 2006 (not anymore) mentions Signed Songs pointing to a book where they are described as an innovative art form. The book, written by the same author as the online article, is about disability on the arts. Article describes Caroline Parker’s performance of <i>Bohemian Rhapsody</i> as amusing. He also talks about Sarah Scott as a talented signed song performance.</p> <p>NMUK28 – Book Masefield, P. (2006). <i>Strength: Broad sides from Disability on the Arts</i>. Trentham Books Ltd.</p>

Picture of Sarah Scott performing on D'Art TV program (Channel 4) in 1992.

NMUK29 – Website

Without Walls. (2007). Priscilla Queen of the Deaf World | *Without Walls*. <http://www.withoutwalls.uk.com/priscilla-queen-of-the-deaf-world/>
2007- Priscilla queen of the Deaf world. September 1st 2007. This event has had Deaf Signed Song participation in the following years (from the UK and abroad, i.e. Signmark, and the cast of *Reasons To Be Cheerful* in 2012.

NMUK30 – Website

London.gov.uk. (2007, August 6). *Queen Priscilla makes a dramatic return to Trafalgar Square in a sparkling Liberty Festival*. London.Gov.Uk. www.london.gov.uk/media/mayor-press-releases/2007/08/queen-priscilla-makes-a-dramatic-return-to-traffic-square-in-a-sparkling-liberty-festival
In 2009, it included the Signed Song *The meaning of life* by Caroline Parker and Ruth Hands directed by Graee.

NMUK31 – Website

O'Callaghan, B. (2013). *DaDaVisions: Who do you think you are?* www.brenocallaghan.co.uk/portfolio/dadavisions
2009 at DaDafest and 2012 Touring UK - Caroline Parker's *The Rose* DaDaVisions, a film exhibited throughout the UK by the BBC.

NMUK32 – Website

BBC. (2009, December 17). *DaDaVisions hits the Big Screen*.
http://news.bbc.co.uk/local/liverpool/hi/people_and_places/arts_and_culture/newsid_8417000/8417146.stm

NMUK33 – Website

DeafRave. (2009, December 5). *Stardust Festive—Deafplus* [Deaf led website for music and culture]. Deaf Rave - Organised By Deaf People For Deaf People.
<http://www.deafrave.com/?action=events&id=60~>
2009 – Deaf performing night. December 5th 2009 - Night intitled *Stardust* included signed song by Deaf artists.

NMUK34 – Website

Harmoneyes. (2014). *Harmoneyes—Home*. Harmoneyes. harmoneyes.org.uk
2010 - *Harmoneyes* Signed Song starts – sign-singing duet by Simon Astill (Deaf) and Sue Bailey-Douglas (hearing). The pair also ran signing choirs.

NMUK35 – Website

Fentons Solicitors LLP. (2011, March 9). *Westminster service will commemorate disability act*. Fentons Solicitors LLP. www.fentons.co.uk/newsroom/latest-news/westminster-service-will-commemorate-disability-act/
2011 - Performance at the Westminster Abbey at thanksgiving service, on March 30th, 2011. Signed Song performed by residents and staff from the Seashell Trust's Griffin Lodge and York House, many of whom were Deaf. Event commemorating 40 years from the 1st statute on disability rights – Disability Act.

NMUK36 – Website

Mm. (2013, August 19). *Byddar - Cymru: Profile Of Charles Hampton II*. *Byddar - Cymru*. <http://byddarcymru.blogspot.com/2013/08/profile-of-charles-hampton-ii.html>

NMUK37 – Website

Exeter Royal Academy for Deaf Education. (2019). *Trustees—Charles Hampton II*. Exeter Royal Academy for Deaf Education. <https://www.exeterdeafacademy.ac.uk/about-us/trustees/VIEW/31>

2013 – Charles Hampton II awarded, on 19 august 2013. Award given to Deaf entertainer who has developed work in Signed Song.

NMUK38 – Website

Learning Together Cheshire and Warrington. (2013, April). *LTCW Newsletter*. PDF Newsletter. learning-together.co.uk

2013 – Signed Song workshop in Deaf centre in Chester, on April 29th.

NMUK39 – Website

NDCS. (2013). *Sponsorship forms and more*. National Deaf Children Society. www.ncds.org.uk/help_us/sponsorship_forms_and_more/

2013 - Signed Song Sheets downloadable at the NCDS website.

NMUK40 – Website

Rose, A. (2016, May 7). *It's the weekend: 'We must focus on educating our ageing populace'* | *South Wales Argus*. South Wales Argus.

<https://www.southwalesargus.co.uk/news/14477947.its-the-weekend-we-must-focus-on-educating-our-ageing-populace/>

2016 – Annual Signed Song dinner (Wales) and awards ceremony, for Deaf and hearing audiences.

NMUK41 – Website

Dundee, U. of. (2016). *British Sign Language: Study*. University of Dundee. <https://www.dundee.ac.uk/study/short/bsl/>

Signed Song used as publicity for BSL courses at university. Dundee University advertises a 26-week course or 6-week short courses in BSL referring to "sign-song – singing in sign language using visual beauty in movement as an art form" (para. 1).

NMUK42 – Website

SiBSL. (2019). *Songs in BSL - Home*. SiBSL. <https://www.sibsl.co.uk/>

Paul Whittaker's Signed Song website.

NMUK43 – Website

Deaffest. (2017, May 3). *Signed song music video weekend*. Deaffest. deaffest.co.uk/2017/05/03/signed-song-music-video-weekend/

2017 - Signed Song Video Project at Deaffest organised by Zebra Access, Deaffest and the NDCS. Involvement of Deaf artists from the USA (e.g. Rosa Lee Timm) and the UK (e.g. Chris Fonseca). The project was part of a series of workshops promoted to motivate Deaf people in the arts. The planning and filming occurred from the 20th to the 23rd of April 2017.

NMUK44 – Website

Deaffest. (2017, April 12). Signed Song Music Video Project News. *TheYamYam*. www.theyamyam.net/signed-song-music-video-project-news

The first ever music video created by Deaffest (*I believe*) resulted from the USA-UK international collaboration project.

NMUK45 – Website

DeafRave. (2018, July 24). *Deaf Rave sign song workshop*. DeafRave. www.deafrave.com/?action=events&id=129

<p>TV programs with Deaf producing team/ cast (or information related to them)</p> <p><i>See Hear</i> (BBC) – online search and recorded DVDs from DCAL</p> <p>BSL Zone (online TV channel) – search in programs</p> <p>Other programs available online and/or viewed at the BFI Reubens Library.</p>	<p>Workshops by Daryl Jackson, on July and August 2018, in Deptford.</p> <p>NMUK46 – Video BBC. (2013, December 11). <i>BBC Two—Series 33, episode 20—‘Santa Baby’—Signed Song</i>. BBC. https://www.bbc.co.uk/programmes/p01n614b 2013 - <i>Santa Baby</i> Signed Song by Ricky Weare, on <i>See Hear</i>.</p> <p>NMUK47 – Video BBC. (2019, March 11). <i>Magic Hands—CBeebies—BBC</i>. https://www.bbc.co.uk/cbeebies/shows/magic-hands 2019 - <i>Magic Hands</i> (BBC Two’s children programming CeeBeebies) uses Signed Songs.</p> <p>NMUK48 – Video Bell, B. (2015, May 20). <i>Sign language comes to Eurovision</i>. https://www.bbc.com/news/entertainment-arts-32812385 2015 - Eurovision contest signed for the first time, by two hearing and six Deaf signers. <i>This was in International Sign, not BSL</i>.</p> <p>NMUK49 – Video BBC. (2019). <i>BBC Two—See Hear—Team Q&A</i>. BBC. https://www.bbc.co.uk/programmes/articles/3DQT5q0QnXJJ8Xqb2VRXj1/team-q-a Explains that <i>See Hear</i> began in 1981 with Deaf and hearing presenters, using in SSE and spoken English (Total Communication). It is now presented by Deaf people in BSL, and it is the longest running Deaf programme in the world. – <i>Relevant to frame the beginning of Deaf-led TV programs</i>.</p> <p>NMUK50 – Video BBC. (1981). <i>See Hear! - Pilot episode (Pilot episode - Series 1)</i>. In <i>See Hear!</i> BBC 1. 1981 – Pilot Episode of <i>See Hear</i> includes signed-singing, <i>Amazing Grace</i> by an SLI. At the end of the programme, around 38min:55s, there is a hymn sung at a church service, in Scotland, sung by Janet Robertson and signed by Liz Gibson. Although it is not performed by a Deaf person, this was the first register found of Signed Song on Deaf-led TV.</p> <p>NMUK51 – Video BBC. (1982). <i>See Hear!2(10) (series 2, episode 10)</i>. In <i>See Hear!</i> BBC. 1982 – Interview with Sarah Scott and her father, comedian Terry Scott. The interview discusses the play <i>Children of a Lesser God</i> (English Production), starring Sarah Scott. She states that she has been experimenting with sign language and music, starting to develop a new art form.</p> <p>NMUK52 – Video BBC. (1985). <i>See Hear!5(8) (series 5, episode 8)</i>. In <i>See Hear!</i> BBC 1. 1985 - Signed duet on <i>See Hear</i>, in <i>Integration Street</i> soap opera. The soap opera was written by Dorothy Miles, and in a scene between about a dream, two lovers perform the Signed Song. Performers are Clive Mason and Sarah Scott.</p> <p>NMUK53 – Video BBC. (1990). <i>See Hear!11.11.1990 (episode 11.11.1990)</i>. In <i>See Hear!</i> BBC. 1990 – Deaf Choir at a church service for the Deaf, by St. Joseph’s Mission for the Deaf, Manchester. Shows a choir performing a hymn in SSE, no mention if people are Deaf or hearing, although a Deaf priest is interviewed. There are probably Deaf choristers, since there is a woman conducting the signing, in front of the group.</p>
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Deaf storyteller and comedian Jerry Hanifin, recently deceased, sign-sings *Our Lord's Prayer*, in the same church service. Also, there is an interview with Paddy Ladd just before he goes to America, where he states that he excited about leaving but sad about leaving his Signed Songs and pop videos behind.

NMUK54 – Video

BBC, & Burr, A. (1990). See Hear!02.12.1990 (episode 02.12.1990). In *See Hear!* BBC.

1990 – *See Hear* episode mentions that Signed Song has already have been presented on the program, in the previous year (1989). This episode presents New Kids on the Block's *This one's for the children*, signed-sung Clive Mason.

NMUK55 – Video

BBC. (1991, December 15). See Hear!11(14) (series 11, episode 14). In *See Hear!* BBC.

1991 – Deaf choir performs at Christmas outside BBC studios. Mentions that among several Deaf culture demonstrations, out on the streets at Christmas time, a Deaf choir performed outside the BBC studios in BSL with a hearing choir. Presenter states Signed Song is part of Deaf culture.

NMUK56 – Video

BBC. (1992). See Hear!17.10.1992 (episode 17.10.1992). In *See Hear!* BBC.

1992 – Charles Hampton sign-signing Michael Jackson's *Black or White*.

NMUK57 – Video

BBC. (1994). See Hear!13.03.1994 (episode 13.03.1994). In *See Hear!* BBC.

1994 – Charles Hampton sing-sings Whitney Houston's *I will always love you*.

NMUK58 – Video

BBC. (1994). See Hear! People First (no date 1994) (episode no date). In *See Hear!* BBC.

At the end of a program, the Deaf choir of the St. Saviour's Church performs (from Acton, London).

NMUK59 – Video

RandomVhStat. (2003). *See Hear Christmas (with trailers)—BBC2—Christmas 2003—YouTube*. <https://www.youtube.com/watch?v=UqqjOy066WY>

2003 – Christmas episode with Riccardo Weare. He sign-sings the Christmas Song *Santa Baby* for the 1st time, in SSE, and is interviewed by Clive Mason, who says that Signed songs have become very popular, asking Weare for his opinion. Weare states that Deaf people used to be embarrassed to join in musical activities but that they are becoming less so, because of Deaf artists in music. Weare signs another Christmas song at the, and the whole cast joins in.

NMUK60 – Video

BBC. (2009). *BBC Two—See Hear, Series 28, Episode 23*. BBC. <https://www.bbc.co.uk/programmes/b00g66jc>

Episode includes a Signed Song Christmas music video and signed carols at Trafalgar Square.

NMUK61 – Video

Higgins, A. (2009). *Dr Paul Whittaker OBE - YouTube*. <https://www.youtube.com/watch?v=mDbem9iK48Y>

2009 – Video on the life of Paul Whittaker, featuring his receiving of the OBE award in 2007, and conveying an excerpt of *See Hear*.

NMUK62 – Video

BBC. (2009b). *BBC Two—See Hear, Series 29, Episode 21*. BBC. <https://www.bbc.co.uk/programmes/b00ny6qp>

2009 – *See Hear: The sign song phenomenon*. Complete episode dedicated to exploring and debating Signed Song (below SS). The team goes to Finland to meet Signmark, and there is a debate on set, mediated by Daryl Jackson. Participants are Jayne Fletcher (Signed Song artist), Jonathan Reid (comedy writer/director), Stuart Anderson (founder of Deaf idol), Deepa Shastri (Signed Song performer), Tessa Padden (representing the BDA BSL Institute & Sign Academy). Opinions expressed are described below:

- Jonathan Reid
 - He feels embarrassed, *it is like blind people painting*
 - Some songs are not even suitable to be signed
 - Not artistic, too flat
 - Music is a hearing thing, the Deaf are trying to acquire it but should not, they should leave it to the hearing people to enjoy
- Stuart Anderson
 - SS artists could be taught to do better work with the signing quality
 - SS is art, it should not be rejected just because it includes sound
 - SS and poetry are linked, SS can have a base there
 - Poetry was first in the Deaf community a product of translation, later it became adapted and later owned by the community and originals started to appear.
 - But while poetry was allowed to be adapted SS are being clocked. Why?
 - If music is a hearing thing and SL should be kept separate from that, is that also true for other media?
- Deepa Shastri
 - A form of expression of feelings, because a deaf person identifies with the lyrics of a specific song
 - SS is relevant for the Deaf community because they are so expressive, and she feels connected to a lot of songs
 - Aimed for hearing audience with no BSL (David Armand), signed song has a story and is made of proper sign language
 - If we leave music out of the Deaf community, we are excluding Deaf people who can hear a little bit
 - If it is not recognised as a Deaf culture thing then it is just a translation people feel like doing
 - It is important they do it the right way and are not sloppy with the signed language
- Tessa Padden
 - The signing is not linguistically correct
 - SS is based on hearing sound, created for hearing people for them
 - Translation doesn't work, because the target audience does not get the meaning, humour, based in the source language
 - Sound cannot be translated visually
 - SS was not in the Deaf community art before
 - SS is based on English language and grammar, poetry can be fully visual and original
 - She enjoyed Signmark's work (probably because it is fully signed) she sees a difference in quality, and feels a connection with *Smells like victory* in terms of language and culture
 - If the language and Deaf culture are evident, SS can be recognised

- Less important art form than humour, poetry or theatre
- It is important for the artist to state that he/she is following the English not BSL, because of political impact: government officials might think BSL does not need recognition because the English is being followed by Deaf people (Translation as a form of denying minority linguistic rights)

Conclusions from the debate (all agree): It needs good quality signing and translation, a lot of practice, and needs more support to develop as an artform.

NMUK63 – Video

CI Borg. (2013, March 8). *See Hear Series 32—Episode 32—Sign song artist Jayne Fletcher*. <https://www.youtube.com/watch?v=YyZhHa-Bztw>
2013 – Jayne Fletcher on *See Hear*. Piece on her career.

NMUK64 – Video

Vilma Jackson. (2014, November 3). *BBC See Hear Interview—YouTube*. <https://www.youtube.com/watch?v=qzHAAR6UN-g>
Interview on *See Hear* with Deaf actress Vilma Jackson. She is originally from Mozambique, lived in Portugal from age 8 to 13 and has been living in London since. Jackson knows BSL and LGP but only sign-sings in BSL.

NMUK65 – Video

BBC. (2015, November 12). *BBC Two—See Hear, Series 35, Deaf Visual Performance*. BBC. <https://www.bbc.co.uk/programmes/b06p174j>
Cunliffe, S. (2015, November 12). *See Hear, Series 35, episode 11*. In *See Hear* (6216414976328516707). BBC2 NI; BFI Reuben Library.
2015 – *See Hear* episode on Deaf visual performance (Viewed at BFI Reubens Library). The episode approaches Visual Vernacular (comments by Ash), BSL poetry (comments by John Wilson) and Signed Song (comments by Rebecca-Anne Withey and Bim Ajadi). Bim Ajadi explains that a good Deaf music video needs the performer to be passionate about music, needs to be rich in camera angles, be very visual, present Deaf 'hot' sign language skills, and show pride in your sign language and its beauty in song. Rebecca-Anne Withey speaks of the importance to increase the quality of performances, the need of having more professional videos, and of Signed Song's importance for Deaf culture because it brings the Deaf and hearing worlds closer together. Ash speaks of the importance of subtitles in songs and John Wilson states he does not enjoy it because usually BSL is overthrown by English structure. *Wilson, however was part of the initial signed musical theatre plays, i.e. West Side Story*.

NMUK66 – Video

BSLBT. (2009). *Wicked 2: Programme 6*. BSL Zone. <https://www.bslzone.co.uk/watch/wicked-series-2/wicked-2-programme-6/>
2009 - *Wicked 2* program. A Deaf Magazine show, at the wend of which Jayne Fletcher performs Westlife's song *I Have a Dream*.

NMUK67 – Video

BSLBT. (2009). *Wicked Kids: Programme 4*. BSL Zone. <https://www.bslzone.co.uk/watch/wicked-kids/wicked-kids-programme-4/>
2009 - *Wicked Kids*, Magazine for Young Deaf viewers from 11 to 14 years-old. Performance by Jayne Fletcher, *I'm still around*.

NMUK68 – Video/film

Mager, W. (2011, May 23). *My Song* [Short film]. <http://www.imdb.com/title/tt1918971/>

BSLBT. (2018). *My Song*. BSL Zone. <https://www.bslzone.co.uk/watch/my-song/>

	<p><i>My song</i>, short film, by BSLBT, with Daryl Jackson in cast. Winner of Best Short Film at Deaf in the Picture (2011); Best Actress (Lara Steward) at Clin d'Oeil (2011). Story about a deaf girl gaining her Deaf identity via signing a song in public for the Deaf community. Winner of <i>Best Short Film</i> award at event Deaf in the Picture (2011); and <i>Best Actress</i> (Lara Steward) at event Clin D'Oeil (2011).</p> <p>NMUK69 – Video BSLBT. (2018). <i>Live streamed interview 4: 7th February 2018</i>. BSL Zone. https://www.bslzone.co.uk/watch/live-streamed-interview-7th-february-2018/ Clark Denmark, Jean St Clair, Cathy Heffernan and Dr Paddy Ladd discuss the work and life of Dorothy Miles. Paddy Ladd states that she wrote the activist song <i>The BDA is you and me</i> and <i>the Bison Song</i>, the percussion song for Gallaudet University.</p> <p>NMUK70 – Video BSLBT. (2018). <i>Small World 2: Episode 2</i>. BSL Zone. https://www.bslzone.co.uk/watch/small-world-series-2/small-world-2-episode-2/ 2018 - <i>Small World 2</i>, Deaf Sitcom about a flat shared by different Deaf people. This episode approaches controversies regarding types of signing and Deaf identities. Laura is a female deaf character who is not very skilled at BSL, she uses SSE. Her Deaf friends suggest she performs a Signed Song at a Deaf Club but she is worried she is not <i>Deaf enough</i>. Laura's friends criticise her signing behind her back, saying Deaf people will not understand her performance, but decide to help her. Some irony in the plot, indicates sign-singing is not seen as an art as valuable as other Deaf performing arts.</p> <p>NMUK71 – Video BSLBT. (2018). <i>Close Up 3: Paddy Ladd (Part 1)</i>. BSL Zone. https://www.bslzone.co.uk/watch/close-up-series-3/close-up-paddy-ladd-pt-1/ 2018 – Interviews with Paddy Ladd about his life: Part I. Paddy Ladd states he always liked music growing up, adding that he thinks that one's music perception is one's own to keep, <i>no matter how you hear it or how much you hear it</i>.</p> <p>NMUK72 – Video BSLBT. (2019). <i>Up For It? Series 3: Episode 10</i>. BSL Zone. https://www.bslzone.co.uk/watch/up-for-it-series-3/up-for-it-series-3-episode-10/ In 2019, children programme <i>Up for it</i> emitted a program on sign-singing, communicating the idea that Deaf can sing and showing Paul Whittaker providing training to a Deaf school choir in Derby.</p>
BFI National TV Archives	<p>NMUK73 – Video Ryder, C. (1992, February 11). D'Art. In <i>D'Art</i> (386120). Channel Four; BFI TV Archive. 1992 – <i>D'Art</i> is a series of 8 episodes on Deaf arts. This episode (11.02.1992) is about the process of putting on a show in Deaf Performing Arts, and mentions song as part of it. Sarah Scott and Ray Harrison present the program, both speak and sign. (<i>Episode 11.02.1992 seen at BFI Archives, Stephen Street, but the episode on Signed Song was unavailable at BFI/Channel Four</i>).</p> <p>NMUK74 – Video A Signed Song. (1995, November 15). In <i>Four fingers & a thumb</i> (453207). 123 Productions. BFI. 1995 – <i>A Signed Song</i>, a program on Channel Four, broadcast on Deaf awareness week. This episode is part of a series entitled <i>Four fingers & a thumb</i>. This episode is a cabaret performance with theatrical movement, dance and BSL, by Sarah Scott and Ray Harrison. Ends with the on-screen caption: <i>sign language says it all</i>.</p> <p>NMUK75 – Video DummyJim. (2010, April 22). <i>The Sex Pistols—God Save The Queen—BSL Version</i>. https://www.youtube.com/watch?v=W--6mXu3qbQ</p>

	<p>Hulse, M., & Dore, S. (2002). <i>God Save the Queen (a film)</i> (651413). BFI TV Archive. 2002 – The Sex Pistol’s <i>God Save the Queen</i> in BSL. Short film, videoclip, signed and subtitled (original lyrics). Interpreters listed on credits are Deaf actor Samuel Dore (he is the performer) and David Ellington (<i>he does not appear on the footing, so probably was part of the preparation process</i>).</p> <p>NMUK76 – Video Dore, S., & Mager, W. (2005, April 24). <i>Vee-TV</i> (726014). Channel Four; BFI TV Archive. 2005 – Rebecca Withey on <i>Vee-TV</i>, programme on Channel Four. Section Vee-Talent of the show presents a recorded Signed Song by Rebecca Withey, the Sugababes’ <i>Hole in the Head</i>. The program also speaks of Deaf Rave.</p>
<p>Nexis (Online Newspapers)</p>	<p>NMUK77 – Newspaper article Sutherland, A. (1989, July 22). Nexis®: Arts: Dancing out in style Festival—The new breed of disabled artist makes the disability part of the act / Movin’ On festival. <i>The Guardian</i>. https://www.nexis.com/results/enhdocview.do?docLinkId=true&ersKey=23_T28579375225&format=GNBFI&startDocNo=1&resultsUrlKey=0_T28579406350&ackKey=20_T28579406351&csi=138620&docNo=4 1989 - Article on The Guardian about a disability arts festival, of which Graeae was part. Reference to Signed Song being performed.</p> <p>NMUK78 – Newspaper article Denholm, A. (1998, April 2). Nexis®: Ah-zig-ah-zig... What? Gordon signs for Spices. <i>The Mirror</i>, 7. 1998 – Article describes Scottish Deaf sign-singer Gordon Wylie-Black performing with The Spice Girls, on their UK tour that year (20 dates), and approaches the challenges of translating made up words.</p> <p>NMUK79 – Newspaper article Taylor, R. (2004, August 25). Nexis®: Society: Off diary: Hands across the Ocean: Deaf hit the dance floor as annual rave kicks off carnival weekend. <i>The Guardian</i>, 4. 2004 – Article on The Guardian mentions Deaf Raves, where the practice of Signed Song is frequent. It advertises a Deaf Rave event in 2004: “On the dance floor, hundreds of people are waving their hands in the air. It could be a scene from any large London club - but these hands aren't waving, they're signing” (para. 1).</p> <p>NMUK80 – Newspaper article Daily Mirror. (2019, January 12). Nexis®: Battling Chris’ dream routine wows judges. <i>Daily Mirror</i>, 8. 2019 – Article on Chris Fonseca, Deaf dancer who incorporates BSL in his dancing (hip hop and rap). He took part of the UK competition The Greatest Dancer.</p> <p>NMUK81 – Video BBC. (2019, January 12). <i>Deaf dancer Chris Fonseca feels the music—The Greatest Dancer Auditions—YouTube</i>. https://www.youtube.com/watch?v=j_8fT9PVr9w Chris Fonseca’s performance on The Greatest Dancer. The judges call performance <i>beautiful</i> and <i>stunning</i>. He wears a <i>Subpac</i>, a Bluetooth backpack that translates sound into vibration.</p>

Google search/ Other material	<p>NMUK82 – Website National Deaf Children’s Society. (2019). <i>Singing lessons for deaf people Music teaching for deaf children</i>. http://www.ndcs.org.uk/our-services/services-for-professionals/deaf-friendly-youth-activities/making-music-deaf-friendly/singing-choir-practice-and-sign-song/ 1986 – Sarah Scott and Ray Harrison perform at Deaf event. A TV producer in the audience recruited them at this Deaf event, to become part of Channel 4’s TV program (for children) <i>Hand in Hand</i>.</p> <p>NMUK83 – Magazine article Shape Arts. (2019). 1988. Shape Arts. https://www.shapearts.org.uk/FAQs/1988 1988 - One day course on sign-singing by Shape Arts, a disability arts organisation.</p> <p>NMUK84 – Magazine article Shape Arts. (2019). 1989. Shape Arts. https://www.shapearts.org.uk/faqs/1989 1989 – Sarah Scott performs Signed Song at the International Women’s Day.</p> <p>NMUK85 – Flyer Surface Impression. (2019). <i>The Workhouse Disability Arts Cabaret flyer – National Disability Arts Collection & Archive</i>. National Disability Arts Collection & Archive: The Workhouse Disability Arts Cabaret Flyer. https://the-ndaca.org/resources/audio-described-gallery/the-workhouse-disability-arts-cabaret-flyer/ 1990 – Performance by Sarah Scott and Ray Harrison. Flyer states they are performing at Disability Arts Cabaret in Islington, Workhouse. Website describes them as pioneers in Signed Song.</p> <p>NMUK86 – Magazine article Shape Arts. (2019). 1992. Shape Arts. https://www.shapearts.org.uk/FAQs/1992 1992 - Musical <i>Thriller</i> by Charles Hampton, described as signed musical of mystery, song and dance. Announces Charles Hampton at Disability Arts cabaret, in September Announces Music and the Deaf at Deaffest 1992. Announces Colin Thompson performing at the London Disability Arts Forum (LDAF) Christmas Celebration</p> <p>NMUK87 – YouTube Channel Dee Sign Choir. (2017). <i>Dee Sign Choir—YouTube Channel</i>. YouTube. https://www.youtube.com/channel/UCtxOGxcXVzgHbdl-l6Xx_Yw 1997 – The Dee Choir started. Made of Deaf and hearing people involved in the Deaf community, it is a fundraising group of volunteers under the umbrella of the Chester & District Committee for Deaf People.</p> <p>NMUK89 – Webpage DEE Sign Choir. (2018). <i>Home</i>. Dee Sign Choir. http://www.deesignchoir.co.uk/ Web page of Dee Sign Choir.</p> <p>NMUK90 – Webpage Create Ecommerce. (2019). <i>Welcome To The Hands 4 Voices Website</i>. Hands 4 Voices. http://hands4voices.co.uk/</p>
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2011 – Hands 4 Voices Choir, based in Hockley/Rochford, Essex. This choir is part of the *Don't Shout Out* project, providing training in BSL and Deaf Awareness.

NMUK91 – Flyer

Richardson, R. A. (2011). *BSL Christmas Carol Service 2011 (Flyer)*. London Deaf Church.

<https://londondeafchurch.files.wordpress.com/2011/11/bslcarolservice2011.pdf>

2011 – BSL Christmas Carol Service. PDF flyer announces a performance at the Annunciation Church (Marble Arch) on December 15th, 2011.

NMUK92 – Video

Brathwaite, I. (2013). *Krazy Kat Theatre E-Video*. Vimeo. <https://vimeo.com/71547813>

2013 – Play with Signed Songs by Krazy Kat Theatre. Caroline Parker is a part of the cast of the play *Edmund, the learned pig*, a children's play at the Royal Exchange Studio Theatre in Manchester, shown on October 2013.

NMUK93 – Website

Sign2Sing. (2016, 2019). *Sign2Sing – Transforming the lives of Deaf people*. <http://sign2sing.org.uk/>

Sign2sing website describes it as an annual fundraising event, aiming at reaching the highest number of people to sign-sing, namely schools, businesses and community groups Jayne Fletcher (a SignHealth Ambassador together with SignKid) and Rebecca-Anne Withey are part of this project.

NMUK94 – Newspaper article

Welsh News Extra. (2017, September 13). Choir which sings with its hands signals new wave of life for grandmother Jennifer. *Welsh News Extra*.

<http://www.welshnewsextra.com/choir-which-sings-with-its-hands-signals-new-wave-of-life-for-grandmother-jennifer/>

Article on *Singing Hands* signing choir, with Deaf and hearing members. The group grew out of Wrexham Deaf Club. States they started in 2009.

NMUK95 – Webpage

Moray BSL Services. (2017, April 30). Sign Song Workshop 2017. *BSL British Sign Language Interpreter*. <https://www.moraybslservices.co.uk/sing-workshop-2017/>

2017 – Signed Song Workshop by Paul Whittaker. Photos of the workshop.

NMUK96 – Webpage

Fylde Coast BSL Centre. (2019). *New sign song page! – Fylde Coast BSL Centre*. <https://www.fyldecoastbslcentre.co.uk/new-sign-song-page/>

2019 – Signed Song page by BSL training centre with hearing and Deaf tutors. In Bisham, Blackpool. Website displays CVs of tutors and several videos from students doing Signed Song activities.

NMUK97 – Webpage

Musicians Benevolent Fund. (2017). *Help Musicians UK | Supported Artists*. <https://www.helpmusicians.org.uk/creative-programme/supported-artists/signkid>

2017 – Article on Signkid. Charity website, helping new musicians disseminate their work, has text by Signkid: "I am Signkid, a London-based artist. I produce, write, and perform signsongs. I translate songs into BSL (British Sign Language). My love for music started around the age of 11 in the 1990s. I started to make music when I was 19 years old. In 2014, DeafRave invited me to perform as a singsong artist for the first time at National Paralympic Day & Liberty Festival, at Queen Elizabeth Stadium. This sparked a drive for a career in music. I have continued to perform solo and with DeafRave and

have expanded my audience around London, performing at festivals, intimate events and having created an online presence. I have featured on BBC news and received coverage in UK-wide blogs, such as *Hearing like Me*, and *Limping Chicken*. I have played shows such as Fabric, Lewisham's People Day, Cutty Shark, Liberty and have been asked to play multiple shows across the London. My work was recently nominated for *Best Artistic Short Film*, at Wolverhampton Deaffest. I was very lucky to meet and work with Akala, a UK Hip Hop artist" (quote adapted from webpage, para. 1 and 2).

NMUK98 – Webpage

The National Federation of Music Societies. (2017, December 21). *An introduction to: Signing choirs | Making Music* [Resources about music].

<https://www.makingmusic.org.uk/resource/introduction-signing-choirs>

2017 - General information on signing choirs in the UK.

"In the UK, choirs that use British Sign Language (BSL) to perform musical repertoire are known as signing choirs. Signing choirs were first developed in the church, in partnership with the Deaf members of the congregation, to encourage equality between the experience of Deaf and hearing members in services" (para.1).

"Signing choirs often include d/Deaf, hard of hearing and hearing members, all of whom sign sing to recorded music. Some choirs occasionally sing vocally too. Choirs who perform both using sign language and vocally describe themselves as bi-language" (para. 4).

"Signing choirs are as diverse as vocal choirs in terms of the type of music that they perform. Genres range from classical to rock, pop and funk and the different styles are often reflected in the physical movements of the choir. Such movements – in addition to signing – are part of capturing and enjoying the essence of the music, though the main focus is on the signing and not on choreography. Signing choirs can perform as a whole group, in smaller groups or duos, and use soloists depending on the songs chosen" (para. 5).

Also lists a set of signing choirs in the UK: [BSL For You Signing Choir: Hands 4 Voices](#), Essex, South East; [Liverpool Snr & Jnr Signing Choirs](#), Liverpool, North West; [Wirral Signing Choir](#), Wirral, North West; [Riverside Signing Choir](#), Rotherham, North; [Vision Signing Choir](#), Maidstone and Gillingham, South East; [Warrington Signing Choir](#), Warrington, North West; [Derby Community Signing Choir](#), Derby, Midlands; [Radcliffe on Trent Community Signing Choir](#), Nottinghamshire, Midlands; [Lowestoft Signing Choir](#), Sussex, East; [Handy Voices Signing Choir](#), Oxford, South; Paul's Signing choir, Halifax, North; [Blackpool Creative Signing Choir](#), North; and Hull Visual Choir, North.

NMUK99 – Webpage

WDDA. (2018). *Our Signing Choir*. <http://wdda.co.uk/wp/significance/>

2018 - Significance Sign Choir. Signing choir made of Deaf and hearing people from Bournemouth, part of a Deaf organisation.

NMUK100 – Newspaper articles

Nurden, J. (2018, July 16). *Sign song set to be internet hit* [Online newspaper]. Kent Online. <https://www.kentonline.co.uk/sittingbourne/news/sign-song-set-to-be-internet-hit-186390/>

Kentonline. (2018, July 17). *Sign song set to be internet hit*. Facebook. https://www.facebook.com/search/top/?q=Sign%20song%20UK&epa=SEARCH_BOX

2018 – Deaf Mum Beckie Breiner's Signed Song video. She made a signed version of the song *This is me*, from the film *The greatest showman*, and posted the video on her Facebook page and on YouTube. This led to an invitation to sign a song with the band *The Rocket Dolls*, in Brighton.

NMUK101 – Video

BBC. (2018, November 30). *BBC Radio 1 - Radio 1 Stories, My Deaf Life: Feel The Beat*. BBC. <https://www.bbc.co.uk/programmes/p06qjg7q>

2018 – BBC releases *My deaf life: feel the deaf beat* (documentary), featuring Kevin Walker (Signkid), and three Deaf youtubers, approaching Deaf people's connections to music.

NMUK102 – Webpage

WebByte. (2019). *Vision Signing Choir*. Vision Communication | BSL Courses | Deaf Awareness | Signing Choir. <https://www.visioncommunication.org/vision-signing-choir.html>

2019 – Vision Signing Choir Webpage. Part of the *Vision Communication* project, which intends to promote signing access to all Deaf people. This choir won the 2018 national competition. Paul Whittaker features in the website, and they have a video performing with Jayne Fletcher.

NMUK103 – Video

Fletch SignSong. (2018, August 7). *Fletch@ with Vision Signing Choir—The Greatest Showman—This Is Me BSL SignSong*.

https://www.youtube.com/watch?time_continue=55&v=8Gf2CRm9WT4

Jayne Fletcher with the Vision Signing Choir.

NMUK104 – Webpage

Fletch@BSL. (2019). *Fletch@ | Fletch@ BSL Ltd*. Fletch@BSL. <https://www.fletchbsl.co.uk>

2019 – Jayne Fletcher's professional website, with her videos, advertising her as a performer and a workshop trainer and a BSL teacher.

NMUK105 – Webpage

Warrington Deaf Centre. (2019). *Warrington Deaf Club*. Warrington-Deaf-Club. <http://warringtondeafcentre.wixsite.com/warrington-deaf-club>

2019 – Warrington BSL Signing Choir Webpage, part of the Warrington Deaf Club page.

NMUK106 – Webpage

Mogridge, C. (2019, April 30). *Learn to experience music through British Sign Language*. Enjoy Exmouth More. <https://enjoyexmouthmore.co.uk/news/perform-songs-in-bsl-with-deaf-pop-star-1-6024093>

2019 – Signed Song workshop by Fletch@, in Exmouth on May 4th, 2019, at Brixington Community Church.

NMUK107 – Webpage

Ajadi, B. (2019). *Music Videos*. Bim Ajadi. <http://www.bimajadi.co.uk/692307-music-videos#0>

2019 - Bim Ajadi's website. Deaf Filmmaker and producer of Signed Song videos, including songs for *Sign2sing*, *DPAN* (USA), Rebecca-Anne Withey, and Deaffest's *I Believe*.

NMUK108 – Webpage

Website Helper. (2019). *Deafhood Sign Songs*. Wordpress. <http://deafhoodsignsongs.com/>

Paddy Ladd's website on Signed Song projects: musical theatres and two books.

NMUK109 – Webpage

Warrington Deaf Centre. (2019). *Warrington Deaf Club*. Warrington-Deaf-Club. <http://warringtondeafcentre.wixsite.com/warrington-deaf-club>

NMUK110 – Webpage

Digital, P. G. (2019). *Glastonbury Festival—DeafZone celebrates 10 years at Glastonbury*. Glastonbury Festival - 21st-25th June, 2017. <https://www.glastonburyfestivals.co.uk/deafzone-celebrates-10-years-at-glastonbury/>

NMUK111 – Webpage

Fonseca, C. (2017). *Dancer*. Chris Fonseca. <https://www.chrisfonsecadancer.com/about>
Professional website, Chris Fonseca.

NMUK112 – Blog entry

Deaf Business Academy Blog. (2018). Caro Sparks. *Deaf Business Academy CIC*. <http://www.deafbusinessacademy.co.uk/caro-sparks/>
Nominations for Deaf Business Award.

NMUK113 – Film

Drury, F. (2013, January 3). *Deaf Muswell Actress awarded MBE*. Hampstead Highgate Express. <https://www.hamhigh.co.uk/news/deaf-muswell-actress-awarded-mbe-1-1781799>

NMUK114 – Webpage

Montgomer, A. (2019). *Caro Sparks—Laughing Horse Comedy Performer Listings*. Laughing Horse Performer Listings - UK Stand-Up Comedians and Performers. <http://www.laughinghorsecomedy.co.uk/performers/performer.asp?PerfID=3411>
Caroline Parker, artistic profile.

NMUK115 – Webpage

WOMAD 2005. (2019). <https://www.efestivals.co.uk/festivals/womad/2005>
Festival webpage mentions Caroline Parker.

NMUK116 – Video

ADF502. (2012, October 16). *Deaf Arts Cabaret and Workshop with deaf actor/sign singer Caroline Parker*. https://www.youtube.com/watch?v=Es_YobnD2xl
Signed advertisement. Caroline Parker performs and teaches at the Arts and Disability Forum.

NMUK117 – Webpage

Parker, C. (2019). *Welcome to moi - CAROLINE PARKER MBE - Actress and Sign Song Diva*. SimpleSite.com. <http://www.simplesite.com/carosparks/114530285>
Caroline Parker's professional website.

NMUK118 – Newspaper article

Gardner, L. (2010, February 2). Signs of a Star-Shaped Diva | Theatre review. *The Guardian*. <https://www.theguardian.com/stage/2010/feb/02/signs-of-a-star-shaped-diva-review>
Review on Parker's musical play.

NMUK119 – Webpage

Graeae. (2019). Our history. *Graeae*. <https://graeae.org/about/our-history/>
Includes a timeline of the company's work, which mentions Caroline Parker's contributions.

NMUK120 – Webpage

Missing Link Productions Ltd. (2019). *Caroline Parker | MissingLink*. <http://www.circusperformers.com/carolineparker>
Caroline Parker's profile

NMUK121 – Webpage

Southbank Centre. (2016, March 5). *Leaps and bounds*. Southbank Centre. www.southbankcentre.co.uk/leaps-and-bounds-1001435
Initiative included a workshop using Signed Song.

NMUK122 – Webpage

BSL Zone. (2014). Stephen Collins tells us about co-directing Out of Control. <https://www.bslzone.co.uk/latest/stephen-collins-tells-us-about-co-directing-out-control/>
Co-directing experience for Stephen Collins.

NMUK123 – Magazine article

Lawrence, S. (2015, May 4). *Hap & Stace Launch Sign-Song YouTube channel: SL First Ltd*. <http://slfirst.co.uk/entertainment/captioned-signed/hap-stace-launch-sign-song-youtube-channel/>
2015 – Deaf author article on Signed Song. Sarah Lawrence writes about a hearing group creating a Signed Song YouTube channel (*Hap & Stace*). She says that a good Signed Song is much more than a translation, intended to show a language that hearing people rarely see, and to show that music and dance can still be an important part of life for many Deaf people.

NMUK124 – Newspaper article

EADT. (2010, April 14). *Words and music with Caroline Parker*. East Anglian Daily Times, Archant. <http://www.eadt.co.uk/ea-life/words-and-music-with-caroline-parker-1-213338>
Article on Caroline Parker's career.

NMUK125 – Film

St Clair, J. (2014). *If I don't lose I'll Lose* [Online film available at BSL Zone]. <https://www.bslzone.co.uk/watch/zoom-2014-if-i-dont-lose-ill-lose/>
Film with Caroline Parker.

NMUK126 – Newspaper article

Culture Northern Ireland. (2013, August 16). *Bounce! Arts Festival Returns From August 30* [Text]. Culture Northern Ireland. <http://www.culturenorthernireland.org/features/performing-arts/bounce-arts-festival-returns-august-30>
Caroline Parker at Bounce Festival.

	<p>NMUK127 – Webpage NDCS. (2013). <i>Sponsorship forms and more</i>. National Deaf Children Society. www.ncds.org.uk/help_us/sponsorship_forms_and_more/ 2019 - Article on Signed Song approaches techniques for communicating and engaging in sign-singing choir activities, and techniques for translating: convey meaning (not words), respecting synchronicity and flow of music, and create translations that fit the age of the members of the choir.</p> <p>NMUK128 – Magazine article Barry, A. (2014, February 16). <i>Breaking barriers: The deaf singer who signs songs like a diva</i>. TheJournal.ie. http://www.thejournal.ie/caroline-parker-signs-of-a-diva-1315796-Feb2014/ The work of Caroline Parker frames by Graeae's <i>Signs of a star shaped diva</i>.</p>
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Archival work - Theatre and Theatre Companies UK (TTCUK)

My notes on specific materials – *italic grey*

Theatre and Theatre Companies UK	
Source Institution	Material
Southbank Archive Studio	<p>TTCUK1 – Websites PopUpTheatrics. (2016, July 9). <i>Broken City: Wall Street—Meet Signdance Collective—YouTube</i> [Online on YouTube]. https://www.youtube.com/watch?v=5F1eroPBHGY</p> <p>Signdance Collective. (2019). <i>Sign Dance Collective International—Background</i>. Signdance-Website. https://www.signdancecollectiveinternational.com/biographies 1995 – Workshop on Sign Dance. This probably involved some sign-singing with dance. Organised by <i>Sign Dance Theatre</i> (now <i>Sign Dance Collective</i>) a company of Deaf and disabled artists, which began in 1987.</p> <p>TTCUK2 – Email information Clemson, M. (2019, April 3). <i>RE: Request for viewing research material</i>. miles.clemson@southbankcentre.co.uk 2004 – Deaf Choir performance at Southbank. Performance was on the 23rd of March, at the Royal Festival Hall.</p>
Ramps on the Moon Consortium	<p>TTCUK3 – Videos Birmingham Repertory Theatre. (2017, April 21). <i>Tommy Production Trailer (Captioned)—YouTube</i>. https://www.youtube.com/watch?v=kb-Sd7EtrkE</p> <p>New Wolsey Theatre. (2017, March 22). <i>Tommy Rehearsal Trailer—YouTube</i>. https://www.youtube.com/watch?v=hm6KCFDJjrM 2017 – March to June 2017: The <i>Who's Tommy</i> musical theatre play. The multi-award-winning rock musical written by Pete Townshend, toured the UK. Starring William Grint in the role of Tommy, who signs a lot of the songs.</p> <p>TTCUK4 – Webpage Ramps on the Moon. (2019). Caroline Parker. <i>Ramps on the Moon</i>. https://www.rampsonthemoon.co.uk/member-info/caroline-parker/ Information on Parker's work.</p>

<p>Graeae</p>	<p>TTCUK5 – Book Sealey, J. (2018). <i>Reasons to be Graeae: A Work In Progress</i>. Oberon Books Ltd. 1997 – The Spice Girl’s <i>Wannabe</i> is performed by Jenny Sealey, Caroline Parker, Jo Verrent, Ali Briggs, and Iona Fletcher, at the Nottingham Playhouse bar. 2010; 2014 – Graeae produces <i>Signs of a Star Shaped Diva</i> by Nona Shepphard, directed by Jenny Sealey and Nona Shepphard. Stars Caroline Parker as Sue Graves, and is a 2-hour performance where she plays “an undertaker with a sideline of signing songs of the great divas” (Sealey, 2018, p. 125). The show toured both inside and outside the UK. 2010; 2012; 2017 – <i>Reasons To Be Cheerful</i>, a punk musical play with Signed Songs. With Stephen Collins and SLI/actress Jude Mahon. 2015 (Russia); 2017 (London) – <i>In Touch</i>. A collaboration between Graeae and the Inclusion Theatre Company (Moscow). Portrays the experience and history of Deafblind people. Hepplewhite, K. (2018). Acts of translation—In Touch. In J. Sealey, <i>Reasons to be Graeae: A Work In Progress</i> (pp. 352–356). Oberon Books Ltd. Describes the play’s very intricate processes of translation, as the play had deaf, Deaf, deafblind/Deafblind (6) and hearing actors on stage, both from The UK and Russia, meaning Russian, English, BSL and Russian Sign Language on stage.</p> <p>TTCUK6 – Video Ajadi, Bim. (2010, March 7). <i>Graeae Promo—Signed Song Workshop</i>. https://vimeo.com/9977534 2010 - Signed Song Workshop at GRAEAE. Jenny Sealey explains that this originated from the growing interest of Deaf people in music, in the previous 5 to 10 years. Video from 2010, so she means from 2000s onwards. Caroline Parker was involved.</p> <p>TTCUK7 – Website Graeae. (2017). In Touch. <i>Graeae</i>. https://graeae.org/our-work/in-touch/ <i>In touch</i> at the National Theatre, London.</p> <p>TTCUK8 – Magazine article Porter, L. (2017, November 8). <i>In Touch: International collaboration exploring deaf/blind experience</i>. Disability Arts Online. http://disabilityarts.online/magazine/opinion/touch-international-collaboration-exploring-deafblind-experience/ <i>In touch</i> at the National Theatre, London.</p> <p>TTCUK9 – Video Graeae. (2018, September 12). <i>Reasons To Be Cheerful</i>. https://vimeo.com/289444400/355b09e3ba 2017 – Complete video of musical play Reasons To Be Cheerful (on scene in 2010, 2012 & 2017) – 2017 version Example of Signed Song: <i>If it can’t be wrong then it must be right</i>.</p> <p>TTCUK10 – Video Graeae. (2015, June 24). <i>Signs of a Diva Trailer</i>. https://vimeo.com/131635311</p>
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	<p>2014 – Excerpt of <i>Signs of a Diva</i> (tours in 2010, 2013 and 2014). Caroline Parker signs the songs of musical divas. Here signing Roberta Flack's <i>The first time ever I saw your face</i>.</p> <p>TTCUK11 – Video Graeae. (2014, March 28). <i>The Threepenny Opera—Extended trailer—YouTube</i>. https://www.youtube.com/watch?v=omtw_7Qct8E&t=49s 2015 – Extended promo of Threepenny Opera (toured in 2014 and 2015). Stephen Collins signs songs.</p> <p>TTCUK12 – Video Graeae. (2018, July 4). <i>Hurricane Protest Songs—BSL trailer</i>. https://vimeo.com/278295532 2018 - Hurricane Protest Songs. A workshop for young people resulted in a production presented at RADA in July 2018, involving sign-singing.</p> <p>TTCUK13 – Blog entry Graeae. (2014, May 9). <i>Caroline Parker Graeae's Blog</i>. https://graeaeatrecompany.wordpress.com/tag/caroline-parker/ Caroline Parker's profile.</p>
Birds of Paradise	<p>TTCUK14 – Webpage BOP. (2018, April 25). BOP turns 25 - April: Caroline Parker. <i>Birds of Paradise Theatre Company</i>. https://www.boptheatre.co.uk/bop-turns-25-april-caroline-parker/ Webpage with video by Caroline Parker on her work in the company.</p>
Deafinitely Theatre	<p>TTCUK15 – Video Snow, G. (2015, April 2). As a deaf-led company, it's hard to get into regional theatres. <i>The Stage; London, Eng.</i>, 36–37. 2015 – Article on the work of Deafinitely Theatre, mentions that the company uses movement, BSL, spoken word, music and Signed Song in performances. Mentions sign-singing in the 2015 production of <i>Midsummer Night's Dream</i> held at The Globe, London.</p>
Southwark Playhouse	<p>TTCUK16 – Video Southwark Playhouse. (2018, July 24). Twelfth Night. <i>Southwark Playhouse Theatre and Bar</i>. https://southwarkplayhouse.co.uk/archive2019/twelfth-night/ Advertisement of play with Caroline Parker. Includes video.</p>

Appendix 2 – Ethical approval

2.1 Ethical approval statement

2.1 Ethical approval statement

UCL RESEARCH ETHICS COMMITTEE
OFFICE FOR THE VICE PROVOST RESEARCH



8th May 2018

Dr Geraldine Brodie
SELCS
UCL

Dear Dr Brodie

Notification of Ethics Approval with Provisos

Project ID/Title: 12411/001: Show of hands: the cultural impact of performing signed songs

I am pleased to confirm in my capacity as Joint Chair of the UCL Research Ethics Committee that I have ethically approved your study until **8th May 2019**.

Ethical approval is subject to the following conditions:

Notification of Amendments to the Research

You must seek Chair's approval for proposed amendments (to include extensions to the duration of the project) to the research for which this approval has been given. Each research project is reviewed separately and if there are significant changes to the research protocol you should seek confirmation of continued ethical approval by completing an 'Amendment Approval Request Form'
<http://ethics.grad.ucl.ac.uk/responsibilities.php>

Adverse Event Reporting – Serious and Non-Serious

It is your responsibility to report to the Committee any unanticipated problems or adverse events involving risks to participants or others. The Ethics Committee should be notified of all serious adverse events via the Ethics Committee Administrator (ethics@ucl.ac.uk) immediately the incident occurs. Where the adverse incident is unexpected and serious, the Joint Chairs will decide whether the study should be terminated pending the opinion of an independent expert. For non-serious adverse events the Joint Chairs of the Ethics Committee should again be notified via the Ethics Committee Administrator within ten days of the incident occurring and provide a full written report that should include any amendments to the participant information sheet and study protocol. The Joint Chairs will confirm that the incident is non-serious and report to the Committee at the next meeting. The final view of the Committee will be communicated to you.

Final Report

At the end of the data collection element of your research we ask that you submit a very brief report (1-2 paragraphs will suffice) which includes in particular issues relating to the ethical implications of the research i.e. issues obtaining consent, participants withdrawing from the research, confidentiality, protection of participants from physical and mental harm etc.

In addition, please:

- ensure that you follow all relevant guidance as laid out in UCL's Code of Conduct for Research: <http://www.ucl.ac.uk/srs/governance-and-committees/resgov/code-of-conduct-research>
- note that you are required to adhere to all research data/records management and storage procedures agreed as part of your application. This will be expected even after completion of the study.

With best wishes for the research.

Yours sincerely



Dr Lynn Ang
Joint Chair, UCL Research Ethics Committee

Cc: Joana Pereira & Bencie Woll

Appendix 3 – Information and consent

3.1 Information sheet (model)

3.2 Consent form (model)

3.3 Video consent form (model)

Appendix 3 – Information and consent – 3.1 Information sheet (model)

3.1 Information sheet (model used for artists. Versions were used for audiences, deaf and hearing, and in four languages)

CENTRE FOR MULTIDISCIPLINARY AND
INTERCULTURAL STUDIES



DIVISION OF PSYCHOLOGY
AND LANGUAGE SCIENCES



FACT Fundação
para a Ciência
e a Tecnologia

Research funded by the Foundation for Science & Technology, Portugal

Participant Information Sheet For Adult Deaf and Hearing Signed Song Artists

UCL Research Ethics Committee Approval ID Number: 12411/001

YOU WILL BE GIVEN A COPY OF THIS INFORMATION SHEET

Title of Study:

The cultural impact of performing Signed Songs (The impact of sign language songs in audiences)

Department:

Centre for Multidisciplinary and Intercultural Inquiry (CMII) - Centre for Translation Studies (CenTraS), in collaboration with the Deafness, Cognition and Language Research Centre (DCAL)

Name and Contact Details of the Researcher:

Joana Pereira
Email: joana.pereira.17@ucl.ac.uk
Tel: 077 1395 3582

Name and Contact Details of the Principal Researcher (Main Supervisor):

Dr Geraldine Brodie
Centre for Translation Studies
(CenTraS)
Centre for M. & Intercultural Studies
Gower Street, London WC1E 6BT
Email: g.brodie@ucl.ac.uk
Tel: 020 7679 9323
or 02076792000, Ext. 51317

Name and Contact Details of the Subsidiary Supervisor:

Prof Bencie Woll
Deafness, Cognition & Language
Research Centre (DCAL)
Dept of Experimental Psychology
49 Gordon Square, London WC1H 0PD
Email: b.woll@ucl.ac.uk
Tel: 020 7679 8670

1. Invitation

We would like to invite you to participate in this PhD research project. You should only participate if you want to; choosing not to take part will not disadvantage you in any way. Before you decide whether you want to take part, please read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information.

2. What is the project's purpose?

This study aims at understanding how live performances of Signed Songs are received by audiences, both by d/Deaf and by hearing people, in the UK and in Portugal. It is a 4-year project based at University College London, and it counts on the collaboration of several entities in the two countries: organizations within the local Deaf communities, artistic and academic institutions.

We expect this study will provide us with an understanding of how D/deaf and hearing people view Signed Songs in the UK and in Portugal, and on the role this art form has in both societies. General results will be shared within the UK and Portugal.

Appendix 3 – Information and consent – 3.1 Information sheet (model)

3. Why have I been chosen?

You have been chosen because you are either:

- a d/Deaf artist whose activity encompasses creating and performing Signed Songs;
- a hearing person who plays an active role in the creation and performance of Signed Songs, working with d/Deaf performers as a team.

People being interviewed are selected well-known performers, d/Deaf or hearing (only if working with the d/Deaf as a team in Signed Songs), as well as directors and/or conductors participating in this art form, in the UK and in Portugal. All interviewed performers are experienced artists and proficient signers in their country's signed language (BSL – British Sign Language, or LGP – Portuguese Sign Language, *Língua Gestual Portuguesa*). The directors/conductors who are part of this study may have less proficiency in BSL/LGP but are closely connected to the Deaf communities.

Apart from the artists, there is another group taking part in this study. It is composed of spectators of Signed Songs, as well as people who chose not to attend these performances, both d/Deaf and hearing. They are taking part of this study via an online questionnaire.

In total, one-hundred and twenty-nine (129) participants will take part in this study. While artists are selected, spectators are being recruited during live Signed Song performances, through DCAL's volunteer participants' database, and through the D/deaf and hearing alumni/staff mailing list of the Catholic University of Portugal (Lisbon).

4. Do I have to take part?

It is up to you to decide whether or not to take part. If you choose not to participate, you won't incur any penalties or lose any benefits to which you might have been entitled. If you decide to withdraw during the interview, you will be asked what you wish to happen to the data you have provided up that point.

If you do decide to take part, you will be given this information sheet to keep and asked to sign a general consent form, a copy of which you will also keep. Furthermore, because this interview implies filming your discourse in a signed language/record your image, you will also be asked to fill out and sign a video consent form, a copy of which you will also keep.

you will also be asked to sign a video consent form, a copy of which you will also keep.

Even after agreeing to take part, you can still withdraw at any time of the interview and without giving any reason.

5. What will happen to me if I take part?

In this study we are interested in what you think about Signed Songs, what information and feelings you believe they convey, and your intentions as a creative Signed Song artist.

The interview is intended to be a relaxed conversation about your experience, aims and wishes and will be fully carried out in BSL. There are no right or wrong answers; your experience and thoughts are important and valued in this study.

You will be interviewed only once. You will sign consent forms specifically created for this research situation, and then fill out a sheet with general anonymous data (age, gender, cultural identification and preferred language usage). During the interview you will converse on topics proposed by the researcher, and you will also be asked to make use of materials such as pen and paper to help visualise some issues about your experiences. The expected duration for this interview is 1 hour.

Should you wish to do so, all of the data you provide can be removed from this study up to 4 weeks after your participation in this research.

Appendix 3 – Information and consent – 3.1 Information sheet (model)

6. Will I be recorded and how will the recorded media be used?

Your interview will be recorded on video. The video and still images resulting from your participation in this research will be used only for analysis within this study, unless you give us permission for further academic/educational use, in the video consent form. If you do not consent to any of the items described in the video consent form, no other use will be made of your recordings and no one outside the project will be allowed access to the original recordings.

7. What are the possible disadvantages and risks of taking part?

There are no known risks associated with your participation in this study. There will be a break halfway through the interview for your comfort.

8. What are the possible benefits of taking part?

While there are no immediate benefits for each individual interviewee participating in this project, it is hoped that this study will make a contribution to widening the discourse and visibility of Deaf culture in Portugal and in the UK.

It will potentially benefit d/Deaf people because promoting Deaf culture and Deaf arts is working towards a widespread appreciation of Deaf Communities, and towards social equality. On the other hand, this study can also benefit hearing people because it potentiates the general public's education on diversity, minority communities and the multicultural heritages of both Portugal and the UK.

9. What if something goes wrong?

Should any serious incident occur during or following your participation in this project, or if you feel this study has not been conducted ethically, you have the right to lodge a complaint with an overseeing authority. For this research project, such authority is this study's Main Supervisor:

Dr Geraldine Brodie
Centre for Translation Studies
(CenTraS)
Centre for Intercultural Studies
Gower Street, London WC1E 6BT
Email: g.brodie@ucl.ac.uk
Tel: 020 7679 9323
or 02076792000, Ext. 51317

If you feel your complaint has not been handled to your satisfaction, you can also contact the Chair of the UCL Research Ethics Committee – ethics@ucl.ac.uk.

10. Will my taking part in this project be kept confidential?

All of the personal information that we collect about you during the course of this research will be kept confidential. You will not be able to be directly identified in any ensuing reports, publications or presentations, unless you choose to give consent for your name to be revealed, in the consent form. In addition, any further use of your video or still images for academic/educational purposes will only occur if you consent to it, in the video consent form, and only in the specific settings to which you give your permission.

The video data that you provide will only be kept beyond the timeframe of this research (4 years) if you state your authorisation, in the consent form. If you choose to allow it, in the consent form, your video recordings can

Appendix 3 – Information and consent – 3.1 Information sheet (model)

also become part of the archives of a key institution of the Deaf community in your country. For UK purposes this is the British Deaf Association (BDA).

11. Limits to confidentiality

Please note that:

- because you are a public figure who is well known in your country's Deaf community, and
- because you are one of the very few artists engaged in Signed Song performance in your country,

even if you:

- do not consent to any mention of your name at any stage of this research,
- do not allow any further usage of your video recordings/still images, apart from research analysis,

full confidentiality cannot be guaranteed. This is because, irrespective of the researchers' efforts to maintain anonymity, the unique and very public nature of your work might lead to you being recognised by others.

Your email address (should you choose to provide it) will be kept confidential.

12. What will happen to the results of the research project?

After your interview is concluded, the data resulting from it will be immediately transferred to encrypted and safe storage UCL devices/services, where it will remain for analysis purposes throughout the duration of this study (4 years).

After the PhD research is concluded and has been evaluated by UCL, a summary of the findings will be sent to you, using the email address you voluntarily provide in the beginning of your interview.

The data you provide will only be kept beyond the timeframe of this research if you consent to it, in which case it will remain with the researcher, in an encrypted disk and safely stored in a locked compartment, in Portugal. Your original video data will not be used or shared overseas, unless you give explicit consent to specific academic/educational usage purposes, when you fill out the video consent form.

This research will result in a PhD thesis, from which journal articles will be published. It is also expected that, in the future, the thesis will be adapted into a book, both written and signed, available in the four languages which are part of this research (English, BSL, Portuguese, and LGP). Book chapters and general articles may also result from the thesis, as well as other presentations and posters.

In order to reach the wider Deaf community in both countries, presentations will also be made at Deaf clubs/associations, and at national and international conferences organised by Deaf community members. Both the book and the presentations are intended to give back the knowledge acquired to the community in general, and also to the Deaf communities involved in the study.

13. Data Protection Privacy Notice

All data will be collected and stored in accordance with the requirements of the General Data Protection Regulation (GDPR) 2018.

Notice:

The data controller for this project will be University College London (UCL). The UCL Data Protection Office provides oversight of UCL activities involving the processing of personal data, and can be contacted at [data-](#)

Appendix 3 – Information and consent – 3.1 Information sheet (model)

protection@ucl.ac.uk. UCL's Data Protection Officer is Lee Shailer and he can also be contacted at data-protection@ucl.ac.uk.

Your personal data will be processed for the purposes outlined in this notice. The legal basis that would be used to process your personal data will be the provision of your consent. You can provide your consent for the use of your personal data in this project by completing the consent form that has been provided to you, as well as the video consent form, which is specific to collecting data in a signed language.

Your personal data will be processed so long as it is required for the research project (4 years), and will only be kept beyond that with your explicit permission.

If you are concerned about how your personal data is being processed, please contact UCL in the first instance at data-protection@ucl.ac.uk. If you remain unsatisfied, you may wish to contact the Information Commissioner's Office (ICO). Contact details, and details of data subject rights, are available on the ICO website at: <https://ico.org.uk/for-organisations/data-protection-reform/overview-of-the-gdpr/individuals-rights/>.

Your video recordings can be kept in Portugal after the conclusion of this research, if you consent to it, but no personal data will be transferred outside the EEA.

14. Who is organising and funding the research?

This PhD research is being funded by the Foundation for Science and Technology (FCT – *Fundação para a Ciência e Tecnologia*), a public Portuguese agency supporting scientific and technological research, run by the Portuguese Ministry of Science, Technology and Higher Education.

16. Contact for further information:

For further information, please contact:

Dr Geraldine Brodie
Centre for Translation Studies
(CenTraS)
Centre for Intercultural Studies
Gower Street, London WC1E 6BT
Email: g.brodie@ucl.ac.uk
Tel: 020 7679 9323
or 02076792000, Ext. 51317

Prof Bencie Woll
Deafness, Cognition & Language
Research Centre (DCAL)
Dept of Experimental Psychology
49 Gordon Square, London WC1H 0PD
Email: b.woll@ucl.ac.uk
Tel: 020 7679 8670

You will be given a copy of this information sheet and, if you choose to participate in this study, you will also be given a signed consent form, and a signed video consent form to keep with you.

Thank you for reading this information sheet and for considering to take part in this research study.

Appendix 3 – Information and consent – 3.2 Consent form (model)

3.2 Consent form (model used for artists. Versions were used for audiences, deaf and hearing, and in four languages)

CENTRE FOR MULTIDISCIPLINARY AND INTERCULTURAL STUDIES



DIVISION OF PSYCHOLOGY AND LANGUAGE SCIENCES



FCT Fundação para a Ciência e a Tecnologia

Research funded by the Foundation for Science & Technology, Portugal

CONSENT FORM FOR ADULT DEAF AND HEARING SIGNED SONG ARTISTS IN RESEARCH STUDY

Please complete this form after you have read the Information Sheet and/or listened to (or seen in BSL) an explanation about the research.

Title of Study: The cultural impact of performing Signed Songs.

Department: Centre for Multidisciplinary and Intercultural Inquiry (CMII) - Centre for Translation Studies (CenTraS), in collaboration with the Deafness, Cognition and Language Research Centre (DCAL)

Name and Contact Details of the Researcher:

Joana Pereira
 Email: joana.pereira.17@ucl.ac.uk
 Tel: 077 1395 3582

Name and Contact Details of the Principal Researcher (Main Supervisor):

Dr Geraldine Brodie
 Centre for Translation Studies (CenTraS)
 Centre for Intercultural Studies
 Gower Street, London WC1E 6BT
 Email: g.brodie@ucl.ac.uk
 Tel: 020 7679 9323
 or 02076792000, Ext. 51317

Name and Contact Details of the Subsidiary Supervisor:

Prof Bencie Woll
 Deafness, Cognition & Language Research Centre (DCAL)
 Dept of Experimental Psychology
 49 Gordon Square, London WC1H 0PD
 Email: b.woll@ucl.ac.uk
 Tel: 020 7679 8670

Name and Contact Details of the UCL Data Protection Officer:

Lee Shailer
l.shailer@ucl.ac.uk
 Tel: 02076792000, Ext. 58726

This study has been approved by the UCL Research Ethics Committee: Project ID number: 12411/001

Thank you for considering taking part in this research. The person organising the research must explain the project to you before you agree to take part. If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you decide whether to join in. You will be given a copy of this Consent Form to keep and refer to at any time.

I confirm that I understand that by ticking/initialling each box below I am consenting to this element of the study. I understand that it will be assumed that unticked/initialled boxes mean that I DO NOT consent to that part of the study. I understand that by not giving consent for any one element that I may be deemed ineligible for the study*.

		Tick Box
1.	*I confirm that I have read and understood the Information Sheet for the above study. I have had an opportunity to consider the information and what will be expected of me. I have also had the opportunity to ask questions which have been answered to my satisfaction, and would like to take part in: - an individual interview	

Appendix 3 – Information and consent – 3.2 Consent form (model)

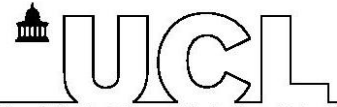
2.	*I understand that I will be able to withdraw my data up to 4 weeks after my participation.	
3.	*I consent to the processing of my personal information, namely my age, gender, cultural identification, and preferred language usage for the purposes explained to me. I understand that such information will be handled in accordance with all applicable data protection legislation.	
4.	Use of the information for this project only *I understand that all personal information listed above will remain confidential, but that full confidentiality cannot be granted due to the research design of this study: collecting data in a signed language implies filming me and keeping a record of my personal image. *Therefore, I understand that my responses will be video-recorded and I consent to it. I have also completed a separate video consent form for this purpose. I understand that my data gathered in this study will be stored securely, using password-protected software and will be used for training, quality control, audit and specific research purposes. It will not be possible to identify me in any publications or presentations unless I give my consent to it in the video consent form. Because I am a public figure in my community (known artist/professional), anonymity is optional for my participation in this research. (Please select from the following 3 options): (a) I agree for my real name and role/affiliation to be used in connection with any words/signed discourse I have expressed or information I have passed on. (b) I request that my comments are presented anonymously, meaning only via translation into the written language of my country, but give permission to connect my role/affiliation with my comments (but not the title of my position). (c) I request that my comments are presented anonymously, meaning only via translation into the written language of my country, with no mention of my role/affiliation.	
5.	*I understand that my information may be subject to review by responsible individuals from the University (UCL) for monitoring and audit purposes.	
6.	*I understand that my participation is voluntary and that I am free to withdraw at any time without giving a reason. I understand that if I decide to withdraw, any personal data I have provided up to that point will be deleted unless I agree otherwise.	
7.	I understand there are no potential risks in participating in this research.	
8.	I understand that the benefits of participating in this research are: - Making a contribution to widening the discourse and visibility of Deaf culture in Portugal and in the UK; - Contributing to benefitting d/Deaf people: promoting Deaf awareness, Deaf culture, Deaf arts, and working towards equality for the Deaf in Portugal and the UK;	

3.3 Video consent form (*model used for artists. Versions were used for audiences, deaf and hearing, and in four languages*)

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DIVISION OF PSYCHOLOGY AND LANGUAGE SCIENCES



FCT Fundação para a Ciência e a Tecnologia

Research funded by the Foundation for Science & Technology, Portugal

VIDEO CONSENT FORM FOR ADULT DEAF/HEARING SIGNED SONG ARTISTS IN RESEARCH STUDY

This form is to be completed independently by the participant after reading the Information Sheet and having listened to (or seen in BSL) an explanation about the research, and after having completed the general consent form. This is an extra procedure detailing specific consent issues regarding collecting discourse produced in a signed language.

Title of project: The cultural impact of performing Signed Songs.

Researcher: Joana Pereira
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 Tel 077 1395 3582

Your responses will be video-recorded in the course of this study. We will label all data with identifying numbers rather than your name or any other information associated with your identity. However, because face information is important in BSL, it may not be possible to fully conceal your identity. Therefore, we will seek your specific consent for the different possible uses of still images or video clips from which you might be recognised. We will only use your still or video images in those circumstances for which you have explicitly given consent.

Please circle "YES" if you give permission for us to use images or brief clips from your video data for a particular purpose, "NO" if you do not give permission.

Do you give permission for this use?

1. Analysis of your responses by research staff	YES	NO
All of the following uses are strictly optional and will not affect your participation in this study. Please feel free to respond "NO" for any reason. You do not need to provide any explanation to the researcher.		
2. Presentations at academic research conferences	YES	NO
3. Academic publications reporting the results of these studies, including journal articles, book chapters, technical reports, reports to funding bodies	YES	NO
4. Educational uses in classroom settings to demonstrate the research methods and/or outcomes	YES	NO
5. Academic Web pages describing the research methods and/or outcomes	YES	NO
6. Media reports of the research:		
a. Print	YES	NO
b. Television	YES	NO
c. Internet	YES	NO
7. Community relations: presentations of the research to groups/organisations within the Deaf community	YES	NO
8. Presentations where video recording or photography is allowed which could then appear publicly – e.g. internet	YES	NO

Please note any additional concerns or restrictions on the reverse of this sheet.

Signed: Date:

Name (please print)

1

I allow the use of still images or video clips in the circumstances I selected above. YES
 Date: ___/___/___

Appendix 4 – Data collection

4.1 Interview script

4.2. Interview procedures: layout and language

4.3. Questionnaire structure

4.4 Questionnaire procedures: setting, location and language

4.1 Interview script



Research funded by the Foundation for Science & Technology Portugal

Interview to the artists – individual form

1. Personal Information

1.1. Age: _____

1.2. Male Female Unspecified

1.3. deaf Deaf Hard of hearing hearing

1.4. Which of these languages do you usually use? (you can select **more than 1**)

Oral English Written English British Sign Language (BSL)

Sign Supported English (SSE)

1.5. Which is your preferred language? (please select **one**)

Oral English Written English British Sign Language (BSL)

Sign Supported English (SSE)

1.6. Please insert a valid email address if you would like to receive a report on the results of this research: _____

2. Habits of performance attendance

2.1. Do you usually attend live signed performances?

Yes No

2.2. If so, which?

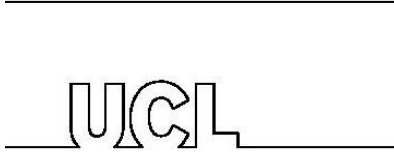
Interpreted Theatre Theatre with BSL on stage Deaf theatre BSL Poetry
BSL Humor BSL Storytelling Interpreted music concerts

2.3. How often do you go?

Once a year 2 to 5 times a year 6 to 10 times a year

More than 10 times a year

THANK YOU.



Artist interview

Before the Interview day

- *Send summary via email 3 to 4 days in advance of scheduled date*
 - o As you were previously told, this study is about how Signed Songs are received by the audience, but it is also about the artists as well.
This interview is a conversation about your work as a Signed Song artist. I am interested in talking about what you think about Signed Songs, your experience on how they are created, and what people have told you about them after your shows. We will also speak about music and songs in the hearing world and in the Deaf world.
The interview will have the approximate duration of 1 hour long with a comfort break half-way through.
It is intended to be a relaxed conversation where you will reflect on these issues. There is no need to prepare anything before hand, your experience and personal thoughts are enough. Thank you so much for your precious help!

On the interview day

Materials to take to the interview site: White paper sheets, 4 pens, clips, intention cards in A4 format, Signed Song images, quote sentences. Camera and tripod. Snacks and beverages.

Introductory remarks

- **Questions about anything?**
- **Explain confidentiality according to consents given**
- **Balancing power statement: explain the conversation is informal and that researchers are interested in all opinions of participant: There are no right or wrong answers**
- **Explain structure of interview in three parts:** 1) Performances in sign language in general; 2) Your experience as a Signed Song artist; 3) Music and the Deaf Community
- **We will converse and I will also propose a few tasks to help us think.**

1. *General opinions on artistic products related to Deaf Communities*

1.1. **Thinking of the categories described in the form** (Signed theatre, Interpreted Theatre, Deaf theatre, SL Poetry, Humour, storytelling, Interpreted music concerts)

Is it important to have these art forms? Why?

Are they important for the Deaf community? Why?

Are they important for the hearing community? Why?

1.2. **Thinking of Signed Songs in general (any type, by anyone) what is the best way of describing what a Signed song is?** (definition)

Are they translation? Are they art? Are they music?

1.3. **TASK – LOOKING AT IMAGES OF DIFFERENT TYPES OF SIGNED SONGS: What do you think about each type?**



How does each type contribute to society (Deaf and hearing people)?

Do they all have the same value/importance?

1.4. How are Signed Songs by the Deaf important?

For the Deaf community? Why?

For the hearing community? Why?

2. *The creative experience – process, intentions, and feedback*

2.1. **BIOGRAPHICAL question** - Tell me the story of how you came to be involved in making Signed Songs and why you were interested

2.2. **TASK FOR PLACING ITEMS IN ORDER**– Can you write/sign what are the steps you go through when creating a Signed Song, and give them numbers?

2.3. **How hard is it to translate the lyrics?**

Challenges in translating lyrics, rhyme? Poetry concerns? Untranslatable/ inadaptable songs?

2.4. **How are you creative in language use? Why do you do that?**

Additions, subtractions and respective motivations. VISUAL VERNACULAR included?

2.5. **Are musical elements important when you are creating the Signed Song?**

Rhythm, melody and acoustic intensity, general feeling conveyed by the original voice and instruments...

How do you integrate them?

2.6. **What is the Deaf contribute in creating the Signed Song?**

What do D/deaf people do that is special and different from hearing people, or what are the qualities of you as a Deaf person that you put into the song

2.7. **What is the hearing or auditory contribute in creating the song?**

What do hearing people do,

or what are the qualities of hearing people they put into the song





or what is the auditory aspect that you make use of

2.8. Do you feel there is communication with the audience during the performance? How?

COMFORT BREAK HERE

2.9. When you are creating a Signed Song, what do you hope it will show?

2.10. **TASK – INTENTION CARDS:** on one side write what Messages/emotions you hope to transmit to Deaf community members, on the other side write what Messages/emotions you hope to transmit to hearing people (OR SIGN ABOUT EACH CATEGORY)

TO <u>DEAF PEOPLE</u>	TO <u>HEARING PEOPLE</u>
 <p>Messages information</p>	 <p>Messages, information</p>
 <p>Emotions, feelings</p>	 <p>Emotions, feelings</p>

- 2.11. **What is a good Signed Song**, created by you or by Deaf people in general? What does it need to have?
- 2.12. **If you compare when you first started and now, how did you change as an artist?**
 What did you learn?
 What do you have now that you did not have before?
- 2.13. **Feedback obtained**
- ... from D/deaf people**
 How have they reacted at the end of the shows?
 What opinions have they told you about?
- ... from hearing people who are familiar with the Deaf world and its language**
 (i.e. SIGNERS - teachers, interpreters, friends of the Deaf, family members)
 How have they reacted at the end of the shows? What opinions have they told you about?
- ... from hearing people who are not familiar with the Deaf world and its language**
 (i.e. NON-SIGNERS – no contact with Deaf people)
 How have they reacted at the end of the shows? What opinions have they told you about?
- 2.14. **Tell me one concert/situation that you were pleased** with and tell me what happened (good memory)
- 2.15. Now **remember a bad situation**, something that might have annoyed you (bad memory)
3. *Opinions on Music, Songs and the Deaf*
- 3.1. **What do your friends think about music?**
 (people in the Deaf community)
- 3.2. **Does someone need to hear to enjoy and/or create music? Is music something exclusively expressed/perceived via sound/hearing?**
 Can it be entirely expressed visually? Do you think a song can be conveyed visually (lyrics and music)?

- 3.3. **MULTIPLE CHOICE TASK** – Which of these statements do you think best describes Signed Songs and culture? (or add your own!). Think only of Signed Songs by the Deaf.
 Is music from the hearing world or is music from the Deaf world?
 Do only hearing people create it? Do Deaf people create it?

Signed Songs are **a way to give** d/Deaf people **access** to music and songs.

Signed Songs are something borrowed from the hearing world, a **hearing cultural product** borrowed by the Deaf.

Signed Songs are **an intercultural art form**, belonging to both worlds.

Signed Songs are a **D/deaf cultural product**, like Deaf/signed poetry, theatre and humour are.

(other by participant)

4. *Dreams and wishes for the future*

4.1. **What do you dream about for your art form (Signed Songs)?**

Artistic evolution Invitations to perform People’s reactions Role in society Acceptance by d/Deaf and hearing people

5. **Is there anything else you might have thought of and would like to share?**

Thank you so much for your time and contribution.

4.2 Interview Procedures: layouts and languages

Country	Artists	Date	Location	Participating	Language	Recording equipment
Portugal	Deaf artists	July 2018 (2 sessions)	- <i>Casa-Museu Medeiros e Almeida</i> : a public venue harbouring cultural events, in Lisbon**; - <i>Fábrica da Pólvora</i> : a public venue harbouring cultural events, just outside of Lisbon, Oeiras.	- Researcher - Portuguese Deaf consultant - Participant	LGP	1st session: - HD Model Logitech Webcam (C922 Pro Stream Webcam); - Capture rate of 50 to 60 frames per second; - USB cable - Small tripod. 2nd session: - Computer webcam (technical difficulties)
	Hearing artist	July 2018 (2nd session)	- <i>Fábrica da Pólvora</i> ***	- Researcher - Portuguese Deaf consultant - Participant - LGP interpreter	LGP and spoken Portuguese	2nd session: - Computer webcam, due to technical difficulties with Logitech Webcam.
UK	Deaf artists	February and March 2019 (3 sessions, 1 per artist)	- A meeting room in Derby; - The Library Room at DCAL, London; - A meeting room at Goodenough College, London.	- Researcher - Portuguese Deaf consultant* - Participant	BSL	All 3 sessions: - HD Model Logitech Webcam (C922 Pro Stream Webcam); - Capture rate of 50 to 60 frames per second; - USB cable - Small tripod.

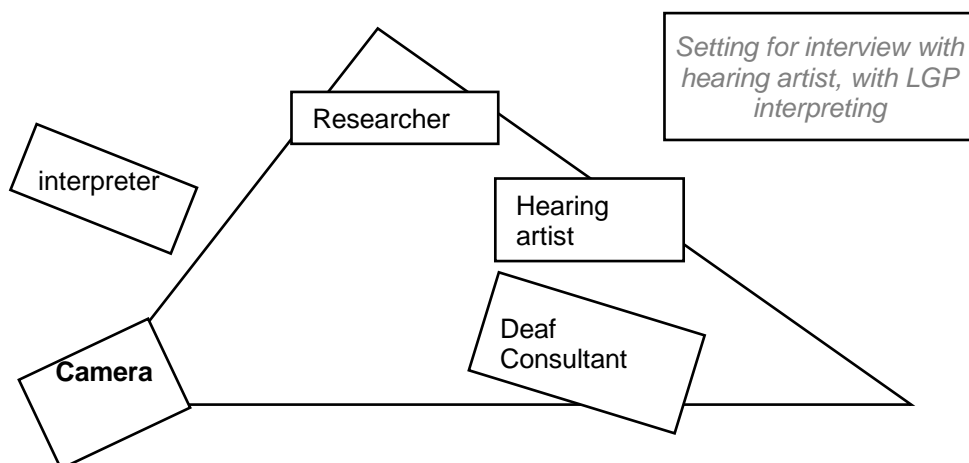
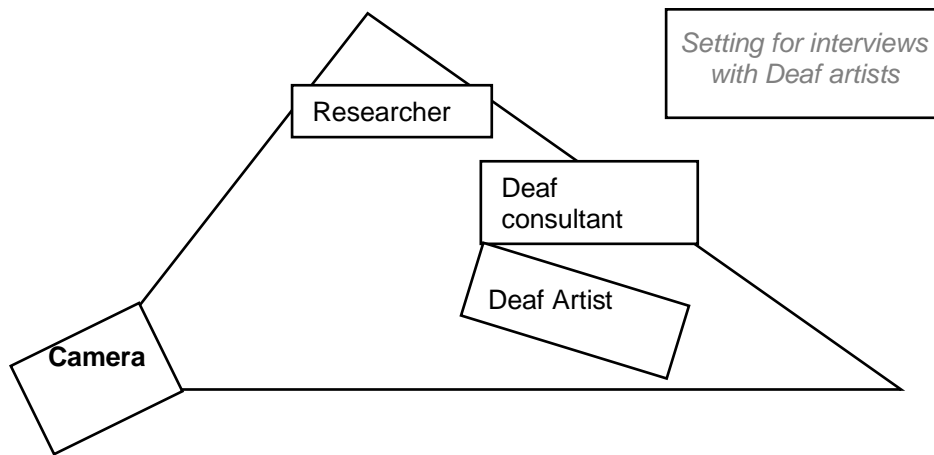
* The British Deaf consultant could not be present in the 1st session, due to scheduling constraints from artist and consultant. Preceding the session, I therefore consulted with Max Barber on strategies, BSL vocabulary and suggestions, which resulted in productive and fluid interview procedures.

** The first interview, conducted with a Deaf Portuguese artist, lasted more than planned (1h30). Upon viewing the recording, the research team adopted new strategies for time control, such as reducing lengthy comments.

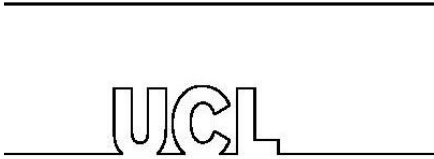
*** The interview with the hearing conductor implied having a designated interpreted present and, although following the same general script, incorporated a slightly different approach, bearing in mind the hearing status and identity of the participant, the use of spoken Portuguese, and the fact proceedings were being simultaneously interpreted. Prior to the session, the script was sent to the designated interpreter and a meeting was held to discuss vocabulary, interpreting strategies, research procedures and settings.

Appendix 4 – Data collection – 4.2 Interview procedures: layouts and languages

General procedures applicable to all artist interviews: 1) Prior to sessions, a schedule of the dates, times, locations and predicted duration was sent to supervisors; 2) Before the scheduled dates, an email was sent to the participant, containing a summary of information on what to expect from the interview, its general structure, confidentiality issues, duration and goals; 3) On the day, artists met individually with the researcher and the Deaf consultant. Both members of the research team had a copy of the script, information and consent forms; 4) Upon arrival, participants were reminded of the purpose of the research and informal nature of the interview; 5) The information sheet, general consent form, and video consent form were read and signed by the artist; All information contained in these documents was available in LGP/BSL, and all participant questions were answered. Given that artists are well-known in their Deaf communities, they were informed that, despite rigorous anonymising procedures, their interventions might be recognised by readers of the thesis; 6) The artist was then asked to fill out a form regarding a limited amount of personal information (age, cultural identification and language usage/preference) and habits of attendance of signed performing arts; 7) When the interview began, the participant was reminded of the topics to discuss and duration, being informed of a planned break, midway through the procedures (with snacks and refreshments available).



4.3 Questionnaire structure



Research funded by the Foundation for Science & Technology (FCT) Portugal

Spectators

Performance Attendance

(HA1) Do you usually attend live signed performances in general?

Yes No

(HA2) If so, which? *(if needed, tick more than one)*

- Interpreted theatre
- Theatre with integrated BSL on stage
- Deaf theatre
- BSL Poetry
- BSL Humour
- BSL storytelling
- Interpreted music concerts

(HA3) How often do you go to any of these?

- Once a year
- 2 to 5 times a year
- 6 to 10 times a year
- More than 10 times a year

Signed performances and signed songs

1.1 Are signed performances important for the Deaf community?

Yes No

Why?

1.2 Do you think they are important for the hearing community?

Yes No

Why?

1.3 What does the term 'signed song' mean to you?

1.4 What makes a signed song enjoyable for you?

1.5 Do you think you need to hear to enjoy a signed song?

Yes No

Why?

1.6 Are signed songs important for d/Deaf people?

Yes No

Why?

1.7 Are signed songs important for hearing people?

Yes No

Why?

During the performance

2.1 How did you feel watching the show?

2.2 What do you think the sign singer(s) wanted to convey?

After the performance

3.1 What did this performance made you think about?

3.2 Were those thoughts new to you, or had you considered those issues before?

3.3 Were there any questions you were left with after (curiosities, doubts, possibilities...)?

Other comments

4.1 Do you have any suggestions on how the show can be made more accessible?

4.2 Is there anything different you would like to see in the future? Please explain.

Personal Information	
(PI1) Age: _____	
(PI2) Gender:	
Male	<input type="checkbox"/>
Female	<input type="checkbox"/>
Unspecified	<input type="checkbox"/>
(PI3) deaf <input type="checkbox"/>	
Deaf	<input type="checkbox"/>
Hard of hearing	<input type="checkbox"/>
hearing	<input type="checkbox"/>
(PI4) Which of these languages do you usually use? <i>(you can select more than one)</i>	
Oral English	<input type="checkbox"/>
Written English	<input type="checkbox"/>
British Sign Language (BSL)	<input type="checkbox"/>
Signed Supported English (SSE)	<input type="checkbox"/>
(PI5) Which is your preferred language? <i>(please only select one)</i>	
Oral English	<input type="checkbox"/>
Written English	<input type="checkbox"/>
British Sign Language (BSL)	<input type="checkbox"/>
Signed Supported English (SSE)	<input type="checkbox"/>
Voluntary Contact Information	
Please insert a valid email address if you would like to receive a summary report on the findings of the study: _____	
Thank you for your participation!	



Performance Attendance

(HA1) Do you usually attend live signed performances in general?

Yes No

(HA2) If so, which? (if needed, tick **more than one**)

- Interpreted theatre
- Theatre with integrated BSL on stage
- Deaf theatre
- BSL Poetry
- BSL Humour
- BSL storytelling
- Interpreted music concerts

(HA3) How often do you go to any of these?

- Once a year
- 2 to 5 times a year
- 6 to 10 times a year
- More than 10 times a year

Signed performances and signed songs

1.1 Are signed performances important for the Deaf community?

Yes No

Why?

1.2 Do you think they are important for the hearing community?

Yes No

Why?

1.3 What does the term 'signed song' mean to you?

1.4 What makes a signed song enjoyable for you?

1.5 Do you think you need to hear to enjoy a signed song?

Yes No

Why?

1.6 Are signed songs important for d/Deaf people?

Yes No

Why?

1.7 Are signed songs important for hearing people?

Yes No

Why?

2A Do you have any other comments on signed songs?

Personal Information	
(PI1) Age: _____	
(PI2) Gender:	
Male	<input type="checkbox"/>
Female	<input type="checkbox"/>
Unspecified	<input type="checkbox"/>
(PI3) deaf	<input type="checkbox"/>
Deaf	<input type="checkbox"/>
Hard of hearing	<input type="checkbox"/>
hearing	<input type="checkbox"/>
(PI4) Which of these languages do you usually use? <i>(you can select more than one)</i>	
Oral English	<input type="checkbox"/>
Written English	<input type="checkbox"/>
British Sign Language (BSL)	<input type="checkbox"/>
Signed Supported English (SSE)	<input type="checkbox"/>
(PI5) Which is your preferred language? <i>(please only select one)</i>	
Oral English	<input type="checkbox"/>
Written English	<input type="checkbox"/>
British Sign Language (BSL)	<input type="checkbox"/>
Signed Supported English (SSE)	<input type="checkbox"/>
Voluntary Contact Information	
Please insert a valid email address if you would like to receive a summary report on the findings of the study: _____	
Thank you for your participation!	

Appendix 4 – Data collection – 4.4 Questionnaire procedures: settings, locations and languages

4.4 Questionnaire procedures: settings, locations and languages

		Online replies	In situ replies			Email replies
		<i>Written Opinio</i>	Written	Sign language & filmed	Sign language & transl.	Written
Portugal	Deaf	DS – 2	DS – 2 (signed song concert) – 1 (Deaf studies class)	DS – 2 (concert) – 2 (Deaf club 2) – 5 (Deaf club 1)		DS – 2
		DNS – 2	DNS – 1 (Deaf club 2) – 1 (Deaf club 1)	DNS – 2 (Deaf club 1) – 3 (Deaf club 2) – 1 (Deaf Studies class)	DNS – 3 (Deaf club 2) – 1 (Deaf club 1)	DNS – 1
	Hearing	HS – 10	HS – 15 (signed song concert) – 2 (Deaf Studies class) – 2 (Deaf club 1)			
		HNS – 5	HNS – 3 (Deaf Studies class) – 2 (Deaf club 1)			
UK	Deaf	DS – 26	DS – 1 (Deaf academic space) – 1 (senior Deaf club)	DS – 1 (Academic space)		DS – 1
		DNS – 9	DNS – 1 (senior Deaf club)		DNS – 3 (senior Deaf club)	
	Hearing	HS – 25				
		HNS – 8				

Appendix 5 – Data analysis: artist interviews

5.1 Interview content analysis secondary tables

5.2 Interview transcripts

5.3 Initial scaffolding of categorisation

5.1 Interview content analysis secondary tables

Theme A1 – Artist intentions and motivations

Subtheme A1a. Personal stories/interests

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; ● + **Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); ● + **Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees, both countries; ● + **Purple** – replies from Deaf in both countries and hearing interviewee

Subtheme A1a. Personal Stories/Interests	
Coding categories	Subcategories/ topics mentioned
Performing experience ²²¹	<p>Started performing in public 9 years ago</p> <p>Started performing 2 years ago</p> <p>Started performing music 31 years ago, Signed Songs 9 years ago</p> <p>Started performing in public 40 years ago</p> <p>Started performing in public 22 years ago</p> <p>Started performing in public 9 years ago</p>
Sign language use growing up	<p>LGP background</p> <p>Foreign sign language (ASL) background, then LGP</p> <p>None. Began learning LGP when starting to work in a Deaf musical project, and is still learning</p> <p>BSL background (with a lot of fingerspelling), later BSL (visible in Signed Songs today)</p> <p>SSE background, then BSL (visible in Signed Songs today)</p> <p>Oral background, then learned SSE/PG, then developed BSL/LGP (visible in Signed Songs today)</p>
Interest in music and performing	<p>Enjoyed dancing/listening to music by feeling musical vibration</p> <p>Was engaged in other forms of signed art (theatre, humour, poetry)</p> <p>Trained as a classical musician</p> <p>Had parent/close relationship who encouraged them to perform/ discover tactile perception of music</p> <p>Had music in the family (siblings or parents)</p> <p>Was engaged in music related activities/hobbies (dance, ...)</p> <p>Interested in music on TV shows</p> <p>Interest in learning the words to songs from written lyrics (cassettes, records, CDs and online)</p>
Music in school	<p>Gave up music classes at mainstream school, lost interest</p> <p>At university wanted to but was not allowed to be part of musical activities</p> <p>Had never thought about music growing up but became interested in Deaf Signed Song project</p> <p>First started to engage in Signed Songs with d/Deaf friends at Deaf school</p> <p>Not allowed in music classes at mainstream school</p>

²²¹ Answers by the Portuguese artists were given in the Summer of 2018, therefore stating '8 years ago' in the original material in interviews and in one case '1 and a half years ago'. Answers by the British artists were given in the beginning of 2019. In order for experience years to correspond to the same reference in time, the categories containing the replies of Portuguese artists is phrased '9 years ago' and in one case '2 years ago'.

	Had music lessons in Deaf school
Contact with local Deaf community and/or Signed Song	Began involvement in Deaf community through drama training BSL learning was achieved via Signed Song activity, via practices of (theatrical) translation Interest in BSL translation from watching interpreters In Deaf community from birth Late signer/member of Deaf community Obtained Signed Song techniques / inspiration from other d/Deaf people
Other motivations for engaging in Signed Song	Something new/exciting to do with life. Music will be an activity to continue doing in retirement. Previous artistic interests outside of performing arts: painting Started performing Signed Songs in public in musical theatre
Music perception (auditory/tactile)	In the artists No auditory music perception ever – always profoundly deaf Now profoundly deaf but used to have some hearing, performs from memory Makes use of tactile perception of music on stage to perform Makes use of visual cues of music on stage to perform Had residual hearing (now profoundly deaf) Has residual hearing: can hear sounds, melody, beat but not the words In Signed Song activity in general Deaf Signed Songs can be totally perceived without hearing, if people have the artistic sensibility in LGP. Sound is movement not exclusively hearing ● Hearing is not important, Deaf music is as valid as hearing music, it is a different conception People do not need to hear to enjoy a Signed Song – there are tactile vibrations occurring naturally or via technology, and each d/Deaf person perceives elements of sound auditorily differently Hearing doesn't matter, a good Signed Song is built for the eye. Don't know if hearing a bit is important. I am fully immersed in a Signed Song with visual input, auditory sound and sound through tactile feeling. But people feel this differently.

Subtheme A1b. Directed intentions (Deaf and hearing) *222

Key: Red – replies from Deaf Portuguese interviewee(s); Green – replies from the Portuguese hearing interviewee; ● + Red – replies from Deaf and hearing Portuguese interviewees; Black – replies from British Deaf interviewee(s); ● + Black – replies from British Deaf interviewee(s) and hearing interviewee; Purple – replies from Deaf interviewees in the 2 countries; ● + Purple – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A1b. Directed intentions (d/Deaf and hearing)	
Coding categories	Categories/ topics mentioned
	Deaf audiences
Interacting during the performance	Some d/Deaf sign along to the show so I encourage it during the performance and provide feedback, interacting with them I engage them in the signed performance (lyrics) by looking at them and using pointing to make them part of the signed lyrics

²²² Subtheme for potential utopian performatives. The elements of this subtheme which register in audience members' replies to the questionnaires may be considered as utopian performatives in Deaf-led Signed Song.

Deaf music awareness	<p>To show them the rich world of language arts, they are not involved in that</p> <p>To change the mentalities of d/Deaf people who did not grow up with music and are not used to it, opening them to Deaf music</p> <p>That Signed Song is a true art form</p> <p>That this art form can even lead to LGP developing in this area (terminology and expressing items of d/Deaf musical perception and creation)</p> <p>To show how LGP has infinite artistic applications and potential</p> <p>Utopia – the complete perception that Signed Song by Deaf artists is useful and artistically valid</p> <p>To generate awe and surprise by realising that music is for everyone</p> <p>To encourage d/Deaf people to become involved in doing Signed Songs</p> <p>● To show what music is for d/Deaf people, and how all can be involved in music (song, dance), d/Deaf can do anything</p>
Inspiring to cultural activities	<p>To open their minds to cultural awareness and the varied artistic potentials of LGP</p> <p>To accept Signed Songs as an art form and to take part</p> <p>To dare to go out of the Deaf community and follow their dreams, not to give up on them because they are deaf</p> <p>Deaf children: to be their Deaf artistic and cultural models since an early age, for them learn from Deaf open-minded people</p> <p>Contribute in showing Deaf art and Deaf culture, via music, as it happens in other countries, in Portugal.</p>
Professionalism and d/Deaf representation	<p>For the group to be seen academically as having strong guidelines and practice, not as amateurs</p> <p>To be seen as an (performer/character) authentic representative of a naturally diverse, empowered, signing and proud Deaf community</p> <p>● To be seen as a d/Deaf professional performer/group</p>
Entertainment and access	<p>Have access to the world of music and songs</p> <p>Develop musical taste (appreciating if it is a good or a bad song)</p> <p>That all are entertained and have a good time</p> <p>Enjoy the musical performance irrespective of perception form (visually or though listening or both)</p>
Hearing audiences	
Deaf awareness and Deaf music awareness	<p>Open their minds to different ways of expressing/feeling/defining music</p> <p>To show who Deaf people are and that we have existed for so long</p> <p>To show them a unique art form in this country and give them something to think about</p> <p>To show them we can sing</p> <p>To promote interest in Deaf people and a closer collaboration between Deaf and hearing communities for a better tomorrow</p> <p>● To get them to lose their fears about communicating with d/Deaf people</p> <p>To show what music is for Deaf people</p> <p>Utopia – the complete perception that Signed Song by Deaf artists is useful and artistically valid</p> <p>To generate awe and surprise by realising that music is for everyone</p> <p>For them to see Signed Songs as art</p> <p>For the group to be seen academically as having strong guidelines and practice, not as amateurs</p> <p>To intentionally include an explanation on why the song is important to me and the Deaf Community</p> <p>To be seen as a person/professional actor/character/performer and not just a form of providing access</p> <p>To have the same respect for sung songs as for Signed Songs</p>
Inspire to sign language	<p>To learn LGP as they do English, as a 2nd language</p> <p>To inspire them to learn sign language and come to us, to know our ways</p> <p>To encourage hearing non signers to sign songs</p>
Entertainment and access	<p>That all are entertained, enjoying it (visually or though listening or both).</p> <p>That they recognise/realise there is more to Deaf onstage signing than being 'beautiful' or 'access provision'</p>

Subtheme A1ci. Elements of Deaf cultural discourse

Key:

Red – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; ● + **Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); ● + **Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; ● + **Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A1ci. Elements of Deaf cultural discourse	
Coding categories	Category/topics mentioned
Protecting sign language	LGP is the right way of doing Signed Song (A3a) Protecting signed language from being misrepresented/defaced in Signed Song performances (A5c)
Deaf representation and leadership	We do this for the Deaf community, to represent them, show Deaf pride and raise awareness (A4b) We want to be perceived as Deaf-led group, to show what d/Deaf people can do (original) Deaf representation in Signed Songs (A5c/d)
Deaf Identification	Deaf children identify with the Deaf sign-singer (A4d), CODA children can be inspired by the Deaf artist as well (A4d) Deaf identification with sign language on stage even if foreign to the Deaf person, feeling of pride of visual modality (A5c/d) Projecting an image of equality (to hearing artists) as a Deaf professional performer (A1b)
Do not fix us	We do not want to be fixed, we want people to come to us, learn our language and understand our ways (original)
Deaf oppression	Hearing person adapting to Deaf ways and not the other way around as it has been for so long. Collaborative hearing-Deaf work from a Deaf perspective Oppression of d/Deaf people often includes being told what to feel ('you are happy!') and songs help heal that (A4a)
Normalisation	The effort of normalising d/Deaf people is a Human Rights crime, it eliminates an identity and generates suffering (A5a/b)

Subtheme A1cii. Elements of the disability discourse

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; ● + **Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); ● + **Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; ● + **Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A1cii. Elements of the disability discourse	
Coding categories	Subcategory/ topics mentioned
Surpassing [hearing] difficulties	Hearing people in Portugal say that performances are important to show that [hearing] difficulties can be surpassed (A4c)
Subverting the focus on Deaf people as disabled	The strong medical perception of d/Deaf people could be subverted by educating doctors before they became professionals, and by giving Deaf awareness and LGP to all children in schools (A5b)
Concern for 'pitying' Deaf people	Deaf children choirs and the image of charity, pity of the d/Deaf. If children enjoy it, it's a positive thing, if not it is a concern (A5c)

Subtheme A1d. Cultural resistance in Signed Song activity

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; **● + Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); **● + Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; **● + Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A1d. Cultural resistance in Signed Song activity	
Coding categories	Subcategories/topics mentioned
Inserting intervention elements on Sign Language Peoples in Signed Songs	Deaf artists can use adaptation to approach Deaf issues in lyrics: oppression, language, Deaf education, mental health, identity
Challenging expectations on music and d/Deaf people	Change people's long-time assumptions that music is being exclusively connected to sound in a hearing way Deaf artists transmit messages and feelings in a Deaf way, that reaches d/Deaf people and produces an immediate impact Deaf musicians convey a Deaf definition of music and make audiences aware of what it is like being a Deaf musician Deaf artists in Signed Song show that Deaf can make music Deaf artists put their feel of the world into their songs
Creating and promoting Deaf-led sign-singing events and spaces	Deaf sign-singing events are rare, we need more so we can share music in the Deaf community Deaf people taking part in sign-singing, joining the artists, it feels amazing, it is a true, heartfelt sharing of Signed Songs and different ways of conveying lyrics and music in a Deaf way
Generating a Deaf-hearing connection	Deaf artists can create moments of true connection (with d/Deaf and hearing people) between artist and audience Deaf and hearing people joining in a live Signed Song, at a chorus, brings a feeling of union, of a community in the artistic space/theatre

Subtheme A1e. Hopes for the future of Signed Songs

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; **● + Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); **● + Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; **● + Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A1e. Hopes for the future in Signed Songs	
Coding categories	Categories/ topics mentioned
Increased awareness of Deaf musical potential	That hearing people finally understand d/Deaf people exist and can make music To have d/Deaf and hearing open their minds to Signed Songs and art in general To have d/Deaf people understand that music is powerful, and songs can open our minds to a multitude of experiences and feelings about the World That our work becomes so disseminated that it opens d/Deaf and hearing mentalities more and more To write our own original songs, it would change d/Deaf and hearing perceptions of us in terms of ownership and Deaf musical ability, it would be clear for everyone To have our work more disseminated in the Deaf community by Deaf entities To see more acceptance and interest from the Deaf community To see d/Deaf children aware of all of the artistic practices they can be a part of, via the example of signed music A continuous development in concerts in different formats, to experiment with different musical genres
Deaf ownership and participation	For schools all over Europe to have Signed Song children groups, to create awareness to Deaf music from a young age More original Deaf songs, which would shed light on ownership

	<p>issues and the Deaf musical talent</p> <p>For us to continue the educational side of this project</p> <p>To reclaim ownership of Signed Songs</p> <p>To increase the 'Deaf voice' (representation) in the practice so together with the good hearing practitioners it can raise to a full status of art form</p> <p>To have a tour of Deaf sign-singers, with similar aims and principles, to engage the d/Deaf audience and share SL beauty via Signed Songs</p> <p>More d/Deaf musicians in general</p> <p>More Deaf people performing Signed Songs at a high level</p> <p>More and more d/Deaf people will open their hearts to music; and accept my Signed Song art</p> <p>To have all-Deaf events in Signed Song practice where d/Deaf people can join in and have fun and we can share our art</p>
Sign language protection and value	To prevent sign language from being defaced by those who do not do a good job
Signed Song artistic status	<p>To see more dissemination of our work, more projection</p> <p>That this group evolves into a high-status musical group exists forever and gets to go to all corners of the world</p> <p>To see this artform grow in new generations of d/Deaf people, that it is not lost; new projects, new musical genres in Signed Songs</p> <p>To see the artform evolve in musical theatre, film, in Signed Song solos, to see all the possibilities explored</p> <p>To include Deaf-hearing collaborative work and proper reflection on: purpose of songs/performances, target audiences</p> <p>To get the respect it deserves as an art form from both communities</p> <p>To see the reverse process in translation to what happens now (mostly): more original Signed Songs being translated into English</p>
Union, equality, intercultural impact	<p>That our music could give the opportunity for people to come together, d/Deaf and hearing, looking at each other in equality</p> <p>That hearing professional musicians were not afraid to work with us that they invite us more and more to work in partnership</p>
Participation in Deaf artistic contexts	<p>To have more contact with Deaf musicians from all over the world</p> <p>To be invited to Deaf talent competitions</p>
Participation in mainstream artistic contexts	To be invited to mainstream (mostly hearing) Signed Song competitions: for a solo performance on a break or to be a judge, it never happens
Audience Feedback	<p>To get more complete feedback from hearing spectators, for them not to be scared by the language barrier</p> <p>That d/Deaf people in their feedback show they have become free of Deaf homogeneity taboos</p> <p>● To get more complete feedback from d/Deaf spectators</p>

Theme A3 – Cultural ownership and translation

Subtheme A3ai. Cultural positioning of Signed Songs

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; ● + **Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); ● + **Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; ● + **Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A3ai. Cultural ownership and translation	
Coding categories	Subcategories/ topics mentioned
Defining a Signed Song	<p>Music</p> <p>It is working on music under a set of different principles and structures from those under which hearing people work, by looking at music through the d/Deaf experience and perception.</p>

	<p>The artistic and musical form of Portuguese Sign Language A signed version of music It is music. It is not exclusively visual (as Deaf storytelling, VV, poetry, mime, theatre), it includes musical elements auditorily perceivable or via tactile perception It is visual music, making use of varied visual resources: mime, drama techniques and sign language sign language art with musical connection visual melody, harmony in movement, pleasurable to watch, like the waves or a leaf falling slowly from a tree</p> <p>Access A way of giving access</p> <p>Art Not just access, more than access, it is art (I do not do Signed Songs for access) It is sign language expression in song: via translation of music which has been created by hearing people or via originally created songs by Deaf people</p> <p>Translation and more It's much more than translation, it includes many creative elements</p> <p>Deaf song Deaf people's way of singing (visual and using their hands/ signed languages) A song to which d/Deaf people can relate in meaning, story and visual aspects</p> <p>Fusion A fusion of 3 domains: words, music and creativity</p> <p>Storytelling A way of expressing a story, characters and emotions</p> <p>Poetic expression Poetic expression where we transport it onto ourselves and express it A form of expression of thoughts and emotions, adapted/shown in a poetic/artistic form</p> <p>Mutable flow of expression A flow of movement and facial/body expression conveying beauty, intensity, capable of embodying things and feelings, very mutable</p>
<p>Deaf and hearing sign-singers</p>	<p>Preferences and likes Prefer Signed Songs performed side by side with original artists I accept hearing people doing Signed Songs on YouTube, I just feel we need more Deaf All can do it, it just depends on sign language skills, artistic skills (musical), the ability to translate into proper LGP I would attend a live concert with [hearing] interpreters, I accept that perfectly well Deaf people on stage performing side by side with hearing give an image of equality, I enjoy it It is good to have artistic diversity in Signed Songs</p> <ul style="list-style-type: none"> ● Prefer Signed Songs performed by d/Deaf artists <p>All people can engage in Signed Song activity because it is part of their learning process (sign language and artistic signing) I enjoy Signed Songs in musical theatre</p> <p>Low-quality signers Low skill signers doing Signed Songs do not have the skills to translate nor adapt songs Unskilled hearing signers on YouTube are rubbish Low quality Signed Song (low skills in sign language/art) can motivate others to do better They destroy BSL, they 'murder it' (d/Deaf or hearing) Their mistakes are a mockery of my signed language</p>

	<p>Low skill signers doing Signed Songs: make you cringe</p> <p>Deaf approaches to sign-singing</p> <p>Deaf artists show that d/Deaf can do anything, there are no limits to being d/Deaf and d/Deaf can make music</p> <p>Deaf artists are living proof music is defined in a different way from the traditional auditory conception of hearing people</p> <p>Deaf artists have a special way of conveying emotion visually, which can cause a strong impact</p> <p>Talent also can vary amidst d/Deaf people, not everyone can do that</p> <p>People born deaf grow up visually and with a special ability to express it</p> <p>Deaf work based on Deaf musical principles, hearing work on hearing musical principles/definition. Equally valid but different conceptions</p> <p>You can be profoundly deaf and skilfully receive and express rhythm and other musical elements</p> <p>Because sound and movement are connected even for hearing people</p> <p>Even though Deaf music and hearing music are different perspectives of musical expression</p> <ul style="list-style-type: none"> ● Although there are good partially deaf artists out there it's important to think that profoundly deaf musicians are stronger models because they show (deaf and hearing people) that any deaf person can do it <p>For Deaf people it's a form of natural artistic expression, for the interpreter it's work, perceived as professional translation</p> <p>Deaf convey their own emotions, interpreters tend to convey the story/emotions of someone else</p> <p>Deaf do more solo performances, not live with original artist</p> <p>Deaf use more preparation time</p> <p>Both d/Deaf artists and skilled hearing interpreters (as signers and artists) aim at really singing in sign language, conveying the rapport between music and lyrics, and connecting with the audience</p> <ul style="list-style-type: none"> ● Deaf and hearing people make music using sign language in very different ways <p>Deaf create Signed Songs differently than hearing interpreters</p> <p>Hearing interpreters' approaches to sign-singing</p> <p>Some [hearing] interpreters with very good artistic and language skills, do something closer do what Deaf people do</p> <p>Can do a good job too if they prepare the song before, not on the spot</p> <p style="padding-left: 40px;">And if have strong sign language skills</p> <p>Have the right of expression, can create Signed Songs in their own way</p> <p>Can do a good work linguistic and artistically but tend to dance too much, which can be confusing visually</p> <p>It's a good thing because they convey a different perspective, a hearing person expressing themselves artistically in sign</p> <ul style="list-style-type: none"> ● They have a stronger focus on giving access than artistic performance
<p>Different forms and contexts of sign-singing</p>	<p>PG/SSE</p> <p>It's not good-quality/clear LGP</p> <p>Can only work if d/Deaf people know the majority language well, but most (Portuguese) do not. It's not clear</p> <p>Some d/Deaf and hearing follow English word order, others use SL grammar (intersectionality)</p> <p>It is not a proper translation but acceptable as communication form</p> <p>It's is good for d/Deaf spectators to sign-sing along in shows</p> <p>LGP/BSL</p> <p>LGP is the right way of doing Signed Song</p> <p>These Signed Songs are more of the artists' way of expressing the song (their meanings/interpretation)</p> <p>Full BSL songs exist but they are less simultaneous/ in synch with the original song</p> <p>Using both signing forms</p> <p>Both forms (and mixed forms) express an existing product in the way the performer chooses to (artist interpretation)</p>

	Signed musical theatre: the d/Deaf character intentionally represents one specific section of the Deaf community which reflects also in Signed Song When a whole cast of d/Deaf and hearing actors sign songs, each character's signed register can show diversity in language use (their backgrounds, the characters)
Important elements in good-quality sign-singing	<p>Language That shows an aptitude for music in sign language, harmony in signing That shows a good-quality translation, not following the word order Includes linguistic awareness in displaying signed variations of LGP across ages and regions Conveys abstract thinking to make meanings understandable by audience Displays beauty and poetic signing in the final signed product That does good work transmitting meanings That does not destroy the public image of sign language with translation mistakes (be vs. BEE), nor even for humour (that is making fun of BSL) Makes use of enhanced BSL features: placement in space, movement Shows Deaf perception in use of language (listen=SEE, call my name=CALL-ME) Represents d/Deaf bilingualism: have subtitles/surtitles/projections of the original lyrics A good translation must include enhanced movement and expression (facial and body) Good-quality sign language - clear/correct/fluid signing</p> <p>Emotion The artist shows love for this art form ● Conveys a true emotional expression, with matching facial and body expression for effect</p> <p>Music Good musical technique, a clear and well-oiled process to transmit several musical elements Considering a full and intense visuo-tactile experience for the d/Deaf audience: visual representation of songs (lights, videos, visual story, rhythm, written words) + tactile perception (loud music, bass sounds) Signs to show rhythm Relative synchronicity with original music – complete lack can be perceived by d/Deaf and hearing & give a weak image of Deaf performers.</p> <p>Storytelling To have characters and their emotion To have a story</p> <p>The artist's interpretation To show the artist's view of the song, their choices in language and art, who they are and how they are connected to the song</p>
Cultural Ownership	<p>Deaf cultural product + Intercultural product It is a new Deaf art form that reaches the hearing world, it is not a hearing art form but it is in contact with the hearing world It's a Deaf form of expression as valid as any other (poetry, theatre etc) but also a form of giving access Deaf people own it but it's also part of an exchange of knowledge between both worlds Signed Songs are a Deaf cultural product, something created by them and bringing 2 worlds together in an expression of a Deaf musical definition in LGP expression Deaf cultural product but also intercultural because it gives access to mainstream songs It's also from the hearing world because we borrow their music, and many hearing people do it (not always well) When translating a song, we borrow it, but when we insert change and our perspective we own it. If done by good Deaf performers, it is a Deaf cultural product, expressed in our own way, sharing our language in song with all people It's borrowing hearing-made music to create a Deaf product It is also a bridge between Deaf and hearing worlds, giving d/Deaf people access to songs and hearing people access to sign language in song</p> <p>Intercultural product</p>

	<p>Something intended for both hearing and d/Deaf people, it's a bridge</p> <p>Hearing cultural product</p> <p>It is a hearing cultural product only because music was created by hearing people</p>
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Subtheme Aaii. Artistic issues identified

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; ● + **Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); ● + **Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; ● + **Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme Aaii. Artistic issues identified	
Coding categories	Subcategories/ topics mentioned
Music in creation and performance	<p>In the creating process</p> <p>There is music in the way signs are conceived for Signed Songs, rhythm gets added up in the end but the signs are already musical</p> <p>Signs try to match intensity of voice sung; and other instruments</p> <p>It's about an awareness of the beginning and ending of signed sentences, rhythmic structures musical bars, breathings, and working on the artistic and musical register of signs</p> <p>Songs also work the meanings linguistically as does poetry but, in addition, they include musical principles and structures in a d/Deaf perception</p> <p>Music must come first (listening to elements of the song in my d/Deaf perception) and also at the end after translation</p> <p>Less skilled signers or non-artistic signers are not able to include musical elements, and end up just telling a story</p> <p>● Signed Songs with no musical elements shown by the performer, perhaps become poetry</p> <p>Music comes last in the process (after translation and artistic linguistic issues, match the rhythm)</p> <p>During the show</p> <p>If music is accessible to d/Deaf perception at venue, the artist makes the rhythm rehearsed match the song during the performance</p> <p>If music is not accessible to d/Deaf perception at venue, will collaborate with hearing interpreter/hearing person for visual cues</p> <p>If music is not accessible to d/Deaf perception at venue, will use musical counting</p> <p>Musical perceptions and definitions</p> <p>Deaf perception of sound and hearing perceptions can clash</p> <p>Deaf musical conceptions influence the way that I conduct, my gestures meet their conception to a certain extent, while also I transmit musical structures which are absorbed by them</p>
Conveying instrumental sections of songs	<p>Including extra signed sentences/repetition to make spectators pay attention only to visual elements</p> <p>Making it part of the story: Using it to set up the characters of the story on stage (i.e. in movement, placement)</p> <p>Using musical counting make one sign/character emerge slowly</p> <p>Using VV and mime to convey a cinematic view related to the story/ emotional tone of song</p> <p>Showing the predominant musical instrument: becoming the instrument and the player (miming a guitar player or saxophone)</p> <p>No visual silence in instrumental section</p>
Challenges	<p>Songs that are too slow, too soft: solution is to use signs and facial expression as in slow motion, using musical counting and playing with restricted/wide movements for effect</p>

Subtheme A3b. Translation and adaptation issues identified

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; **● + Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); **● + Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; **● + Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A3b. Translation and adaptation issues identified	
Coding categories	Subcategories/ topics mentioned
Artist identification	Artist identification I am a Deaf artist and performer, not an interpreter I am a translator and a performer, not an interpreter I have been called the father of Signed Songs
Choosing the song	Songs are often chosen for me (event organiser) I would like our songs to be chosen by us, matching what d/Deaf people might want to see and the texts we like I choose old songs from when had residual hearing Songs are chosen in the theatrical script In musical theatre not all songs will be signed, it depends on whether the signing character has a connection to the song. If it's another character's intense emotional solo moment, creative captioning may produce a stronger effect Songs are suggested to me by others and then I decide to translate them or not
Process	<ul style="list-style-type: none"> ● 1 – Read the lyrics as a group and adapt them as a group; 2 – consider the audience; 3 – Changing to artistic register of a Signed Song (adding emotion, movement and strong facial expression); 4 – Insert musical elements (rhythm, beginnings/ends of sentence, further artistic forms of signs, 1/several signing voices and soloists) 1 - Listen to song (residual hearing) for rhythm and emotional tone; 2 - translate lyrics; 3 – Listening to match signed lyrics and music 1 - Read lyrics; 2 - listen to song (residual hearing) for rhythm and emotional tone; 3 – Translate lyrics to make music & words come together in my interpretation 1 – Read the lyrics and translate; 2 - consider the audience; 3 – Insert changes; 4 – Match signed lyrics with music (memory/vibration)
Collaborative work	Deaf group work: diversity of skills (reading, artistic skills) use <ul style="list-style-type: none"> ● Conductor meets us, our way, learns our language and ways of doing musical work ● Conductor helps with interpreting certain artistic meanings in the texts Conductor guides us into being a visual orchestra, there are 5 of us with different ways of feeling music (intersectionality) <ul style="list-style-type: none"> ● The interpreter working with the group provides communication access in concerts or in certain moments in rehearsal (complex topics), but sometimes provides input on translation of certain terms or clarifies hidden meanings Conductor's gestures (not sign language, conducting techniques) help to keep in time and coordinate movement in concert Conducting is good to uniformise our signed performance as we are a very diverse group: in perception, rhythms, sign amplitudes If in a Deaf group, conducting provides visual harmony, simultaneous signing, same amplitudes/highs, or clear different signed voices Group work helps with individual reading difficulties <ul style="list-style-type: none"> Coming up with different aesthetic, harmonious, artistic solutions in LGP Using everyone's different signing skills and generation of vocabulary Discussing which changes are a good option and which are not I take part in interpreting the text's meanings, as well as the project's interpreter; the conductor's artistic conception of the music integrates the Deaf-led translation Collaborative work with an interpreter offstage when no Deaf musical perception is available Collaborative work with an interpreter/performer in preparing and performing Signed Songs Use of a Deaf BSL artistic consultant to prepare the translation and artistic signing

<p>Special techniques and strategies</p>	<p>Authorship issues are considered, we try not to ruin the author's song, to transmit his/her intended meanings Use of LGP gloss/filming to help memorise the Signed Song From music and lyrics I create a story I think about how to show meanings theatrically <ul style="list-style-type: none"> ● Use of artistic, musical, harmonious signs ● I practice again and again until everything is well matched together ● Songs are changed over time too Visual Vernacular might be a possible technique if the song has a clear storyline Translation is not separate from artistic choices, they happen simultaneously Use of use dance technique: contrasting movement layers in signs (up/down, front/back, delicate/fast) to show music and emotions Use of space to place different characters on stage Use of a mix of BSL and SSE depending on song, character and the artist's goal: clarity of original words or offering a Deaf perspective</p>
<p>Adaptation: Types of changes and roles</p>	<p>Minimal changes It is not ethical to change someone else's song I keep original meaning of the song very present Showing d/Deaf perception It's natural and sometimes we do not realise it Makes d/Deaf spectators identify with the song and be inspired to sign-sing Sometimes causes debate because it's changing the original, not sure we should do it <ul style="list-style-type: none"> ● Target vocabulary showing d/Deaf perception in sign ('hear' - WATCH / FEEL, 'voice' – SIGN-VOICE, 'shout' – SIGN-BIG/SHOUT) Aesthetic changes <ul style="list-style-type: none"> ● Inserting a certain sign to make the verse more aesthetically pleasing Linguistic requirements <ul style="list-style-type: none"> ● Changing verse/stanza order in order to best follow visual LGP grammar Changes in content Are connected to having a Deaf identity, we interpret things a certain way and insert elements Add to the artist's own rendering of the song, according to his/her choices (story, tone, music) Are decided according to the target context: audience and event Insert Deaf issues in place of certain original expressions, making the song about d/Deaf lives Adding cultural issues from Deaf culture to the lyrics Changes in language register Can make it clear for an audience not used to artistic signing Attitudes over time Before we were expected to follow the original words, now we can change them Synchronicity to original song <ul style="list-style-type: none"> ● Changes in signed sentences to match the rhythm of original song – sign choice/order/speed of movement and/or additions/suppressions Polyphony Devising different signing voices in the song also changes its structure Improvisation Improvisational changes during the performance occur depending on mood and audience connection</p>

Challenges in translation	<p>Very subjective language</p> <p>Reading an artistic text, that is not everyday written language, is hard</p> <p>Foreign language texts need to be translated into Portuguese first (English, Latin), retranslation is a problem, but we focus on LGP</p> <p>Meanings can be clarified with author of song/ looking for the origin of song</p> <p>When songs are picked by others, not self</p> <p>In musical theatre: to keep a link to the story in the song, influences how it is signed (e.g. pointing, movement, reproducing signs from another character)</p> <p>Metaphorical meaning of words/idiomatic expressions</p> <p>Different perspectives of one same song: intended meaning by author and audience interpretations</p> <p style="padding-left: 20px;">we try to transmit the author's perspective</p> <p style="padding-left: 20px;">we select one interpretation oriented to d/Deaf people, one they will understand</p> <p>Polissemic words</p>
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Theme A4 – Feedback received by artists on emotions by group

Subtheme A4a. Reactions of Deaf aware d/Deaf

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; **● + Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); **● + Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; **● + Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A4a. Reactions of Deaf aware Deaf	
Coding categories	Subcategories/ topics mentioned
Signed performances in general	<p>When Deaf people are on stage, d/Deaf children get to see a model for their lives</p> <p>Deaf adults realise there is more to life than chatting in sign language: there are different signed art forms</p> <p>To participate in cultural activities in equal terms with hearing people</p> <p>Give them access to crucial information in society to develop intellectual maturity</p> <p>Receive d/Deaf stories, perspectives and particular ways of d/Deaf expression and embodiment (even if it is via a Deaf interpreter)</p> <p>Access to emotions through art</p> <p>Forms of access vary in quality</p> <p>● Deaf performers/characters represent different groups in the Deaf community (oral, SSE, BSL)</p> <p>Are the right of d/Deaf people to be included in artistic events</p> <p>Give access to d/Deaf people</p> <p>Sign language gets d/Deaf people immersed in the performance through identification</p>
Signed Songs	<p>Some like a particular song because it's visually more rhythmical or the lyrics speak to them</p> <p>I get no feedback from d/Deaf people</p> <p>We seldom get positive feedback from d/Deaf people</p> <p>Those who are not used to art hesitate, and I am not sure they understand it</p> <p>Deaf adults are only a few in our shows</p> <p>My close friends ask questions and are interested</p> <p>Some make suggestions for the songs</p> <p>In the old days no d/Deaf people were interested in music, now things changed, more people are interested</p> <p>Some d/Deaf people say it's beautiful that they really liked it</p>

	<p>Some have wanted to join in</p> <p>Some tell me that is nothing to do with other forms of Deaf art (it's nonsense)</p> <p>Some reject it as not being part of the Deaf community because they confuse language identity and modality with the concept of music</p> <ul style="list-style-type: none"> ● I worry about lack of d/Deaf participation in our shows <ul style="list-style-type: none"> it might be because a hearing person 1st created the group <p>I worry about d/Deaf people criticizing our work behind our backs, perhaps because our work derives from a hearing original song/text or they think it's not something part of Deaf culture, music</p> <p>I think most/many don't understand it <ul style="list-style-type: none"> because they are not used to it because many of our songs are very slow </p> <ul style="list-style-type: none"> ● Deaf people who say they don't like music did not grow up with music, it's foreign to them <p>You can see such a big difference in d/Deaf children, they love it</p> <p>Those who are used to appreciating art say they enjoyed it, they say they finally understood the songs</p> <p>Some Deaf teachers in schools show no interest very often, or even are absent</p> <p>Some Deaf teachers are interested but that is not well received by the school</p> <p>Some lack giving a transparent feedback, just say 'well done' but I know they are thinking more things</p> <p>I have felt some rejection at the beginning of my career</p> <p>Feel a connection with the song, enjoying the performance because SL is there (immersion/identification)</p> <p>Sometimes, there is a strong connection and people sign along across the divide (d/Deaf and hearing)</p> <p>Some try to copy parts of the sign song during performance</p> <p>Signed Songs can lead oppressed d/Deaf people to explore their emotions, linking the song to their perspectives and lives</p> <p>Deaf interpreters really appreciate the translation/adaptation issues</p> <p>Some d/Deaf people don't like music or songs and I respect that</p>
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Subtheme A4b. Reactions of by non-Deaf-aware deaf

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; ● + **Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); ● + **Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; ● + **Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A4b. Reactions of non-Deaf-aware deaf	
Coding categories	Subcategories/ topics mentioned
Signed performances in general	Receive d/Deaf stories, thoughts and perspectives on the world
Signed Songs in particular	Unplanned feedback: Increase Deaf pride/acceptance in deaf people who do not have it

Subtheme A4c. Reactions of Deaf aware hearing

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; **● + Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); **● + Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; **● + Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A4c. Reactions of Deaf aware hearing	
Coding categories	Subcategories/ topics mentioned
Signed performances in general	<p>It's a way of learners to improve knowledge on sign language</p> <p>Receive d/Deaf stories, thoughts and perspectives on the world</p>
Signed Songs in particular	<p>Hearing signers have a double perception of the show, they like it twice as much</p> <p>Appreciate in different way, sometimes clap visually louder</p> <p>Want to know how we do it</p> <p>A lot of people in schools think we are copying signs from the conductor, when we are not.</p> <p>Express that it's good to have artistic projects in LGP, taking music and songs into d/Deaf lives, by Deaf people</p> <p>CODA children can be inspired by Deaf models too and feel happy sign-singing with us</p> <p>Hearing interpreters in schools have been surprised too, they don't believe it to be possible and say it's part of the interpreting job to engage children in music and songs, some later realise the difference.</p> <p>Hearing interpreters and teachers of the Deaf resist the idea</p> <p>Hearing interpreters & hearing people who know SL realise and appreciate the work put into adaptation/translation</p> <p>Perhaps receive a stronger impact than d/Deaf because they appreciate the work put into translating/adapting</p> <p>Can enjoy songs in SSE due to simultaneously presentation with auditive music/original lyrics</p> <p>Some hearing interpreters appreciate artistic work and obtain food for thought (their practices).</p> <p>I am asked to coach/help interpreters who are doing work in the performing arts/particular performances</p> <p><i>(A special case – reception by the Deaf aware conductor, who is conducting but is somehow also a spectator)</i></p> <p>At times, feels emotional, transported to another universe and artistically fulfilled</p>

Subtheme A4d. Reactions of non-Deaf-aware hearing

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; **● + Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); **● + Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; **● + Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A4d. Reactions of non-Deaf-aware hearing	
Coding categories	Subcategories/ topics mentioned
Signed performances in general	<p>Realise the only difference between Deaf and hearing is language, we are all part of the same world (union)</p> <p>● People who do not know d/Deaf people can remain unaffected, not care about it</p> <p>Can spread Deaf aware information on sign language and the existence of skilled Deaf people</p>

	<p>Receive d/Deaf stories, thoughts and perspectives on the world Develop an interest in learning to sign Feel amazed because SL captures their attention Feel Puzzled Might receive the message clearer: spoken word aided by facial/body expression/visual signs</p>
<p>Signed Songs in particular</p>	<p>Some songs are easy to understand because we make it very visual Say they feel included in the show, drawn in Some have said to feel as if flying, swept away by the show Ask for autographs Give us a lot of positive feedback, congratulate us We get bookings from hearing people at our shows Ask about its artistic nature and how we do as Deaf people do it Use prejudice terms, sadly it keeps happening (deaf mute, mime = <i>linguagem gestual</i>) Realise that Deaf exist! They realise that music is not just auditory sound but much more It feels like they get I and we're connected even though they do not know LGP Feel something strong, connected, enjoy it and react crying and smiling Famous hearing artists present, when they are interested, invite us to perform with them, it is good for projection Say that it is important to show that [hearing] difficulties can be surpassed A few find it interesting but don't feel anything emotionally Lost, not knowing what they're feeling – some cry, some laugh Some people cannot applaud visually even though all around them are doing so Some understand the song & lyrics better through watching the version of the signed performance Give me suggestions for more Signed Songs Become interested in learning sign language Wish to also do Signed Songs (but need to learn to BSL 1st) Realise via adaptations & insertions of Deaf topics, the barriers d/Deaf people face Learn/ memorise/ repeat parts of the signed lyrics Feel: more confident in signing via practicing Signed Songs captivated by very visual signs and understand them, connecting Some (perhaps scared by language differences) do not approach Deaf performers Sometimes, there is a strong connection and people sign along across the divide (d/Deaf and hearing) Some show lack of interest in the Deaf performer, paying attention to hearing actors who sign instead Realise Deaf can perform (songs) Realise sign language can convey songs, its communicative potential Feel surprised at receiving an unexpected version of the original song (in tone/content) ● Emotional and cry because see hearing people learning signs (i.e. their children) because a certain song speaks to their experience (sadness in real life) out of chock: it's something they never saw before because they can't fit into their life experiences</p>

	<p>because never thought that sign language could be a song because never thought Deaf people had lives equal to hearing people because never thought music was not exclusively auditory</p>
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Theme A5 – National contexts and Signed Songs

Subtheme A5a (Deaf Community Portugal) and subtheme A5c (Deaf Community UK)

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; ● + **Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); ● + **Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; ● + **Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A5a. Deaf community Portugal		Subtheme A5c. Deaf community UK	
Coding categories	Categories/ topics mentioned	Coding categories	Categories/ topics mentioned
Deaf Education and children in Signed Songs	<p>Music teaching for d/Deaf children here in Portugal is just 'silly percussion work'. Deaf children groups/performances at schools are good for children To have strong Deaf artistic/musical models To develop a variety of skills (reading, writing and sign language) I they are properly taught and practice the songs, expressing them If they understand the concepts they are singing about are bad If children are just copying signs it is like it's showing them off like puppets, and they are not being themselves If children are being forced to engage in music Deaf music for d/Deaf people is different from music made by hearing people for d/Deaf people. Deaf people are the model, the reference for the Deaf child, hearing teachers/interpreters in schools are not.</p>	Deaf Education and children in Signed Songs	<p>Deaf children groups/performances at schools are good for children If for children's enjoyment are bad If they are intended to generate pity/charity feelings on the d/Deaf</p>
Deaf people and art	<p>Deaf people are not very aware of Deaf cultural events, Deaf arts. Deaf daily lives are mostly about chatting and sports. It will take time There are some artistic events in Deaf spaces, but we lack initiatives happening outside of the community, and also more diversity of artistic endeavours. Portuguese Deaf people to develop a cultural and artistic taste Deaf people are not used to subjective artistic interpretation due to lack of participation in cultural events and contact with artistic languages Many Deaf people do not understand our signed lyrics and our art because they are not used to artistic interpretations/literature/language arts</p>	Research and Signed Songs	<p>Research onset influencing SL usage: Before See Hear [1981], there were d/Deaf people sign-singing in SSE, before sign language was given a higher status by research. Then more BSL sign-singing started.</p>

Deaf people and music	<p>Deaf people do not attend musical shows, even interpreted ones. Rarely do they go Because it comes from a hearing text Because they lack musical sensitivity, to its messages No one has ever explained what music is in a d/Deaf perspective and let them try it</p> <p>The mentality that music is audible sound is in hearing parent’s minds and blocks d/Deaf children from learning the pleasures of music This mentality is present in some Deaf people too Deaf people speak of equality in all spheres but in our art, but in music Deaf people, a lot might think music is not part of Deaf culture/ being Deaf Only now are d/Deaf people themselves exploring their definitions of music and that needs to be more and more explored Deaf audience members do not have, never had the intense musical experience that Deaf artists in <i>Mãos que Cantam</i> have</p>	Attendance at signed musical theatre	Mostly hearing people attend signed musical theatre
Literacy in majority language and music	<ul style="list-style-type: none"> Deaf people who enjoy music, enjoy vibrations but also reading lyrics on records/CDs, because most do not have not good reading skills, that decreases d/Deaf people’s interest in creating translated Signed Songs and in music in general, and therefore in Signed Song shows <p>Reading issues make it easier to work as a group</p>	Changes in BSL overtime	Over time as BSL changed I began inserting new signs and signs/slang with some American influence
Changes in the Deaf community reflected in Signed Song context	<p>The Deaf community is more open now, less of a closed group, and more open to music too Deaf youth have less grammatical/emotional facial expressions, it’s noticeable when they try to do Signed Songs as well</p>	Deaf people attending concerts overtime	In the 80s and 90s attended concerts with friends brought up with English, late signers (there were no interpreters)
Representation issues	<p>We represent the Deaf community</p>	Representation issues	<p>Low skill signers do not represent BSL properly Hearing people benefiting financially from Signed Songs at events, as artists Hearing sign-singing onstage, taught by Deaf people, but not Deaf themselves onstage. Not right. Poor signing quality seems good to people who have not seen Deaf sign-singers perform Concerns with people who do it for fame/attention, many hearing, but not representing SL properly in quality No concerns for hearing people, like good interpreters, who represent SL properly, they do a good job.</p>
Intersectionality issues	<p>In each artist’s ways of perceiving and expressing musical elements from sound In each artist’s ways of using a natural signed language</p>	Intersectionality issues	<p>In language use in the community Is mirrored by the language use of characters on stage, who represent real people in musical theatre</p>

			Differing language use can be used for different purposes in song
Hearing interpreters' perspectives	Hearing interpreters perceiving sign-singing as merely translating, an interpreter's job, not something a d/Deaf person can do	Technology and musical attitudes in the British Deaf community	Technology, by providing more access to d/Deaf people is changing how they view and experience music

Subthemes A5b and A5d. National issues Portugal and UK

Key: **Red** – replies from Deaf Portuguese interviewee(s); **Green** – replies from the Portuguese hearing interviewee; ● + **Red** – replies from Deaf and hearing Portuguese interviewees; **Black** – replies from British Deaf interviewee(s); ● + **Black** – replies from British Deaf interviewee(s) and hearing interviewee; **Purple** – replies from Deaf interviewees in the 2 countries; ● + **Purple** – replies from Deaf interviewees in the 2 countries and the hearing interviewee

Subtheme A5b. National issues Portugal		Subtheme A5d. National issues UK	
Coding categories	Sucategories/ topics mentioned	Coding categories	Sucategories/ topics mentioned
LGP accessibility	Problem with small interpreting window on Portuguese TV, d/Deaf people don't watch that	Technology and musical attitudes in the British hearing community	Technology is changing how music is perceived (more visually) by hearing people too without them realising it (videos)
Hearing people's perspectives	Portugal imposes constrains in accessing mainstream culture, in promoting Deaf art products and Deaf culture, in Deaf education, there are a lot of barriers due to hearing people's attitudes, to them always being very complicated /bureaucratic Hearing people are very closed minded Normalisation of d/Deaf people according to the idea that we should all be exactly the same is a Human Rights crime and it harms d/Deaf people emotionally, physically and psychologically. We need people to be given awareness training and LGP while they are still in training/school to change perspectives on Deaf culture		
Mainstream education	Schools in Portugal need to be more aware of Deaf people and music		
General social dynamics	Things evolve very slowly here, there's debate for so long, it's hard to see some real results that can impact on Deaf people's lives		

5.2 Interview transcripts (*my translation*)

Key:

(...) – relevant emotional reactions, facial expressions or actions;

[...] – insertions of information by the researcher to provide context on what is being said, or regarding implicit content.

Portuguese artists' interviews

Interview with DA1PT – Duration 1hr 13 min

- 1 **Researcher** – In this form you just filled out there was a list of different signed performances... Do you
2 think it is important to have this variety of performances? If so, why?
- 3 **DA1PT** – To me, any Deaf person [on stage], no matter in which quality or profession, brings sign
4 language to the stage, and then it depends on who the audience members are. It is good for hearing
5 spectators, and for Deaf people, most importantly for children, it is really a positive thing. This is
6 because children get to observe a Deaf model if the artist is Deaf. Now, for the section of the audience
7 that is hearing, it is also good because it will make them understand there is not a big difference
8 between Deaf and hearing people, aside from the way in which we communicate and express
9 ourselves. But yes, it is important because it leads people to realise that we all live in the same world,
10 there are no really big differences. That is one of my goals, to show that.
- 11 **Consultant HC** – You spoke of Deaf children, hearing adults... how about Deaf adults?
- 12 **DA1PT** – For Deaf people in general, in the audience, it is good because, on the other hand, it makes
13 them aware that there is more to the world that LGP [common, daily use] and that there all of these
14 different things to which sign language can be applied: poetry, songs, humour, theatre... They do not
15 need to just keep their lives restricted to merely using their language for chatting with each other! There
16 is more, LGP can open up their lives to other realities, and lead to them stop being focused only on that
17 one dimension. And that is very positive for Deaf people.
- 18 **Researcher** – Right. Thank you. Now, thinking specifically about Signed Songs, if someone would go
19 to you and ask you to define Signed Songs... what is your definition?
- 20 **DA1PT** – It's hands singing. Put simply, it is a way of ... just like hearing people speak and have a
21 vocal way of singing, we sign, we talk in sign and these are our songs, it's our way of expressing it, our
22 way of singing, with our hands, in sign language. That's it. The difference is only in that they hear
23 songs, we see them, visually.
- 24 **Researcher** – In your definition, is translation part of it?
- 25 **DA1PT** – Translation is one way. It depends. For instance, if people ask us to take part of a festival
26 and specifically ask for their songs, for us to perform their songs and not songs that we create
27 ourselves, say they want a song specifically about that festivity, I don't know like... Mother's Day, then
28 yes, in that situation we take the lyrics, the text and change the Portuguese onto LGP, and then we
29 change that into a sign-sung register. But say that suddenly someone asks us to perform something
30 that we created, then we would try to do that, create our own song. So, really, it depends on the sort of
31 proposal, invitation that we get.
- 32 **Researcher** – Next, I have here a series of images of Signed Songs, created by different people, some
33 are translations, some are originals... I would like you to please take a look and tell me what you think.
34 Your preferences, to discuss these images a bit.
- 35 **DA1PT** – (*Looks at images on the table*) One thing comes to mind immediately. This one (*picks up*
36 *image of low skill signer posting songs on YouTube*) gives the creeps, I don't want this to be. I've met
37 her. She does not have an adequate profile to be neither an interpreter, neither to translate songs.
38 That's it. I don't know that other example from the UK, I can't really express my opinion if I have not
39 seen her perform, but I can say that it all depends on whether these are people who participate in the
40 Deaf community very often... I know that that Portuguese one never does! She just signs the songs
41 and puts them online for everyone to see, that's it! She is not aware, not sensitive to Deaf issues
42 because she lacks contact with the Deaf community! With contact she could have asked for people's
43 opinions, suggestions, anything, but no. She wants to be in the spotlight, herself! Now, some of these
44 images I think I know them, right Signmark I know him, yes.
- 45 **Consultant HC** – How do you feel about his work?
- 46 **DA1PT** – Well, I saw him in Madrid, at the time of the WFD event. I was pleasantly surprised, he was
47 different from what I thought, performing. He rapped, I was not into that at the time, not yet. But he was

48 the first artist I saw live, ok, performing with a hearing person, fine, his concerts are not only for Deaf
 49 people. But in reality, a lot of Deaf people attended! I think that hearing people who attended get a
 50 sense of equality, that no one is being discriminated against. There is a hearing person singing and a
 51 Deaf person sign-singing, I enjoyed seeing that. It's a good format. It's just that he's, I think, partially
 52 deaf... he was able to manage it and achieve an equal status which makes him a good model but,
 53 when people see him perform, ok... they realise he is deaf but... it's important to consider that he is
 54 partially deaf, he's not profoundly deaf. If he were profoundly deaf like me, he would be a stronger
 55 model as a Deaf musician because people tend to think only hearing people or partially deaf people
 56 can do this. But he is a good model, it's just that the Deaf community sees... I mean, partially deaf
 57 people are still part of the Deaf community, they're still Deaf people... both are! But I like him, he does a
 58 good job...

59 *(Picks up picture of American interpreter performing side by side with Red Hot Chili Peppers)* This one,
 60 I liked it. Probably because I know ASL, and this concert was probably prepared in advance, the
 61 interpreter had time to prepare and rehearse. When it's on-the-spot-interpreting, it's fine but it's
 62 different. Deaf people can do a job like this, in this picture, they can prepare the song in advance. Here
 63 we see a hearing person, an interpreter, this can also be, of course, but it's important to prepare. Here
 64 they performed together and I enjoyed it. This is live concert interpreting, it's different from our Deaf
 65 group, a different type of thing with a different goal, but it's good.

66 This one *(picks up image of Portuguese TV with interpreting window broadcasting an excerpt from a*
 67 *concert)* well, well... the size of the image on TV, the whole screen, compared with the tiny interpreting
 68 window, this is just not right. I know this interpreter here, we're friends, she is a great signer, the thing
 69 is when it's interpreting on the spot [no preparation], I do not know to which extent she can do it... I
 70 think not as well. I've seen her perform songs which she prepared and rehearsed and those were
 71 great, but on the spot ... I mean I don't even look at it, I cannot bear the tiny size of the interpreting
 72 window, I just don't use that. When we once had the TV image half and half, I would watch it yes, very
 73 interested! But not this. I know this interpreter well, and I know she has the skills to sign-sing... but
 74 most interpreters on TV, you know, they do not use proper LGP, they follow the structure of
 75 Portuguese. I understand that hearing people on TV speak really fast, and that it is a resource they
 76 have to use, but most people don't like that because the signing is not clear, and the tiny window,
 77 people just do not watch it!

78 Now... let's see, what else do I know... *(picks up image of Rafaela Silva from MusicSign)* Here, I have
 79 the same opinion but... because she prepares this in advance and, if she is performing by herself... it's
 80 good, but when she performs as a duet with the other person in this project, he does not... it's not for
 81 me. I prefer when she sign-sings by herself, she can indeed make the necessary changes and she
 82 does it in correct LGP. I think the other sign-singer cannot do that. When they perform together, she
 83 has a good, strong LGP register and he does not, so it becomes visually confusing. They created this
 84 group MusicSign, ok, I am not against it, they're free to express themselves, that is fine, I just prefer
 85 her solo performances, not the duets.

86 *(Picks up Rebecca Withey's image)* I think I have seen her too, on YouTube, I have... but I would like
 87 to see some more... She adds SEE, meaning following the structure of spoken language. People doing
 88 that, well... I don't know about that. I am lucky to know English and ASL, so I can follow both. But
 89 thinking about other Deaf people, most Deaf people are not able to follow [a Signed Song] if it is
 90 structured like any [spoken] language, most cannot. I don't know much BSL, I can have a conversation,
 91 yes, but I do not know enough to evaluate the intricacies of a Signed Song. I just, in general, I question
 92 using signed versions of spoken language...

93 *(Picks up picture of Deaf school choir)*. Here... It depends. I think it's great for children to be interested
 94 in sign-singing, if they are Deaf children, that is great, that makes me happy (...). As I said before, [they
 95 realise] the world is not just about sign-chatting, there's a wide range of possibilities in language use,
 96 sign language can achieve so many things, that makes me happy! But one thing I think it's just not
 97 right, is making them copy signs. There are a lot of people doing that, I know, but it's not good. Children
 98 like these here [points at picture of a Deaf children choir in the UK] can be properly taught, practice,
 99 learn how to adapt texts and express Signed Songs, that's great, it's really positive! But sign-singing,
 100 when it's just mirroring signs, to be filmed and show off... makes them look like puppets, bah
 101 *(expression of profound dislike)*. But I know that sometimes some children might not yet have a good
 102 knowledge of sign language... and this is a solution, the puppet strategy, it can make those children
 103 feel happy because they can do as much as other children do. I understand that. But on the other
 104 hand, well...

105 **Researcher** – Children lack initiative...

106 **DA1PT** – It's not really that, I mean, I just wonder, when children are copying signs from someone, do
 107 they actually understand the concepts they are sing-singing about? They're not using their body
 108 movement nor their facial expression, it's very dry signing! If they know what they're sign-singing about,
 109 if they understand the meanings in the song, ok, then it's fine, let it be! But then again, if they
 110 understand the meanings, they can memorise the signed lyrics! They do not need to copy them.

Appendix 5 – Data analysis: artist interviews – 5.2 Interview transcripts

- 111 **Consultant HC** – It's an issue that we can't see in hearing choirs, copying the mouthing of someone...
112 yet, it does occur in sign...
- 113 **DA1PT** – Well, yes but in most hearing choirs they have written notations that they follow, or even the
114 lyrics, but the thing is that hearing children understand what they are reading. The same problem would
115 be with a hearing child who could not understand writing, that would just copy the mouth movements of
116 the teacher... but most know what they are singing, it's different there...
- 117 **Researcher** – Why is it important to have a Deaf person onstage sign-singing?
- 118 **DA1PT** – As I said before, someone like me... My goal [as Deaf] on stage is to show all groups of
119 spectators, no matter if children or adults... I talked about 3 groups before [Deaf children, Deaf adults
120 and hearing people], it doesn't matter who. What's important is that it makes people grasp that Deaf
121 people are not limited, that they can think, they can feel, experience, they can do anything just like
122 hearing people can. Neither of us, hearing or Deaf are limited. I walk, I drive, I own a house, etc! It's
123 another way of showing one other thing I can do, feel the same things they feel... they understand we
124 can make music as they can make music, we just do it in a different way of expression, a visual
125 perception way, and that is the only difference!
- 126 **Researcher** – Tell me about your story, before joining this project, have you had any contact with
127 music? When did you first become interested?
- 128 **DA1PT** – My family is all hearing but when I was a child I lived abroad and I went to a Deaf school, and
129 we had Signed Song there, we were taught music and Signed Song! It's not what they have here in
130 Portugal, just silly percussion work with Deaf children... none of that! There, it was the real thing, we all
131 signed, so, growing up I had Deaf Signed Song models. Also, my family, they loved music and people
132 played the guitar and sung around me. I had a sibling who would study while listening to music, we
133 would write the lyrics and I would read them, we would both go online and watch music. I am lucky that
134 I like to read, and that I know how to! We would watch artists dancing on videos and then I would read
135 the lyrics and understand the meanings in the video. I loved to dance, I often used to go to clubs, in my
136 youth, I would go out drinking and clubbing. These were closed spaces and I would feel the vibrations
137 and understand the music. I really never felt that different from hearing people because I have seen all
138 these things, I had all these models as a young person... Most Deaf people, not just here in Portugal
139 but all over the world, they have difficulties creating this connection that I created, they have to deal
140 with barriers, in communicating with other people, in obtaining models in different areas, most Deaf
141 children do not have this! Most Deaf children have all-hearing families so they do not have role models,
142 adults do not explain things to them, in schools, it all depends which kind of school they attend. Real
143 Deaf schools, with strong signers, like the one I attended abroad, there, children have full access,
144 there's sign language all around, signers of all ages, there are models, in those environments they can
145 thrive. If they lack these role models, they will not acquire these things, they will not know how to
146 adjust. My particular life experience was different, I was given the opportunity to perceive all this from
147 Deaf models. Inside, I developed a taste for music, but the way I understand music is different from
148 that of hearing people, it's a visual way, a form of signed expression. In general, I like music, that was
149 never an issue for me because I was never led to see the world [hearing or Deaf] as that different.
150 Those who create those differences are hearing people, not me.
- 151 **Researcher** – Why did you join this project? What attracted you?
- 152 **DA1PT** – This project made me remember the time when I was growing up abroad, where I was
153 involved in everything, I was happy and had access to all. It made me wonder 'what if we had it
154 here?'... Because I faced many challenges and frustrations when I moved here. Abroad, I would
155 participate in events, see so many different things. When I moved it here, it was like 'Wow! Shocked!'
156 ... OK, I understand that these are two different cultures, but concerning education and culture, and I
157 mean relating these to Deaf people, really here in Portugal it's just... I don't mean any harm by saying
158 this, I love Portugal but...
- 159 **Consultant HC** – It was like going back in time, right?
- 160 **DA1PT** – Yes, it's slow, it's a very slow country! And this applies to Deaf people, but on the other hand
161 to hearing people too, because hearing people here create many barriers for us, and we didn't ask for
162 that, this spirit of creating complicated processes for everything leads to barriers... we did not ask for
163 that, it's very hard to get things done, navigate these labyrinths... so, being part of this group was a
164 way of looking back, and trying to recreate those experiences I had before, and to go back to being
165 myself... because when I moved here I really lost myself, who I was, I moved to a small town, not
166 Lisbon. I wasn't myself! I got from full sign language to a way of communicating, here, at the time made
167 of mime and speech! And that was a huge change, so when I moved again [to Lisbon], I got to change
168 back, to become myself again, the strong signer who would interact with everyone and participate in
169 everything! And adding on to that was the experience of being a university student, it was another thing
170 that made me think of all I had before... I wanted to show, I wanted to... and yes, I was captivated by it
171 because I love music, but on the other hand, it was me wanting to be myself again. I wanted to have,
172 also here, art... I mean Deaf art, connected to Deaf culture, I wanted to show that, and also try to

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- 173 encourage it to grow up to a higher level, as other countries have it... not all countries in the world, but
174 those which have these [Deaf] high-profile cultural activities... I wanted to bring Portugal up to that
175 level. There are places in the world where people are worse than here, but I wanted to bring Portugal
176 to the level of countries with better life standards.
- 177 **Researcher** – Can you tell me about the process for creating a Signed Song, as you do it in this
178 group?
- 179 **DA1PT** – It's simple, really, as I said before it all depends on the sort of event we are invited to perform
180 at, what they ask of the performance. If they ask for a specific song, a song by hearing people, then the
181 process is reading the text, working on it as a group, with several purposes: first to fully understand the
182 Portuguese text and then to transfer the meanings into LGP, before thinking about sign-singing, we
183 transfer the meanings into LGP, not sung LGP. There. After that, as a group, we work on transforming
184 the LGP onto a sign-sung register, inserting an artistic way of performing signs, thinking it must be
185 clear for the audience, what the song says... because... if we were to just simply translate the words
186 into LGP, it would not yet be song, it would be lacking something. We start with a song, we understand
187 what it all means, then we move those meanings into LGP, then we finish with a song, a sung register
188 of LGP. The goal is that the audience will understand the meanings but also for us to convey them in
189 an artistic way... in a way that will reach people's emotions, that will cause a reaction...
- 190 **Consultant HC** – Can you give us an example of that?
- 191 **DA1PT** – For example, imagine the hearing song has a sentence, say a well-known one: 'If
192 Mohammed can't go to the mountain, the mountain will go to Mohammed.' Say this is a sung line of the
193 original lyrics. When we receive the song, we get that sung version, right? It's already a sung text, it is
194 not a regular register of Portuguese, it's a song, not a narrative. So, we need to understand the
195 meaning of that phrase in plain Portuguese, then to transfer that into plain LGP, and then change that
196 into a sign-sung register, again making it a song (*exemplifies signing the meaning of the sentence with*
197 *large movements and strong facial expression*). So, we have all these steps, we cannot use the same
198 register that we would use in a signed conversation, that is not a song, so we shift it, we use our facial
199 expression.
- 200 **Researcher** – Does it happen... what sort of difficulties do you find in translating the text?
- 201 **DA1PT** – We have so far been lucky because we have people in the group who love reading and
202 writing, those who love Signed Song art, and we share our skills, we try to do research online on what
203 the lyrics mean. Sometimes a song can say something but there are different perspectives, and
204 hearing people also feel those different perspectives, but really the song writer can have one
205 perspective and hearing people listening to that song will interpret it differently. We try not to explore
206 these perspectives, we try to find and convey the intention of the writer, his expression, what he really
207 meant to say! Verses have a lot of metaphors, or things to do with linguistics, pragmatics... these
208 things lead to there being second, third meanings to things! And we must discover what lies beneath all
209 that, in reality what the author intended to say, and then work from that to building the Signed Song...
210 because if not, then we would perform the song and find out later that after all the initial intention was
211 not how we said it, and that can harm our image as a group, plus we are ruining that author's song!
- 212 **Researcher** – You spoke of first having the meanings in LGP, plain LGP and then moving the text into
213 an artistic expression. At that moment, when you are changing the signed register into that of a song,
214 are there any additions, omissions, changes in the order of verses...?
- 215 **DA1PT** – Yes, it happens very often. It depends on the rhythm of the song. Sometimes a hearing
216 singer will be singing faster and then we must shorten our signed verse, but still keeping the meanings.
217 Or if, on the contrary, the singer sings 'agoraaaaaaaa' ['now' with prolonged end vowel being sung]
218 we cannot sign this with one quick sign only, we might sign NOW but imprint some slow movement
219 onto it so we can be in synch with that use of time. It depends on the song, on the singer, on how they
220 use their voices, if they vary in the notes a lot, if they are fast or slow. We aim at having a final
221 translation that shows that, how the original song makes use of rhythm.
- 222 **Researcher** – Thinking of musical elements such as rhythm, the notes and pace of singers, how are
223 these things in a Signed Song?
- 224 **DA1PT** – As I said, we try to match those things, in rhythmic terms, and also if the voice is being flat or
225 not, that too. This is because if the hearing song is escalating in intensity and we are keeping a signed
226 register which is flat, the signed performance becomes boring. Things need to match. If it were an
227 original Signed Song, which we created, oh well, things would be different. We would do things our
228 own way! But if it is their song, we need to follow it, we cannot ruin it, it's unethical! So, we match
229 paces, rhythms, notes, tones, intensity of the song, we follow all that. If we did not, we would not be
230 seen in the same way. Just as I do not want to ruin the image of the original song and singer, I also
231 want to elevate our own, that there is an equilibrium between the two.
- 232 **Researcher** – Your project includes mostly Deaf people, but also two hearing people, the interpreter
233 and the conductor. What is Deaf and hearing people's contribute in the songs?

234 **DA1PT** – The interpreter knows her role very well, she does not interfere with our work. She knows
 235 that her job is to translate, when we are facing an audience, she conveys all conversations. That's it.
 236 *Mãos que Cantam* is a Deaf thing, I am not saying this because I am against hearing people, no. It's
 237 just that it's ours, Deaf people wanting to show what Deaf people can do. We do not want to be
 238 perceived as just copying a hearing person's signs! No! We are able to show that! So, the interpreter
 239 does her work, we do ours. The conductor is an excellent person, he is a musician, used to listening to
 240 music throughout his life and has that embedded in him to a high level, but it is not us, Deaf, who adapt
 241 to his ways, it's the other way around. He adapts to our ways, he tries to come to us [artistically], he
 242 learns sign language, he developed the sensitivity to understand each of us. It's how the world should
 243 be. It should not be Deaf people fitting into the hearing world, this is the way we are! Who wants to is
 244 welcome to adapt to our ways, we are not here to be fixed, we do not want that! We are fine just the
 245 way we are! Those who want to join us should adapt to us. I don't say this to be mean, it's just that for
 246 so long it's always been us [making an effort]! It's time for them [hearing] to do the same! Sérgio is
 247 really good, he learned to sign, he uses spoken language in concerts, I mean, he is addressing hearing
 248 people, it's normal. The interpreter, she knows her role perfectly well, Sofia's great.

249 **Consultant HC** – When you are discussing the meanings of a song, as a group, and you come across
 250 something difficult, for you Portuguese is a second language, and for the interpreter it's her mother
 251 language, do you ever call on her to explain certain terms?

252 **DA1PT** – Yes, that can happen, but me most often call Sérgio because he knows music, he's lived it in
 253 the hearing world since he was young. The interpreter, ok, she might listen to music, but it's different to
 254 be a listener and to be a specialist in music. We separate our roles very well, who's the musician, who
 255 are the sign-singers, who are the professional singers. So, we mostly ask Sérgio, sometimes Sofia too,
 256 we have a good collaboration between all of us. When we sign really fast Sofia perceives it, Sérgio
 257 does not, he understands only if we sign slowly, so sometimes in rehearsals if we want to ask
 258 something fast, Sofia will interpret. Often our questions are directed at Sérgio, because also it's a
 259 matter of perspectives on the meanings conveyed, these can vary between people, and he's the best
 260 person to ask that!

261 **Consultant HC** – Yes... what can also happen is that in art, the artist, the author, sometimes does not
 262 want to convey one single meaning but wants to generate those interpretations by different people, that
 263 can happen.

264 **DA1PT** – Ok! But we must find the right meaning, we research it! We debate it among ourselves, we
 265 ask for other people's opinions! Because we do not want to deform the original idea! We preserve that.
 266 Even if it is hard, we work until we find the author's meanings, then we sign-sing them.

267 **Researcher** – Does the group ever insert anything coming from Deaf culture onto the signed lyrics?

268 **DA1PT** – Yes, we try to, often... For instance, substituting VOICE by SIGNED-VOICE, or SINGING by
 269 SIGN-SINGING, or LISTENING by PERCEIVING-VISUALLY. We try to, on the one hand follow the
 270 author's meanings, yes, but also, we want Deaf people in the audience to identify with the song, with
 271 how we use language, so we insert some changes but not radical, massive changes! It's these little
 272 changes that make Deaf people feel they could be sign-singing that too. If we would sign SINGING
 273 they would feel like 'meh, that's not me! I do not use my voice to sing'. So... we try to make these small
 274 changes because Deaf people will get them... that is why, there is this one case where... I remember
 275 this one song, and I am not pointing fingers, but where one of my colleagues insisted we did not
 276 change anything because it's the hearing author's song, and I argued that these little tweaks make us
 277 sing in a Deaf way... we argued a lot, but the thing is I want people to get it, children to get it. We can
 278 be singing a world-wide well-known song, but Deaf children will not know it! Copying is not establishing
 279 a connection. I agree we must respect the person who created the original, but one thing is written
 280 poetry sung in a spoken language, another is to sign-sing that in LGP, we need to reach people,
 281 especially children! I don't know if this is right or wrong really, but... it's tricky.

282 **Researcher** – Do you ever feel any communication with the audience during the shows?

283 **DA1PT** – It depends on who is there... As I said before, in Portugal, Deaf people are a tiny bit
 284 sluggish... I mean no harm by this, you see? It's not their fault, say 90% of them are not involved in
 285 Deaf arts, in cultural events... Most were taught to use sign to chat with one another, that register only,
 286 they speak of mostly sports, sometimes some history, but speak very little of culture and art.

287 **Consultant HC** – ... and gossip!

288 **DA1PT** – (*laughs*) She said it, not me! ... But when we perform, a few Deaf people appreciate it and
 289 tells us that, and we always try to convey to all Deaf people that life is not only what they're used to!
 290 You know, what Helena just said... and usual discussion topics, there's more! Children, wow! They're
 291 immediately delighted watching us perform. This is a way of communicating with the audience, giving
 292 them that awareness. Hearing people... well, they cry a lot and are amazed at something so different
 293 but... what I would really like would be for them to learn sign language, then they would understand our
 294 Signed Songs better. They could enjoy them auditorily and visually. It's good that they become aware

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- 295 that Deaf people can sing, but it would be good to have them not only say they like it all the time but...
296 it's my goal to actually get them to come and learn sign language! Sign-singing or not, just at least
297 understanding us and becoming able to communicate with us.
- 298 **Consultant HC** – Perhaps it is something you do, perhaps you open up their minds towards it...
- 299 **DA1PT** – Yes, can be, but really, they lack so much. We can open their minds, but that is once, they
300 see us once! Perhaps some other hearing people see us on YouTube, but come on, people! Move your
301 arms, your legs, do something about it! Go learn!!
- 302 **Researcher** – Have you ever thought of creating audio visual material with different Signed Songs, that
303 people could take home?
- 304 **DA1PT** – Yes, of course, we are walking towards that goal, bit by bit, we now have the eBook online,
305 but that is more oriented towards bringing music awareness to Deaf children, but yes, bit by bit... we
306 have documentaries to generate that awareness... But Portugal needs more [musical] initiatives. Deaf
307 people have been campaigning for that, to try and get [hearing] people's attention... the problem, I
308 think, it's not just Deaf people who lack dynamism, it's hearing people too! We need for them to open
309 their minds and do something as well! It's not only Deaf people who are being inactive, hearing people
310 are like that too! It's that mentality, like, 'well, that's life!', or 'that's the way things are!' or 'that is
311 Portugal for you!' ... typical Portuguese. For so many years, we've seen so many people saying
312 Portugal is slow in evolving, actually Portugal moves at a snail pace!! Deaf people become so too
313 because they take it from the national culture! Well... how do we solve this? We need to wake people
314 up, we need to try even harder.
- 315 **Researcher** – Would you like to have a break and eat something?
- 316 **DA1PT** – I'll just have some water, I'd rather continue.
- 317 **Researcher** – Next, I would like to think about what you would like to convey to hearing and Deaf
318 audiences...
- 319 **DA1PT** – Well, I think I've answered that.
- 320 **Researcher** – Yes, just let us know if you can think of anything else.
- 321 **DA1PT** – (*Looks at visual table on Deaf and hearing audiences*) I would add one more column to this
322 table: Deaf children. Hearing children are part of the hearing audience column... but Deaf children, I
323 have goals in particular directed at them. Hearing people, I want to make them aware of Deaf people,
324 to open their minds to interacting more with us, for them to lose that fear... Most are afraid of Deaf
325 people because they are the unknown. I would like them to become aware that Deaf people are here,
326 they exist, and have existed for many, many years! I mean, since forever! We were not created
327 yesterday! On the other hand, to make them aware, looking at our songs... I understand it's hard for
328 them to understand the signed lyrics, but I would like them to learn the language. If they learn English,
329 why not LGP?
- 330 Deaf people... youth and adults, to try and open their minds as well, on how the world is more than
331 sign-chatting, there are so many things to experience in the world! And life is so short!! If they stay
332 inside, closed in their habitual routines, they will miss out on so many things happening outside! They
333 will only have a full life if they venture out of that sphere. Most people, I think, live an incomplete life, it's
334 home then work then sign-chatting then home again... or taking care of their children... but there is
335 more to life than that. I have a child, I bring him with me to rehearsals, I take him with me to all these
336 different places so he can become aware that life is not only our parent-child relationship. I send him
337 out on his own, doing errands, so he can learn that there is more to the world that his house, parents or
338 school. I would like to transmit that to Deaf people too. They might look at me as if I am being kind of
339 an authoritative figure, forcing them to do these things... but how I see it, it is not that I am imposing
340 things on them, but that I am trying for them to expand their horizons a bit. Tone down the gossiping
341 and criticising one another... because that does not bring happiness to anyone! Money does not bring
342 happiness either! Ok, it can help, but it does not make us happy. Happiness comes from experimenting
343 with different things in life and trying to do them well, that makes us happy! This is the message I try to
344 convey to them.
- 345 Deaf children, I don't want them to have these Deaf adults I just spoke of as role models, I want them
346 to look at us, our Deaf group, as role models, Deaf people involved in culture, history, arts, sign-
347 singing, a diversity of things, that can be a good model for Deaf children. They should expand their
348 minds as well. That's it.
- 349 **Researcher** – Is there any emotion you would like to convey?
- 350 **DA1PT** – The idea that life is to be enjoyed, that they should learn everything they can, feel and
351 experience everything... I remembered one thing more for Deaf people, to stop being 'glued' to other
352 Deaf people, in small groups, to get out of that protective shell, to take every opportunity to learn, to

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353 follow their dreams and never give up on them just because they think Deaf cannot. No! Go, chase
354 after them!

355 **Researcher** – In your project, what do you think a good Signed Song needs to have in order to be
356 good?

357 **DA1PT** – It has to be performed and created by a Deaf person, who enjoys and feels music and is
358 open-minded and adaptable. For example, you can have a Deaf person, who is very narrow-minded
359 and stubborn, thinking only inside the box, very opinionative on what sign needs to be,
360 say...grammatical structure, people who are like, 'to sign *I am going home* you must sign HOME I GO,
361 no other structures are possible or acceptable!' People need to understand that art is flexibility. A sign-
362 singer needs to be flexible, to be sensitive to culture and music, to feel a connection, to be able to
363 adapt. For example, in the Deaf community we have older people, young people, adults, different
364 regions, these are all different levels of signing and it is the artist who must adapt to those. One of
365 these days, we were debating the sign for the city of Aveiro, there are so many different signs, we
366 cannot say that only one is right. A good Deaf sign-singer must reach every Deaf person, adapt, you
367 cannot be one of those signers who only uses vocabulary from Lisbon. How about Deaf people in
368 Oporto? Do they not exist? We think of that, of older Deaf people with their own register of signing, of
369 Deaf children. When we sign a song for children, we make it simple so they can fully understand it. A
370 good sign-singer needs to know how to accept and manage these differences. And must be in love
371 with sign-singing, enthusiastic about it. Those are the things that make up a good Signed Song.

372 **Researcher** – What are your thoughts on your evolution as an artist throughout these years, since you
373 joined this group, until today?

374 **DA1PT** – Yes, I've changed. I have learned that people, me, I can be better, I can always learn more
375 and more. I learned to accept differences better, I learned about the world... so much, on so many
376 different levels! I learned how to correspond to people's feedback, how they enjoy our shows and we
377 can respond to that, how to work as a group for a musical purpose, how to debate things and work
378 together, each of us has our own personality, I am not perfect either! So...I have learned how, as a
379 group, we can manage those differences so that, in performance, Deaf people see a good, coherent
380 group and performance, a good Signed Song!

381 **Researcher** – What sort of comments do people make at the end of shows?

382 **DA1PT** – Yes, hearing people come to me, yes. They cry and cry and cry and say 'it's
383 beauuuuuuutifuuuuuu!!!', they enjoy it a lot. Most people say they liked because they did not know Deaf
384 people could sing, never thought about that possibility, or because it is a new language for them, that
385 they did not know this language would have a sung register, could turn into a song, or that they never
386 thought Deaf people could have a like in equality with hearing lives, at the same level. This is all, as I
387 have said, due to lack of contact with Deaf people, hearing people are afraid of the unknown, Deaf
388 people, so they come up with these ideas that Deaf people can't this, can't that... That is why the
389 shock, at our concerts. They forget that music can be in anything, it is not only the auditory way, we
390 feel music, we read music, music is tactile.... So many ways! Sometimes it feels that for them, hearing
391 people, we are a sort of miracle! It's like 'poof! Out of the blue, here are these Deaf people performing,
392 oh wow!'

393 Deaf people... well, that depends on the Deaf person. Deaf people who are interested in art, they enjoy
394 it, they say 'finally, someone is doing Signed Songs in Portugal! I can finally understand songs', they're
395 happy to see songs in LGP in an artistic register! Other Deaf people, because they are not used to this,
396 they're like... they might see us but I am not sure they understand it. It's a matter of time, I think. They
397 need to be drawn to this way of expression, as I said, to understand there is more to the world than
398 what they are used to. Once people manage that, they will react differently.

399 Hearing signers... Most of them like it and say it is good to show this to Deaf people and make them
400 aware, most really like it, they are sensitive to Deaf people, they say 'Wow! Finally!' because most are
401 used to Deaf people being only engaged in sign chatting, gossiping, sports... most are aware that it is a
402 rare thing to see a Deaf person sign-sing... in poetry yes, but mostly written poetry. But these are
403 different, signed poetry and sign-singing. Most Deaf people have no idea we are able to sing, perhaps
404 some have seen something done abroad but not most, not here in Portugal. Most hearing people who
405 are interested in signing, or interpreters, etc... see how few Deaf people have sign-sung so far and they
406 would love to have more. They are very positive about it.

407 **Researcher** – Can you recall any negative experience connected to the shows?

408 **DA1PT** – None that I can recall, but again if there was, it's because people are not open-minded
409 enough yet, or never saw us. But so far, I have not received any negative comments... at least to my
410 face... people can say things when I am not there so, I don't know what they say... I am sure they do.
411 The world is not a wonderful positive-review-only place, it's no bed of roses! There are always different
412 opinions and with negative feedback we will always try to adjust to that and improve.

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- 413 **Researcher** – Can you recall an especially good event, something you that impressed you, that made
414 you really happy?
- 415 **DA1PT** – My [hearing] son. He participates a lot in our rehearsals, sometimes he has nothing else to
416 do and he comes, to rehearsals, to shows... and almost in every rehearsal he wants to sign-sing with
417 us, he knows about 90% of our songs, has LGP fully acquired, he speaks and sings in Portuguese, but
418 has sign language within him, he sees his mum performing and for him I am his model, he wants to
419 sign-sing too! That makes me so proud! Others see it too, but for me, I am truly touched, he is my son
420 and is sign-singing with me! For example, in rehearsals it has happened several times, I recall,
421 whenever we are practicing a song say 'Eu sei' ['I know'], he starts singing the original but quickly
422 comes and join us in sign-singing! Sometimes he scares the hell out of me, suddenly appearing right
423 there at my side sign-singing with me! But he wants to be a part of it! Sometimes he's told me 'I don't
424 feel like being a hearing person, I could be Deaf!'... That leaves me speechless but I tell him there is
425 no harm in being hearing or Deaf, people are who they are, as long as he's happy, it's fine. But
426 definitely this was the situation that touched me the most! He's proud of his mum and that makes me
427 proud of myself too...
- 428 **Researcher** – What do your friends think about music?
- 429 **DA1PT** – Well, I have different groups of friends, not just one... but most enjoy it, perhaps two or three
430 people are not used to it, they didn't grow up with music like I did. They tell me they like to see us but
431 they are a bit resistant of music. I think it's a matter of time, and I don't try to change them. I respect all
432 my friends, they love me as I am, and me loving music is not an impediment for that reciprocal
433 acceptance.
- 434 **Researcher** – I have a set of sentences now, regarding Signed Songs by Deaf people and culture, I
435 would like you to take a look and tell me your thoughts on them.
- 436 **DA1PT** – Ok. (*looks at sentences on table*) When I perform Signed Song there are two issues: it is an
437 art form but also a way of giving access, for hearing people to understand, to see that Deaf people can
438 do this, just as hearing people can. Sign-singing belongs to Deaf people, it's their form of expression,
439 of course! Because Deaf areas are not just poetry, theatre, humour or sports, or having signed
440 conversations. Signed Songs are also part of culture and art. For me, on the other hand, it is also a
441 way of giving access: to Deaf people so they understand other people's songs, and to hearing people
442 so they can understand our expression of those songs. This sentence here [Signed Songs have
443 intercultural ownership], it depends on whether hearing people in the audience are signers or not, if
444 not, they are mostly listening to the song, it can reach them but differently.... I think it's only truly
445 intercultural when hearing people can sign. I mean, if there was no sound, hearing non-signers would
446 not understand a thing!
- 447 **Consultant HC** – I understand your views, yes, but thinking of your music project only, whose are
448 Signed Songs?
- 449 **DA1PT** – Well, music belongs to everyone, because everyone can express it differently. Signed Songs
450 are for everyone. Signed Songs are not just for Deaf people, I would actually like that but we need to
451 include hearing people, in the same way we would like them to include us. We want them to accept us
452 as we are, no additions, no changes, then, we must do the same for them!
- 453 **Consultant HC** – How about the opposite, should we not adjust to the hearing world as well?
- 454 **DA1PT** – We have done so for years and years! In different ways, via cochlear implants, speaking their
455 language in oralist times, but Deaf people have shared this world with hearing people for ages! Why
456 are we the ones who are expected to change?? Why?! Do we not ask anything of hearing people??
457 Generations and generations of Deaf people have come before us, here we are now, more generations
458 will come. It cannot be. Hearing people must do something too. Listen, I have hearing friends, I do!
459 They are all curious about sign language, and learned, and we sign to one another. A new friend is
460 welcome. I am not against hearing people, honestly, I am not. I welcome them. It's just that it cannot be
461 me making all the effort, and them nothing. Just can't. They will learn to sign with me, I will not be
462 lipreading them for days, my eyes get exhausted! That sort of attitude, I lose interest in one second!
- 463 **Consultant HC** – What do you dream about for your artform, how would you wish to see it in the
464 future?
- 465 **DA1PT** – I would like my group to perform at a higher level, to have concerts internationally, all over
466 the world! I would like that, as if by magic, hearing people realised that Deaf people are here and can
467 be musicians too! I would like this group to last forever, and go everywhere in the world, the bottom of
468 the sea if needed!
- 469 **Researcher** – Well, we are finished with our questions, is there anything you would like to add?
- 470 **DA1PT** – ... The idea that the two worlds need to open their minds, simply in different ways, so they
471 can become more connected to one another!

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- 472 **Consultant HC** – Just one tiny, last question... You spoke about your experience creating songs in
473 this group, we discussed all the different forms there are of doing Signed Songs, online, live... would
474 you like to establish contacts with other artists for possible collaborations?
- 475 **DA1PT** – Well, we had one artist here, from England, it was interesting to see how he works in a
476 different way from ours, I am also in touch with Deaf people from other countries, artists, and I chat to
477 them... but not famous Deaf artists, those are hard to contact, unless they would come here... If I
478 could, I would fly all over to meet them! I cannot, I have my son, he's my priority. But if I could, I would
479 go and meet every single one of them in person, I am sure that would make me grow as an artist,
480 learn! I would love that.
- 481 **Researcher** – Thank you for your time.
- 482 **DA1PT** – You are welcome. I hope my answers were to the point

Interview with António Cabral (DA2PT) – AC – duration 56min

- 1 **Researcher** – If you think about sign language on stage, there is theatre, poetry, humour... many
2 types of performances. Why do you think it is important to have these different forms of sign language
3 on stage?
- 4 **AC** – It's important for audiences who frequently attend these artistic settings, for them to see that Deaf
5 people are part of them, that they perform theatre, poetry, comedy, in films, in artistic exhibitions... for
6 everyone to see that we are equal to hearing people. Really, there is no difference, they [hearing
7 people] see us as different but honestly, I do not!
- 8 **Consultant HC** – You are now part of this project that creates songs in sign language. If I asked you to
9 explain what Signed Songs are, how would you define them?
- 10 **AC** – Oh!... Well... Signed Songs are something we Deaf people do, we do not use our vocal cords for
11 singing, it is not of our nature. We use our hands, our facial expression, our body movement. For those
12 who watch us, it is something poetic. We take a text, bring it onto ourselves as express it. That's it.
13 There are no limits, no barriers for us, to engage in culture. It's the way we are built, we grew up as
14 Deaf people, we have special ways of using movement, our bodies are like a soft, bendy rubber, you
15 see? For me, really, Signed Songs, this activity, is a way of using that ability to move to develop
16 something, as is painting. Music is that too. There are really no steps back, all if forward.
- 17 **Researcher** – Thank you. As you know, there is not only one way of doing Signed Songs, but many
18 ways. It depends on who is doing them, hearing interpreters, Deaf performers, children, adults, etc. I
19 have some images of these and I would like you to give me your opinion, in general, on them.
- 20 **AC** – (*Looks at pictures on table*) Wow! (*sighs putting his hands on his head*)! Well, let me start by
21 saying this (*picks up picture of a TV show in Portugal with an interpreting window on the lower right*
22 *corner*), this thing here (*points at interpreting window*) ... I am tired of this issue... here, hearing people
23 listen to this song, Deaf people do not hear, so they need to see it in sign... but really, with such a tiny
24 window, Deaf people don't even watch it! True! I don't even watch the interpreting window, I change the
25 channel!
- 26 **Researcher** – Which one of these forms of Signed Song do you prefer?
- 27 **AC** – For me, I prefer this one (*picks up picture of Signed Song with signing performer on stage, side*
28 *by side with hearing musician*). I like this notion of them being side by side, sign language and spoken
29 language sung, side by side. I know this performer, she is American, a hearing interpreter signing in
30 ASL. She performs in concerts all over the USA. I think that these joint performers, as we see here in
31 this picture... here we have a very famous music band [Red Hot Chilli Peppers] who perform with the
32 signer, and that is amazing, it is a great way of getting Signed Songs out there, getting projection,
33 performing side by side. It is a format that we now see increasing, happening more often and all over,
34 which is great, because it draws people's attention.
- 35 **Researcher** – Do you know this one, Signmark?
- 36 **AC** – No...
- 37 **Consultant HC** – This is his name sign (*signs Signmark*) ...
- 38 **AC** – No, I don't know him. I see here he's Finnish. No, never saw this, I can't reply, because this I've
39 never seen.
- 40 **Researcher** – He is a Deaf artist who creates his own original songs.

Appendix 5 – Data analysis: artist interviews – 5.2 Interview transcripts

- 41 **AC** – Wow, really? I'll google it later.
- 42 **Researcher** – Your colleagues have asked me to see those too, so at the end of the interview session
43 I will email you the links for these performances.
- 44 **AC** – Oh, good, ok. This one (*picks up picture of Deaf children choir at school*) has a lot to do with our
45 project. We also do this. It is important and very good, for example us in our project we have this goal,
46 to motivate children, to get them involved in music, get them reading lyrics, to do what we do, we
47 become models for them. For example, music will work a bit on them building up their writing skills,
48 making them richer, reading skills, and sign language, the three areas. They can evolve in them and
49 grow.
- 50 **Researcher** – Yes, I see. Would you like to comment on any other image?
- 51 **AC** – Yes, yes, yes... This one (*points at picture of low skilled signer*) is rubbish. This one (*picks up*
52 *picture of Portuguese hearing interpreter producing artistic videos of Signed Songs in LGP*) [Rafaela
53 Silva from MusicSign], oh well, this is something that... ok... it's a separate thing from what I do here,
54 but she does a good job, good quality signing, but could be more artistic.
- 55 **Researcher** – Do you mean there are different artistic levels, or artistic skill, in Signed Song?
- 56 **AC** – Yes, exactly.
- 57 **Consultant HC** – What do you think that form of Signed Song could have to be more artistic?
- 58 **AC** – She does a really good job, she is a great signer! But her register is LGP, which is good, but I
59 think it needs some adaptation, some more artistic movement flow into it. I mean, she does imprint
60 movement onto her performance but, for me, sometimes, if good signing is accompanied by dancing,
61 and if it's doing so for a long time, it becomes visually confusing for me, it harms my perceiving the
62 signed lyrics. Her partner in the project is less good, in general, I once talked to him about it, and I
63 made some suggestions... but, well, I think their project is good, really, it is, I respect that. But we, our
64 project, and their project, there needs to be room for both types of Signed Song to grow and carry on, I
65 respect both ways.
- 66 **Consultant HC** – (*ironic smile*) Respect them... and this too? (*points to picture of low skill signer*
67 *posting Signed Songs on YouTube*)
- 68 **Researcher** – (*smiles*) No, no, no. I mean Rafaela's project, not that one.
- 69 **Consultant HC** – Why not? What is it?
- 70 **AC** – Bah! It doesn't speak to me... at all!!!
- 71 **Consultant HC** – Ok (*smiles*). Alright!
- 72 **Researcher** – In your opinion, why is it important to have Deaf people, such as yourself, performing
73 Signed Songs?
- 74 **AC** – It's important because we...in music... there is something that we bring onto ourselves and
75 then convey to the audience, in a way that reaches them and will make them aware... we transmit a
76 message and feelings that make them feel something strong... I like to see that, those moments where
77 we connect with the audience, you can see it on their faces, the enjoyment! The show ends and they
78 are smiling! Or crying!
- 79 **Researcher** – Is there anything special about it being a Deaf person sign-singing?
- 80 **AC** – Well, hearing artists sing and hearing audiences feel an impact because they hear and
81 appreciate the sung voice. We use our hands, our movement, our facial expressions and that creates a
82 similar effect on the audience who perceive and appreciate that visually. Yes, I think it's the same kind
83 of impact.
- 84 **Researcher** – I see, but is there a difference between having a good hearing signer signing songs, and
85 having you?
- 86 **AC** – (*laughs*) Oh wow. Well... That is a really good question, wow! It's a hard question, a sharp one. I
87 do not think we can say Deaf or hearing good signers, who sign-sing, that either Deaf or hearing are
88 better at it. It's the way they do it that is simply different, it's something inside us, some people can use
89 that, some can't... You know very well that all singers have different kinds of singing voices, this also
90 happens with Deaf people, we have different kinds of sign-singing voices, some are better than others,
91 it's really the same as with hearing artists... It's interesting because my son, he has a friend to whom
92 he is very close, they spend time playing videogames... at computer stuff they are at the same level,
93 but in terms of music tastes both are very different. My son likes heavy metal, and his friend likes
94 different things. It's to do with hearing people's way of listening and identifying with songs, according to
95 what they think and feel, they establish a connection with certain types of music and their life
96 experiences. My son listens to music genres which connects to who he is, what he has lived. Me, I

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- 97 read a song and then perform it in sign, and of all the many songs that we perform as a group, I also
98 have my favourite ones, because I feel more connected to those in particular. For instance, the *Fado*
99 we perform, from *Amália Rodrigues*, I do not like that song, I perform it...
- 100 **Consultant HC** – Why is that?
- 101 **AC** – Man... how to explain this...it's about someone who suffered deeply, who is in pain, who loves a
102 man but their love was forbidden by society and they could not be together, so she is crying about
103 that... I don't connect with very sad songs, I feel there is enough sadness and drama in the world, I
104 don't like sad endings, I like happy endings. Stories can start with sadness but they have to end well. I
105 like them that way. When they end in pain and suffering it just hurts me, that's it!
- 106 **Researcher** – How did you first get interested in this project? Had you ever, as child, or growing up,
107 been interested in music?
- 108 **AC** – Noooo. Never, never, never had I thought about it [music]. I had an interest in theatre, in painting
109 exhibitions but never in music! I had never even thought about it! It was the day Sérgio first talked to us
110 about the possibility [of a Deaf group] that I started to consider it... I saw other Deaf people join in,
111 Helena too... and I decided to give it a try. Then, I didn't even realise what was happening, as time
112 went by... instinctively, with my ongoing participation, it began to be a part of me. It became a habit.
113 Some people left the group for their own different reasons, which I respect, and the group reduced in
114 size but kept on going with a same set of members still staying on... and when that smaller group was
115 defined, by that time, I had already become... I was hooked, I was so connected! Like a happy puppy...
116 There was like an umbilical cord, a strong and thick umbilical cord, connecting me to it, that was it!
- 117 **Researcher** – When you receive the lyrics of a song, how do you work with it? What do you do first
118 and second... until it becomes a Signed Song?
- 119 **Consultant HC** – Yes, how do you start working, in what manner?
- 120 **AC** – We first get the song's lyrics, I enjoy getting the meanings of certain parts of the lyrics because,
121 you know, they can be deceiving. Sometimes we call Sérgio and Sofia and, because they have so
122 much experience with spoken language and that more philosophical register of writing, they contribute
123 in dealing with hidden meanings, metaphors, there are always so many! And well, we, in our lives, we
124 lacked being taught about that. In the old days, I mean, when I was growing up, teachers would teach
125 us as if we were hearing children, they would speak. That method would not provide us with learning
126 on these subtleties, this richness of spoken and written language. I can sometimes, with effort, I can
127 get the meanings, but never everything, no. Well, it's better that not getting anything, I guess, it's like a
128 50% success. Well, that's ok. It's a hard process but we manage to do it as a group, we debate it, we
129 propose solutions, each of us, and from that results that process of constructing a finalised
130 understanding of the song's contents. When we reach that point, we then write down the gloss for the
131 song. And the song, at this gloss point, it's not ready yet! We still need to insert rhythm, and that alters
132 the gloss, the length of the signed messages, the pace, depending on how the original song is. So, we
133 do those alterations in the Signed Song, the signs, we rehearse it while playing the music at the same
134 time, until it all fits, and then we film the whole Signed Song. By that point, we have agreed on its
135 structure, practiced it, and we can perform it live. It's a very lengthy process, and before, back when we
136 started, it would take us hours, whole days or half a day to get through this, but now, with practice, we
137 get a new song and sometimes in two or three hours the signed lyrics are ready! It was a matter of
138 practising and knowing what to do, we developed it, and it's now very different than what happened
139 seven years ago...
- 140 **Consultant HC** – You spoke of alterations in the signed lyrics depending on the timings in the original
141 song, of compressing or extending the signed verses. Are there omissions or additions in that process?
- 142 **AC** – Omissions, well, I do not think they are omissions, it's a matter of leaving certain things unsaid,
143 like condensing an idea... for example, I can sign 'a butterfly flies away and I look at it, marvelled' but I
144 can also say that using one sign only: BUTTERFLY-FLYING. I could sign I SEE BUTTERFLY-FLYING,
145 but if the tempo of the song requires it to be shorter that I use the first one, and we convey all of the
146 remaining information through eye gaze, intensity of facial expression, movement of the body as the
147 butterfly flies away. All of this information happens at the same time. These are alternatives that we
148 use depending on the music, on how fast or slow it goes. We make use of facial expression and body
149 movement to condense the messages, they are there as if implicit.
- 150 **Consultant HC** – How about the opposite?
- 151 **Researcher** – When there is room in the tempo of the music for more signs, we add elements to the
152 signed sentence, for example, if in a song the singer sings ' the seeeeeeeaaaaaa' with a very long
153 vowel sung, we extend the sign SEA and portray the waves moving all around us, or if say, someone is
154 walking away, I can sign WATCHING-SOMEONE-WALK-AWAY-INTO-THE-DISTANCE with one sign
155 only but I will convey sadness with my eye gaze and head movement and the sign progresses. If there
156 is a prolonged note in a guitar, I am signing FALLING-ASLEEP and I do that in the time of that note, I
157 can even lean to one side with my whole body. These things show variation in faster and slower paces.

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- 158 **Researcher** – Is your life experience as a Deaf person in the songs?
- 159 **AC** – How do you mean?
- 160 **Consultant HC** – We mean, is there anything related to being Deaf in the songs?
- 161 **AC** – Yes, but it depends on how ... the opinion we all have on that, we all work as a team.
- 162 **Researcher** – When the language work is done, I mean understanding the written Portuguese,
163 translating into LGP, after that, you work with Sérgio, the conductor. His ways, say... elements relating
164 to music, then come into the Signed Song, merge with the signs. Do you think those musical elements
165 are important? As you just explained, the rhythm, the length of the signs...
- 166 **AC** – Yes! Because we need to be in synch with the original music, we cannot finish signing and the
167 music carries on! It needs to be articulated, the music and the signs.
- 168 **Researcher** – Do you think that in your songs, say that one, the *Fado* song... sorry, I remember that
169 one very well, I know it's not one of your favourites... but as an example, do Deaf sign-singers, in your
170 group insert anything special in the song connected to being Deaf? Thinking of the lyrics... is there any
171 Deaf element?
- 172 **AC** – No, no.
- 173 **Researcher** – How about that other song, I remember the original lyrics in *Eu sei* [I know] have
174 something to do with waking up for life, and Debora who does a sign-singing solo in that part, she signs
175 the idea of 'waking up with sign language'... that sign language idea is new...
- 176 **AC** – Oh, yes! That one, yes, definitely!! That element, sign language, it is a Deaf addition to the song,
177 it's ours, yes.
- 178 **Researcher** – Does that sort of thing happen?
- 179 **AC** – Yes, sometimes it happens, perhaps more in that song than in the others, I think that *Imagine* also
180 has that a bit... not the others, not that I am aware of, no.
- 181 **Researcher** – Sérgio's work, as a hearing person, what do you think is his contribution is?
- 182 **AC** – He [Sérgio] inserts musical elements, he perceives the visual and auditory elements and brings
183 them together, makes them synchronous, in harmony with one another, and gives us guidance on that
184 front, on signing speed... whether we are being too fast or too slow. He hears... He is like that person,
185 helping with his own sound perception. We are Deaf, he is hearing, so he listens... for us, Deaf
186 members of the group, we look at Sérgio as kind of a personification of sound (*spells SOUND vertically*
187 – *SOM*), it is how we define him, like the word sound is written all over him from top to bottom (*laughs*).
- 188 **Researcher** – (*Laughs*) That was a really good metaphor, there!... When you are on stage sign-singing,
189 do you feel any form of communication with audience members? Any exchanges...?
- 190 **AC** – Oh, yes, yes. Well, in the end of the show, not really during... During they are watching us quietly,
191 in the end they clap or they applaud in sign. And always, we have people coming up to talk to us.
192 Sometimes they ask for autographs, or they talk to us, we sometimes have lines of people to greet and
193 talk to, or sign things, that is ok for me...
- 194 **Researcher** – Yes, but I don't mean linguistic communication, I mean the way people look at you
195 performing, or if your eyes meet...
- 196 **Consultant HC** – Well, that... sometimes, I am sign-singing in a show, well, before we start, usually
197 Sérgio explains the project a bit, and I already know what he is saying so I search the audiences for
198 faces that I know, my friends, you see? Or family, I spot them here and there, that is all that happens...
- 199 **Researcher** – Ok. Would you like to have a break and eat and drink something?
- 200 **AC** – No, not really. I'd rather we keep going. My colleague is still there waiting for me, I don't want to
201 keep him waiting long.
- 202 **Researcher** – Ok. Right!... What would you like your work to show audiences? What kind of messages
203 do you want to give them?
- 204 **AC** – To show that we, Deaf, can!!! This is good because, for example, throughout my life, for years
205 and years ... all I've been seeing are problems after problems, after problems... We are ready to throw
206 a bucket of cold water at audience members, get them moving, engaged with us in this exchange, in a
207 cooperation, especially for the sake of [Deaf] children, for them to see there are Deaf musicians out
208 there. That there is so much culture out there, and as such we can create a better tomorrow... I hope
209 so! So far, it's all been ups and downs...
- 210 **Consultant HC** – How do you mean?

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- 211 **AC** – I mean with Deaf people, in history, we signed, then oralism came, then cochlear implants... it's
212 been a lot of conflict in our education, in the way we grow, even in our professional lives, adults, but
213 also children, it's been something continuous, you see? We are born this way, this is who we are on
214 this world! Why do we need all of this conflict, it only causes problems in our lives, why then is it there?!
215 Why do people come up with these problems, complications? What good comes of it? I would really
216 like to know!
- 217 **Consultant HC** – Yes, I see, it's like you want to throw a bucket of cold water in their faces to wake
218 them from doing that. Do you think you can do that with your work?
- 219 **AC** – Perhaps a tsunami of water would be more effective... not just a bucket. Life is a very slow
220 process, sometimes things move slower than snails...
- 221 **Researcher** – Imagine you are on stage sign-singing and one part of the audience is Deaf and the
222 other is hearing. What would you like to transmit to each one? Feelings, information? Are they the
223 same? Are they different? I have a table here to help, you can reply in writing or sign, you choose.
- 224 **AC** – (*Looks at sheet of paper, smiling*) I see... My answer is simple. For Deaf people, they see me
225 and are bit uninterested... There is a huge difference, of perspectives, between Deaf adults attending,
226 and Deaf children. Children are so interested! Their hands raised up high, sign-singing with us! Not
227 adults, these are two very different perspectives. Throughout our journeys for our shows, we
228 usually have like, one Deaf adult in the audience, or perhaps two, or even none. It's very sad.
- 229 **Consultant HC** – So, you would like to captivate more Deaf people to come...
- 230 **AC** – Yes. Yes. I would like to convey my art to all, usually it's mostly hearing people who receive it. I'll
231 tell you, and I am not bragging, really, I'm not. Deaf people have very low reading skills, very poor...
232 most Deaf people do not want to read... The truth is the most interested Deaf people are Deaf children,
233 they come up to us with their parents, they're smiling, so happy! Adults, as I said, they rarely come,
234 maybe one, two... In terms of feelings, this does not generate good feelings in me. I think people are
235 jealous, a lot of them out there, I don't care, I carry on doing my work! There's positive and negative
236 criticism to our sign-singing, some people understand us, others do not. I respect those differences... I
237 do not blame people. People are entitled to have their opinion and criticise... But we get more negative
238 criticism than positive, yes... Hearing people, they fill up the room, tickets are sold out because of
239 them. It happens that, at the end of a concert, hearing people will line up to come and talk to us and
240 congratulate us. There is an enormous opposite phenomenon with Deaf people and that... really,
241 brings me great sadness, because I would like both audiences to be there, to come to us, so we could
242 all share this with everyone. I mean, why not? We are Deaf and they are Deaf too, we are proud of
243 what we do and they could be too, identifying with us, being equals... The truth is the Deaf community
244 speaks a lot of equality, of being strong Deaf people equal in rights to hearing people! But really, in
245 practice, when it comes to music that is just a beautiful theory, not a practice! In practice they do not
246 come to meet us, they are not sensitive or aware of this!!
- 247 **Researcher** – What does a good Signed Song need to have?
- 248 **Consultant HC** – What does it need to include for you to think it is a good song?
- 249 **AC** – For example, our song *Luar* (moonlight). It's my favourite, because it speaks of the beach, the
250 sea, a sense of connection between natural elements and human beings...
- 251 **Consultant HC** – Ok, yes, but let's imagine for a second that you watch two Deaf performers, whom
252 you do not know, and in the end you loved one performance more than the other... What was it that
253 good Signed Song had that the other did not?
- 254 **AC** – First of all, something we cannot forget is that, in that situation, I would not blame the bad
255 performer for my less positive opinion. Society, the environment surrounding him throughout his life,
256 perhaps it didn't provide him with the same richness of opportunities as it did for the other sign-singer,
257 whom I liked. You know, family, friends, educational environment... But still, some Deaf people can
258 have great sign language skills, but yet... it's really hard to explain... I would help that Deaf performer
259 with less skills, I would if he asked me to... I am careful about these things, I often feel the drive to help
260 people but we need to see if they want that...
- 261 **Researcher** – For example, is the level of knowledge of LGP important for a good Signed Song?
- 262 **AC** – I see, well... The issues here with sign language are several: there is strong signing, there's
263 signing and using word order in Portuguese at the same time in lip patterns, and using signing but with
264 prevalence of oral speech. For me, I prefer strong signing [in Signed Song], it makes me feel more
265 connected to the artist when I see it, it's me, like me, you see? I identify with that.
- 266 **Consultant HC** – Well, but then what of the sign language is strong but the person lacks facial
267 expression?

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- 268 **AC** – Yes, yes that can happen. Throughout my life I have noticed these changes... now there are still
269 people who sign that strong sign language out there, but many young people have lost LGP's facial
270 expression , they sign well but many have lost the traditional facial expression and it is sad... that is
271 important here [Signed Songs], its use is important, and it's a great worry for me, really.
- 272 **Researcher** – Looking back to the time you first joined this group, in 2010, and now, do you feel you
273 have learned something, developed anything new?
- 274 **AC** – Oh, yes, the situation has improved quite a lot. I mean, in the beginning we had 1-hour shows,
275 just sometimes... Now we have many more bookings...
- 276 **Researcher** – How about inside you? What has changed?
- 277 **AC** – Wanting more, even though tired, wanting more...
- 278 **Consultant HC** – What do you feel you can do now that you could not do as well before?
- 279 **AC** – It feels good to be acknowledged, not for me individually, but for us as a group, a team. It's a not
280 about me in the spotlight, you see? Not at all. It's about us as a team, making a difference, showing
281 everyone, it's like leaving a mark in history, of something important which we are showing everyone.
282 It's pride in Portugal, in our Deaf community, we work for them, for Deaf people, we represent them
283 and show everyone how Deaf people are.
- 284 **Researcher** – What sort of things do hearing people tell you at the end of the shows?
- 285 **Consultant HC** – Which words do they use?
- 286 **AC** – They say things like 'It's interesting, I don't know any signs but hearing the song and looking at
287 you, it's like I understand sign language!' or... 'sign language has deep meaning! I always thought
288 different!'... or 'music with signs makes me feel drawn into it, part of it'. Sometimes people have said 'I
289 could not control myself, this one tear drop had to run down my face'... and many more of these, they
290 smile... Many come to us to book new dates for shows.
- 291 **Researcher** – How about Deaf people? Have they ever said anything?
- 292 **AC** – No, no (*sad facial expression*).
- 293 **Researcher** – How about people like me? Hearing signers?
- 294 **AC** – No, well, not so far at least, not to me. Sometimes people talk to other members of the group and
295 they tell me about them but with me, no, few people do. Some have, some Deaf aware hearing people,
296 but not many.
- 297 **Researcher** – Can you recall any good memory associated with the shows?
- 298 **AC** – Ooh, so many I lost count! They're so many I cannot chose one...
- 299 **Researcher** – How about the opposite, situations that left a mark for being negative?
- 300 **AC** – Well, those I rather just forget them! I don't believe in holding on to bad moments, really. They're
301 not worth recalling.
- 302 **Researcher** – What to your Deaf friends think about music?
- 303 **AC** – My closest friends, they do ask me about it, yes... But you know how Deaf people are, long
304 conversations... there are so many topics to sign-chat about, we talk about everything and yes,
305 sometimes music comes up, but them people move on to the next theme. Deaf talk it's like starting a
306 fire, it burns for hours!
- 307 **Researcher** – And when music comes up, what do they say?
- 308 **AC** – People ask me how we follow the music, and I explain our method, and they are surprised by it,
309 that's pretty much it. In reality, really... me, us, when there are lyrics available for songs, I enjoy that via
310 reading... take records, you would put them on the record player and the cover would include the
311 written lyrics, so often, right? Deaf people do not read that! They enjoy the vibrations of music. There
312 are very few people who actually read the lyrics, enjoy their meanings, appreciating words and rhythm
313 all together, it's really rare. I mean, I have seen some people, some of my friends read and wonder how
314 certain songs could be put into a Signed Song but they are so few!... And it's all because of reading
315 skills, it's the only reason why there are so few... And really, it's not their fault, most of them are not to
316 blame for that. It's to do with our history and how music was taught, there was no sign language, it was
317 all oralism, Deaf students orally singing to songs, and that would generate no impact, they would not
318 understand it, and so they have missed out on so much, unfortunately... There was no access to
319 music...
- 320 **Researcher** – This next question is a bit of a challenge. Can I?
- 321 **AC** – It's all good, go ahead!

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- 322 **Researcher** – Using a sign that you use and I just loved, that one of integrating music into ourselves
323 and expressing it to an audience (ABSORB TRANSMIT-FLOW) ... does one need to be a hearing
324 person do that? Or can Deaf people do so too, I mean in equal terms?
- 325 **AC** – Of course they can. Both can do it equally. Hearing audiences pay more attention, Deaf people
326 will pay attention and then turn to chatting to someone, sometimes it feels they come to concerts just to
327 meet other Deaf people. Hearing people get music, Deaf people it depends, some do not. I don't not
328 mean us, the group, I mean the audience who watches our work. I feel that only a few Deaf people get
329 this, perceive our music, only really a few... Like Helena here! She gets our art, but sadly most Deaf
330 people do not... (*very sad facial expression*)
- 331 **Researcher** – Ok, let's do a task to liven up this conversation. I have here four sentences about
332 Signed Songs and culture...
- 333 **AC** – Sorry, it's just that last question was harsh, very difficult for me...wow (*laughs*)
- 334 **Researcher** – Well, it was designed like that, to make artists think about these things! (*Laughs*)
- 335 **AC** – (*Laughs*)
- 336 **Researcher** – I wanted to make artists think about topics they had never thought about before, and
337 yes, I know these questions require some effort, that is true!
- 338 **AC** – Oh yes, I am already tired...
- 339 **Researcher** – We are almost done! Two more questions and we're done. So, I was saying, these
340 sentences are about Signed Songs, on whether they belong to Deaf or hearing people.
- 341 **AC** – (*Looks at sentences*) For me, personally, it is something important for the Deaf and the hearing
342 worlds. For me, music belongs to both worlds, it's intercultural. I do not like to be a separatist, I try
343 doing this for everyone, the problem is how other people choose to see me, that is their choice! It's
344 their choice, really! Our goal is to consider both worlds and to have our music be a bridge between the
345 two worlds, one people can cross over from side to side. The world would not exist as it is without
346 music. Even animals like music, dolphins enjoy it, whales too.
- 347 **Consultant HC** – Plants enjoy, so I have read somewhere... they enjoy Bach. There was some
348 research about how they grow better to certain types of music.
- 349 **AC** – Yes, I know that, it's true. Some people might think it's crazy, but I really believe that... music is...
350 a very old thing, since the beginning of the planet, the first organisms... animals call other animals
351 using song, whales and dolphins use songs to communicate. Simians, the beats they use, banging on
352 tree branches, that is music too!
- 353 **Researcher** – Ok... Last question, you are almost free! (*Laughs*)
- 354 **AC** – (*Laughs*)
- 355 **Researcher** – What are your dreams for the future, regarding this project?
- 356 **AC** – Wow... good question... I would like to create a school for Deaf people, eliminate the distances
357 between Deaf people, have them come together in one space, free to sign, have children with cochlear
358 implants, other Deaf children... have them all together, mingling, sharing their sign language, a school
359 with a good teaching system... All disciplines, all subjects would be signed!
- 360 **Researcher** – Yes, but how about for *Mãos que Cantam*?
- 361 **AC** – I would like that our project would lead to many other creations. As if we were the water making
362 these new plants grow, in whatever [musical] area. And then each person could pick their favourite
363 flower from among all those, and each person would follow that path, the one that they enjoy. Our
364 music could make these new plants grow. Just as Bach's music makes real plants grow, so our music
365 would nurture and lead to the creation of many genres, which would be a good contribution for the
366 future, so everyone can choose. This could lead to a better... our music could give the opportunity for
367 people to come together, Deaf and hearing, looking at one another in equal terms.
- 368 **Consultant HC** – Just one little last thing... thinking of 20 or 25 years ago...now we have music with
369 Deaf people, why didn't we have that then? There were Deaf people then, why not Deaf music?
- 370 **AC** – Good question, well... oops... honestly (*laughs*) ... I have no answer, no words to explain that.
371 Did we need a hearing person to have this idea? We could have... I mean, I could have done this 20
372 years ago... Better late than never, I guess!
- 373 **Researcher** – Thank you so much for you time and participation, and your patience!
- 374 **AC** – You are welcome!

Interview with Débora Carmo (DA3PT) – DC – duration 1hr 13min

- 1 **Researcher** – Thinking about the multiple choice in the form you just filled out, as you know, these are
 2 several signed performances which exist. In your opinion, when people sign onstage, whether in
 3 theatre, poetry, etc... why is that important?
- 4 **DC** – Live performances have always been organised and performed by hearing people. It has been so
 5 for many, many years, using spoken language only. Hearing people have always been the ones
 6 participating in cultural activities, they have been devised to serve hearing audiences. That is why it is
 7 important to have Deaf people in these settings as well, because Deaf people need to participate in
 8 cultural events too. We don't have that! The information conveyed by performances, theatre, has not
 9 been connected or orientated towards Deaf people, not so far. Recently, we've started seeing a few
 10 initiatives here and there, but only a few. It is important for Deaf people to be part of this, and for years
 11 they have never been there because shows are devised for hearing people. Deaf people, in reality, do
 12 not go, they're not there because there are no elements in the shows which connect to them, there is
 13 no focus on them... except for these very few recent initiatives. So, it's important that Deaf people
 14 engage in cultural participation, in equal terms with hearing people. To have performances thought of,
 15 devised, to welcome and reply to Deaf people.
- 16 **Researcher** – What would you say if I asked you explain to me what a Signed Songs is? What is your
 17 definition for it?
- 18 **DC** – Wow, good question! ... It's a sung form of expressing feelings, emotions or thoughts, expressing
 19 meanings through sign language. That's a Signed Song. They show what people feel and think about,
 20 it's a form of expressing our selves but doing it in a poetical way. Hearing people have their songs,
 21 singing using spoken language, Signed Songs are Deaf people's way of doing that. Deaf people are
 22 not predominantly oral, so they sing using their language, signed languages. Signed Song shows a
 23 performance sung via sign. Have I answered your question?
- 24 **Researcher** – Yes, definitely.
- 25 **Consultant HC** – Right. This is kind of an exercise of fill in the blanks in the sentence 'A Signed Song
 26 for me is...' (*laughs*)!
- 27 **Researcher** – Now I have a set of images about Signed Songs, regarding not only the type of work
 28 that you do but Signed Songs in general, by interpreters, by hearing people who are interested in sign,
 29 by Deaf people, by professionals and by amateurs. I have collected a set of examples and have them
 30 in images. I would like you to take a look and give me your opinions on them, whether you have a
 31 preference, your thoughts on them...
- 32 **DC** – (*Looks at pictures for a while*) Ok, I can give you my general thoughts on this, right? Not thinking
 33 of specific cases but in general, there are two ways: that of hearing interpreters and that of Deaf
 34 people, they do it in different manners... Let's see, how can I explain this? I will try to explain it, I do
 35 have a formed opinion on this. Hearing interpreters create a translation into a sign language, they listen
 36 and they convey that translation in sign. Those watching perceive it as a translation. Artists like these
 37 [Deaf] do it differently, here it is a form of personal expression that shows a way of feeling music, one
 38 that is different from that of [hearing] interpreters. Interpreters convey what they are hearing but it's like
 39 there is always a professional context of interpreting connected to that action, it's connected to
 40 translating. Deaf people don't have this professional connection to the interpreting profession, [sign-
 41 singing] is something they do voluntarily, it is shown and expressed naturally, instinctively. For us, sign-
 42 singing is like dancing, it is impulsive, immediate, sign language just flows out. [Hearing] interpreters
 43 can somehow engage in this too, they can enjoy this inadvertent sign-singing and dancing (*laughs*), but
 44 it is an action always guided by translation, always connected somehow to their job. For Deaf people
 45 it's a bit different, it is an artistic reality, a form of working to create a show, it is different from
 46 translating. As an interpreter, they are conveying the work of someone else, not their own. That is my
 47 opinion. On the other hand, sometimes specific interpreters, like Rafaela Silva, do something different
 48 from these two I have explained before (*points to less skilled signers and interpreting on TV*). It is
 49 something more, they step away from just interpreting, and come closer to what Deaf people do. This
 50 one (*points to children choir*) is a project for [Deaf] children, it's a form of musical expression for them,
 51 something new for them to do, to start from and build up on, step by step. I think these are good
 52 projects for children to grow up already engaged in music, not to just come into contact with it as adults
 53 but long before that. These are my opinions.
- 54 **Consultant HC** – Right, great! Very clear, concise and straight to the point!
- 55 **DC** – (*Laughs*) Yes! I am trying to do that! To be clear and straight to the point!
- 56 **Researcher** – As we've just discussed, there can be many ways of creating a Signed Song. When a
 57 Signed Song is created by Deaf people, why is that particularly important?
- 58 **DC** – Can you repeat the question, I'm a bit tired...

59 **Consultant HC** – As you've seen, this can be done by professional interpreters, by hearing people
 60 who simply translate songs because they want to, and then as you said by Deaf people who use this
 61 for artistic expression...Thinking only of Signed Songs by Deaf people, imagine them there... sign-
 62 singing on stage, Deaf people. Why is that important?

63 **DC** – Ok... let me try and organise my thoughts... Music is something that we all feel. There are no
 64 limits. There are people who feel music in a different way. Hearing people obtain pleasure from
 65 listening to music auditorily, Deaf people do so visually. Blind people listen to music, people in
 66 wheelchairs listen and can dance to music, there are no limits. We all feel music, all can, it's universal!
 67 The problem is that, for many years, people's mentalities has always conceived of music as being
 68 exclusively connected to [auditory] sound. It has always been like that. It's assumed. People think that
 69 music is compulsory connected to a hearing perception, that has been the prevalent logic, this
 70 mentality. But it is not true! Music can be expressed in very different ways. The world is used to
 71 watching hearing people sing but, truly, that is not the only way of expressing music! There is
 72 movement, there are visual elements to it, there are stories in songs that can be embodied, there is
 73 feeling in the tactile vibrations... a series of ways and not only just the one used by hearing people,
 74 there are a lot more. It's just that people have developed this mentality that music means hearing! But it
 75 is not true! The problem is, for instance, in education, music classes are exclusively directed at hearing
 76 people, it has remained that way... and the hearing community adopts their hearing perspective
 77 always, it's much easier for them! It doesn't even cross their minds that there are other ways out there,
 78 it doesn't! They stick to focusing on the hearing way of doing things, again and again, and tend to
 79 forget about everything else... So, it's important to get people to open their minds and make people
 80 realise that music can be felt in different ways, it's not just about using your vocal cords and singing
 81 that way, it's also about singing with your hands, and sign-singing is beautiful! It brings people to tears
 82 and that means that we are conveying music! Hearing people listen, watch, and are sensitive to it.

83 **Consultant HC** – Do you think it is important to have Deaf people performing?

84 **DC** – Yes, of course so!

85 **Consultant HC** – How are they different from other performers then?

86 **DC** – Music is not only about hearing. Silence can become music. If we consider sign-singing when
 87 people don't hear any sounds, even though there is auditory music in the background, ok... but the
 88 signed portion of sign-singing, there is no sound in that element! But it has music in it, in the signs
 89 sung! And that proves that silence can become music, in our hands. It's important for people to watch
 90 Deaf sign-singing, and I feel they are sensitive to this, they see how beautiful it is, some people get
 91 really emotional, in tears. And that can only mean they understood that, inside themselves. People do
 92 not cry just because, right? No! Crying is their way of expressing how they see us and understand that
 93 music is much more than what they have previously seen or experienced, hearing people singing, they
 94 see that there's another side to it.

95 **Researcher** – I ask you now about your personal story... Growing up, did you have any contact with
 96 music? And then, later on, what led you to join this project?

97 **DC** – Oh... my story is really interesting (*smiles*)! I was born and while I was growing up, music... I
 98 can't recall exactly what was really my first contact with it, I was really young. What I do remember very
 99 well is when I was in school, we had the subject of music, I remember sitting there, the teacher was
 100 explaining about musical notes and how to write them, and what each of them meant, and I couldn't
 101 understand a thing. I felt disconnected from all that, musical scores, the notation, and then trying to
 102 play them on a xylophone or the piano, I really did not get any of that. And I was not interested. I
 103 struggled, my teacher had never had contact with Deaf people, really at the time neither had I, I hadn't
 104 joined the Deaf community yet. I grew in a hearing-only mainstream school, I first had contact with
 105 Deaf people when I was 18, never before that. So, my teacher did not know about my life. I used
 106 spoken language only, so my teacher was not aware of what being deaf was! I talked to her, I explain I
 107 could not understand her subject and that I wanted to drop out of that subject, I asked about the
 108 possibility of having another subject instead of that one. The teacher understood and I dropped out.
 109 That day, I remember getting home and telling my mum I had dropped out of music lessons because I
 110 could not understand them. My mum listened, and then she took me by the hand, oh I remember
 111 that well... she took me to the living room, we had a big stereo system. She said 'I will teach you what
 112 music is'. I set beside her and she told me to put my hands on the speakers. She raised the volume of
 113 the stereo, and I was like wow... it was amazing, I loved that feeling, I fell in love. I told her 'can I stay
 114 here with my hands like this a bit longer?'. That way, I listened to a series of songs, one after the other
 115 and at the end my mum told me that was what music was. I replied that I did not experience any of that
 116 in music lessons at school, that it was all about writing and musical notation. She had no answer for me
 117 regarding that, she just said 'well, this is what music is, what you just did. I don't know about your
 118 lessons, but this is music...'. I got it, how I could feel music, I knew that there was also auditory sound
 119 but I couldn't follow that, so for me music became that with the speakers. Then, later on I remember I
 120 wanted to do ballet, I enrolled in ballet classes and in tap dancing too, and I just loved dancing, it was
 121 so amazing, I loved it! I was part of several children shows in both classes, but then my teacher went to

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122 England, and I stopped dancing. From then on my contact with music was through some hearing I
123 have, but without understanding the sung words, I could only perceive the changes in the melody, and I
124 like that, I still do, I perceive if the music is slow or fast, or metal or rock, I get that auditory input, the
125 sung part, I don't get that. But well, I kept on enjoying music. Later I got into the university, the Catholic
126 University of Portugal, and when I saw this project being proposed to us, I just thought it was my one
127 and only chance to be involved with music, which I always wanted. And so I did, until today.

128 **Researcher** – Your work in this group has a certain process, a method, from getting the original text to
129 having the Signed Song ready. Tell me about it.

130 **DC** – When we have a show scheduled, we chose a new song. Sérgio first proposes a song, for us to
131 read and see what we think about performing it. We read the lyrics and decide if it's a good song for us
132 to do. When we think it is, we move on and do the work. Really, so far, not having accepted a song has
133 not happened yet. We've been able to do them all. But anyway, Sérgio respects us and always asks
134 what we think about the song. So, then we read the song as a group so that we all understand its
135 meanings. Then we work on it, sentence by sentence, to get the meanings individually, per verse.
136 When we have understood it all, we create a gloss for it. We do this because most Portuguese songs
137 are filled with metaphors that hearing people use, if we translate them literally, Deaf people will not get
138 the message, it's a very *hearing way* of using language. So, we adapt those portions focusing on
139 conveying meanings so they reach Deaf people, making the message visual. When the gloss for the
140 whole song is complete, we work on making the signs artistic. There is a big difference between the
141 signs we use for chatting and then how we communicate in song, artistically. It's as in poems, people
142 do not write them in the register they have spoken conversations in, they write them in a register filled
143 with beauty. That's what we do, we debate on options for signing, on whether they convey beauty, if
144 they are visually pleasing or not, we explore alternatives, we think of each sentence's meaning and
145 whether the movement that we are using makes sense. At that stage we sometimes realise that the
146 signed sentences we composed are not good because the ending is no good, and we explore
147 alternatives and look into other signs so that the ending is perfect. We build this artistic structure
148 around it. After that, we decide who signs the solos, who signs as a group, the positions we will take on
149 stage and, together with Sérgio, we explore the rhythm... That's it.

150 **Consultant HC** – I think what you said was really interesting and important, but you know me, Débora,
151 I really like to get specific information... (*laughs*)

152 **DC** – Oh yes, Helena Carmo, that is how you are!! (*laughs*)

153 **Consultant HC** – So... you talked about texts being very rich in metaphors and you explained how
154 signing the exact meaning of the words in those expressions does not work for the Deaf audience. I
155 completely get your point, but could you please give us an example of that?

156 **DC** – For instance, say a sentence in Portuguese: '*uma tempestade num copo de água*' [a tempest in a
157 teapot, in Portuguese, the expression refers to a glass of water]. If I sign that image of a storm inside a
158 container Deaf people will not make sense of it, so we find a way of composing a signed sentence that
159 replies to that, we can use the direct meaning of someone being excessively mad about something
160 instead... if not, Deaf people will go like 'What are you doing signing about rain and thunder in a glass
161 of water?? What is that about??'. These are language structures that hearing people really love,
162 idioms, proverbs, that sort of thing, it's very engrained in hearing culture. Deaf people are different,
163 they enjoy visual content, because these are two different cultures!

164 **Consultant HC** – Why do you think they have troubles understanding those things?

165 **DC** – I am not saying they can't, they could understand it, it's just that we have to sign it differently from
166 the text.

167 **Researcher** – For example, with some metaphors in the Portuguese language, sometimes you can
168 find equivalents in LGP, some are close to the contents in Portuguese because these languages share
169 a geographical space; sometimes one language has a specific idiom and another does not. But when
170 you see a metaphor for which there is an equivalent in LGP, do you use that equivalent? Or do you
171 always paraphrase the meanings?

172 **DC** – Yes, that has also happened... The problem with songs... Not with songs, I don't mean it's their
173 problem... but songs are very subjective, ethereal, and that makes it hard to understand. There are
174 specific ways of interpreting their meanings. The writer of a song includes his thoughts, his very
175 particular ways into a written form... but then hearing or Deaf, each person accessing the song can
176 have a different interpretation, I can grasp a certain meaning and another person can see something
177 different! So, songs are very subjective, they are not objective, no! Deaf people are not used to this
178 musical, subjective way of expression, they are not used to this. And as I said before, it's to do with
179 accessing culture, attending shows, concerts, they are not used to that, watching, attending, they're
180 not. Deaf people are more used to sign-chatting to each other daily, telling jokes and other things. Now,
181 when it comes to attending cultural events, theatre, exhibitions, sign-singing, that habit does not exist.
182 That is why they do not acquire a cultural taste.

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- 183 **Consultant HC** – Do you think that is the only reason for it?
- 184 **DC** – Songs include a lot of that cultural register, that of cultural spaces... Songs are very subjective,
185 there is no one objective way of interpreting them.
- 186 **Consultant HC** – How do you decide on which way to convey things so that the audience
187 understands?
- 188 **DC** – Well, that is one of our big challenges, we debate it amongst ourselves, the different
189 perspectives, sometimes it takes us ours doing so! Sometimes, coming up with artistic signs not easy,
190 it's not like using regular signing in a conversation. That common register needs to be changed into an
191 artistic one, and even then, some Deaf people might understand it and others might not, and that is
192 one of our challenges. It happens that for one sentence we discuss it as a group for one hour! I mean,
193 only one sentence! Sometimes we need to leave it and move on... and later come back to that
194 sentence. It hasn't happened once but several times!
- 195 **Consultant HC** – Yes, that is normal, I mean, it's part of the process of transferring contents from one
196 language to the other, it often causes that sort of thing. Give me an example of artistic signs.
- 197 **DC** – ... Yes... let me try and remember... there was one time we were debating artistic register for
198 **one** hour, what was it? Yes, the sentence was about the world trembling and we were not going to use
199 the very dry sign WORLD-TREMBLING, we used the HOLDING-A-TREMBLING-WORLD-IN-MY-
200 HANDS sign. In another song, there was also a big challenge, it was a song by Miguel Araújo, that
201 song was called *Recantiga* (re-singing), where the song moves backwards... This was a really
202 interesting song and we had to debate it for a long time. His song began, got to the end, and then the
203 lyrics are sung backwards. Say we had this image of rain pouring down from the sky, falling on the
204 earth, running through it like a river, that then it reaches the sea, then, we needed to do this as if
205 rewinding! This song is not ready yet, but we literally sign it forward and then, using the same signs, we
206 invert their order, and sign everything backwards. It's not ready yet, we still need to work with the
207 author. That is an example of one of our debates because of artistic signs, artistic signs are about
208 expressing it in a beautiful way, we can't use day-to-day signing! That's impossible.
- 209 **Researcher** – During that creative process, do you take out some elements, or perhaps add other
210 elements to songs? Or change the order of things?
- 211 **DC** – Oh, yes! Yes! It has happened. For example, we can have one stanza made of four verses, and
212 we sign the ending first and the beginning of the stanza after that, we switch the order of the verses,
213 because it only makes sense in LGP like that. If we sign using the Portuguese order, the grammar,
214 Deaf people will not get it.
- 215 **Researcher** – Do you think that any bit of your experience as a Deaf person goes into the signed
216 lyrics?
- 217 **DC** – Well, yes and no! Yes because... well I had no contact with Deaf people until I was 18, I really
218 had no idea there were Deaf people! It was only when I first met Deaf people that I realised the
219 community existed. Before that, there was something lacking inside myself, it was like who I was not
220 completely structured, in terms of my identity. Until I first met Deaf people, I felt my personality was
221 structured to a point but then it just stopped evolving, I could not move forward because there was
222 something missing. I needed something, external to myself, to finish that... At the time I didn't know
223 what that thing was, what I needed... This one time, I was watching TV and I noticed the interpreter
224 there, and it was like a light switched on in my brain. I was attracted by the signing immediately, I felt it
225 had something to do with me, that it was me. So, I started having contact with people from APS at age
226 18. That's when I realised what was missing inside me, in terms of my identity... I feel my identity was
227 built very late in life, but my love for music, from before, I carried that with me. So, yes, my life
228 experience has led me yes.
- 229 **Researcher** – Do those things come across in your Signed Songs? For example, when I was part of
230 the group, you know that's what brought me to this research now, but I remember this one song where
231 a verse was about waking up to life and the group automatically changed to this idea of 'waking up to
232 sign language'.
- 233 **DC** – Oh Yes! That is true, it's from that song '*Eu sei*' [I know]! Yes, we do that.
- 234 **Consultant HC** – That is what we meant with putting an experience of Deaf lives into Signed Songs,
235 see?
- 236 **DC** – Yes, that one speaks of Deaf identity... Yes, yes, now I see what you mean, yes, Deaf
237 experiences influence our songs, yes... There are just somethings that we read in the texts and we
238 automatically know how to adapt it in Deaf terms, it's about our identity.
- 239 **Consultant HC** – Can you think of another example?

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- 240 DC – Well... that is really hard to do now, we have so many songs and song lyrics it's hard to
241 pinpoint...
- 242 **Researcher** –Think of that song 'Com que voz' [where is my voice] ...
- 243 DC – Yes, there we use SIGNED-VOICE. Right! Thank you, yes there it is! That is another good
244 example.
- 245 **Researcher** – We have spoken of language issues, artistic issues, now let us discuss music. In the
246 process you described, that is one of the last stages of creating a Signed Song, where the group works
247 with the conductor, on rhythmic issues, melody, synchronicity between signs and music... How
248 important is this last part of inserting musical elements with Sérgio?
- 249 DC – Yes, it's important, yes. Well, we are now 5 people and we are all very different in our
250 perceptions: we have different rhythms, or not at all... I don't know, to each his own (*laughs*), I know we
251 are friends... but we function in different ways, we have different musical concepts, each of us feels
252 music in a different way... and we have different levels of hearing. Some have more... residual hearing,
253 some are profoundly deaf, it is very varied. And this can show in the way we sign, in different rhythms
254 and amplitudes and timings, which would make it confusing. So Sérgio, as a musician, knows how
255 rhythm works and he teaches us how to express rhythm unanimously. If we were by ourselves perhaps
256 would need thousands more rehearsals to get there (*laughs*).
- 257 **Researcher** – Yes, I see, it would be like oops! (*exemplifies uncoordinated signing*)
- 258 DC – Yes!! If it were one person signing a song that would be possible, with practice, yes, one Deaf
259 person can practice and memorise the lyrics, it's fine. But there are 5 of us! It is much more
260 complicated. Sérgio is important to manage, orient this... it's like an orchestra of different rhythms and
261 ways of feeling, it needs a conductor that everyone can look at, to help us know where to start, where
262 to finish. It's just like that [an orchestra]! Or a hearing choir, in a way we also work like that.
- 263 **Researcher** – In a performance, when you're on stage performing, do you feel any kind of
264 communication with the audience... like exchanging glances with them... is there any kind of
265 interaction?
- 266 DC – Oh, yes! Definitely so! Sometimes I will be up there sign-singing and I look around at the
267 audience, you know Deaf people are strong at noticing visual detail, and I see looks of amazement,
268 and that makes feel so good because I feel I am giving them something, making them aware , it's like I
269 am offering them something special. That makes me feel really pleased and happy, to be able to give
270 them something different and unique, something they cannot see anywhere else!
- 271 When the audience is sitting there, I really want to make sure that I am providing them with a good
272 time, and I want them to leave that space and still be thinking of it. Most love it, yes. Some people, here
273 and there, are not that interested, but then that it's like any hearing event, some people like theatre
274 some do not... In our case... We, while we are onstage, sign-singing, like to give the audience... some
275 people have this look on their faces, amazed at it, with tears in their eyes, or running down their
276 cheeks... and we need to make an effort to keep performing our songs during those heavily charged
277 emotional moments.... It happens sometimes. There is a definite connection there, a sort of
278 communication, while we are sign-singing, people... it's like they get it! In reality, they don't understand
279 sign language but it's like there is something coming from us, emotionally and spreading out onto the
280 audience... like butterflies flying from us to them... or something like that, something special. I am
281 trying, but this is very hard to explain! These are very subjective things, it's hard to explain.
- 282 **Researcher** – I understand what you are saying. I used to sing myself, and I know, it's a feeling of
283 meeting the audience in our songs, exchanging, giving ourselves and getting something from the
284 crowd.
- 285 DC – Yes! That is exactly what it is. Again, as you see, music is universal!
- 286 **Researcher** – When your group creates a song, any song, do you ever think you would like your songs
287 to transmit anything to the audience? Would you like people to feel something or receive any kind of
288 information from your performances? I know this is a complex question, so I prepared some visual
289 material to help you think about this...
- 290 **Consultant HC** – Say you are on stage about to start. And first you perform to a Deaf only crowd.
291 Imagine that after that, one hour later, you perform for a hearing crowd. What kind of emotional effect
292 would you like to see in each crowd?
- 293 DC – Regarding the Deaf audience, well (*laughs*) I would like to... see more of them! This is me being
294 humorous but still, it is the truth. What else? That they would look at us, our group, and saw us as
295 professionals, people who know what they are doing, that they would get that we are not there kidding
296 around, we are professional performers. I would like to transmit an open-minded spirit, so they would
297 see there can be different ways of looking at music. I would like them to feel the emotion, make their
298 skin tingle. I would like them to take something from our songs, onto themselves, because songs

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299 influence people, change their minds, their mentalities. Some songs have that power of making people
300 realise certain things they never even thought of! These are powerful songs. It's like for hearing people,
301 some songs are so strong that they leave a mark. For instance, John Lennon, his work left a mark on
302 people. The way he saw the world influenced people's minds. So, music is powerful, and I would like
303 Deaf people to begin to see music in a different way. It seems that, for me, in my opinion, that Deaf
304 people are not used to this because they had no prior contact with it so, we have the opportunity of
305 opening their minds and bringing music into their lives, and to the Deaf community as well. Some
306 people might agree, some might not, others might be suspicious of this, stand back because it's
307 unknown to their habits. I would like our group, our performances... for Deaf people to come and see
308 us, to give us a chance to carry on doing this.

309 **Consultant HC** – You just spoke of a lot of things lacking in Deaf people. Why do you think that is?

310 **DC** – First of all... well, really, a number of reasons. They are born and have no one to explain to them
311 what music is. Parents don't invest in explaining what music is, the child is Deaf so they don't even
312 think of that, it's an automatic thought 'my child is Deaf so there will never be a connection to music'.
313 Most parents think like this. Parents are people from the hearing society, therefore their mentality is
314 that of dissociating music from the Deaf. Therefore, their mentality is that of dissociating music from the
315 Deaf. And, really these are two different things... but there is no one to teach Deaf children about
316 music and later, at school, in the special needs system, teachers do not have the signing skills to
317 explain what music is either. Therefore, these sequential absences lead Deaf people not to develop
318 any musical sense, because they had no one to educate them about it, they were never given the
319 chance to try it, to see how to do it. For years and years [Deaf] people have been going to clubs,
320 dancing, but it does not go beyond that! They do not try other types of experiences, they are not given
321 the chance to. I think that is one of the factors that leads to there being this diversity of opinions on
322 music. Some Deaf people are all like 'Bah, music?! That makes no sense!', others enjoy it, it's a
323 controversial topic in the Deaf community... there are Deaf people who reject it and say they do not
324 understand it, and then there are other people who enjoy it. This is a hot topic and people do not agree,
325 and that leads to music not yet being part of the Deaf community! Some say yes, some say no, the
326 debate is ongoing.

327 **Consultant HC** – Why do you think that is, some people accepting it and others not? What could be
328 causing that?

329 **DC** – Well, I am sorry to say this, God forgive me... but some of them it's just plain stubbornness, so
330 they say 'oh, that is nonsense! It has nothing to do with Deaf people!'. I think they do not give
331 themselves the opportunity of trying [to engage with music]! I mean, how can one know if one likes or
332 dislikes if one has never tried it?! With some of them, this is the problem, others not. Some are really
333 stubborn, keep saying music has nothing to do with the Deaf way. But it is not actually true! Being Deaf
334 is one thing and music is another!... Some might link... sometimes it's hard to explain this... I want to, I
335 have my own theory on this but explaining it is hard. Let me try: Deaf identity is one thing, it is
336 connected to language use, it has nothing to do with music! Music is a '*linguagem*' [non-linguistic way
337 of communicating], not a structured language. They are two different things! I think Deaf people do not
338 know how to separate them, they mix those two up a bit. I mean, I am Deaf, I have my language, I
339 have my culture, I have my community, and I have my identity. But music is a way of communicating,
340 one which Deaf people can also feel. It is as I said before, it's universal. I think it is not the same as a
341 community's language... Deaf people paint, it's an art form, it's a way of communicating, '*linguagem*',
342 graphic arts too, sculpture too!

343 **Consultant HC** – Is it because some [art forms] are visual and some are not?

344 **DC** – But Signed Song is visual, our hands are in there!

345 **Researcher** – Is it because it is a new art form?

346 **DC** – The problem is that for so many years it's been this way, and mentalities have not yet reached
347 that point...

348 **Researcher** – Do you think it is possible for the reason to be that in Deaf minds music equals audible
349 sound?

350 **DC** – Yes. Some Deaf people may think that music is audible sound, there can be a connection with
351 the way hearing people think, Deaf people can have that same mentality! Perhaps one leads to the
352 other.

353 **Consultant HC** – This is a really good conversation, it's good to explore these issues in depth!

354 **DC** – Yes, it is, I just... sometimes these things are really hard to explain, I have the ideas in my mind
355 but it's hard to speak of it, to express it properly.

356 **Consultant HC** – How about hearing audiences?

- 357 **DC** – Hearing people, I would like to give them... well I believe I have... at least to some people...
 358 emotion, skin tingling, open up their minds as I said, because people are like, at the end of the show
 359 they look so surprised, their faces show they are thinking 'really?! Deaf people in music? That can't
 360 be!!'. They are taken by surprise. This one time I remember, at the end of the show, this one hearing
 361 man, I think he was foreign, I could tell his spoken Portuguese was not very good, he could be English
 362 possibly, so he came up to us, we were in a group chatting in sign, and he spoke to us, he said 'I need
 363 to tell you something. I never imagined Deaf people could be musicians. Today I learned different, yes
 364 you can. I always thought music is sound', you see, as I said before. He was amazed, at the end he
 365 said 'amazingly in life, there really are no limits to what we can do'. It is this sort of message that I want
 366 to convey to hearing people, to change their minds about this, there are no limits in what we can do.
 367 We can do anything. People have that idea engrained, I think because they were raised that way, that
 368 certain people can do this and others cannot, this idea has been there across generations, and it stuck
 369 around, and really this has marked society itself. Music is one of the areas where they apply this
 370 notion, thinking Deaf people and music just do not go together, for one generation after another, and
 371 the idea sunk in. Our shows are good to show that, on the contrary, we can do what hearing people do,
 372 we just do it differently.
- 373 **Researcher** – In your opinion, what does a good Signed Song need to have?
- 374 **Consultant HC** – You can start by thinking about if a person who cannot sign, can go and sign-sing a
 375 song... (*laughs*)
- 376 **DC** – (*Laughs*) There we go, Helena as always and her jokes (*laughs*)!
- 377 **Consultant HC** – (*Laughs*) So perhaps that is step one, hey? Ok, right, one needs to be a signer! Now,
 378 you carry on with the rest of the list (*laughs*)!
- 379 **DC** – (*Laughs*) But really wow, what a question... that leaves me blocked...
- 380 **Researcher** – Helena really gave a good example, language, right?
- 381 **DC** – Well, yes, people need to know sign language, but that is not the first thing that comes to mind! I
 382 mean, a non-signer would go on stage, the music would start and then he would walk off stage, that
 383 was it! (*laughs*)
- 384 **Researcher** – Right, but can it be any kind of signing?
- 385 **DC** – No, of course not... Right, so has to be a signer (*smiles*), but only if...well...
- 386 **Consultant HC** – Ok, so I sign, you sign, Joana signs, many Deaf people sign, can they all be
 387 excellent sign-singers?
- 388 **DC** – No. Not everyone [Deaf] **has** musical sensitivity or skills in sign-singing. It's like some have a
 389 knack for theatre, but not all will be very skilled at that! (...) The same happens with music, it requires
 390 Deaf people to have a special sensitivity, to have music in their hands, you can't just translate in a daily
 391 register or use crazy or quick and large movements! No. There-se a way of being skilled, sensitive...
 392 even in the way you think... the way you use facial expression... you cannot be sign-singing with a
 393 blank face... it requires use of facial expression coordinated with sign movement. That's having a Deaf
 394 knack for music, not all Deaf people have that! It is true that all can have the ability to sign, but not to
 395 sign-sing. Some will lack that skill, or perhaps it's there hidden in them, not yet developed... because
 396 people have not yet explored it inside themselves.
- 397 **Researcher** – From 2010 until now, since you have joined this project, what has changed in you? Do
 398 you feel you have developed anything? How has it been?
- 399 **DC** – Things have changed, yes. As a woman, I've changed, morphed into an artist, I am doing
 400 something I love, which increased my self-esteem so much! I am proud to be part of this because I am
 401 a mum, I am a worker, I am an artist, I am a woman, and this motivates me towards life, living...
 402 according to what I enjoy doing. This project became a priority in my life, yes, I have my work, but this
 403 is one of my priorities, because it is a life goal, it drives me, so, it has changed my life, yes. I shape my
 404 life according to this project. Because I love it so.
- 405 **Researcher** – How about your sign-singing skills, have they changed?
- 406 **DC** – Oh, yes, yes. Definitely! In the beginning, I was not aware of so many details! In terms of my self-
 407 assessment also... sometimes I watch videos of performances and that leads me to do better the next
 408 time, to think of alternatives in my performance. Yes, we need to permanently assess what we do, we
 409 cannot just keep doing the same things, that means not developing as an artist. I always try to look
 410 inside, watch videos of performances, sometimes at the end of shows I will take some time to reflect on
 411 how it went, what were the strengths and weaknesses of my performance. Sometimes I will become
 412 aware that I need to watch Sérgio more attentively to get the rhythm better... As a professional I
 413 always assess myself. Always.

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- 414 **Researcher** – At the end of shows, people go up to you and give you feedback. What sort of things do
415 hearing people say, or Deaf people, or hearing people who can sign?
- 416 **DC** – I remember very well, the last time, it was interesting. Our last show, we performed 8 songs. At
417 the end, this hearing lady came up to us and mimed this (*mimes pointing to oneself and then gesturing*
418 *as if floating, flying*). I got that, she was saying she felt like flying, she saw our show and felt like
419 floating up in the air! This means she felt something strong, unique. That made me so happy! People
420 come up to us saying it was beautiful, miming they cried, with their hands on their chest, sighing. I think
421 most hearing people are touched. We mostly have hearing people at our shows, only a few Deaf
422 people, but in that show at the Gulbenkian Foundation, there we had quite a good number of Deaf
423 people attending, they said it was good, interesting, some show they like music, others not quite, some
424 preferred certain genres or certain songs, because songs are faster, or because the lyrics touched
425 them somehow, it really depends. People offer very diverse feedback on the songs they liked the best.
- 426 **Researcher** – How about hearing signers?
- 427 **DC** – Right, I forgot that. They also like it. I get their perspective, hearing signers enjoy two things at
428 once, they receive the auditory and visual information at the same time, it's like they feel it double, I
429 understand. They access it through all senses.
- 430 **Researcher** – Is there any negative situation that you recall connected to shows?
- 431 **DC** – No. Never happened.
- 432 **Researcher** – Speaking now, as we approach the end of the interview, about music and Deaf people...
433 Think about your group of Deaf friends. What do they think about music?
- 434 **DC** – Well, my friends (*laughs*)... My friends like it, they always ask me about new shows or initiatives,
435 they are interested. Sometimes, they give me ideas for new songs, for me to discuss with Sérgio. All
436 that I get from them is positive. My friends like this. Well, but I do have to say that my group of friends
437 is made of people with very open minds, they are not traditional Deaf people, with set ideas about this
438 and that, they are very flexible, enjoy sharing their opinions, and are open to change. There are Deaf
439 people who are very set in their ways, very assertive about their opinions, not willing to change them.
440 My friends are not like that. We like exploring, discussing new things, different perspectives to one
441 same topic. So, they are very open-minded.
- 442 **Researcher** – You already answered this but I want to ask you all the same... Does one need to hear
443 to enjoy and create music?
- 444 **DC** – No! I explained it before (*laughs*)!
- 445 **Researcher** – Yes you did... but do you believe that Deaf and hearing people have equal abilities to
446 enjoy and create music? I mean, they do it in different ways, but do they have an equal potential of
447 creativity in music?
- 448 **DC** – Yes! If they have artistic sensitivity, sensitivity to perform, if hearing and Deaf people have that,
449 things work equally well.
- 450 **Researcher** – Now I have some sentences regarding Signed Songs, which culture do they belong to?
451 Deaf culture, hearing culture, both?
- 452 **Consultant HC** – You can look at the sentences and chose one, two, how many you agree with. It is
453 up to you.
- 454 **Researcher** – Yes, and if you think of another idea that is not there, tell us.
- 455 **DC** – (*reads all sentences*) I agree with bits and pieces of these three sentences. Signed Song is an art
456 but does not belong to hearing people, it belongs to Deaf people, who show that art to hearing people,
457 but that doesn't mean it is a hearing art form, no! You see? It's like singing with your vocal cords, it
458 belongs to hearing people, it is not a Deaf thing but hearing ways of singing are in fact shared, shown
459 to Deaf people... And then it depends, some feel it some do not, it varies a lot, that would be a whole
460 other discussion. Signed Song is an artform belonging to Deaf people who share it with hearing people,
461 so it's not something belonging to both Deaf and hearing people, it's a Deaf thing that reaches out to
462 hearing people, is shared with them. Signed poetry, theatre and humour are very strong Deaf art forms,
463 traditionally speaking, because these were things that throughout time Deaf people were allowed to do.
464 Music, as I said earlier, is something Deaf people are not used to engaging with, growing up, and for
465 years and years there was never anything created in that direction. As Deaf poetry, theatre and
466 humour belong to Deaf people, so does sign-singing, but it's just that it is something new. Furthermore,
467 Signed Songs don't just give access to Deaf people, they also give access to hearing people. Signed
468 Songs give access to both audiences, two types of access. So, I think that my opinion is a mixture of
469 these three sentences here. If I would have to write my own, I would join these three [access, Deaf
470 cultural product, and intercultural outreach].
- 471 **Researcher** – Regarding *Mãos que Cantam*, what are your dreams for the future?

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- 472 **DC** – Wow! I have many of those!! Walking on the red carpet...all those flashes from the cameras on
473 myself ... (*laughs*)
- 474 **Researcher** – (*laughs*)
- 475 **Consultant HC** – (*laughs*)
- 476 **DC** – No, really. I have dreams, of course. They are not about personal pride or fame, no. Not at all! It's
477 for our work to be a breakthrough in showing Deaf people can do this. It's not about us, individually,
478 me-Débora, António, Cláudia, Carlos, Patrícia... it's about being the first group to show the whole
479 country, to become known, and to do something innovative. It's always been hearing people, the public
480 is used to that, and we can show that there is such a thing as Deaf music, as Signed Songs. I was only
481 kidding about the red carpet (*smiles*), but I really would like us to become more visible, to have more
482 concerts all over. The more concerts the more disseminated our work can become, the more people
483 know about this, the more mentalities can open up, it's a sequence. I would like that musicians would
484 not be afraid of working with us, I would like to see them call us to join them. I would also like for us to
485 write something of our own. Original songs. For years, we've been working on other people's songs,
486 now I would like us to have our own creations, that would make hearing people look at us differently,
487 and Deaf people too. Because I get what Deaf people think, a bit, I do. They see us perform other
488 people's music, and they associate our songs with that, if we were to create our own songs, Deaf
489 people could perhaps feel something different! Maybe they would feel more connected. Also, hearing
490 people would look at us and get it, that Deaf people can connect with music.
- 491 **Researcher** – Well, I have no more questions. Thank you. Is there anything else you would like to say?
- 492 **DC** – Well... good luck! I hope this work is successful

Interview with DA4PT – Duration 1hr 07min

- 1 **Researcher** – Thinking of all these types of performances which you saw here in your form, why are
2 they important?
- 3 **DA4PT** – It's an important presence... say poetry, I feel signed poets become models to the audience,
4 they show them how to feel and express poetry, using that poetic register, rich in facial expressions,
5 movement... it all conveys beauty. Then, we have theatre, I love it, I did some acting a long time ago. I
6 remember being onstage, I mean, I only did it a bit because, well, I was interested but I lacked the time,
7 you know how my life has been... and also how I absolutely adore sports... so, I had a small
8 experience in theatre but only really a few times... I remember how I loved to imitate the body and facial
9 expression of animals, like say... monkeys, I felt good on stage doing that and people enjoyed it. I love
10 to embody animals and people, their mannerisms and expressions, body language... especially
11 animals. This is important for [Deaf] children as a model for them and also for my [hearing] students, I
12 teach future interpreters and other students to sign, and I use this sort of signed performance as a
13 guessing game for them to learn signing tools by guessing who I am embodying. I enjoy theatre,
14 particularly embodying characters.
- 15 **Consultant HC** – Yes, but how about when you see Deaf theatre, not as a performer, as an audience
16 member, is it important or not?
- 17 **DA4PT** – Yes, it is. It touches you, can make you cry, feel sad, feel love, drama, you follow the conflict
18 scenes, it's exciting, sometimes sign language on stage is like a film, very visual [very cinematic], can
19 be funny. You watch it and it draws you in!... I love the visual aspect of Deaf performance, you see?
20 Hearing people pay attention to the spoken dialogues, they make sense of that auditorily, for us it is all
21 visual, but hearing or Deaf create performances which are equally good.
- 22 **Researcher** – Now, let's talk about your work here in this music group. Music with sign language can
23 happen in many ways, by Deaf adults, children, hearing people, etc. I will now show you some pictures
24 and I would like you to tell me your opinions about them...
- 25 **Consultant HC** – I just wanted to ask, before the pictures, one more question... You've seen that
26 sentence, it's everywhere, "Love is...", right?
- 27 **DA4PT** – Oh, yes.
- 28 **Consultant HC** – Then, you can finish that sentence and say "is... two people who like one another..."
29 You know, right? Those drawings we always see of two cartoons, a boy and a girl...
- 30 **DA4PT** – Yes, I understand, I've seen that.

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- 31 **Consultant HC** – So, “Love is...” you can fill that in with your definition, right? So, I ask you, “Signed
32 Song is...” How would you finish that sentence?
- 33 **DA4PT** – Wow, what a question! (*smiles*)... Signed Song is movement, something smooth and
34 beautiful... it depends on what sentence you take... for example, you can make it more intense in
35 movement and expression (*shows example*), you can embody things, say... seals, I love embodying
36 seals and making them sign... That is a really good question... I don't know... it's hard to explain... I
37 can come up with examples but to explain it... well, I would need to do a thorough search in all the files
38 in my brain (*laughs*).
- 39 **Consultant HC** – Right, that's ok. Let's say what it is not. It is not football (*laughs*)...
- 40 **DA4PT** – No, it is an art form capable of becoming many things and feelings... it is mutable, flexible ...
- 41 **Consultant HC** – Don't worry, there are no wrong answers!
- 42 **DA4PT** – It's just that it is a good question but really hard to answer...
- 43 **Researcher** – I don't know if this has happened to you or not, but say that a Deaf person, from work, or
44 a friend tells you 'I've been told you are part of a musical group, what is it your work there?'
- 45 **DA4PT** – Oh, yes, that has happened quite a lot. Actually, people have come up to me and said 'That
46 does not make sense!'. I was like, 'excuse me?! Have you not seen me performing comedy on stage
47 before, humour? That is art, this is too, and I can do it!'. Then they said that ... ok, those old
48 performances they're ok, but this new one does not make sense... I explain to them that, at first, I
49 didn't know if I would be good at it, but that my family really encouraged me to join, they told me I am
50 talented as a performer, in comedy... that this was also an art form I can do. They convinced me, I had
51 really sign-sung very little in the past, I hadn't seen it in years... You know I would do private
52 performances, humour, telling stories, also poetry... But when I joined this, it just grew on me, I
53 became like, addicted. It was a new stage for me, for my life. I started seeing the discussions in the
54 group, around song lyrics... At first, I saw them debating and got a bit confused, I was not ready,
55 arguing about the long texts/lyrics. You know that I have a hard time with Portuguese, to get the sense
56 of the text, for me, it's really hard. When it's a newspaper...
- 57 **Consultant HC** – Every day readings...
- 58 **DA4PT** – Yes, reading things of daily life that is ok, but I don't usually buy books. I remember my
59 family, growing up with my father, he would read newspapers with me but very rarely books. I was
60 always more interested in watching theatre, humour, TV, visual things always interested me more, not
61 books, really. But I was saying about Deaf people, I tell them that this work I am doing here now is
62 really worth it, that I am good at it, that it is a way of doing something new, and I tell them that I can
63 perfectly well be a Deaf comedian and a sign-singer!
- 64 **Consultant HC** – So, you end up surprising Deaf people with this new skill, right. It's a new challenge!
- 65 **DA4PT** – Exactly!
- 66 **Consultant HC** – You spoke about having a hard time with reading some texts...
- 67 **DA4PT** – It's really poetry, I really have a tough time with that!
- 68 **Consultant HC** – Right, right. How do you solve that?
- 69 **DA4PT** – I often do not understand and through collaborative work with my colleagues, they explain it
70 to me and I get it. Also, my wife helps me to read, she is not profoundly deaf. She has some hearing
71 and helps me with interpreting songs. Sometimes I have questions regarding specific parts of the text
72 and she explains it. I do it too, sometimes she doesn't understand some signs, or signed expressions
73 and I explain that to her. We exchange our knowledge this way. But she helps me to read, her family
74 loved Portuguese music, they grew up with that... she helps me to a better reader and I help her to be
75 a stronger signer!
- 76 **Researcher** – Ok. I will show you these pictures now (*signs explanations for each image, and shows*
77 *them one at the time to interviewee. Displays them all on the table*) Do you have any preference? Do
78 you know any of these?
- 79 **DA4PT** – Well, this one I've seen on Facebook (*points at Rafaela Silva form MusicSign*). This one
80 (*points at low skilled signer videos*), I've seen this I think on YouTube... The rest I have not seen.
81 Children, I have not seen this group but I have seen an American Deaf choir...
- 82 **Consultant HC** – Right, that one on TV with Deaf people sign-singing...
- 83 **Researcher** – Glee?
- 84 **DA4PT** – Yes, that.

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- 85 **Consultant HC** – This one here (*points at image of interpreter on TV*) you know how it is, sometimes
86 interpreters are interpreting spoken language and suddenly a song comes along and they interpret that
87 too. What do you think? Is that the same as what Deaf people do... what you do?
- 88 **DA4PT** – I do not know many of these examples but... schools... In my opinion, it is important to have
89 Deaf children choirs in schools, it's important for them to have Deaf models for signing songs, a Deaf
90 person who knows music and art and who is experienced in this, to be their model. This will motivate
91 them to have this interest in their future, like this choir here in Dublin (*points at Deaf children choir in a
92 Dublin Deaf school*). I think it is so important, that I would like all of our schools here to have that...
93 Sometimes people are not into doing this, I have been at schools where this is a big problem, we need
94 to show them, we need to make people open their eyes... this is also our work, schools with Deaf
95 children where music is taught? We go there and we work with them about these issues with Deaf
96 musical models and show them how to practice. About interpreters on TV, in that small interpreting
97 window... it is good that they do that job, but the window needs to be bigger so Deaf people can see
98 the song properly. I think we should have the hearing person on TV smaller and the interpreter bigger!
99 I've actually seen that on TV, that channel *Correio da Manhã*? They did that! The interpreter was big, I
100 was surprised! I cannot deal with, or accept, the tiny interpreting window. Interpreters in concerts, oh,
101 that is fine by me, I can attend and enjoy them signing the songs, yes. Signed Song videos on
102 YouTube, Deaf or hearing people posting them, that is good, we just need more Deaf people, showing
103 strong signing skills, poetic signing skills, very expressive, we need that. It's important.
- 104 **Researcher** – Speaking of that, you say it's important to have Deaf people doing it. Why is that?
- 105 **DA4PT** – Because... I feel that strong signing skills, and artistic signing skills are developed by Deaf
106 people, while we grow up, because we grow up visually oriented. We utilise that perception since we
107 are very young and realise the skills we develop there. For example, me, in the old days, when I was a
108 child, there wasn't... well music was there, but I really didn't care about that, I would feel the vibrations
109 of music but did not pay attention to this area. It was only recently, very late in life that I decided to give
110 that a chance. But I remember that while I was growing up, I had no connection whatsoever with
111 music...
- 112 **Consultant** – Why do you think things were so different in the old days, when you were a child? What
113 do we have now that you didn't have then?
- 114 **DA4PT** – That's because in those days we had no information available, we were blocked out, nothing
115 got to us, TV was not accessible. I remember that in my time growing up, I would be myself in my
116 family's house, I would be watching singers on TV, with no interpreters then, and I would appreciate
117 the visual part of it, I would ask my mum if those were good or bad singers. Once a year, the
118 Eurovision song contest, I would watch that and love it, even with no interpreter there, I would
119 appreciate the singer's body movements, the visual elements, you see?
- 120 **Consultant HC** – What would capture your attention, their movements, attire?
- 121 **DA4PT** – Yes, yes! I would enjoy that, but I never reached out and touched the TV to feel the music. I
122 would simply take my mum's opinion as the truth, as to whether this one or that one, whether they were
123 good or not, I thought 'well... nothing else I can do because I am Deaf, I can't hear them sing'. I would
124 see the scores at the end of the contest... I stopped watching eventually, you know, getting married,
125 children, life changes, you stop having time for those things with all the family dynamics. When I was
126 young, I was isolated in my house, it was different...
- 127 **Consultant HC** – Would you discuss the music competition with your Deaf school friends?
- 128 **DA4PT** – Sometimes I would! But they didn't see it, the show. We mostly spoke of sports, our clubs,
129 who we liked, exchange information on what was happening, who had won a certain
130 championship... They were not interested in the Eurovision show... we would talk about information,
131 news on the newspapers, recent events. One would... say, today read about some news, the very next
132 day he would tell all his classmates about it... Back then, my friends would not talk about music, now
133 things have changed, it's more out there, which is good. Sometimes, I wish people would have
134 discussed music back then, but well, it happened later in my life, society changed, we now live
135 differently.
- 136 **Consultant HC** – You are usually on Facebook, have you seen Deaf sign-singers there?
- 137 **DA4PT** – Yes, I see on there 'Deaf culture' (*signs this in ASL*) videos, yes. Their signing is amazing, I
138 watch signed comedy videos, some I understand some I do not, but I enjoy seeing things from other
139 Deaf cultures, other signed languages... I enjoy that, yes.
- 140 **Researcher** – You mentioned before that in the old days you and your friends would chat and debate
141 sports issues, football...
- 142 **DA4PT** – Not only sports, politics too, recent news like bombings, we would share information...
- 143 **Researcher** – No chatting about music back then, right?

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- 144 **DA4PT** – Oh no, none.
- 145 **Researcher** – How about now?
- 146 **DA4PT** – Now we do talk about that! My friends and I can be talking football but occasionally someone
147 will call me and say 'Hey, so I heard you joined a sign-singing group', wanting to know more, and I will
148 explain what we do. I tell them that I am completely open to their curiosities and that they are very
149 welcome to join us if they want to! Some do not, but I tell them that this project is really important for
150 me, I don't want to be an inactive person when I retire, this keeps me active, and it's all thanks to my
151 family who first motivated me, I am thankful that they encouraged me to sign-sing. I have now this new-
152 found curiosity in me about the lyrics in songs, I enjoy discussing the meanings with my colleagues. It's
153 good learning, I like it.
- 154 **Researcher** – Things have changed...
- 155 **DA4PT** – Yes! Back then, our community was very closed, now it's opening up more and more. Society
156 has changed, it does that periodically...
- 157 **Researcher** – Why did you first become interested in this project?
- 158 **Consultant HC** – Yes... how did you first join this group?
- 159 **DA4PT** – It was one of my friends, António Cabral, he motivated me to join. He was once at my place, I
160 invited him to come over and hang out and suddenly he spotted me doing impressions, telling a signed
161 story. He saw that and suggested I tried sign-singing, he said I could do it. My wife saw that
162 conversation and she was all 'Yes! Yes! Go join them!'. I resisted at first, but then it was António and
163 my wife both telling me I had talent for it. I guess I was resisting because I was afraid, but I decided to
164 try it. I went to an audition and passed, they accepted me quickly. Sérgio did not know me, he had only
165 worked with them, I got to see how to work with him and as a group... I thank Antonio really for
166 motivating me! Really, before at that time, my teaching activity was slow, I felt stagnated, nothing to do,
167 a very routine-led life, I would go out, read the paper, that was it... he changed that.
- 168 **Consultant HC** – And growing up you had no contact with music, then?
- 169 **DA4PT** – No, I never even thought about it. As a young person, I was dating and we would go out,
170 have a drink, and there would be loud music coming from the speakers, I felt that, I could tell with my
171 body that there were different sounds, different paces, I would dance accordingly, these were closed
172 spaces... outside in concerts when it's really loud I also sense it. But here in this group, I do not sense
173 sound that way, we sing in silence. I mean, I know there is music, I know it's being played, I just can't
174 sense it. I get the rhythmic cues from Sérgio, and we all work together to perform in an artistic,
175 emotional way, to move. I use my own skills to do that, my talents. I help the Deaf group, I see they get
176 inspired by my embodiment skills, my use of intense facial expression.
- 177 **Consultant HC** – Do you think the project would work if Sérgio was not there?
- 178 **DA4PT** – We need him, if he was not there, we would not follow the music, we would not know whose
179 turn it was. He guides our performance and cues us on the rhythmic aspects of it. We work on the
180 artistic signed text, he joins us with the sound elements and, in the end, we have a joined product that
181 is in synch with the original song. We all shape together the signed verses to the pace of the music, if it
182 is slow or fast. In the beginning, I was really nervous! But not anymore. I started a year and half ago. It
183 was January, at that Gulbenkian concert, remember, Helena? I was so nervous! But as time went by, I
184 became more confident, that went away. I remember that that first time, luckily the audience was not lit,
185 I could not see them. When the music started, my heart was racing sooooo fast! I kept it together, kept
186 sign-singing and developed a true taste for this. I, myself, I realised I really was good at it.
- 187 **Consultant HC** – Do you think those concerts are important for the Deaf community and the hearing
188 community?
- 189 **DA4PT** – Yes, Deaf people see the signing, but they still need to obtain more awareness regarding
190 music, they lack that. Hearing people need to learn sign, Deaf people need to be made aware, to
191 become open, to develop this sensitivity. They lack this because they never tried it, I want them to
192 come and join us and perform, try. They never had it. I worry about that. Our shows... so many hearing
193 people, more and more each time, how about Deaf people? Where are they? We need to promote this
194 art form in the Deaf community, via the National Federation of Deaf Associations, have them
195 disseminate information about us, our events, advertise them on Facebook, on YouTube... But we
196 haven't had this so far, I worry that we have only a few Deaf people coming to our concerts...
- 197 **Consultant HC** – Why do you think that is?
- 198 **DA4PT** – Well, some Deaf people are interested, some are not. We also work with schools, directed at
199 them, to develop that in children. Deaf adults, some are interested, some are not, it's a bit late for them,
200 they didn't develop that taste. I mean, look at young people, now things are different!... I worry, I want
201 Deaf people to attend more, to see them come see us, and also to see them create their own projects

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- 202 like this. It puzzles me this Deaf resistance to this. I think we need to get Deaf associations more
203 involved. I don't know how things are up there in the UK...
- 204 **Consultant HC** – Well, that you have to ask Joana, not me! I don't know.
- 205 **Researcher** – Yes, I will send you later on, the links to a variety of videos so you can see how Signed
206 Song exists in the British Deaf community. In the UK, there are Deaf professional performers doing
207 performances involving music, they are actually paid to, it's their job. There are actors who also sign
208 songs, some only perform songs, there are solo Signed Songs, group Signed Songs, to recorded
209 music, or side by side with hearing musicians, there are many different ways of performing.
- 210 **DA4PT** – Yes, here it's just us, *Mãos que Cantam*, but how about that group in Coimbra, with Rafaela
211 Silva? Well, I spoke to her, I think they have a good project there, I respect it ... sometimes I wonder if
212 we could work together too, I would like to keep the conversation going between us and them
213 [MusicSign], it's good that their project is being disseminated in Coimbra, it's a good thing! I was
214 watching you just now describe what they have in the UK, my chin dropped. We still have a long way to
215 go, but we can also get there! Deaf people come join us!
- 216 **Researcher** – There is a certain order in how you create Signed Songs, in this group. Explain that to
217 me.
- 218 **DA4PT** – Well, so first we prepare the text, we read it, we help each other to understand the meanings,
219 we create a gloss, we meet to do this as a group, we film the whole song [signs] and then we watch it
220 to see what needs improvement, we debate it, the alternatives we can use. Sometimes I feel like a
221 baby in this, they all have many ways, alternatives, ability to imagine, I am still sometimes stuck,
222 particularly in understanding the texts, but they explain the meanings, they show me what the person
223 singing is intending to say... some texts are harder than others...
- 224 **Consultant HC** – What happens after that?
- 225 **DA4PT** – Then, when we feel the signed content is good, when we are all pleased with it, we work the
226 rhythms with Sérgio, we make the signs happen in the timings of the song. Sérgio can sign, he can tell
227 if we have a signed verse that is too long, that does not fit in the song, if we are using too much
228 vocabulary, and then we come up with alternatives. For example... that one we sign about a promise,
229 instead of saying 'we look at each other, I promise and that is good', we just sign 'I look at you and I
230 promise' but we smile doing this, showing how we feel about it, see? The sign GOOD is left out. So,
231 because Sérgio can sign, he understands when we are signing a sentence using many signs, and asks
232 if we can change it, make it shorter, sign the same meaning differently, or make it more artistic,
233 beautiful. This makes the signing more transparent sometimes, hearing people get our version of Ave
234 Maria, it's beautiful, it's very visual. Deaf people, this type of signing, I honestly am not sure if they
235 understand it, I think it depends on the Deaf person, some do some do not. Hearing people get it
236 because they were raised listening to music, Deaf people were not raised looking at this signed
237 register, which is why, as I said, it worries me... It's my number one priority – to get the Deaf
238 community involved. I mean, I am on stage, sign-singing, I look at myself, I know this experience is
239 totally worth it, I enjoy it... We've been to the Azores, a little while ago we were invited to go there, in
240 May, and there was a significant group of Deaf people in the audience, I was glad! I would like to see a
241 concert filled with only Deaf people! You see?
- 242 **Researcher** – Yes. Do you think the original text of the song and your gloss, your Signed Song... are
243 they exactly the same, or do you change things?
- 244 **DA4PT** – We debate which signs to use, for quite a long time, we look for alternatives, explore them, if
245 they fit in the verses, if they make sense, which movement to use. It's not a very direct process, for one
246 same word we can explore a variety of signs, and we look for artistic signs... sometimes the gloss is
247 done, we rehearse it, and we all feel something is missing, we change it again. The Signed Song
248 needs to have a visual flow, to be fluid, it can't be made of disconnected movements. We have a very
249 good collaboration as a Deaf group. Some are really good at the translation part, I help out with the
250 strong signing, the strong register of LGP, we share our talents. We all help each other out, like I do
251 with my wife.
- 252 **Researcher** – Do you think that when one of your songs is done, people can tell, in the way that it is
253 signed, that Deaf people made it?
- 254 **DA4PT** – How do you mean?
- 255 **Consultant HC** – She can give you an example, it's best.
- 256 **Researcher** – Right... well...
- 257 **Consultant HC** – We mean if there is anything in the Signed Song, that people can tell came from
258 Deaf culture, anything you put in there because you are Deaf. Any signs that you use that show that?

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- 259 **DA4PT** – We, in our *Fado* song, we do not sign SPOKEN-VOICE, we sign SIGNED-VOICE. It's the
260 Deaf voice, a voice in sign language... Yes, yes... I see, yes, we do that... (*looks surprised*)
- 261 **Researcher** – When you are onstage performing, do you feel any contact with the audience?
- 262 **Consultant HC** – Any sort of communication, like people looking at you?
- 263 **DA4PT** – Well, I look around the audience, sometimes our eyes meet, yes, there is a sort of
264 communication, eye contact, but I don't really linger looking at one particular face, I feel it's like hearing
265 singers, they look all over the audience as they sing the song...
- 266 **Researcher** – What sort of things do you see? What do people do?
- 267 **DA4PT** – One thing happened, Helena knows, a few weeks ago, at the Marquês da Fronteira Palace,
268 we were invited to perform, we did... I spotted one lady in the audience and I recognised her, she was
269 looking at me and I could feel this emotion. At the end of the show, people applauded clapping, and
270 only she applauded visually. I turned to António and said 'do you know her?'... I mean she was
271 swaying as the concert was happening, I remember she can sign... But at the end, she came straight
272 to me, hugged me tight and I turned to António and said, 'Do you not know this lady? It's that lady with
273 this name sign (*signs a name sign on the cheek, does not say her name*) ...
- 274 **Consultant HC** – Oh Yes, I remember her from the EREBAS Quinta de Marrocos school.
- 275 **DA4PT** – Yes, she was a teacher there, she was my teacher, she taught me Portuguese and French.
276 She looked exactly the same, face, body, haircut, she looked well! She became a grandma! The rest of
277 the group saw us chatting, they thought she was family, but no! She told me she understood the lyrics,
278 that she watched the concert attentively, enjoyed it. I remember I looked around the audience that day
279 and there were some important people in there, doctors and politicians, people from royalty too, those
280 made me nervous, but seeing this lady calmed me down. I sometimes meet people I hadn't seen in
281 ages, like my brother in law's godfather, I met him in a concert once, it's a small world.
- 282 **Researcher** – You spoke of having a Deaf-only audience. What would you like to transmit to them?
- 283 **DA4PT** – Well, good question! I was not ready for that one! (*Laughs*)... If I imagine that we had a
284 concert filled with Deaf people, I would like to transmit awareness to them, to raise their interest in
285 Signed Song... but this actually never happened, we've had Deaf people, but they are sort of diluted
286 among the hearing audience members. I would like them to enjoy it, to tell me they liked it, to ask me
287 questions... I would like them to enjoy the poetry, the music, and to inspire them to come join us, come
288 sign-sing with us, to get involved in art and culture! We could teach them, we could motivate them to
289 sign-sing... and then they could develop their own projects. I was taught. Now I could teach them.
- 290 **Researcher** – What if it were a concert with only hearing people? What would you like to give them?
- 291 **DA4PT** – Well, communicating with Deaf spectators is easy, we all sign. To interact with a hearing
292 spectator, we have to have the interpreter present, then we raise some awareness via the interpreter,
293 but we end up saying less. When I speak to Deaf people it's much easier... we say the same things,
294 it's just easier.
- 295 **Researcher** – What makes you think that a Signed Song is a good one? What must it have?
- 296 **DA4PT** – I don't quite understand...
- 297 **Consultant HC** – For example, imagine you have Deaf performer A, Deaf performer B, Deaf performer
298 C... and you appreciate the way in which each one sign-sings, but you enjoy one better than all others.
299 That one, what does he have?
- 300 **DA4PT** – Ok, yes, I understand now. It is a good question! Thanks for the example, Helena. So...
301 thinking about those performers, imagining that, I know I would want to correct certain things on some
302 of them...
- 303 **Consultant HC** – What? What would you correct?
- 304 **DA4PT** – The signing cannot be heavy, cannot lack rhythm, cannot lack facial expression. Very dry
305 signing is not sign-singing, it's like food... sign-singing has to be yummy, delicious, it's a complex
306 recipe, it needs to have the right ingredients.
- 307 **Consultant HC** – What is your perfect idea of a Signed Song?
- 308 **DA4PT** – Perfect? I cannot be perfect! Perfection does not exist! People can be the best they can, but
309 not perfect, a hearing singer is not perfect either. Everyone makes mistakes... People need to have
310 good facial expression, watch the pace, the rhythm, convey emotion, enthusiasm... That is why people
311 cry, they get that emotion, hearing people listen for that emotional connection, Deaf people see it,
312 visually.
- 313 **Researcher** – Thinking back to when you joined this group, do you feel anything has changed in you?

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- 314 **DA4PT** – I have adapted well... Now I understand the artistic side of it, I know how to imprint that on my
315 signing, I am more confident, I know I have talent, and if I can do it so can any Deaf person! They're
316 just not used to it. I see Deaf people, they are all like I was before I started, afraid to try something new.
317 I did, and I surprised myself! Also, I discovered I can do it my way, my skills in embodiment, my
318 flexibility in becoming someone in my performance, I integrate those into my sign-singing, I can even
319 insert some elements of Deaf humour... A while ago, back then, I felt a bit strained, in the beginning,
320 but not anymore. It's gone. I am not perfect at it, but it could happen someday!
- 321 **Researcher** – Have people come over to talk to you at the end of the shows?
- 322 **DA4PT** – Yes, sometimes they ask me questions that I do not know how to answer, I've been doing
323 this for a short amount of time only, so I redirect them to my colleagues...
- 324 **Researcher** – What sort of things would they ask?
- 325 **DA4PT** – Well... 'How is this art form different from a Deaf perspective?' I needed to see my more
326 experienced colleagues answering to feel ready to reply as well... These are hearing people asking
327 these things, now I sometimes reply myself, when they ask for details, like how are techniques Deaf
328 people use comparable to those of hearing people, or how do Deaf and hearing people feel this, I can
329 explain that we feel music differently, I reply.
- 330 **Researcher** – How about Deaf people?
- 331 **DA4PT** – Deaf people never asked me anything.
- 332 **Researcher** – How about hearing signers like me? Any questions or comments?
- 333 **DA4PT** – Oh, they ask me how I can feel music as a Deaf person, they are left wondering how a Deaf
334 person can create a song in sign, they ask me how we do it, and I explain our process.
- 335 **Researcher** – Do you have any bad memories, any events that left a negative mark on you?
- 336 **DA4PT** – No, no. Honestly... and if it would happen, I would act like I did not see it, I would not make a
337 big deal out of it... like someone reacting not so well... but it never happened! Well, knock on wood! So
338 far, all is well!
- 339 **Researcher** – How about the opposite, something really good?
- 340 **DA4PT** – Nothing in particular... well, we had the country's president in the audience, a while ago,
341 where you did your first interviews, remember? The president, Marcelo Rebelo de Sousa, was there,
342 that was special, not that I felt intimidated, but it was nice.
- 343 **Researcher** – Now, for the last part of this interview, lets speak of music and Deaf people. In your
344 opinion, can profoundly deaf people enjoy, express and create music?
- 345 **DA4PT** – Deaf can but we have to get them interested. Deaf people can create and perform to the
346 same level of hearing musicians... but it's interesting that when I watch an interpreter translating
347 songs, well... of course it depends on the interpreter, but usually they follow more the original words,
348 it's direct interpreting, it's different from going through the process of making a complete gloss...
349 Interpreters sometimes cannot prepare the translation, we do! I mean, when interpreters can have
350 materials and time to prepare, they can do as good a job as we do, but not when they interpret straight
351 from what they are hearing, right there and then. But they can do it. Preparation is crucial.
- 352 **Researcher** – Do you have music in your hands, when you sign-sing?
- 353 **DA4PT** – Well, since music is sound, only if my old wrists are cracking while I sign (*laughs*). Hands
354 have art in them, yes, and they connect to the sound, the music, yes.
- 355 **Consultant HC** – We will now show you a few printed sentences, if you understand them, great, but let
356 us know if you don't, and we can sign them for you.
- 357 **DA4PT** – Ok!
- 358 **Researcher** – Yes. And then you will give your opinion, on which sentence you feel is true.
- 359 **DA4PT** – But the sentences are in Portuguese, right?
- 360 **Consultant HC** – Of course they are!
- 361 **DA4PT** – For a moment there I thought you were going to show me sentences in English! That would
362 be a problem! (*laughs*)... (*spends some time reading the statements, set out on the table, and asks for*
363 *clarification on some sentences*) I feel many of these can be true because it is something borrowed, we
364 see rock or other music genres created by hearing people, we take their songs and we adapt them... I
365 don't know...
- 366 **Researcher** – Ok, right, but, for instance the Signed Songs that your group performs, who do they
367 belong to? Deaf or hearing?

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- 368 **DA4PT** – Well, Deaf people are creative in this...Yes... It's a good question, this one.
- 369 **Researcher** – Say... Imagine two planets, a Deaf planet, a hearing planet, and a bridge between them,
370 where would you place *Mãos que Cantam's* Signed Songs?
- 371 **DA4PT** – They are a form of exchange between both worlds...
- 372 **Researcher** – Right, ok. But who owns them?
- 373 **DA4PT** – Deaf people. But really, I feel all sentences are true, it is a bridge, also the idea of borrowing
374 is true, hearing people created the songs we do. If a Deaf person was to create an original song,
375 hearing people would also have to go through a lot of work to translate that... so, in that way, Signed
376 Songs are an exchange between both worlds... You see?
- 377 **Researcher** – Yes. What are your desires for this project?
- 378 **Consultant HC** – What do you imagine? What would you like to see happening?
- 379 **DA4PT** – That is a good question, that one. I would like for the world to become a place where all
380 would become inspired to create Signed Songs but most especially Deaf children, because this notion
381 of them having a Deaf artistic model is crucial, it would allow them to grow, to be able to look inside
382 and develop an artistic taste, for theatre... and any art form in general. They would become aware that
383 their artistic experiences can be diversified and that they can engage in anything. My number one
384 priority is in fact Deaf children.
- 385 **Researcher** – I see, to motivate them to get them to develop this skill, right?
- 386 **DA4PT** – Right, right! To see them develop their own ideas, innovate in this field, encourage that, I
387 want to see that. I will be old someday, then what? I want the generations after me to continue this
388 work, to see it evolve, as if plants that we are now watering, and then will grow into beautiful, strong
389 trees!
- 390 **Researcher** – Anything else?
- 391 **Consultant HC** – Do you want the group to keep making the same work?
- 392 **DA4PT** – No, I want to do more things, to inspire people, new generations of Deaf artists to sign-sing
393 new styles of music, to get involved in music, become drummers, I don't know! (*Smiles*) Play the piano!
394 Innovate, play the piano with one hand and sign-sing with the other (*smiles*)... I can't say, I just want to
395 see new things happening here! I just know that I don't want this artform to be lost, I want it to endure,
396 to become respected and practiced by Deaf people.
- 397 **Consultant HC** – Ok, great! We have no more questions. Anything else you would like to add?
- 398 **DA4PT** – No.
- 399 **Researcher** – Ok, then. That you so much for taking part in this study.

Interview with DA5PT – Duration 1hr 37min

- 1 **Researcher** – In the form you just filled out, in the last section there was a multiple-choice question
2 about the different kinds of signed performances. Thinking about all those performances, many of
3 which involve Deaf people, do you think they're important?
- 4 **DA5PT** – Of course they are! If hearing people have all those performances, why should we not have
5 them too? Of course, they are important, for people to participate in cultural activities, artistic settings...
6 I enjoy taking part of those things, the problem is I often find barriers that prevent me from doing so.
7 When they are available for me, I attend, I always take that opportunity!
- 8 **Researcher** – And thinking about these signed performances, what do you think they give the Deaf
9 and hearing communities? How come are they important for each group?
- 10 **DA5PT** – It is important in general because people who enjoy art, they like to be part of these
11 performances, they like to take the time to clear their minds by attending shows, to feel the emotions,
12 to watch the beauty. All these things are conveyed to either Deaf or hearing people, it doesn't really
13 matter. The emotional side is important, hearing people always have different types of shows available,
14 music concerts, theatre, poetry, etc. They feel those things and we would like to feel them too. There
15 are, of course, activities in the Deaf community, gatherings, I enjoy talking to and spending time with
16 different Deaf people, but that is not enough, we lack more external events...
- 17 **Consultant HC** – Can you give an example of the sort of things which, in your opinion, are lacking?

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18 **DA5PT** – Artistic events, theatre, music. There are not there! For example, I know that there used to be
19 events in APS. Deaf people would have dance events, theatre plays, and all sorts of things, they would
20 enjoy... I was never part of those, I was not there, but I feel it is a pity because I really would have liked
21 to see, to have been part of it. That is why these things are important, because they give us a deeper
22 contact with our emotions. I mean, it's like, life is very routine-led for Deaf people, they meet and chat,
23 go home, go to work, we need more things besides those.

24 **Researcher** – Do you think art can be a meeting point for Deaf and hearing people?

25 **DA5PT** – Yes, it can be. It can help that. For example, here today [*Mãos que Cantam's* concert] there
26 will be mostly hearing people watching a Deaf performance. A bit of a connection happens. Soon, later
27 on, you'll see, they [hearing people] become connected to us, because our performance gives them
28 knowledge, the knowledge that Deaf people exist. Most hearing people do not know anything about
29 Deaf people. They might see the small interpreting window on TV, but sometimes they don't even stop
30 to wonder what that person is doing there! I've seen that so many times, we talk about the sign
31 language interpreter on TV, and hearing people say they've never noticed that! Performances, shows,
32 theatre plays, make Deaf people more visible and inform the public.

33 **Consultant HC** – You spoke of how in the old days APS used to have cultural activities like theatre
34 and other types, you said that does not exist anymore. On the other hand, your group exists now, so
35 you can think of it as something that did not exist in the old days, but now does, right? What do you
36 think is the difference between those old cultural activities and now, what your group does?

37 **DA5PT** – As you were asking that question, one thing immediately came to my mind, I mean, I never
38 attended those activities before, I joined the Deaf community late in life, but my perception is that those
39 performances were created by Deaf people themselves, now it's not... it seems like it's more hearing
40 people who create these performances. My group, *Mãos que Cantam*, the idea for creating it first came
41 from a hearing person and we joined him. For example, there is a Deaf person in theatre, he is part of
42 a Deaf group, created by Deaf people very recently. It's good they are working on that, but he is also
43 part of a hearing theatre group, created by a hearing person, and he is the only Deaf there, and it was
44 not him who had the initiative of joining the hearing group, the group casted him. That has a positive
45 side, ok, because it led to him to become more visible in mainstream shows, but on the other hand it is
46 negative... because, thinking about the theatre groups created at APS, the shows were usually only for
47 Deaf people, and hearing people were not included, which they should be. You see? Hearing people
48 attending Deaf theatre, by Deaf people, their artforms. I think we need that too.

49 **Researcher** – Ok, so now let's focus specifically on Signed Songs. There are many ways of doing
50 Signed Songs, it really depends on who creates them, the ways they are created in, or the methods
51 used... In your opinion, thinking of Signed Songs, by Deaf or hearing people... how can you define this
52 idea of Signed Song? Imagine that a hearing person who never saw your shows goes up to you and
53 asks you what you do? How would you define it?

54 **DA5PT** – (*smiles and laughs*) ... Oh well... I usually say that Signed Songs are, compared to what
55 hearing people know of music, that is, sound, the melodies, I don't know how they perceive those
56 specifically with their hearing but... I imagine that melodies come from certain movements in the sound
57 waves, and for us melody is in visual movements or... wow, this is really hard to explain (*smiles*)... For
58 instance, I love watching the sea, hearing people enjoy the sounds of the sea, I enjoy looking at the
59 sea, the waves crashing... I feel that we might be getting the same feeling from those two experiences.
60 Or... I like to look at leaves falling from trees, as they glide from one side to the other, spiral down and
61 then glide again, it really pleases me to watch that dance. For me that is the feeling of enjoying music.

62 **Researcher** – Can you please think of the many ways there are of creating a Signed Song, the
63 different people who do that, and make a list?

64 **DA5PT** – I am really tired... do you have any examples and then I can comment on those?

65 **Researcher** – Sure. So, you have songs created by Deaf people, who write the lyrics and the music
66 themselves (*hands participant picture of Signmark*). You can have songs, say on TV, translated by the
67 sign language interpreter (*hands her picture of interpreting window on TV*) ... Children choirs...

68 **DA5PT** – Oh, yes, I see, there are different formats, you have people sign-singing as a group, or in
69 solo acts, or children only, or adults only, or interpreters signing a song because it's part of a specific
70 interpreting job...

71 **Researcher** – Yes, and then you also have interpreters who create prepared translations of songs,
72 because they love music, they prepared these in advance (*shows participant image from Portugal and
73 the USA*), and then you have people, say on YouTube, posting songs because they are interested in
74 signing, and their signing skills vary a lot. (*shows participant image of Portuguese Youtuber*)

75 **DA5PT** – (*Looks at image of Portuguese unskilled signer and muffles laughter*) Oh, yes, I remember
76 her...

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- 77 **Researcher** – Now, after all this, my question is, thinking of all of these types of Signed Songs, do you
78 have a certain type that you prefer? What are your comments on these different ways of creating
79 Signed Songs? What are your opinions, positive and negative?
- 80 **DA5PT** – For me, it depends on who is signing, if signing skills are not good... it also depends on the
81 person's skills in music...in rhythm, in making the signs musical. For example, there are many music
82 genres, rock, religious music, slow, faster... Hearing people have different preferences in music
83 genres, that is also relevant in Signed Song. For instance, now you have Deaf youngsters in schools
84 who love rap and hip hop. I'm like, meh... ok, maybe I am old (*smiles*) but although I like to see them
85 sign-singing them, it really has nothing to do with my personal tastes.
- 86 **Consultant HC** – Have you ever seen any more music genres being sign-sung by Deaf people?
- 87 **DA5PT** – Hum... No.
- 88 **Researcher** – What are your preferences in terms of the signing in Signed Songs?
- 89 **DA5PT** – I like strong signers, but there are those who are strong signers but then have no skill in this,
90 they have this very heavy way of signing even though they are excellent signers, you see that when
91 you converse with them! It's just that it's not adequate for music. There has to be an artistic skill in
92 using your hands, your body, your facial expression. Then, if people get texts from existing songs, then
93 there are translation skills, do people follow the structure of the written language or do they translate
94 the meanings? Some people are skilled at that, some are not. Also, imagination, creativity.
- 95 **Researcher** – What is a really good Signed Song for you? What do you prefer?
- 96 **DA5PT** – I prefer it to be signed naturally in LGP, according to the structures of LGP. I have seen,
97 sometimes, signing which comes closer to the Portuguese original, to that language's structure, and
98 that can also be helpful because, you know... if I want to know in general terms, what a particular song
99 is about, I can look at that sort of translation and get a general idea on the song's contents. But, if I
100 were to sign that song, I would change it into a strong, rigorous LGP structure, and would also add the
101 artistic skill to it. That is, of course, the type of Signed Song I prefer.
- 102 **Consultant HC** – I remember that in one of your songs, there is a song where there are no original
103 lyrics, no one is singing at a certain point but there is signing. Did you create that?
- 104 **Researcher** – Oh, yes, yes. We have one song, with lyrics, but there is one whole section with no sung
105 voice, it's just music, there is no text, and through that section we are still signing, that happens. Yes,
106 it's something that I like because it makes, for example... hearing people are watching us, and they're
107 seeing the signing accompanying the singing voice and then, all of a sudden, the voice stops and we
108 carry on, this causes a surprise, because it's different it's...
- 109 **Researcher** – Unexpected?
- 110 **DA5PT** – Yes, unexpected. Hearing people are like 'where's the voice?', and then they are forced to
111 pay attention to the signing, not being able to hear the lyrics.
- 112 **Researcher** – That is an example of changing the original song, right? Not doing just translation...
- 113 **DA5PT** – Well, yes. It just occurred to me that yesterday, this woman, a hearing interpreter, she asked
114 for my help. She's been translating a song and could not translate two or three verses. I was happy
115 and proud to do that, being asked by an interpreter, that is good! She is a really good person and a
116 really good interpreter... She had asked for my help with those three verses, but I was curious to see
117 what she had done for the rest of the song, I watched and I gave her a few ideas, we ended up
118 changing the whole thing! Her version was too close to the original, in my opinion... So, definitely, I
119 prioritise LGP and conveying the sense of the verses.
- 120 **Researcher** – Right, so we talked about performances in general, Signed Songs in general, now let us
121 zoom in on Signed Songs by...
- 122 **DA5PT** – Excuse me, I just remembered something, I want to say something that worries me, for quite
123 a while actually. I don't know if you even have that question planned...
- 124 **Researcher** – Go ahead!
- 125 **DA5PT** – In *Mãos que Cantam*, we often go to different places, all over, to perform. Most people who
126 come to see us are hearing people. Deaf people never come. I have been really wondering why and
127 I've thought of two reasons. One is that, I think, Deaf people, because they know the initiative for
128 creating this group came from a hearing person, they think of that as an attack on their culture, on the
129 Deaf community, a bit like that, you see? That is one. The other is that I think that, because Deaf
130 people are not used to it, when they come to see us, I think they don't understand it, they don't
131 understand the signing, I think they don't get it. I don't mean every Deaf person, of course, but most
132 don't understand. Also, on the other hand, we are doing songs from hearing texts, most songs are very
133 slow paced, Deaf people might understand them if they were more fast-paced, like those done by

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- 134 some interpreters, vey rhythmical and faster, I think they understand those... but ours, because they
135 are so often slow, that might create gaps in understanding, or a sort of anxiety like 'come on, finish the
136 sentence!'. This really worries me.
- 137 **Consultant HC** – Yet you perform in LGP, not Signed Portuguese...
- 138 **DA5PT** – Yes, we use LGP only! The problem is songs are slow!
- 139 **Consultant HC** – So, you think it's a rhythmic issue?
- 140 **DA5PT** – Yes.
- 141 **Researcher** – I remember from when I was in the project that Deaf artists chose the songs, how is it
142 now?
- 143 **DA5PT** – Now, it's a bit different. Sometimes I feel that, like in any group with a conductor, that also
144 happens to hearing groups, there is this thing about respecting the conductor, or... Today, the person
145 who chose the songs we will be performing was the person in charge for organising this event. Luckily,
146 we already had those songs ready. It's not easy to choose, the conductor sometimes does not like
147 certain songs. For example, this one time... oh God, I don't want to be criticising but... well, he knows!
148 I have told him (*laughs*), that I would like to sign more current songs from new singers, but Sérgio
149 doesn't like them, either vocally or in other aspects. It is his perception, ok. But... for me? I don't care
150 about those things, I care about the text. It was yesterday that I read the lyrics of a song, my chin
151 dropped it was just beautiful! And I felt I would love to adapt that into LGP! The song is a bit sad, about
152 someone's grandparent... I wanted to do it, the interpreter in our group also loved it. But I know that if I
153 was to propose that song, I have talked about this particular singer before, it's Carolina Deslandes... I
154 told him about her and he said that her voice was awful!
- 155 **Researcher** – Do you think a Deaf performer puts something special into Signed Songs?
- 156 **DA5PT** – Well, emotion... gives people a good time... For example, today I was at home working for a
157 long time, I needed to go out, to get my mind out of it, so this makes me feel better. You know, things
158 that music can give you!
- 159 **Researcher** – I see, those are the effects in your life, but how does a Deaf sign-singer offer the
160 audience that a hearing performer does not?
- 161 **DA5PT** – People who see Deaf performers get emotions, knowledge, culture, they feel connected,
162 surprised to see Deaf people on stage, surprised at realising LGP exists... even, like, become aware
163 Deaf people exist! They might learn we are not mutes, they get emotion, culture and knowledge!
- 164 **Researcher** – Tell us about your story. You joined this project, but were you interested in music before
165 that?
- 166 **DA5PT** – I was at the Catholic University of Portugal, as a student and also working there, and our
167 program's coordinator had this idea of creating this group because the university has a hearing choir,
168 so why not have Deaf students join in? This was because, at the time there were two groups of all-Deaf
169 students enrolled in a degree there, so that's why this idea of inclusion came about... (*rolls eyes*) ...
170 well ... that word 'inclusion' blah blah, you know (*laughs*). Anyway, I had a previous university
171 experience as a student, and I always used to watch the *Tunas* [traditional Portuguese university music
172 groups made of students singing and dancing], I loved to watched them, the way they manoeuvre their
173 black cloaks around and around, I remember I would love watching them perform, and I felt a wish to
174 join them but I could not because, as usual, of being Deaf! I would see all my colleagues taking part of
175 it and I did not! My life was all studying and going straight home, theirs was not, they would go out,
176 have fun. At the time, I thought it was part of being Deaf, that I needed to accept that. Well, when this
177 group was created, wow! It was like, off course I want to be in this! I remember thinking that it would
178 have a short life, like, two or three rehearsals and then it would be over! Well, I was wrong because it is
179 still here today.
- 180 **Researcher** – And before? Growing up, were you interested in music before?
- 181 **DA5PT** – Well, I did not grow up in the Deaf community, I only joined it when I was 20, it was late. As a
182 teenager, I would connect to music, I was not profoundly deaf then, I lost my hearing progressively,
183 when I was six or seven I was losing my hearing, it started when I was four. At that time I would hear
184 music with my two hearing aids, later I stopped being able to do that, when I went profoundly deaf. But
185 even so, sometimes... (*laughs*) I am in my car and I turn the stereo so loud, maximum volume,
186 actually, I can see other people in their cars looking at me (*laughs*) but really, I don't care! I feel the
187 music like that. At my place I have really good speakers, but well that I haven't done in a while because
188 am a bit ashamed, I mean I avoid that because of my neighbours, to avoid any complaints. Before I
189 used to do it though, turn the stereo's sound, maximum volume, the whole house would shake! But... I
190 never tried singing, it was only feeling music in my body, the rhythms, the vibrations. When I was
191 young, my sister was also deaf but she had more hearing than me, we were both interested in
192 understanding songs, so... we would feel the vibrations, but we wanted to know about the words. The

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- 193 both of us, this is so funny because just a while back my sister found them, a pile of notebooks which
194 we both would fill up with handwritten song lyrics. We would find the lyrics and copy them into
195 notebooks so we could read them while listening to the song, and know what the songs were about.
- 196 **Consultant HC** – Well, the concert is starting, so we need to continue the interview after.
- 197 **Researcher** – Is that ok?
- 198 **DA5PT** – Oh, no problem, that is fine.
- (Comfort Break and concert)
- 199 **Researcher** – Now, I would like to ask you about the creation of a Signed Song, can you tell us about
200 the process for doing that?
- 201 **DA5PT** – Usually, Sérgio gives us the text of a song. First of all, we read it and try to understand it,
202 sometimes the metaphors in Portuguese are complicated. Once we understand the meaning, we think
203 about how it can best be conveyed in LGP. We can make changes in the order of verses to better
204 respect the order of signs in an LGP sentence. So, with that, we compose the gloss of the song. It's
205 important because it helps us to learn and memorise the Signed Song. Then, Sérgio inserts his rhythm,
206 via his perception of sound, and that guides our signed sentences. We all follow his visual marking of
207 the rhythm and direction of movements. He does not sign the song to us, he marks the time visually.
208 That's our process. With new songs, it would take us, before, three to four weeks to get them right. Not
209 anymore. We can memorise a song in one day.
- 210 **Researcher** – You spoke of how metaphors are hard to translate...
- 211 **DA5PT** – Yes, most songs have many of those. Another difficulty is what the author of the lyrics
212 intended to say with it, the hidden meanings, behind the words. Sometimes it's not clear if the song is
213 talking about a person or what... it's because the lyrics result from a previous story or there is some
214 hidden meaning. Most of the times, Sérgio knows about these background stories and meanings, or for
215 example, yesterday, those lyrics I talked about, I couldn't figure out who the author was talking about.
216 The interpreter in our group researched that, and the song was about a grandparent. We need to
217 understand these details of whom and what, because they help us to know whom to embody, is it an
218 old person, a young person?
- 219 **Researcher** – Are texts always in Portuguese?
- 220 **DA5PT** – Well, Portuguese, English and Latin, sometimes.
- 221 **Researcher** – How do you do it when it is a foreign language?
- 222 **DA5PT** – First we translate it to Portuguese, well Sérgio does this, and then we translate that into LGP.
223 It is translated twice.
- 224 **Consultant HC** – Yes, that also happened in Eurovision, the song contest, the foreign lyrics were
225 translated to Portuguese first.
- 226 **DA5PT** – It's a bit of a risk because translating twice might change the meanings even more, we do not
227 know that in the end. We do the best we can, and our priority is LGP.
- 228 **Researcher** – Are words sometimes hard to translate? I mean, sometimes there are equivalents,
229 sometimes there are not...
- 230 **DA5PT** – Yes, it has happened. With new words for us, or when one word can be translated into
231 different signs and we need to decide the best. Also, with rhythm, if we need to sign a verse faster or
232 slower, we really need to think hard on what to change and how to change the verse...
- 233 **Consultant HC** – How do you change? Do you omit some portions or signs?
- 234 **DA5PT** – Well, we prioritise the sense in LGP, it has happened that we took out some signs but the
235 sense of the verse was still conveyed in LGP.
- 236 **DA5PT** – Sometimes it also happens that the original Portuguese, in the text, influences our signing
237 and as such we include a lot of detail and the signed sentences are too long, and when we sign it all
238 together, we realise that many elements do not need to be there.
- 239 **Researcher** – Do you always prepare the song as a group or is there any individual work?
- 240 **DA5PT** – We work as a group throughout the whole process...
- 241 **Researcher** – And then the discussions emerge...
- 242 **DA5PT** – (*Laughs*) Oh yes, always! That is a crucial point! If anyone works by themselves, someone
243 will get mad, and by 'someone' I mean me! (*Laughs*) I cannot accept that, it's not solo work, it's group
244 work! We all have to be there looking at the text and debating over these things.

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- 245 **Researcher** – We spoke of changing the lyrics. I remember when I worked with you, that in some
246 songs, you inserted elements of Deaf culture, right?
- 247 **DA5PT** – (*Laughs*) Yes... Those have been the source of much debate (*laughs*). I still question it, I am
248 still not sure if I agree with it or not... because, for instance... in a sentence that talks about 'voice' we
249 change it to SIGNED-VOICE, the way Deaf people would express that. At first, I thought it as a good
250 thing, I thought that of course I would want to show my culture! But recently, I changed my mind a bit,
251 well I still don't know... the thing is, the original song is from someone else, a hearing person. It is not
252 mine. If I was to create an original Signed Song, things would be different, there would be full freedom
253 to insert elements such as hands, things from Deaf culture... inside the song. I recently began thinking
254 the original text is not mine, I am still thinking, confused about that. I am not sure if I agree.
- 255 **Researcher** – Does it happen that you start working on a song and then reject it because it is not a
256 good option for Deaf people?
- 257 **DA5PT** – In the beginning of the project yes, that happened, but not anymore, I think we became used
258 to translating different kinds of contents.
- 259 **Researcher** – Have you ever heard of a signed art called Visual Vernacular?
- 260 **DA5PT** – No...
- 261 **Researcher** – It's a signed performing technique where a story is told with enhanced visuality, like
262 when you are watching a movie, very cinematic.
- 263 **DA5PT** – Oh yes, I know that.
- 264 **Researcher** – Do you think that could be used in Signed Song, perhaps?
- 265 **DA5PT** – (*Smiles*) I didn't know that name, Visual Vernacular, but perhaps that is another signed art,
266 one which has not yet been named here...
- 267 **Consultant HC** – Have you ever seen VV, in Portugal?
- 268 **DA5PT** – In Portugal?! Never. But it can also be a tool for a new kind of Signed Songs... It would be
269 interesting, yes.
- 270 **Consultant HC** – I remember when I was a child, I went to one of those strict oralist schools, we had
271 lessons all day, every day, for oral rehabilitation, you know... getting slapped for signing every day.
272 Now, things are different. But, back then, all that slapping our hands, that created a bit of a fierce, rebel
273 spirit in us. This one day our teacher missed class, we were all soooooo happy! We began chanting all
274 together in sign NO LESSON! NO LESSON! All together with the same movements, perfectly in synch,
275 we all stood side by side doing that, teachers staring at us, amazed, I'll never forget it!
- 276 **DA5PT** – You see? You needed to convey how happy you all were, and you used music! You were
277 singing in sign!
- 278 **Researcher** – There is one song you group performs, *Ave Maria*, I remember the first time I saw that it
279 made me think a lot of VV, because you embody Maria and the baby Jesus and it is very visual as if
280 describing the whole scene...
- 281 **DA5PT** – Oh, yes that song. I love that song, it's my favourite. I mean, I don't love all songs that we
282 sign-sing, some I just sign-sing them, you know. But that one, it was a lot of work to put that one
283 together, and I love that one in particular because it has a story, from beginning to end. Other of our
284 songs do not, they are made of stanzas that sometimes do not really connect in a storyline. I like it
285 when a song has a story and I can include myself in that story. Really, that one song you just said, is a
286 good example of how VV can play a part in music, because it is a story and that embodiment in the
287 signer becomes possible.
- 288 **Researcher** – You spoke about your creation process. Regarding that last step, when Sérgio comes in
289 and with you, he joins the sound part of the song with the visual lyrics. Do you think that uniting those
290 two dimensions is important?
- 291 **DA5PT** – Well, if there is audible sound in a Signed Song, yes, I think that is important, to create that
292 connection, and also for hearing people to understand how our performance is connected to the
293 auditory music, and connect the words they hear to our signs, learning... For instance, in that song we
294 just talked about, *Ave Maria*, if the sung voice and the signs are not in synch, I think it would be very
295 weird, hearing people would not make sense of it... In general, it is important, if the audience feels a
296 strong rhythm or sound and we're signing too slow, it doesn't make sense... For example, a while ago
297 we performed at the Marquês da Fronteira palace, this venue was made of wooden materials, ceiling,
298 floor. I had felt musical vibrations in shows before, but that time it became a bit annoying because what
299 I was feeling and the tempo kept by the conductor were conflicting, and so I got to wonder... Yes, it is
300 important to follow the rhythm of the song conveyed by the conductor, but on the other hand, the floor
301 vibrating, I remember that was so much faster than his movements, so much that I felt like sign-singing

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302 faster. I talked to Sérgio about this experience, about his perception being different from mine, but he
303 didn't understand this. And I feel this is important. He reassured me we were following the original
304 tempo and that was it. But, personally, I feel it is an important issue for us, because it can be confusing
305 and then we are ignoring our perceptions. For me, that is important, because for me as a performer it
306 becomes confusing, I had to make an effort to ignore that vibro-tactile perception, the floor there was
307 raised and wooden, and there was this wooden structure all around us and above us. I really had to
308 ignore what I was feeling and focus on following the visual cues only.

309 **Researcher** – What do you as Deaf person, and as yourself, put in the Signed Song? What is your
310 contribute?

311 **DA5PT** – (*Laughs*) Well, in group discussions... I am the one who usually disagrees! (*Laughs*) For me
312 the most important thing is to be very careful and not follow the structure of the written sentence in
313 Portuguese, to do it in proper LGP. That is my main concern. Another, is to imprint beauty on to it. If
314 there is beauty in the original music, in the original lyrics, then, the LGP performance has also to have
315 that beauty in it! You see? In the movement of the signed sentences, there has to be poetry, art. Then,
316 thirdly, I am very picky about how things are done, I want us to be visually synchronised, signing the
317 same, at the same time, with no delays between us, not only because it is confusing for me while
318 performing, but also because I like things done perfect. Of course mistakes happen sometimes, that is
319 natural, but say with the internal movement of signs, when we agree that a certain sign is to be sign-
320 sung say up until the height of our foreheads, and some sign it lower than that, I want our hands to be at
321 the same height at the same time, because that is what makes it an art. Or maybe it's just how I am...

322 **Researcher** – Your project involves two hearing members, the conductor and the interpreter. What are
323 their contributions to the songs?

324 **DA5PT** – Sofia [the interpreter] often helps with interpreting parts of the songs, Sérgio's contribution is
325 imprinting the rhythm to the signs, and sometimes also, because he stands in front of us, he perceives
326 certain visual elements that are out of place.

327 **Researcher** – While you are performing, do you feel there is some kind of communication with the
328 audience?

329 **DA5PT** – I don't know if this only happens to me, but when we are on stage, while we are sign-singing,
330 I am always watching the audience. I observe them because I want to know if they are interested in the
331 show, if they are talking to each other, if they are looking at us in awe, or crying... so, yes, I pay
332 attention... and sometimes our eyes meet... unless it is dark from our perspective. If the audience is lit,
333 I watch my signs, those of my colleagues, the conductor and the audience.

334 **Consultant HC** – When you watch the audience do you feel that their reactions have any influence in
335 your performance?

336 **DA5PT** – It hasn't happened yet but if it happens that I see someone shrugging their shoulders, like
337 'who cares about this', I am sure that would influence me, I would immediately feel disappointed, my
338 sign-singing would be less intense... but when I see people interested, happy, crying and emotional, I
339 want my performance to be even better!

340 **Researcher** – Do you think of who the audience will be when you are translating a song, does that
341 influence your decisions?

342 **DA5PT** – Yes, well... Deaf spectators as I said, usually are not present at our concerts. But... If I know
343 there are going to be Deaf spectators at an event, I get worried because I want them to understand me,
344 to understand my signs. In that festival we were talking about, I was worried about their negative
345 criticisms, of course! Even before it happened, I was worried about that, you see? Of course, it worries
346 me, because I want the audience to understand. Now, my opinion is that they do not.

347 **Consultant HC** – Could it be that they are not used to artistic perception? Some people have that
348 sensitivity and others do not...

349 **DA5PT** – I think the problem can be that the original text is from a hearing person, that's the reason.
350 Also, the rhythm of the songs, some are really slow, and... Deaf people lose interest. I think so.

351 **Researcher** – Do you think if it was an all-Deaf group people would think differently?

352 **DA5PT** – I don't know. The Deaf community is very unpredictable. They might like that, but then again,
353 they might not. I never know what to expect. For instance, the Eurovision festival in LGP, I thought
354 Deaf people would enjoy that. I was wrong, people were very critical of it. I don't know if Deaf people
355 would even accept an all-Deaf Signed Song group. I really don't know.

356 **Consultant HC** – Well, you know that most Deaf people here live a bit closed in their own lives, they
357 have trouble obtaining information from society, you know, absorbing new trends and things... because
358 of lack of accessibility, lack of interpreting services. So, they are not given access to innovative things.
359 Then also, they grew up in schools where programs are adapted and simplified, that leads to a serious

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360 lack of information regarding many topics. So, after all this, they watch your work, and do not connect
361 to it. When we talk about Deaf people with rich and diversified life experiences and access, those
362 develop a different sensitivity, I think. I am not criticising our Deaf community, it is what we have here,
363 many people live like that, some have learned how to appreciate, some did not. Most people are
364 comfortable inside the Deaf community, the problem is going outside of it. This is my opinion,
365 really... it's how people are raised and are given the chance to learn, it's really not their fault, it's the
366 product of our society.

367 **DA5PT** – They are not used to it, they're not! In the USA, for example, as you know, Deaf people
368 frequently take part in festivals, concerts, etc. ... They have interpreters at those events and, as such,
369 they attend. Here, in Portugal, that does not happen. Even yesterday, there was an interpreter present
370 at the Rock in Rio Festival... I doubt Deaf people attended. Deaf people here do not have that habit of
371 attending [concerts].

372 **Researcher** – I would like you to think now about what kind of messages you would like Deaf and
373 hearing people to receive from your performances... messages but also feelings, emotions... Here is a
374 table for you to best think about those things.

375 **DA5PT** – I'll write it down.

376 [Participant wrote:

- 377 - messages for Deaf audiences 'more open mindedness, more acceptance, more participation,
378 more creativity';
- 379 - messages for hearing audiences 'See that we exist, that we have a language, that we can
380 sing'.
- 381 - Regarding emotions, participant wrote 'convey joy' to both Deaf and hearing audiences.]

382 **Researcher** – You are now experienced in creating Signed Songs, you have worked in many of them
383 so far. What sort of things are part of a good Signed Song?

384 **DA5PT** – (*Laughs*) Well, It needs to have a human being (*laughs*), at least one of those (*laughs*)!! And
385 a pair of hands!

386 **Researcher** – (*Laughs*)

387 **Consultant HC** – (*Laughs*)

388 **DA5PT** – ... Facial expression, body expression. Songs for me need to have a story, with beginning,
389 middle and end. I prefer them that way. It needs to have rhythm, it cannot be disconnected from the
390 original song's rhythm, poetic language, poetic hands, that artistic element... oh yes, and be in good
391 quality LGP, respecting the language's structures.

392 **Researcher** – Do you feel that throughout these last eight years, of being in this project... have you
393 changed as an artist? Has it influenced your life?

394 **DA5PT** – Yes, in the beginning I sign-sung differently from today. The whole process was not
395 interiorised in me. With time, translating the lyrics really became engrained in me for example... There
396 is one school that has always asked me, over these years, to take part in their end of school year
397 festivities... I should be about to be asked again, at this time of year... to teach songs to hearing
398 people. They choose the song in advance, I prepare it and then teach it to them. Sometimes this sort of
399 initiative of asking me, also comes from interpreters, for collaboration, they come to me asking for my
400 opinion about their own song translations, particular sentences or expressions, these kinds of
401 collaborations well... they end up taking a lot of my own time...

402 My artistic technique has improved a lot over time. For example, I look at our old songs, those would
403 be very different if I were to do those translations now, I am better at conveying the meanings, at being
404 less influenced by the structures of written Portuguese in the original lyrics.

405 **Researcher** – At the end of shows people come to you and give you some kind of feedback. What
406 have Deaf people told you?

407 **DA5PT** – They have told me it is beautiful, that they enjoyed it a lot, it has happened. Direct negative
408 feedback, that... I have not yet received, even though I know it is possibly out there in the community.
409 Most say they enjoyed it, but they do not cry, only hearing people cry! Some Deaf people have said
410 they wanted to join us. Hearing people who are not close to the Deaf community, usually applaud and
411 say it's beautiful, they cry, they feel things differently, they are caught off guard, they do not expect
412 Deaf people to be singing! Interpreters are also taken by surprise! We work at schools very often all
413 over... in the schools that we visit, some interpreters come to us saying 'how do you do this? That is
414 impossible! I am here, that is my job, children have help [with interpreting songs]!'. But then, after they
415 see us working, they are surprised and realise what we do. They are also not expecting this. They don't
416 know, they think [signing songs] is having children copy signs... actually, in most schools we've been to,
417 they think we are copying the signs from Sérgio, they think that but it is not true. Look, there is one
418 thing I would like to refer to, I don't know if it is important for your study or not... because in many

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- 419 schools that we've visited, interpreters think the conductor is not needed, arguing that they have
420 interpreters for that function. This is because, students usually copy the signs [in songs] from them.
421 Comparing to that copying system... I mean if it were me, and I have done that in my life, it was like I
422 didn't matter (*sighs*), even if it were me creating the song, the signs were all mine, created by me,
423 then... that thing of having someone else in front of me to help me because I cannot recall all the signs,
424 it is a completely different feeling! It's feeling like you are not being yourself. Furthermore, in terms of
425 visual attention, this mirror system creates a need to keep a full visual attention on the signer in front of
426 you, signing the lyrics, so I can copy them exactly and don't miss any sign. Us, with the conductor, we
427 can look at wherever we want, his rhythmic gestures will still be perceived by us even on our peripheral
428 vision, this does not happen with the copying signs from another signer, people need to follow all signs
429 exactly and keep looking forward... and this causes a sort of image of looking like a robot! The poetry,
430 that special manner... and the artistic side are lost.
- 431 **Researcher** – Can you recall any particular negative situation, something that might have shocked you
432 or left a mark on you... connected to the shows?
- 433 **DA5PT** – It happens in concerts, people [hearing] who are invited to speak onstage, it's their habits
434 throughout their lives... they say things like 'deaf-mute' or '*linguagem gestual*', it is not really chocking
435 but it happens. A while ago at a school party, I had been teaching LGP to children, during the whole
436 year, and the teachers said how sorry they were it was over, so I suggested that they could also learn
437 some Signed Songs. So, at that party, one person goes onstage, a teaching coordinator was giving a
438 speech with an interpreter beside her, and there it was again, '*linguagem gestual*'. I thought, how can
439 this lack of knowledge come from a [special needs] coordinator?! These things keep happening
440 (*shrugs*).
- 441 **Researcher** – How about the opposite? Something that might have left a mark for being positive,
442 unexpected?
- 443 **DA5PT** – No, not really. Sometimes my colleagues will get excited if they see someone famous at our
444 concerts, and I get that, it's important because that means that they see us, and they might want to
445 collaborate with us, and we can all perform together, which is great! Those initiatives, side by side with
446 famous musicians, really make us visible!
- 447 **Researcher** – What do your Deaf friends usually express about music?
- 448 **DA5PT** – Sometimes they comment on our shows, they say it's nice, and beautiful, but we really do not
449 talk a lot about music...
- 450 **Consultant HC** – Why do you think that is?
- 451 **DA5PT** – (*Laughs*) It's what I said before, Deaf people are not used to this, to Deaf people sign-
452 singing, or even I think they believe this is not a Deaf culture thing...
- 453 **Consultant HC** – How about you? Do you agree with them?
- 454 **DA5PT** – Yes, it hasn't been part of Deaf culture. Before, no one has done it, but Deaf people can be a
455 part of it now! It can become Deaf culture. I think that we, Deaf people, need to open up our horizons a
456 bit.
- 457 **Researcher** – Does one need to hear to fully perceive music? Can Deaf people?
- 458 **DA5PT** – I think that both perceptions are valid, visual and auditory. If a Deaf person is used to Signed
459 Songs, knows how to appreciate and enjoy them, then yes, he/she can perceive music fully. Hearing
460 people, when they listen to music, they can't help moving, dancing? Why is that? That need of visually
461 expressing music? It's because music is movement, it is visuality.
- 462 **Researcher** – Now I have a few sentences about culture and music. See if you agree with any of them.
463 If not, you can also create your own. (*gives laminated sentences to participant*)
- 464 **DA5PT** – (*Reads sentences carefully*) My reply makes it look I don't have a strong Deaf identity ... but I
465 chose this one [option hearing product], but really I don't know, perhaps all options are correct [Deaf
466 product, intercultural, hearing, form of access].
- 467 **Researcher** – Yes? Do you think it is part of Deaf culture?
- 468 **DA5PT** – No.
- 469 **Researcher** – How about signed original music, like that of Signmark, the Finish artist who creates
470 both the written and signed lyrics? Whose is his music? From Deaf culture... hearing culture? Whose?
- 471 **DA5PT** – Still, it belongs to the hearing world.
- 472 **Researcher** – Do you think it can be intercultural?
- 473 **DA5PT** – I don't know, maybe... I think that even when you have a Deaf artist creating originals, it
474 happened because it was something already happening in the hearing world... and Deaf people think

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- 475 'well, I can create something like that too'. I Think that's it. If... I don't know... The question is, had
476 there never been any music or singing in the hearing world, would Deaf people have created it or not?
477 Deaf people develop it because hearing people have it, and we want to have it too!
- 478 **Consultant HC** – When I was little, a 4 or 5-year-old, and I chanted NO LESSON NO LESSON in sign,
479 I had no idea of what the hearing world even was, I was tiny, yet I was sign-singing... oh, well... who
480 knows?
- 481 **Researcher** – What are your wishes for the future of your music project? Well, and others too, for
482 Signed Song in general, I mean.
- 483 **DA5PT** – I would like for more Deaf people to come to our concerts, that they would accept us because
484 I believe they do not, and also more projection of our work, we need it to be more disseminated.
- 485 **Researcher** – Well, we have no more questions. Is there anything else you would like to share?
- 486 **DA5PT** – Yes. I don't know if you can use this information, but I really believe it will happen, I want us
487 to create an original Signed Song. To start doing that type of work and turn our project in that direction.
488 I would love that, we'll see.
- 489 **Researcher** – Thank you so much for your time. I am sorry it took so long, we all got excited with our
490 conversation and the interview was longer.
- 491 **DA5PT** – You are welcome... It's fine. But I am a bit tired...

Interview with Sérgio Peixoto (HAPT) – SP – duration 1hr 32m

- 1 **Researcher** – Thinking about the form you just filled out, there was a list there on the several types of
2 signed performances. Do you know of these types?
- 3 **SP** – I know there is interpreted theatre, into LGP, and I also know of theatre with actors who sign
4 themselves. But that is it.
- 5 **Researcher** – OK, then let me give you some information, so we can discuss this in general. There is
6 theatre, yes... also Deaf theatre, which is when plays are run by Deaf theatre companies. There is
7 signed poetry, an area that is very developed in many countries in Europe and in the USA, it is
8 something that is shown very frequently in Deaf events, in art festivals, developed all over the world.
9 Deaf humour is made of jokes and short stories, it is a type of humour from Deaf communities and
10 cultures. And then you have Deaf storytelling, a very traditional art form, signed stories which convey
11 knowledge from one generation to another, they are a sort of oral tradition even though they are
12 signed. I mean that they are non-written contents...
- 13 **SP** – Are these children stories? Those I've seen in my LGP classes, in y first and second years.
- 14 **Researcher** – They can be, but there are several types. They can be directed at children, adaptations
15 from children literature, sometimes Deaf characters are inserted to create a connection with the Deaf
16 child. Then, there are original stories in signed languages, which are often fictitious stories that convey
17 some kind of knowledge to the next Deaf generation, they often show strategies about how a Deaf
18 person can negotiate living in a hearing world, sometimes they are humorous but teach something. In a
19 nut shell that is it.
- 20 **SP** – Do we have those stories in Portugal?
- 21 **Researcher** – Perhaps Helena would like to answer that.
- 22 **Consultant HC** – Wow (*laughs*) right now... let's see, yes, we have signed stories. There is that
23 adaptation of *Little red riding hood*, there are others... more connected to educational activities but
24 really not specifically for Deaf people, and there are more types, right now I cannot really recall specific
25 examples, but yes, we do have them. There are stories which are adapted to Deaf culture. Here in
26 Portugal those are more directed at Deaf children, like *The three little pigs*, I remember seeing that one
27 and how the little pigs talked about using spoken language exclusively, or spoken and signed
28 language, they made that one about Deaf rights and LGP rights.
- 29 **SP** – Yes, ok those I know.
- 30 **Researcher** – Well, ok, so now you have a general idea of what exists. So, bearing in mind all of these
31 forms of having sign language on stage, in general, it is important for signed performances to exist?
- 32 **SP** – Well, I have something to say, which is the general feeling I get from hearing people who are not
33 connected to the Deaf community, at all... who don't know any Deaf people. It is a bit what happened

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34 to me as a hearing person before I entered this world of Deaf people. Honestly, I don't remember
35 having felt any kind of special emotion towards these performances, probably because I was not aware
36 enough. As a hearing person, and I am referring to my past life (*laughs*), my life before I met Deaf
37 people, I was oblivious of all that. The only thing that I knew existed, in terms of my experiencing of
38 watching Portuguese Sign Language, was that tiny window with the interpreter on TV. I really can't
39 recall ever having been part of a concert, as a professional musician for 30 years, and in music
40 settings, I never even took part of anything where there was a Portuguese Sign Language interpreter,
41 no contact at all. Neither in theatre nor in film. Again, I was not aware enough to notice, most probably.
42 So... regarding your question, back then, I can't recall having ever felt any emotion, any impact, due to
43 seeing LGP in an artistic setting.

44 **Researcher** – And now, that you are part of this project, has your perception of that changed?

45 **SP** – Oh, yes, it changed completely. Of course, now I see it is important. The fact that I've had this
46 experience of working on this project with Deaf people, that shifted my attention completely. My
47 awareness of LGP is completely different now, I am much more aware of Deaf people than I ever was
48 before, because I had never met a Deaf person before. Even in school, I did not have any Deaf
49 classmates, I don't have any Deaf family members and never had any Deaf friends. LGP now has a
50 major role, working with LGP and Deaf people changed my perception 180 degrees! It's really a
51 learning process, it is not something immediate, becoming aware, you acquire that awareness
52 throughout time, the more you contact with and work with Deaf people, you get to know them, you
53 learn about their lives, their experiences, what their concerns are, the difficulties, and what is easier for
54 them too, that also exists...

55 **Researcher** – What kind of impact do you think signed performances in general can have in society?

56 **SP** – I can speak of hearing people... I think that something very interesting happens. It's that... usually
57 who attends our shows, is not expecting what we do, and I think that hearing people who don't know
58 [the Deaf community], as I didn't know before, they don't have a sort of ... emotional drawer where to
59 place this sort of performance. And then, several things happen. Some people feel touched and
60 emotional, and because they do not have that emotional drawer, not knowing how to frame it, they
61 become a bit lost, emotionally lost that is, they don't know what they're feeling... And then you try to
62 understand what they might be feeling, and sometimes you even try to direct them, to help them
63 understand a bit.... the idea, right? Then, there are also other people who, really, this just does not
64 speak to them... they're completely... oblivious! I mean, it doesn't reach them, I know several people
65 who have come to several concerts, and they say they find it interesting but, who, emotionally, just do
66 not feel anything. At first, I would think 'how it that possible?!' ... but then you start to understand that, I
67 mean, people are not all the same. I think that it's like regarding animals, some people love them some
68 people do not, or love of cooking, some do some don't, but it's just that you are so involved in this sort
69 of project, you give it your all, you want to find more and more, and then when you meet people to
70 whom this just doesn't mean a thing you do feel a bit like 'how is this possible?!'... but you have to
71 accept it.

72 **Consultant HC**²²³ – Does that not make you feel discouraged?

73 **SP** – Honestly, Helena, yes it did, in the beginning. But I learned to accept it. I realised we cannot force
74 people, go inside their heads and change them, like 'look at how amazing this is, and how we can do
75 this!'. No. I needed to accept it as it is. And this is to do with my experience as a musician. My work is
76 focused on a very restricted field within music, which is ancient music, and not everyone likes it, some
77 people like rock. So, for some people, watching a show with Portuguese Sign Language, like ours, is
78 not that interesting. But, wait, I am talking about a very small number of audience members! Most
79 people, like I said, don't have that emotional drawer, they feel a bit lost, they don't know what to do,
80 whether to clap, or cry... many do cry, and many smile, wide smiles really. Above all, people relay that
81 it is important, it is important to show that difficulties and barriers can be surpassed via musical
82 activities.

83 **Researcher** – If someone would ask you to explain what a Signed Song is, how would you define it? I
84 am sure you have done it in one of the many interviews the group has given. What is the easiest way
85 to explain?

86 **SP** – There is no easy way to explain. It's really hard because every song is different.

87 **Consultant HC** – Is it your definition of music, would that perhaps make it harder to explain Signed
88 Songs?

89 **SP** – Well, defining music is part of my professional activity. Yes. When I started to work on music with
90 Deaf people, I realised the perspectives are different. I separate my professional projects as a musician

²²³ Helena Carmo's questions and remarks were, in loco, interpreted into spoken Portuguese by the interpreted hired for this particular interview. Nevertheless, what is transcribed here is the translation of Carmo's utterings in LGP, into English. The interpreter's rendition is not used here, in order to avoid retractions.

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91 from this one, where I work music with Deaf people. It's completely different, the basis, the principles
92 for it all are different. Very often people do not know that. When a hearing person attends a musical
93 concert, that person uses their hearing, listens, and when I, as a musician, when I work music with the
94 Deaf, I use my hearing but I need to change things... wow... this is very hard to explain, really... I
95 change my musical principles, I make much more use of rhythmical music structures, or musical
96 structures based on breathing... it probably sounds very ordinary... but it is really not. I mean, I
97 conduct other choirs, and the way to conduct a Deaf group has nothing to do with conducting a hearing
98 choir. Conducting a Deaf group, that came with my own learning process, and it took me quite a while
99 to get that click... to realise that making music with the Deaf is very different. The guidelines are
100 different.

101 **Researcher** – Are those guidelines related to the way in which Deaf people feel music?

102 **SP** – Yes, I think so, yes. I mean now I can say, definitely yes! But that process of realising that, we are
103 here, you are talking about it and it seems so easy what you are saying... for me it took me a while to
104 get there. Now it's completely normal, natural. Let me explain, eight years ago, when we started this
105 project, you know we would take two or three months for one song to be complete. Right now, I can do
106 that in one day. Because now we have worked on techniques, everything flows better, we are all very
107 used to working with one another, things have become much easier. These techniques I told you
108 about, techniques of using rhythm, breathing, how to start a signed sentence, how to build musicality
109 onto each sign, we have developed those, right? Defining a Signed Song is all this and much more, I
110 mean... conveying the emotions on the text, because what we work on in this project is the artistic and
111 musical form of Portuguese Sign Language ... which at first, can be confused with poetry but it's not
112 poetry. It is not because we have these different musical principles and structures which we have been
113 developing, which support this idea that they are indeed making music and that they are singers, yes.

114 **Researcher** – Yes, I see what you mean, yes, I was lucky enough to have been part of this project, I
115 understand.

116 **SP** – Right, Right! (*laughs*)

117 **Researcher** – You mean that the final product is music, right? Visual music perhaps?

118 **SP** – Yes, yes, and it's really important for the Deaf artists to explain what music is for them, that is why
119 in every concert I really like them to explain that to the audience, their definition of music. There is
120 always that moment where they explain what it is to be a Deaf musician. No one else can explain that,
121 they have to do it.

122 **Researcher** – There are several ways of doing songs in signed languages. I have here different
123 images about these different ways. See if you know anything or anyone... There are people who are
124 enthusiasts and post songs online, choirs of Deaf children, and then there are artists such as
125 Signmark, who is Deaf and composes his own songs. He writes his own lyrics, in writing and in his sign
126 language, then he composes the music, sometimes asking the collaboration of several musicians to
127 work with him...

128 **SP** – So a bit the other way around... comparing to what we do.

129 **Researcher** – Right. Right.

130 **SP** – You know what I think? That... there are countries which are so far ahead from our country, miles
131 ahead, completely! We are not even in the... we are at kilometre zero, and they are already at kilometre
132 100 or 200, you see? And I am so amazed at this: how is it that we are not there yet, do you
133 understand?! How is this possible, right?! It is possible, perhaps due to things like our country, our
134 politicians, our culture, even due to that period of...

135 **Consultant HC** – It is very connected to the strong medical perspective here [concerning deafness].

136 **SP** – Right, I don't know, I can't explain it. I really don't know.

137 **Researcher** – The idea of a medical perspective means looking at Deaf people from a stand point of
138 disability, that is, focusing on what is not there, but regarding what Deaf people have and hearing
139 people do not, meaning culture, Deaf culture's products, all of them, the values, that is not
140 acknowledged yet by the public. And that then results in artistic endeavours also becoming hidden from
141 the public eye.

142 **SP** – Yes, right. That's because we lack so much and it is all to do with our education. Regarding
143 doctors, the answer could be more awareness on Portuguese Sign Language, while they are studying
144 their medical degree... in fact, we all should have Portuguese Sign Language [early in life]!

145 **Consultant HC** – Wow, that will take time, people do say 'why not?' but nothing happens, I can't
146 answer that!

147 **SP** – And were we to discuss all that...

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- 148 **Consultant HC** – Yes, there are answers but we would be here all day on a never-ending interview
149 (*laughs*).
- 150 **SP** – Exactly! We would never leave! Because it does have to do with education...
- 151 **Consultant HC** – Yes, it is all connected, it is connected to the concept of Deaf people as special
152 needs education, it is all connected.
- 153 **SP** – Yes, yes, of course! And that makes me think... and I find myself thinking 'Is this it? Is it that we
154 are now starting? Only now?'. Is it that the Deaf community is not that strong, not yet that strong that it
155 is able to drive that change?
- 156 **Consultant HC** – We are strong, we have already achieved some impact in the past, but now that
157 strength has been weakened. Do not ask me why that is... but it is so, we have achieved things in the
158 past, it's true.
- 159 **SP** – Well, what I think is that we are still very underdeveloped in these matters, artistically speaking.
160 For instance, ... I don't know if we are perhaps drifting away from your questions but... (*laughs*)
- 161 **Researcher** – Well, a little bit but (*laughs*) go ahead, finish what you were saying.
- 162 **SP** – I was going to say, for instance, thinking about this Deaf school here (*points at picture with a Deaf*
163 *school choir*) ... We, the *Mãos que Cantam* project, have two sides to our work, the artistic and the
164 educational side. The educational one started with the Calouste Gulbenkian Foundation providing us
165 with support to create an eBook, [explaining] how music teachers could include their Deaf students in
166 [mainstream] musical lesson in schools. That happened four or five years ago, and I look at it now, I
167 feel I was so naïve at the time, because I thought that was amazing, that it was exactly what we
168 needed... And now, what I think is that we are really behind. We have had another project financed to
169 take *Mãos que Cantam* to schools, to work directly with Deaf students, and you cannot even imagine
170 how hard it was for me to get people to understand what our project was, I got it, that sometimes the
171 difficulties are theirs...
- 172 **Consultant HC** – Because those schools are working in the special needs system, right?
- 173 **SP** – In this project we are going to the reference schools for the Deaf, the EREBAS schools.
- 174 **Consultant HC** – Right, right... Those schools.
- 175 **SP** – Not only from [hearing] teachers, but interpreters... really...interpreters... and sometimes also a
176 lack of interest from Deaf teachers. This does not happen always, ok? I am speaking of some schools
177 and some people, in other schools the exact opposite happens, Deaf teachers are interested but the
178 school board does not support that interest.
- 179 **Consultant HC** – How can we solve that or go around that problem?
- 180 **SP** – Well, very carefully... to make all of these people involved aware that it is different to make music
181 with Deaf people, in a perspective where music is created by the Deaf for the Deaf, different from
182 music made by hearing people for the Deaf. What we are presenting is different from what schools
183 have been doing. In schools what I have seen very often is the mirror technique...
- 184 **Consultant HC** – The child copying signs from teachers in songs.
- 185 **SP** – Yes, and that is not beneficial, it is done to show off Deaf children and the activities that schools
186 organise. And very often, I heard 'Oh, we do that work here in our school!'. People do not understand
187 that a Deaf musician engaging with a Deaf child is different, because the Deaf person is the [musical]
188 model for the child, not the hearing teacher or interpreter. And what I explain is that there are
189 differences, and people do not want to understand it.
- 190 **Researcher** – From Deaf teachers, you spoke of some resistance. Do they give you any feedback
191 about the reasons...?
- 192 **SP** – No, I think I haven't had enough time to ask them that... I did not want to comment on that
193 because I have not explored it yet. I have met Deaf teachers who are interested and want to be a part
194 of this, and I have met Deaf teachers who are like 'whatever!'. I have even found Deaf teachers who,
195 when we went to their school, they were not even there! We got there, the music hearing teachers
196 were there, the interpreters were there, but not the Deaf teachers... So, my naïveté, as I said, in the
197 beginning, it completed faded away. I realised that there is still so much that we need to do! In raising
198 awareness in the teachers themselves! Last year, we organised an event, and I think that Helena here
199 was present, it was right in this space where we are now. It was a seminar...
- 200 **Researcher** – Were there a lot of people from the Deaf community there?
- 201 **SP** – Yes.
- 202 **Consultant HC** – I remember there was an English Deaf man here, with his interpreter...

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- 203 **SP** – Yes, right. Professor Ana Mineiro was here, Professor Castro Caldas, the president of the
204 Federation... [of the Deaf]. This was a seminar about *Mãos que Cantam* and it was directed at music
205 teachers of the Deaf, and then I also realised things are not how I thought they were. We had, I think,
206 only two music teachers here... some special needs teachers were here, some Deaf people, we had a
207 debate... and this was a very specific thing, about our method for making music. I was left with that
208 feeling of ‘wow, there is still a long way to go here...’.
- 209 **Consultant HC** – Must have been disappointing...
- 210 **Researcher** – Ok, so back to our question, we have these images, which we already discussed, then
211 there are also professional sign language interpreters, I have a picture of an American and a
212 Portuguese one. They are professional interpreters but they are also artists who translate songs, so
213 they produce one form of Signed Songs. Then, here in this picture, it’s a TV program with an
214 interpreting window... sometimes they hear a song, sometimes they have access to lyrics beforehand,
215 sometimes they do not...
- 216 **SP** – Yes, I know about that because I work with Sofia who is an interpreter, and she works on TV, so I
217 am aware of the difficulties that they face there.
- 218 **Researcher** – Yes... My question is whether you think that any of these different types of Signed Song
219 is more appealing, for you I mean, artistically speaking perhaps... Do you want to comment on this?
- 220 **SP** – This one (*points at Signmark’s picture*) is without a doubt, much more interesting. In interpreting
221 situations, it is a matter of functionality and it all depends a lot on the interpreter’s sensitivity, on
222 whether the person is really translating the song or not... because I’ve seen some interpreters who
223 when they hear music, they stop interpreting, or they are taken off the air, and then there are others
224 who really translate the song, and then it is beneficial, yes. Even if it is really there on the spot, with no
225 preparation, I mean, anything is better than nothing. Regarding these interpreters who really make
226 music videos, I think it’s good because it is a different perspective from ours. It all depends on the
227 interpreter’s sensitivity as an artist. In the case of Rafaela [Rafaela Silva, from MusicSign], she is very
228 connected to the Deaf community, and it is natural that she wants to express herself artistically using
229 what she knows of, her experiences and feelings in her daily life. It’s a good initiative. It is different from
230 ours, because it’s a hearing person making Signed Songs. I think that it is different to see a Deaf
231 person sign-singing and a hearing interpreter sign-singing, because it’s a hearing person... what I
232 mean is that the musical principle behind her work is that of a hearing person, and even if she works
233 with Deaf people preparing the song, and constructs a gloss carefully, and asks a Deaf person in
234 whom she trusts to collaborate and see if there are alternatives, the final performance conveys the
235 artistic principle of a hearing person. This is what people don’t get. Hearing people who do not know
236 the Deaf community, these dynamics, they don’t understand these differences, between music
237 interpreted by a hearing person into Portuguese Sign Language and music interpreted by a Deaf
238 person. But they are both as valid, this is as valid as the work that we do. It’s just that the end result is
239 different. What I feel is that none is better than the other, they are simply different, and all must exist.
240 It’s not like ‘our group makes music, this is how it must be done, no other way is good’. No. This
241 diversification of artistic projects must be allowed to exist, most of all speaking of the Deaf community.
242 They are all important. It is crucial to reflect on what the end goal is. Rafaela’s end goal is, on the one
243 hand, artistically expressing herself, it’s an artistic need, any artist feels that. On the other hand, her
244 end goal is the Deaf community.
- 245 **Consultant HC** – Would you be open to a joint collaboration between this group and something like
246 her work, or other forms of doing Signed Songs?
- 247 **SP** – Well, there is interest in that. The problem is that each of these projects is very specific. For
248 example, ... This project, *Mãos que Cantam*, has a lot to do with... artistically expressing Portuguese
249 Sign Language... but by Deaf people... that is, the idea of music that is transmitted by me, because I
250 am part of the project, is this: it’s having a professional musician directing Deaf musicians, right? Is to
251 bring together these two universes, leaving enough room for them to express themselves.
- 252 **Researcher** – I see, so the focus is on the Deaf perspective, is it?
- 253 **SP** – Yes... It’s the Deaf person’s experience through the use of these methods, principles, these
254 musical structures that I give them, that I transmit to them, right?... But, most of all, it’s giving them
255 breathing room for them to breathe artistically.
- 256 **Consultant HC** – How about these (*points to less skilled signers*)? Is there a difference between what
257 they do and what you do?
- 258 **SP** – Well, in terms of quality, I do not know whether there is a difference, what I think again, is that the
259 goal is different.
- 260 **Researcher** – What do you think Deaf people put in songs that other people do not? Is there anything
261 special that you can think of?

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- 262 **SP** – It's their perception of what music is for Deaf people. And it is, most of all, their explorations of
263 that, because they are only now doing so, thinking about it differently, exploring... And that is the most
264 important thing, that they develop in themselves the awareness of what music is in their perspective.
265 And people can even try and come to the conclusion that 'oh well this is not what I thought it would be'.
266 But this actually did not happen because we have now been together for eight years, and the work has
267 really been fruitful. So, Deaf people will understand their conceptions of music and then convey that to
268 future generations. It is harder to transmit that to the previous generations, to Deaf adults, to people
269 who have never had the possibility of having these experiences, right?
- 270 **Consultant HC** – Is there, possibly, any kind of cultural specificity in that?
- 271 **SP** – Yes, it has to be that.
- 272 **Consultant HC** – Because art usually opens up minds, right?
- 273 **SP** – Right, yes. But we are talking of something that for many hearing people, at least, it's about
274 completely different worlds, that is, the world of music and Deaf people. I mean, painting and Deaf
275 people, ok... but not with music, there is a separation in people's minds, they think of them as different
276 universes. And in the perspective of hearing people, they are indeed different universes.
- 277 **Researcher** – Yes, that conception of music as purely auditory...
- 278 **Consultant HC** – Yes, I remember something Joana told me about this, about some research
279 speaking of how music is seen as compulsory tied to auditory sound...
- 280 **SP** – Yes, exactly but we cannot go down that road, no. That is why in our concerts I ask the Deaf
281 musicians to speak about these things, to explain what music is from a Deaf perspective. And people
282 actually listen carefully to what they are saying and, at least for some, there is like a click there, it can
283 happen in one or two audience members, not the whole audience, but it happens, you see? It's really
284 important for them to explore and explain that, how they perceive, conceive of, and feel music, which is
285 completely different from the way in which us, me and you, understand, perceive and feel music.
- 286 **Researcher** – Do you think that the ability to understand music and to express it creatively exists,
287 although differently, in a Deaf and a hearing person? Can they create music in equal terms, artistically?
- 288 **SP** – I cannot see it any other way, of course Deaf productions are at the same level than hearing
289 productions! It is just that the way of expressing, interpreting music is completely different. But they are
290 equal quality-wise. But I really only got that, completely understood that, some time ago, despite being
291 with this group for eight years. It was part of a set of things that I've been learning, myself, developing
292 an understanding, always together, with them. They tell me about their experiences... but yes, it is
293 done at exactly the same level.
- 294 **Researcher** – What was your biggest motivation for becoming part of this project?
- 295 **SP** – Listen, you don't remember but it was because of you. It was in our second rehearsal, I think. I
296 remember you had told me you were going to arrive a bit later. So, second rehearsal, right? I got into
297 the room, and there it was, the Deaf group, at the time it was a larger group, and the only thing I was
298 able to say was 'Hello'... and there I felt, in that moment, what it is to be a minority. I was the only
299 hearing person in a room full of Deaf people. So, I was the minority. And that feeling of not being able
300 to communicate, I could not even say my own name, it was such a dark feeling, of helplessness, I
301 thought of how not being able to communicate must be the worst thing it can happen to someone. It
302 was there and then that I felt 'this is it', 'this is what I want to explore, to try'. It was right there.
- 303 **Researcher** – Can you describe in general terms the group's process, from the beginning, choosing
304 the song, until the end product? Which stages does it go through?
- 305 **SP** – Well, first there is the choice of the text. Then, they work on the signed gloss for the text, Deaf
306 artists do that. This is one of the most important parts of the process to change the written text into
307 Portuguese Sign Language, I became aware of how crucial that is... only over time, I was not, in the
308 beginning.
- 309 **Consultant HC** – I remember that, I was part of the group then, you used to say 'that sentence is too
310 long, we need something shorter, it falls out of the time of the music'.
- 311 **SP** – Yes, Yes, now that is the process that happens later. First there is a decision on the gloss,
312 recently I became part of that process, I participate in that because they ask me about certain
313 expressions or words in the original lyrics, their meaning, so I and Sofia, the interpreter that works with
314 us, we look at the meanings in the original and make sense of the meanings, and we all talk about
315 them, over and over, until everyone is clear on the messages in the original text. It is only after that that
316 the gloss is done. Then, I take the music and, with them, I feel the beginning of verses and sentences,
317 the timings in the song, they are now very aware of how to measure time in music, the time signature,
318 and of breathings and how important breathings are in music. Next, we take the gloss and the song

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- 319 and bring them together, we start working on the rhythms and also on artistic signs, and very often at
320 this stage there are changes in the signed sentences. Sometimes it even happens after we perform it.
- 321 **Consultant HC** – Who has that perception of needing to change?
- 322 **SP** – They do. It is not me. Not at all. Then, at that time where the music comes into the process, the
323 rhythm comes in, and also the conception of the conductor comes in. I am the conductor, the artistic
324 director, linking the music with LGP. So here we bring these two universes together. We now have our
325 own know-how, to insert the rhythmic structures, breathings in sentences, polyphonic voices, if we
326 decide on one signed voice, or two or three... until things all come together, and work together. And, as
327 in any hearing music group, practice makes perfect. We rehearse over and over again, we divide tasks,
328 who signs the solo, who signs the choir, and things are different depending on the format of the
329 performance, we can be performing live with a musician, or from recorded audio, or with an
330 orchestra... It has happens a few times, so there is a need to have many rehearsals until things
331 become fluid and interiorised for me and for them.
- 332 **Consultant HC** – Are there any additions?
- 333 **SP** – Yes, there are, mostly from Deaf artists onto myself, that is, when we started this project, we did
334 not use that. In the beginning, I would learn the signs and they copied it, in the beginning I did not know
335 about how copying is not good, it doesn't work. I later realised we needed a new method, so I
336 developed my own gestures, because their musical conceptions resulted on my having to develop that.
- 337 **Researcher** – So, you meet them, their conceptions, is it?
- 338 **SP** – Yes, I do that, and then they come and meet me in manifesting these musical structures. But it is
339 hard for people to understand this. It's really an intellectual challenge.
- 340 **Researcher** – Do you think that the end product is 100% translation or does it include creative
341 elements?
- 342 **SP** – No. It really includes many creative elements, even in language. There are often moments in the
343 original text, where the sentence has a lot to do with hearing people, and they transform that into what
344 connects with being Deaf. That is very interesting, and it is not distorting or misrepresenting the original
345 in Portuguese, it is transferring the contents to the experience of the Deaf person.
- 346 **Researcher** – Does it happen that things are omitted, or added, or that the order of contents is
347 changed?
- 348 **SP** – Yes.
- 349 **Researcher** – Do you think that there is any kind of communication between the Deaf group and the
350 audience?
- 351 **SP** – It's hard to tell, because I have my back to the audience, I really don't know.... I need to explore
352 that. I never asked them. I think Deaf artists are very used to looking at me... There's an exchange of
353 glances at the end of a song, at the end of the first song, when people do not know whether to clap or
354 do this (*signs VISUAL-CLAPPING*), and right there and then there is confusion, people have that tiny
355 click in their minds 'wait a minute, they are Deaf!', some go like 'ok, so now I will do that sign for
356 clapping' because they see some people doing that in the audience, then, after the second song,
357 everyone is using the sign... well not everybody, because there are people who, it's interesting but I
358 really don't know why, they keep on clapping in every song, maybe they are not comfortable ...
- 359 **Researcher** – Well, that sign is a cultural element, people don't know where it comes from...
- 360 **SP** – Yes, exactly, they might think that 'well they are Deaf, they might deduce that traditional clapping
361 doesn't work... if at the end of a song they see so many people doing the visual clapping sign, well it is
362 easy to deduce it means an applause, but there are people who just cannot do it, it has to do with that
363 emotional drawer I talked about, they keep on clapping because that is how they have always done it.
- 364 **Researcher** – How about at the end of the performances?
- 365 **SP** – At the end, a lot of hearing people get really emotional, they cry, there is not one show where
366 people are not crying. They had no idea this was possible. They come to me and ask 'But... they really
367 can't hear anything?'. Only Debora can hear a bit. People are confused because it looks like, in their
368 eyes, that they can hear. But no, they are Deaf but performances happen because its...after a lot of
369 work, between me and them. Some people thank us, think it's interesting...
- 370 **Consultant HC** – It's that drawer, right?
- 371 **SP** – Yes, exactly, it's like I said in the beginning of our interview... but the most part of hearing people
372 are surprised, wondering how this is possible.
- 373 **Researcher** – How about Deaf people? Do they approach you? Do they ask questions?

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- 374 **SP** – Not really, not really... And that is something that... bothers me a bit. It's not about me but
375 sometimes I think that...
- 376 **Consultant HC** – But why do you think that doesn't happen?
- 377 **SP** – I don't know... sometimes I talk with the Deaf artists about it and they tell me that part of them
378 don't like it, or are not sensitive to this... Because Deaf people can simply not be sensitive to this to this
379 sort of show, right? This type of music can simple not speak to them at all! Because it's different... I
380 don't know, I can't explain. Deaf people in this group have a very intense experience, and the Deaf
381 person in the audience does not.
- 382 **Researcher** – Yes, yes... and it's something pioneer... sometimes not everyone engages with the
383 unknown, right?
- 384 **SP** – Right, right. I feel that is a certain interest... from the Deaf Federation, the Deaf Association, in
385 schools, I feel people are somehow interested... but I would like to see more Deaf people in these
386 events. But, well, we started this project perhaps with 15 people, and throughout time some people
387 realised this was not really what they were looking for, they opted out, it's normal. But the Deaf people
388 who stayed are those who feel this speaks to them... I get the idea, in my perception, it perhaps has
389 something to do with cultural aspects of the Deaf community. In this project, what I really want to do is
390 to have it seen as something more professional, that is, even more academic, you see? That it is not
391 seen as an amateur enterprise. This project has a solid basis... Sometimes I feel this happens in the
392 Deaf community, in the way some events are organised, in theatre plays... well, in the hearing
393 community too. But I feel this type of work needs to be solid, serious. I think that in *Mãos que Cantam*, I
394 want it to be consistent. I want it to be done properly.
- 395 **Researcher** – In your opinion, what does a Signed Song need to have for you to think 'right, this is a
396 good final product'?
- 397 **SP** – I think that there needs to be the technique, which is this work we do, the gloss, the rhythm... The
398 basis of a good work, what makes you produce a professional product, and then art, the emotion. But if
399 the technique is not there, the practice, the work, we can be very artistic but we will fall behind. The
400 sensitivity towards art, and that varies in this group.... It's linking technique to the art. Then, it is
401 complete.
- 402 **Consultant HC** – Talking about what you said before about the Deaf community, how there is a lack of
403 awareness, sensitivity, about how people do not give you direct feedback, in terms of written song
404 lyrics..., as you know, lyrics vary widely in terms of complexity of the texts. For instance, you know it,
405 and I know it because I read, I have full access to your language. If I did not have access to that, if I
406 weren't a reader, I wouldn't know. For instance, *Fado* is taken as a very Portuguese product, you know
407 how Portuguese people in general say '*Fado* is something very ... it's ours, very engrained in our
408 people', which is true, you know that, Sérgio. You know that, and I know that because I read and I have
409 full access to your language. But if a Deaf person does not have full access to the written text, the
410 lyrics, how will that person know what *Fado* really is? That is probably why most Deaf people do not
411 feel connected to it. Perhaps it's a matter of access. You know how it is in schools here, they are
412 constantly adapting contents for Deaf people, lowering the level of what they require Deaf children to
413 know and learn, making things easier. So, they lack that acquisition... Is this a factor in Signed Song?
- 414 **SP** – I was not even aware of that in the beginning, that Deaf people did not write in the same way I
415 did. It's like I said before, everything is connected to educational issues. Deaf people have different
416 writing skills, and that part does not have anything to do with music but with perceiving the text.
- 417 **Consultant HC** – And therefore the Deaf audience is less numerous...
- 418 **SP** – Yes, it happens, and it can be because of that. Deaf people do not have that direct connection to
419 music, that experience. This connects to what Helena just said, then not a lot of people come, or are
420 less interested. Or if they are interested, it is because we are raising awareness... but that is not
421 enough for me. There is nothing, really, that I can do. I can explain what we do, Deaf artists can show
422 their experiences with music, that it is possible, to their Deaf peers. And that's it.
- 423 **SP** – We now have a break planned. The interpreter has been working for a long time and she needs
424 to rest, so please help yourself to some snacks and beverages.
- (Comfort Break)
- 425 **Researcher** – I would like you to think about the messages you would like this project to convey to
426 audiences, Deaf and hearing people.
- 427 **SP** – For hearing people, for them to become aware, how they can overcome communication barriers,
428 and that they see this as art. For Deaf people, the idea that music by the Deaf is possible, that it is an
429 art form, that LGP has numerous possibilities artistically speaking, and that this project can even
430 contribute for the development of Portuguese Sign Language. The world of music makes contributions
431 with new ideas, new concepts, even new vocabulary. That is very important.

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- 432 **Researcher** – How about emotionally? What would you like to convey?
- 433 **SP** – Yes, what I would like... I think that... to see them smile... Utopia, right? The complete perception
434 that this work is completely valid, right? ...That it is... artistically valid for both audience types, for both
435 audiences, [generating] awe, surprise, mostly in hearing people... than Deaf... but also Deaf... it's the
436 idea that music can be felt and performed by all. Emotions are valid for both audiences.
- 437 **Researcher** – Do you have any special memory of a good moment in your shows?
- 438 **SP** – For me, in a few times... There were probably, there, in one moment or another, times when I...
439 felt really emotional... where I felt ... that I was fulfilled. Me, myself...
- 440 **Researcher** – Yes, you are facing them, right?
- 441 **SP** – As a professional musician, I perform more than 1000 times a year, and all concerts are different,
442 and some moments you just feel they're fantastic. And that has happened with this group. I felt
443 transported to another universe, you see? Where everything surpassed my constant preoccupation
444 and focus on directing, on controlling things, do you understand? It surpassed all that and I felt really in
445 another universe. I really felt fulfilled, artistically fulfilled.
- 446 **Researcher** – How about the opposite? Any situation where you felt anything negative?
- 447 **SP** – Yes, well, when we are performing and people are not really paying attention. They don't look,
448 are talking among themselves... it's like... even for them [the Deaf artists], no artist likes that. People
449 are not paying attention to our work.
- 450 **Researcher** – Do you think Deaf people in general are connected to music?
- 451 **SP** – No, they are not, that is why we need this project... This does not mean that we don't receive
452 acceptance from FPAS or AFAS, or APS, they welcome us and support us, they show interest, they
453 care.
- 454 **Researcher** – I have some sentences here, and I would like you to give your opinion about them. They
455 have to do with ownership. Whose are Signed Songs? Do they belong to the Deaf community? The
456 hearing community?
- 457 **SP** – (*Reads sentences*) I can see myself in these sentences. In the beginning, I could think that it was
458 perhaps B [that it is something borrowed from hearing cultures] but now I do not think that any more. At
459 all. Now, I think that Signed Song is a Deaf cultural product. I have also considered this one
460 [intercultural product]. I think it is too... It is also a way of giving access... Right now, really, I think, as a
461 musician and as part of this Deaf group, that it is a Deaf culture product.
- 462 **Researcher** – Our last question is about your hopes. What would you like to see happen?
- 463 **SP** – Well, most of all that we keep on doing the two types of work. Do work in performances in
464 different settings and experiences, in partnership with other musicians, to have experiences with
465 different music genres, light music, classical music, *Fado*, rock, to keep on this path and to show that
466 we can do any type of music. So... to develop that artistic route. On the other hand, to keep working on
467 the educational side of this project, which is as important as the artistic side, to make Deaf children and
468 youth aware that music is possible, as is everything else.
- 469 **Researcher** – How about in the general society?
- 470 **SP** – I feel society is receptive to this, people are concerned about inclusion...
- 471 **Consultant HC** – (*Sighs and rolls her eyes*).
- 472 **SP** – I know, I know, I understood that already... that the word inclusion is too used and often it is not
473 truly happening... That is why I want these projects to be well-structured, more than feeling just
474 included, that Deaf people feel identified with this.
- 475 **Researcher** – Well, Sérgio, thank you so much for your contribution. It was really important and rich.
- 476 **SP** – I really hope I helped! I have learned so much so far... but in general I know that hearing people
477 did not. When we go to schools... I see awful things... And children don't... They are forced into it [sign-
478 singing in school performances]! And then, there is no identity there, there is no identity. And there is
479 this idea of... man, it really scares me, this idea of normalising. When you normalise, try to normalise
480 ...people are not aware that when you are normalising, you are almost like, committing a Human
481 Rights crime. Do you see what I'm saying? It's when you think you are doing the right thing and you are
482 doing the worse thing possible. And that leads to pain, physical pain very often, to do with implants and
483 such... real physical pain... we are back to talking about doctors... man... and emotional pain,
484 psychological pain, do you understand what I am saying? Identity is crucial.
- 485 **SP** – Thank you, Sérgio.
- 486 **Researcher** – No, thank you. I hope I helped.

British artists' interviews

Interview with Colin Thomson (DA1UK) – CT – duration 1hr 25m

1 **Researcher** – In the form you have just filled out before the interview, there were different
2 performances listed there: theatre, songs, music, and lots of other performances which can have sign
3 language in them. If you think about all of them, in general, why are they important?

4 **CT** – Well, for access...

5 **Researcher** – For Deaf people who attend?

6 **CT** – Right. I can go to a performance, enjoy... but full enjoyment is not always guaranteed. It depends
7 if there are two different interpreters, one on each side of the stage, or if interpreters are integrated in
8 the play [in close proximity with the actors, integrated in the scene], or if they are doing shadowing
9 interpreting [one interpreter per actor, following the character's lines and movements through the whole
10 play]. That is the one that I prefer! I so enjoy watching that ... and the best, of course, is having Deaf
11 performers on stage, signing themselves [their own lines], or integrated theatre where we can see Deaf
12 actors signing on stage and different interpreters voicing for each signing character. For example, I
13 think I saw, two years ago, here in Derby, the play *Tommy*... wow, that had an impressive impact on
14 me! But unfortunately, after that play, I heard of another performance from the same company, and I
15 was excited to go! So, I attended but... I nearly dozed off, it was so boring, and I felt no impact, I did
16 not like it! But it's the same with hearing people, they like different kinds of performances.... but with
17 Deaf people it can just happen that information is not given to us! We go to a performance, we expect
18 to have access, to be entertained. We paid for our ticket, we did everything right, and then some
19 performances give us equal access to what is being said but others just do not. I prefer when it
20 happens the other way around: going to a not so good performance first and then a really great one!
21 So... I have standards in terms of my expectations regarding signed theatre, I have a hard time dealing
22 with anything that is less than that, all this variation we see in quality... But, unfortunately, as I said, we
23 do not have a lot of performances to choose from, options are only a few, especially if we consider
24 weak publicity, travelling, what is available during the day, at night, the schedules of performances,
25 etc...

26 **Researcher** – Yes... You spoke of the importance in regards to Deaf people. Right. How about the
27 hearing audience? Do you think performances that have sign language can give something important
28 to them? If so, what?

29 **CT** – Do you mean what having sign language on stage, there, can give to hearing spectators?

30 **Researcher** – Yes.

31 **CT** – Well, first... Awareness... and hopefully it can mean people will think about something they
32 never experienced before. They can realise Deaf people have sign language, that they have skills.
33 Hopefully that produces an impact on them. Of course, sometimes, visual messages are more powerful
34 than words! Hopefully, they'll go home and relay to other people what they have seen, tell people about
35 interpreted performances or a Deaf play, and this can get more people talking about it. Some might
36 even develop an interest and go learn sign language, meaning the BSL using community can grow.
37 Hopefully!

38 **Researcher** – Ok. Now that we have discussed signed performances in general, let us narrow our
39 focus onto the realm of Signed Song. Can you tell me your definition of what a Signed Song is? How to
40 explain what it is?

41 **CT** – Heh, heh. Interesting question you ask me. For me, Signed Songs are a way of giving access to a
42 song, but not any song, to specific songs that the [Deaf] audience can relate to. For example, I
43 remember when I was 20, I worked as a postman at the time, and my colleagues invited me to go to
44 this party. I was the only Deaf person there but I decided to make an effort and I went. I got there, they
45 were all dancing and moving a lot. I did not know what to do, so I just copied them, you know those
46 kinds of choreographies like doing 'Y-M-C-A' using your arms... I found myself enjoying that, moving
47 around, while I was feeling the beat via tactile vibrations. Well, I did not know the name of the song, I
48 didn't know what it was! But when we began having access to songs with the internet, it was easy, I
49 remembered that experience and a bit of the words of the song, and I looked it up. I found it! But...
50 wow... it was like, really?! Such pathetic words I was reading! I was like 'what is this about?!'. I
51 remembered how hearing people enjoyed dancing to this song, and I was puzzled, why was that? You
52 see... I was not aware of how hearing people's perception of music worked, how they are very focused
53 on auditory input. As a Deaf person, I relied on my visual input and interest, I value the meaning of the
54 song, the content, the story. Hearing people often don't bother with that, they disregard it and just
55 dance around enjoying the music, not the lyrics. We enjoy music differently.

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- 56 **Researcher** – Yes, that is true. Sometimes, hearing people listen to a song, and they repeat certain
57 parts, singing along, but really don't know what the words are saying.
- 58 **CT** – Yes, they do!
- 59 **Researcher** – Ok. Now I have different images of Signed Songs. As you know, there is not just one
60 way of sign-singing, there are many ways of doing it.
- 61 **CT** – Yes, of course!
- 62 **Researcher** – It depends on who the signer is, how language is used, which choices are made... and
63 other issues... like, some are recorded, some are performed live... I will show you different images,
64 and we will talk about them, we can discuss the differences, you can tell me what you think of each
65 image. It's your choice. Perhaps you can comment on your preferences and why. I have images from
66 the UK and others from Portugal. (*displays the images on the table*)
- 67 **CT** – (*Takes a long look at each image*)
- 68 **Researcher** – This first column I set up on your left, these are all Deaf performers, children and adults,
69 perhaps you know some of them, like this one, Signmark.
- 70 **CT** – Yes, I know him.
- 71 **Researcher** – Yes, he is Finnish and very famous. Now, in the second column, you can see pictures of
72 interpreters who perform Signed Songs and they do so in different ways. In this third column, to your
73 right, these are low skill signers, sign language enthusiasts who sign songs. There is a picture of an
74 interpreter [from Portugal] here because she did this when she was very inexperienced and did not
75 have, as all the others, strong signing skills. You know, this is that sort of thing that we see a lot of on
76 YouTube. So... what do you want to say about this?
- 77 **CT** – Where do I start?
- 78 **Researcher** – That is up to you.
- 79 **CT** – Well, I have seen this one (*points at Rebecca Withey's picture*). She has lived in Derby, we've
80 performed together... twice. It was good. I feel that she... well, we are different, of course. She follows
81 the English song, uses sign, movement, facial expression, but also what is very interesting is that she
82 uses two dancers in the back and they add [visual movement] to her show. I thought it was good,
83 different. Him, (*points at Signmark's picture*) I've seen twice on *See Hear* [TV program], he made me
84 think of an American man, who does beautiful work. He was at the last Deaffest [International Festival
85 of Deaf Arts, held in the UK] but I completely forgot his name...
- 86 **Researcher** – Sean Forbes?
- 87 **CT** – Yes! That one! Wow! He is amazing. Now, this one (*points at picture of a Deaf school choir in
88 Dublin*), compared to here, Derby's Deaf school, they have that, which is good. Fine, I enjoy it but... I
89 question what their aim might be. I'm not sure. Is the aim for people to be all tear-eyed, watching the
90 children? Or do children themselves enjoy it? Or do children do it because they have to? I'm not sure.
- 91 **Researcher** – If it is a Deaf school, like this image here, where the choir is all Deaf children, do you
92 think that maybe children might enjoy sign-singing?
- 93 **CT** – They can enjoy! But sometimes, I see them at shopping centres, and there the aim is for people
94 to give money and collect (*greedy facial expression*). And passer byers are all teared up and react 'oh
95 poor them' and then they donate money. So, really, it depends on their aim. This one (*points at picture
96 of interpreter in a small window, on Portuguese TV screen*) yikes, is she all alone interpreting? This
97 column, these are all interpreters, right?
- 98 **Researcher** – Yes, they are all interpreters but are working in different ways. In the first image, the
99 interpreter in the TV window is doing her regular news interpreting job and then, when they broadcast a
100 portion of a concert, she signs the contents of a song. The second one is an interpreter who has a
101 YouTube channel with Signed Song videos, Rafaela Silva, with good quality signing, she is hearing
102 and her aim is to give Deaf people access to the songs but she does it in an artistic way. Prior to
103 filming there is a lot of work, preparation, practicing and then shooting the videoclips. In this last image
104 here, this is a live situation, where the interpreter is onstage next to a hearing performer, this is a quite
105 famous American interpreter with very strong signing skills.
- 106 **CT** – Well, I agree with all these [images of interpreted songs], they are important because they give
107 access. For example, sometimes we watch a movie, and we are given the information that there is
108 music in the background, but there is no signing of those songs (*disappointed look*)! The interpreter will
109 just sign 'there is music in the background' and then stop. Come on, I want to know what the song is
110 saying! It's the same with subtitles, music starts and we see written the title of the song, and that is it!
111 But... I want to know the words of the song, it's frustrating. So, interpreters doing Signed Songs are
112 important access. I feel interpreters perhaps do something similar to what Rebecca Withey does, I

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- 113 mean, follow the English in the song, I don't really know, you tell me! You have seen all of these, how
114 is it?
- 115 **Researcher** – Yes, I did. Well. I think Rebecca Withey follows the structure of spoken English, but
116 neither one of these interpreters in the middle column do that. They use strong signing skills, with the
117 signed language structure. It is different in that. Rafaela Silva [with the YouTube channel] is a particular
118 case because not only does she link her deep involvement with the Deaf community to her passion of
119 music, she also makes the videos in a collaboration with a Deaf person, in filming, editing...
- 120 **CT** – In assessment?
- 121 **Researcher** – Yes.
- 122 **CT** – Wow, well done, a lot of people do not do that. Regarding this one (*points at picture of concert*
123 *with interpreter side by side with the lead singer*), I have never myself seen a live band with an
124 interpreter, not yet! Would I want to? I am not sure. I think my access to music in general, to all that
125 exists, is limited. Most people attend concerts because they know the songs, they know the musicians,
126 they know it... few attend a concert only to see something new, to see what it is... I don't think so,
127 perhaps I am wrong; you know these are things are part of hearing people's lives! For me, I have one
128 old group that I love because I was given access, I have met the group, and I feel it is important for me
129 because they give me the lyrics beforehand. And then, later, I go to their concert and I can enjoy it
130 because I will recognise the songs and I have the lyrics with me. If not, I would be trying to remember
131 what the song playing at the moment was, and when I finally got it, the song would be over, I would feel
132 disappointed. Sometimes this group refused to give me the lyrics, they would say they wanted it to be a
133 surprise, but I insisted, I wanted access, I told them 'I am not going to be showing the lyrics to other
134 people around me, they are only for me!'. It's difficult... I've seen musical theatre, you know, songs with
135 a side story, with an interpreter sign-singing. It was good! I've been to, in London, Donna Ruane's
136 shows, you know her?
- 137 **Researcher** – Is she a BSL interpreter?
- 138 **CT** – Yes.
- 139 **Researcher** – Yes, I have heard of her.
- 140 **CT** – She signed shows like *Lion King*, *Mamma Mia*, *Scrooge*, and ummm... yes, *Chitty Chitty Bang*
141 *Bang*. Oh! And *We Will Rock You*, from Queen. I felt they were powerful, I felt connected to the
142 performance. If there was no signing, I would still know the words but her work made me connect more
143 with the show. In the *Lion King*, we met after the show and she told me about the problem with Disney
144 corporation shows, they have a tight control on the languages they allow shows to be translated into,
145 and a proper BSL translation was not allowed, they said no. So, she had to listen to what was being
146 said, think about the meaning while also considering the other visual elements of the play, everything
147 right there on the spot as she interpreted. I was interested in these dynamics. Well, if I were to choose
148 [between interpreted Signed Songs by hearing interpreters and those by Deaf people], I would choose
149 Signed Songs by Deaf people. Regarding this (*points at low-skill signers*) ...
- 150 **Researcher** – Do you know this image from the UK?
- 151 **CT** – Yes. ... humph... Some of her songs are ok but... well... You have the Deaf community who don't
152 know or have access to these types [Deaf-led Signed Songs], they see these other kinds [low-quality
153 by hearing non-proficient signers]... Facebook is powerful, and they see the numerous comments
154 there, saying 'Oh, beautiful, well done!'. But... really?! I've been to the Clin D'Oeil Festival [international
155 Deaf arts festival] to perform, and there was this woman there to raise money for a charity, fine... I
156 thought of her maybe because Tamara is a woman too... but really, inside, I was feeling the woman at
157 the festival was doing something so distant from what I do! I could have volunteered to perform and
158 raise that money, as long as they would pay for traveling and accommodation, those things. She ended
159 up raising very little money! So, Tamara's songs are strong in SSE, I know her, she worked in
160 mainstream school with a Deaf unit ...
- 161 **Researcher** – As a communication support worker?
- 162 **CT** – Yes, or a teaching assistant, or whatever. But it's interesting, I've seen this Deaf man from
163 Scotland who also signed songs. His name is Gerry Malley. He was a big fan of Queen, they were his
164 favourites, whenever their music played, he would perform their songs, and Deaf crowds were amazed.
165 He emailed Tamara saying 'you sign songs but you are not Deaf' and the reply was 'Ah, I am hard of
166 hearing!'. Another person asked her 'how do you do this?' and she replied 'I have Deaf parents'. It's
167 interesting to see these defensive responses. She is very well-known in the South, she's from there,
168 she goes very often to events, sign-sings at weddings... but I hear she charges a lot of money,
169 meaning she is benefiting from using a different language to promote herself. So ... it's tricky... On the
170 one hand, ok... but on the other hand, she does not do a great job at sign-singing. It's not bad either,
171 it's the way she does it, her way, fine.

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- 172 **Researcher** – Ok. Thank you for your comments. If you think about Signed Songs, and you told me
173 you prefer those by Deaf people, when audiences attend these performances, what do you think Deaf
174 and hearing spectators receive? What can these performances make them feel?
- 175 **CT** – That's interesting. In my experience... going back to when I started, it was the same as what
176 Tamara does, or Rebecca. We had to stick to what the song said, the order of the words. Now, we can
177 add Deaf humour, culture, identity, experience. Anyway, a good example is Deaffest. I have performed
178 there a number of songs and the Deaf applaud because they see sign language. They don't know the
179 original words to the song, but they feel connected to the visual content. There is this Deaf ... hum, I
180 call her a Deaf interpreter but she doesn't like to be called that, anyway a Deaf woman... Linda
181 Richards? Do you know her?
- 182 **Researcher** – No, I don't know that name.
- 183 **CT** – She's one of the top interpreters, very strong skills, very direct in her signing. After my show at
184 Deaffest, she saw me one morning at breakfast and congratulated me on my performance. She had
185 brought two Deaf people with her, and explained to them that I do not follow the original words, I create
186 my own, matching the original song, borrowing the hearing music, and then the end product becomes
187 something with some original words and some of my words. They were so surprised by that! Lots of
188 hearing interpreters come to me at the end of my performances and say they loved my translation; they
189 were impressed by it. But Deaf people just say they enjoyed the signing, they don't appreciate the
190 translation side and the changes. Sometimes, when I am performing, I think about that, perhaps
191 hearing people in the audience who know sign language enjoy better or receive more of an impact,
192 compared to Deaf people, who just enjoy the performance.
- 193 **Researcher** – Well, yes, Deaf spectators see their language onstage... Connected to what you said, do
194 you think that Signed Songs include translation, art, music? Which are they?
- 195 **CT** – Hahaha, wow.... Interesting. For me, when I think about what a song being performed is, I think
196 about limited access and the barriers that exist. Sometimes, some hearing people might say that a
197 certain song is beautiful and that I must sign it. Then, I take a look at the lyrics and I toss them away!
198 Or... in other cases, I might look at the written lyrics and see a possible Signed Song in there. This one
199 time, Doug Alker, he was first Deaf chief executive for RNID and the BDA, he still works with them
200 now... he also performed magic shows, he's a Deaf performer... Anyway, he is about 70 years old, but
201 he is still there, working still, but anyway... he set up a group called the Deaf comedians and, of
202 course, they did comedy linked to the Deaf experience, and toured internationally, they were very
203 praised... They felt they needed something to present between their skits so they asked me if I wanted
204 to volunteer to perform. I accepted but I said that songs would have to be connected to Deaf people,
205 that I would not go along with choosing just any song, there would have to be a connection because
206 the show was intended for a Deaf audience, so their culture, Deaf culture, would have to be in the
207 songs. They accepted this, some wanted to have the audience copy me, sign-sing along, and be
208 entertained in that way. This means the performance became varied, instead of it being all comedy
209 from one end to the other, there were moments of comedy and then moments of music in between.
210 This also meant that the performers could take a break, or had time to change their clothes, it was not
211 like before when they permanently had to be ready to go on stage. So, it worked well. They gave me a
212 song they saw in America and felt it could be done in a better way, so they gave that to me, the singer
213 was someone I had never heard of before – Garth Brooks – you've heard of him?
- 214 **Researcher** – Yes.
- 215 **CT** – Is he very famous, I don't really know.
- 216 **Researcher** – Yes, it's a very acoustic genre, with his guitar.
- 217 **CT** – Oh, really? I didn't know that. So, they gave me the lyrics, the song was called *We all shall be*
218 *free*, so I changed the words to keep the chorus as 'The Deaf will be free', keep on fighting, you know
219 what I mean? So, I read the lyrics and felt it was a challenge for me. I realised translation is the first
220 thing you do, and it's important. Music, well, second... what was the third element you spoke of? I
221 forgot (*laughs*).
- 222 **Researcher** – It was translation, music and art.
- 223 **CT** – What do you mean by art?
- 224 **Researcher** – By art I mean the creation of something new.
- 225 **CT** – Ah... ok. I think translation comes first, then music and art... well... and I think the art fits in the
226 translation step. Because I have always believed that hearing ... what's the word?... culture, tradition,
227 poetry and songs have an auditory rhythm to them, there is a match between rhythm and words. I feel
228 we can do that too, with handshape, create that match between signed lyrics and a repetition of
229 handshape, as a visual rhythm, again and again. People can predict what comes next [knowing that
230 same handshape will come next, like hearing people expect rhymes in spoken poetry], the content is
231 not presented in a random way, but deliberately [with these mechanisms]. Like, for example, when I

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- 232 sing this song [*White Christmas*] I say 'I'm dreaming of a white Christmas' with the signs 'I DREAM
233 SNOW CHRISTMAS', you can see the same handshape in the last 3 signs.
- 234 Then, I go on signing 'just like the ones I used to know'... you see? Often, people will sign that verse in
235 a literal SSE form, using 'I DREAM WHITE CHRISTMAS JUST-LIKE ONE I USE KNOW' and I'm like
236 'what?!?' (*laughs*).
- 237 **Researcher** – Yes, I see, it's like a very dry sentence!
- 238 **CT** – Right! So, it's also easy to teach it to children and adults. Two years ago, I was in Lapland for a
239 holiday and on the last night they had a party and I offered to perform. They were a bit confused about
240 how a Deaf person would perform, kept offering me the microphone and I was like 'no, the microphone
241 goes to my interpreter'. They asked me what I was going to perform, and I replied I would teach a
242 Signed Song to everyone. 'Ok', they said. And wow, it had such an impact! The next day people were
243 coming up to me, they still knew the 'I DREAM SNOW CHRISTMAS' verse and wanted to check if they
244 still were signing it right, they were so interested and happy to have learnt that! So, the impact of that
245 was powerful! Of course, lots of people were crying during the performance and came to me at the end
246 wiping their eyes and saying it was wonderful, telling me their child who had never learned any sign,
247 went on stage and signed the song confidently. So, I feel performances give people confidence...
- 248 **Researcher** – Who was crying?
- 249 **CT** – Older people, hearing. Not Deaf. I've been performing for Deaf, and also deaf and hearing, at
250 sign language weekends [whole weekends where everyone signs], I was asked to perform at talent
251 nights or whatever... Sometimes, depending on the song, hearing people would just run off crying!
252 Here in Derby, there's been one time, college sign learners, of level 3.... Back then, I taught them a
253 song called *Billy, don't be a hero*, an army song about failed marriage expectations, and one person just
254 burst into tears. I was surprised and puzzled, but what I hadn't realised was that that person's spouse
255 was doing military work, stationed somewhere far! So, songs will be received depending on people's
256 experiences. Sometimes, I will star my performances by explaining why that particular song is
257 important to me, and important to the Deaf community. After people have understood these things,
258 they will perceive everything better. Otherwise, it's like they are just watching a bunch of disconnected
259 movements, which is very different.
- 260 **Researcher** – You started performing a long time ago, you told me 40 years ago, right?
- 261 **CT** – Yes, in public, yes. In private, I had been doing this for much longer (*laughs*)!
- 262 **Researcher** – Ok, yes (*laughs*). Could you tell me how you first started, how things evolved over time,
263 why you first were drawn into this? Tell me your story.
- 264 **CT** – Well ...let me edit it to make it short (*laughs*)... It's interesting, I had a Deaf father, I became deaf
265 at 13 because of a tonsil extraction procedure. From that age onwards I attended a Deaf school in
266 Edinburgh, Scotland. There was a strong use of finger spelling there, not so much sign language, there
267 was some... Then, things progressed and.... I would wear a hearing aid for music only, not for
268 communication in general, it was just for enjoying music together with vibrations. Back then, there were
269 no subtitles [on TV]. Then, I moved to a mainstream school with a [deaf] unit and they decided there
270 were four subjects I was not allowed to take. When I saw the curriculum, I was excited about drama
271 lessons and music lessons. Turns out I was not allowed neither of those (*disappointed expression*), nor
272 woodwork, nor metallurgy.
- 273 **Researcher** – That is weird, isn't it?
- 274 **CT** – Well, you know how it is, them wanting to keep us safe [protectionism] (*ironic expression*). So...
275 my confidence levels plummeted, of course... I was anxious and eager for something at the same time.
276 And back then I bought a... well me and my brother, we both grew up in mainstream school... on TV
277 they would broadcast, at 11 o'clock on BBC 1, the show *Top of the Pops*, with no subtitles back then,
278 but we would enjoy watching... back then, I was more hard-of-hearing or partially deaf, so I had some
279 [auditory] access... So, I bought a magazine called *Disco 45*, this was a long, long time ago... it had
280 the words to the songs we saw on TV. I would learn them by heart and go to school and sing the
281 songs, the number 1 of the charts, I mean. I wanted to be a part of it [children singing the songs]. But,
282 when I sang the song at school, I didn't realise the number one had changed (*sadly*), I felt like a fool!
283 Or sometimes I thought I knew the words, I would sing the song a certain way, and then when I read
284 the lyrics, I realised I was not using the same words. I actually thought my words were better (*laughs*)!
285 So... anyway, time went by, and my father once took me to a BDA conference. I think, really, it was
286 there in York, a place where the Deaf community was and still is weak... My father was the BDA's
287 regional secretary, so he was representing it in York. So, the family went on holiday to Scarborough,
288 and that was the first time I saw a [BSL] interpreter, not interpreting music or anything, just translating
289 and interpreting [the conference]. So, I thought about that, and decided to try and sign my songs. At
290 one point, my father already had his favourite songs from the ones I signed at the time... same as
291 always, I was up in my bedroom, I had my records as it was usual back then (*laughs*), playing on my
292 record player, I would take the carpet sweeper, use that as a microphone, stand in front of my bedroom

293 mirror, I had one of those old tape recorders and would tape that to the top of the carpet sweeper to
 294 make myself a microphone... I would unscrew the sweeper cable and move it around like a rock and
 295 roll performer (*smiles*)... the lyrics would be there, on my left-hand side. It was like my own world, I
 296 would sign songs for hours in front of that mirror... and one time, suddenly, I realised my father was
 297 cleaning my bedroom window just outside and was watching me! I was startled and he asked me what
 298 I was doing. I was so embarrassed I said 'Nothing! I am doing nothing!'. But at the same time my
 299 father, whereas my mother scolded me for having taken the sweeper, she was so mad I had moved it
 300 and she had been looking for it while I was upstairs doing my thing, you see? (*laughs*) But, my father
 301 asked me 'why don't you perform that at the BDA?'. I thought about it... they had a Deaf event called
 302 *Breakthrough*, it doesn't exist anymore, its aim was really inclusion, to raise money for minicomms
 303 [communication devices via telephone for the d/Deaf], then they were called *Vistel* back then... So, I
 304 went to Sheffield, every year to raise money, there were night clubs there, I was I think about 16 at the
 305 time, and I saw performances of Deaf people impersonating singers with guitars, signing parts of songs
 306 and dancing to them. I remember I said 'that is rubbish' and a woman stared back at me. 'You think
 307 you could do better?' she said, and I replied 'Of course!', she booked me for the following year. So, I
 308 did that, I remember I started with Elvis. I came in dressed like the hearing singer, in character, moving
 309 just like Elvis did [as the song played a first time], and then, the second time it played, I signed the
 310 whole song. I felt the heads start to turn, all looking at me, impressed. It was from then on that I started
 311 really, getting more and more bookings.

312 **Researcher** – Very interesting. Thank you for your story. It is so interesting how you started with
 313 imitating a hearing performer and then changing that into a Deaf performance!... When you decide to
 314 do a certain song, one you already picked for a reason, what happens next? What is the process, your
 315 method? You told me about how it starts with translation, that you put your Deaf experience into the
 316 lyrics, what else happens, until the Signed Song is ready to be performed?

317 **CT** – First of all, it depends on who the audience is. When I know who the audience will be, I consider
 318 the type of occasion I will be performing in. Is it a celebration, or an event to fight for our rights? I try to
 319 match my Signed Song with the nature of the event, what is happening there. A good example is that
 320 of... the one you saw, it was so cold, remember? The one in Derby, it was snowing, at the Deaf
 321 school... when I first met you [Deaf Day, event organised by the BDA]?

322 **Researcher** – Oh, yes! I remember!

323 **CT** – For example there I changed the words of a Whitney Houston Song, where she says 'lead us to a
 324 lonely place' I changed it to 'lead us to the BDA' because that was where we were, that event! If I
 325 perform that song in a different place, I will change it again. So, I mean, I match the signed lyrics to
 326 who is going to be there.

327 **Researcher** – I see, so you change the lyrics depending on the audience?

328 **CT** – Yes.

329 **Researcher** – So, let's see, first you translate, then you change the lyrics according to the audience
 330 and then what?

331 **CT** – Well, obviously, when I perform a set of songs, if there is accessibility in the music at the venue
 332 [for Deaf people], I can feel and pick up the rhythm, I know the timings in my head. If I don't feel
 333 confident on that music perception at the venue, I will ask an interpreter to sit in the front...

334 **Researcher** – To give you visual cues?

335 **CT** – Yes, and then I will check with her cues if I am signing to the rhythm of the song that is playing. If
 336 I realise I am ahead of, or lagging behind the audio, I catch up. I sometimes use additions to do this.
 337 So... let me think... yes, it is interesting that most of my songs are old songs, and I accept that... One
 338 Deaf person once asked me why I only sign old songs and I replied that back at that time [where those
 339 songs came out] I could hear better, so I remember those songs. With new songs, it's hard to access
 340 them! So, I don't use them. For example, that time with Doug Alker, he gave me the lyrics to that Garth
 341 Brooks song, I read them... I remember the first verse was... Humm... 'This ain't comin' from no
 342 prophet/ Just an ordinary man/ When I close my eyes I see/ The way this world shall be'. I changed it
 343 to 'I am not talking about hearing people/ I am talking about who I am, Deaf/ When I close my eyes I
 344 see/ Everyone using sign language'. So, you see, the differences? I talk about Deaf education,
 345 teaching sign language, wow what a dream! And then 'when that happens, we shall be free'. I go on
 346 with 'Black, white, doesn't matter, what matters is we understand the culture inside us'. So, these
 347 changes go into my signed lyrics and, when those are ready, the problem is, by then, I don't know the
 348 rhythm of the songs, when I realise... sometimes it happens, it is slower than I thought or faster than I
 349 thought, and there I have to adapt the lyrics, make them fit that pace. Once, an interpreter asked me
 350 for hep at a funeral, well, a funeral song. It was a song by Fats Domino, called *Blueberry Hill*, do you
 351 know it?

352 **Researcher** – Well, I think I have heard of him but I am not sure what that song is, maybe...

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353 **CT** – Well, anyway, I found myself looking at those lyrics and wondering ‘Blueberry Hill? What does
354 this really mean?’ So, I decided to sign ‘OVER-THERE HILL’, I placed the hill in front of the sign-singer
355 so the rest of the lyrics would become coherently signed, because that is the place where the subject
356 meets another person, and that meeting point would be signed in front of the sign-singer too. That was
357 quite a challenge for me because I didn’t choose the song, it was given to me by someone else and I
358 had to do what I could with it. There was another one, *Spirit in the sky*, it goes like ‘When I die and
359 they lay me to rest/ Gonna go to the place that’s the best’, it’s a hippie song. I was a bit concerned, I
360 mean, this was a funeral and I would be there sign-singing a song all rhythmic and happy, moving
361 around? But well, it was their choice... But going back, so it’s translation first, but sometimes on the
362 night I will come up with different solutions and include them in my signing. It all depends on the mood,
363 the audience, and how they connect to the song and to me.

364 **Researcher** – Throughout your process of creating a Signed Song, what sort of difficulties do you find?
365 For example, from my experience as an interpreter, before, I know there can be problems with the
366 meanings of words, I might have never seen them before, or I might know the word in English but then
367 there is no equivalent in sign. What sort of things are hard to do in Signed Songs?

368 **CT** – Maybe I have a good example with Paddy Ladd. He wrote a song and *See Hear* agreed with the
369 idea because it was their 10-year anniversary, and they gave funding to select performers, to create
370 the 1st pop video. So, it was me, Clive Mason, Claire Aldridge, and Charles Hampton, a black dancer
371 who also sign-sang, from America... anyway, we were selected and formed a group, and we got the
372 words to the song. I took one look and I was like ‘what the f...?!’. The first two verses were ‘Anytime we
373 meet, we shoot the breeze’. I had no idea what that meant! So, I asked....

374 **Researcher** – Would that be a metaphor?

375 **CT** – Yes. I asked hearing people, some did not know, and some gave me different meanings. I gave
376 up and called Paddy Ladd to come over and clear things up for me. We talked, and when he explained,
377 things became clear in my mind, then I was able to create characters and move on. Those words, I
378 mean, literally in sign, they wouldn’t make sense! Like Rebecca Withey, she posted on this online
379 magazine, the *Limping Chicken*, she put a number of Christmas Signed Songs onto there. I saw one
380 on YouTube, *Chips on the fire*. I thought CHIPS and FIRE?

381 **Researcher** – Chips as in those we eat?

382 **CT** – Exactly. I was confused what that was about and then I realised she was talking about the logs on
383 the fire, but the handshape was not right. The translation was ‘WHEN SNOW MAN BRINGS SNOW’, it
384 didn’t make sense, was the man bringing the snow on his bag? A bag full of snow?

385 **Researcher** – She was following the English word order.

386 **CT** – Yes. So, she wrote about it and posted online. She put me, no wait... it was her top 3. I was in 3rd
387 place with the song *Mistletoe and wine*, a home video. In 2nd was Caroline Parker, and don’t remember
388 which song of hers that was, and in 1st was another woman sign-signing *Silent Night* with Ruth
389 Montgomery, who is a deaf violinist, but that was a professional film. So, difficulties, as you said, are
390 metaphors, or meanings. Going back to what I told you about me as a young man copying other people
391 dancing, there the words were ‘fly inside my B soup, baby, and wave at me’. Again, I was like ‘what?!!
392 What are they talking about?’, but now I realise they were talking about drugs, LSD and the sort, very
393 much part of the hippie thing. It’s like *Lucy in the sky with diamonds*, first I thought it was about a girl
394 who had gone to heaven, I didn’t realise. A lot of songs from the Beatles, like *Daydreaming*, I didn’t
395 know. I would watch both Deaf and hearing performing, from *Number 1 Beatles*, which was fantastic,
396 fantastic, but they signed ‘daydreaming’ like this ‘VARIETY’. I went and asked a hearing friend, and
397 was told it meant having a variety of women at once, really. I was admired. So, of the same song there
398 can be different views.

399 **Researcher** – Oh yes, different views, and hidden meanings.

400 **CT** – Yes, yes.

401 **Researcher** – Let’s see what you think about this idea... I have watched several Visual Vernacular
402 performances here in the UK. Do you think it can be an element to be included in Signed Songs?

403 **CT** – Interesting, I have never thought about that. Well, going back... people have different definitions
404 of Visual Vernacular, right? There was this one song I loved, called *Winter Song*, from a group that I
405 know, I felt the lyrics were wow... very powerful. It spoke of winter but of different people out there, like
406 tramps, Gypsies, Christians, and how people don’t think of them out there in the cold, they just think of
407 themselves being cosy and ok. That song had sections in the beginning and in the middle of it, which
408 made it a difficult song, these were long instrumental breaks. Like *Angel* from Robin Williams. So, I
409 loved that song but hated the breaks because I was left with nothing to do. So, there, I did use Visual
410 Vernacular. In the *Winter Song* I would sign for example BRIDS-FLYING-SLOWLY (*signs birds of*
411 *different sizes in the sky, flying with rhythmic movements*), TREE-SHAKING-IN-THE-WIND, LEAVES-
412 FALLING-SLOWLY-AND-COVERING-GROUND, COLD (*long sign, very expressive*). You see?

- 413 **Researcher** – Yes.
- 414 **CT** – This visual description would be synchronised with the instrumental sections. But I am not sure if
415 we can call this Visual Vernacular or mime... I don't know.
- 416 **Researcher** – Yes, there are different ways to speak of this, right?
- 417 **CT** – Yes.
- 418 **Researcher** – If a Deaf person such as yourself creates a Signed Song, what is the special contribute
419 that a Deaf person can imprint onto the song? Is there something special from being a Deaf person
420 that goes onto it?
- 421 **CT** – Yes. Of course, they can talk about oppression, sign language, identity. We can go back to
422 Whitney Houston's song: 'No matter what you take from me you can't take away my destiny', I changed
423 it to [in sign] 'No matter what you take from me you can't take away my identity, it's mine'. This means
424 looking within one self and accepting one is Deaf, because when you accept you're Deaf, then life can
425 carry on. If you're reluctant to do that, things will go downhill, such as mental health and other issues. A
426 Signed Song for me is powerful because... when I start signing [Whitney Houston's *Greatest love of all*]
427 'I believe Deaf children are our future, teach them well and let them assimilate the beautiful sign
428 language, that means they'll have pride, it makes it easier', that has a powerful impact and all Deaf
429 people like that. Then, when they see the original lyrics, they realise they're different. That's why when
430 people ask me for the words to the songs, I ask them 'do you want my words or theirs?'. They don't
431 know what I mean, they don't realise. That is something I contribute with. Recently, when I have been
432 writing my own words, I thought of perhaps turning them into songs, but people often tell me it is more
433 of a poem. What is the difference between songs and poetry? I am not sure!
- 434 **Researcher** – Wow, that has been an issue debated for such a long time!
- 435 **CT** – Yes! In one case, I borrowed the rhythm, the words were from John Lennon, 'So this is
436 Christmas/ what have you done?', you know? And there were some powerful words I put in there, it
437 was 'Please remember, it's my Christmas too/ All that I want is to communicate with you/ Sitting on the
438 table/ Eating away/ I can't lipread them/ Don't know what they say', and often people tear up because
439 they don't realise this. They think that at these events, the family is all talking with each other and they
440 put food on the plate of the Deaf person, and soon they realise they ate it all. They think Deaf people
441 must be hungry, but nooooo... not really. See? These different perspectives? So, I work with this to
442 create music. It can start as kind of a 50-50 composition [my words, and words from the original]. This
443 year it will be 40 years of me mixing my own poetry, linked with mental health, tinnitus, Deaf identity,
444 society, Signed Songs... I have some old videos of me performing live, before *See Hear*, way before! It
445 is interesting to show, people see them and... at the time everyone thought 'wow, very good!' and I felt
446 proud, but now I look at it and I cringe! So much SSE! Finger spelled signs like IF, TO, and SO!
- 447 **Researcher** – So, over time, it has changed?
- 448 **CT** – Of course! But back then it was well accepted as good, this was before sign language research,
449 information on that [language] was not disseminated yet. Sign language had a lower status.
- 450 **Researcher** – Do you think that, maybe, I ask... Deaf people are different, some are profoundly deaf,
451 some are strong signers, some sign and speak at the same time, some only sign but perhaps they
452 have some hearing, and they just want to use sign language, as a choice... you know, there is all of
453 this variety. So, my question is a bit of a challenge, imagine a Deaf sign-singer who has some hearing.
454 Do you think that information he gets auditorily can add anything to the Signed Song?
- 455 **CT** – It can...as you say, it is a challenge. The problem is now, I am completely deaf, I have trouble
456 accessing music, my songs are from the 70s and 80s, so I keep coming back to those times, like with
457 *Mamma Mia*, the film, it goes back to that time... If a person can hear and can sign, I think that what is
458 important is that the signing is clear. I don't want people doing like Tamara, you know, signing but not
459 with good quality. On the other hand, I have seen profoundly deaf people who love music, I am not
460 sure if they can hear anything, but it's interesting, they want to perform! I think that's great! This one
461 person went onstage with the music stand, you know, for the lyrics, placed them onto the structure, put
462 on a pair of eye glasses and went 'Right. This is my favourite song. I want you all to join in' and then
463 signed it like this: DOE [finger spelled] A DEAR A FEMALE DEAR [following the exact English
464 structure], RAY [finger spelled] A DROP GOLDEN SUN, ME... I was like, 'Oh dear...', I felt myself
465 shrinking, disappearing with shame, embarrassed. This also made me bit a bit angry, and I felt like
466 wanting to admonish this person! Some people think that because they teach BSL... they feel they can
467 go like 'look at me I can sign the rainbow!' [irony, meaning they immediately think they can be artistic
468 and poetic] and then be praised for that! But really, you never do that with an adult audience, so why
469 treat us like children? Like we are dumb or something? I would want to... like *Mamma Mia*, wow,
470 amazing... or Christmas songs, I enjoy those good-quality songs, those are so much better. It's also
471 important to teach sign placement, like when I sign *Mistletoe and Wine*, I sign 'logs on the fire' in the
472 space to my left, then I sign 'gifts' in the space in front of me, and then the tree is placed on the space
473 to my right, so there's this nice pendulum movement throughout the song. Or when I go 'wine' signing

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474 to the left and 'mistletoe' signing to the right. So, first you have to learn these things well, and then you
475 can try Signed Songs in public. That's correct language teaching! I mean, to just perform out of what
476 you are hearing... ok, it's good interest but it all depends on how the translation is structured.

477 **Researcher** – Yes, how the language is delivered, I see... According to your experience, so far, you
478 have performed many times... When you are onstage signing a song, do you feel there is any sort of
479 communication between you and the audience? I mean like eye contact, or any kind of interaction...
480 does that happen? During your performance, do you feel that?

481 **CT** – It depends if I am able to see (*laughs*)! Right?

482 **Researcher** – Of, yes! That is an excellent point (*laughs*)!

483 **CT** – Yeah... because sometimes it's completely black in front of me!

484 **Researcher** – Right, when the stage lights are strongly lit and dazzle you...

485 **CT** – Exactly! But... you're right. A while ago, I performed twice to a Deaf 50-plus group, you know,
486 they go on holiday for four days, stay there, play Bingo and games, and in the last night they asked me
487 to perform. I accepted and the stage lights were ok, I was able to see the audience and it was
488 interesting, because I could see some people were trying to copy the signed lyrics, so, because I saw
489 that, I tried to encourage them to do so, giving them feedback while I was signing the song, going like
490 'You there, good work! Well done!' or 'How about you guys on this side, can you do better than those
491 guys over there? Come on, give it a go!'. So, that was a form of interaction with the audience. Or
492 maybe if, while I am sign-singing, I spot one person standing still, I will joke with them going 'hey you
493 are why so still?' and this will get the person to react and engage. It really depends if there is time in
494 the song to do these things, in between the verses. The first time, this was at a Butlin's resort in
495 Minehead, it's a holiday camp very famous for the Redcoats [staff]. They had three or four Redcoats to
496 help with drinks, the Bingo, so I called one over and he panicked, he was all 'I can't sign! I can't sign!'. I
497 told him 'it doesn't matter, come on over here, you can just copy me'. He was worried he did not know
498 the song but I told him he could just copy me like 'hearing karaoke', a Deaf signeoake! So, he did that,
499 and loved it, he kept asking for another one! It was interesting because I had thought the Deaf
500 audience would be pleased to see a hearing person becoming able to sign, but no... some Deaf people
501 were really angry! They felt I was favouring hearing people and said I needed to ask the Deaf audience
502 to participate! And I accepted that and I did so, the last time I went with them, I had Deaf spectators
503 come in. Suddenly, twenty people were coming on stage and I was like 'Wait! Four at a time!' (*laughs*) I
504 mean, that's how I can manage it! It was hard... but yes, I try to connect with the audience.

505 **Researcher** – Ok, maybe now we can take a short break and have a rest.

506 **CT** – Yes! Ok.

(*Comfort Break*)

507 **Researcher** – I would like to talk about when you create a Signed Song. So... you look at the words,
508 you translate, insert changes, but at the same time you think of the audience, who is there. So, I would
509 like us to talk now about the audience. They can be hearing or Deaf, they can sign or use spoken
510 language, there's a wide variety of people. I would like to ask you to think about the time before the
511 show, when you are preparing the song. There, what do you hope to show Deaf and hearing people? I
512 know it is a complex question, so to help you think I have a printed table here. You can see that on one
513 side you have Deaf people, and on the other hearing people, and then what information and feelings
514 would you like to convey to each group?... You can sign or write, whatever you want.

515 **CT** – Ok.

516 **Researcher** – This is about the messages you want to send out. Your art, Signed Song, what do you
517 want to communicate with it, to each group?

518 **CT** – I think... going back... it depends on... Of course, for example, like... Hearing people have more
519 knowledge of songs, maybe they have never signed or know how to sign, a good example maybe can
520 be... *Mamma Mia*, a new, successful film, some people like Abba, some hate Abba, oh well! So, some
521 recognise the songs because they have seen the film, they have seen the subtitles but never seen
522 sign. There, I hoped to give both audience types access to that popular song, but also show how you to
523 be creative using those lyrics. For example, I have seen many people sign MAMMA-MIA like this, but I
524 sign it like this (*signs both hands waiving the fingers, and moving up*).

525 It seems... people have told me this sign is my trademark, like that other one I do in *I want to hold your*
526 *hand*. Here it's this whole movement I do with my hands out, starting low and raising them up, while I
527 wiggle my fingers [picture to the right], its mine. That creates a connection with the audience, meaning
528 that perhaps the first time they see it they are hesitant, but the following times they start to engage and
529 repeat the sign with me, again and again, and that happens with both types of audiences. In workshops
530 that I teach, I see a powerful impact on people, I have hearing people from those who never signed to
531 those who have a [BSL] level 6, but this difference does not matter because the lyrics to the Signed

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532 Song, that I teach, are the same for everyone, and they bring all students together, students with less
533 BSL knowledge become less intimidated by the others, more confident on their signing, maybe they
534 add more movement or pointing, or whatever. Let me think of an example... right. The chorus in that
535 song 'just one look and I can hear the bell ringing' [signs the equivalent of 'just one look and I can see
536 the light coming on while someone presses the doorbell'], see? This is a Deaf information in my
537 signing, but do hearing people understand this? I don't know. Then 'one more look and I forget
538 everything' and for 'oooh' in the original I sign 'oh, how awful!', I do not finger spell 'OOOO'. Then, in
539 that part 'I should have never let you go' I sign it like this [sign shows one person moving away from the
540 signer while the signer waves goodbye], so you have this extra information here (*points to left hand*
541 *waving goodbye*).

542 It's connected, all these additions. It's a creative way of saying that for one same song there are
543 different ways of doing it, aiming at different people in the audience. It's the same again with the
544 Beatles, in *I want to hold your hand*, there's a lot of repetition. In general, I never sign in a repetitive
545 way, but in that song, there is a reason for me doing that, for the audience to have the opportunity of
546 watching the sign, learn it and join in. This one time, I performed that song and I took out the repetition
547 'I want to hold your hand'. Deaf people missed it, they were disappointed, they were expecting it and
548 asked me to do perform it again. But also some Deaf people have... it's not their fault, it is due to
549 education, influences, the medical perspective... those people who go like 'I don't want to sign, I can
550 speak' (*smug expression*), 'I am not like them' [Deaf signers]... but, when they see a Signed Song, they
551 are impressed and want to do it too. Well, first you have to know how to sign! And then, that changes
552 their mind and they end up joining the signing community. So, there are different manners, aimed at
553 different people. There was this one woman, she has now set up Dex, it celebrated its 3-year
554 anniversary in October [Deaf-led organisation supporting Deaf people who attend mainstream
555 education] and they asked me to perform. Dex is a Deaf and mainstreaming group. Of course, my
556 brother is profoundly deaf, we have both had a Deaf family, but he attended a Deaf school and I did
557 not. So, now you can see the differences, he has an enormous number of friends, I only have a few
558 friends I made through school. Also, at weddings, birthdays, parties, he always had all these people to
559 invite from school, I didn't have anyone! And I realised that I often was with his friends, but he did not
560 come to meet mine! So... sorry, I deviated from what I wanted to say, sorry, this head of mine! What
561 were we talking about?

562 **Researcher** – Deaf people who favour speech, beginning to sign themselves.

563 **CT** – Yes, thank you. So, they want to learn signing in that situation. From there, being able to sign,
564 going back to... Yes, there was this one woman who could sign a bit but was very dependent on her
565 hearing, because of her education, she was a deaf social worker, she set up Dex, but I remember a
566 performance in Bristol for whatever occasion, social workers were there at a conference for education,
567 and at night I performed, she came to me at the end crying and said 'Thank you, thank you! Now, I feel
568 proud to be Deaf!'. At the time, I didn't understand how or why that happened, how she was undecided
569 [about her identity] before and now she was like 'Yes, I am Deaf and that is ok, it's ok!'. But that was
570 not my aim!

571 **Researcher** – It just happened!

572 **CT** – Yes. So, you see, different results in different people.

573 **Researcher** – I would like to ask you to do now, or try... can you tell me what must a really good
574 Signed Song include? Imagine you are watching a Signed Song and you think it is perfect. What must
575 it have?

576 **CT** – First rhythm, a story... and well, that it is good on the eye, meaning making it visually clear,
577 perceivable, not for the ear, never mind that (*scornful expression*)!

578 **Researcher** – You told me before about a high standard of language use.

579 **CT** – Yes, yes, using clear handshapes, the use of language..., the reason [for the song], the context...
580 because I've seen some songs... and you have seen it too... awful, awful Signed Songs! I feel I want to
581 prosecute them for defamation of my language! There's a famous song that goes like this, 'It's got to
582 beeeeeeeeee perfect' [shows rhythm with body and length of signs]! And I saw this hearing choir
583 perform and they said 'this song is *it's got to be perfect*', and I thought 'oh well, good, I am learning a
584 new one!'. And then, in the chorus [it's got to be perfect] they signed MUST BEE [repeated movement
585 in the sign BEE] PERFECT! I was appalled, I went and asked them 'what was that?!' and they said 'ah,
586 well, it's funny because the signs BEE and PERFECT have the same handshape'. No, no! Don't make
587 fun of my language! So, things like that, I've seen. Even with that Tamara, Wayne Barrows... ooh it's
588 like yuuuuck! It gives me the creeps!... Of course they are CODA who can sign, but not well, they use a
589 strong SSE register, they make mistakes like, for example, signing 'I miss my baby' with MISS [sign for
590 missing an event, not able to attend] and BABY [sign for toddler, baby, not for sweetheart, loved one].
591 Things like that are easy mistakes!

592 **Researcher** – Yes, the meaning there is wrong.

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- 593 **BT** – Or for ‘call my name’ signing NAME MY NAME [the sign NAME can also be used to say ‘they call
594 me so and so’ but it is not used for the idea of calling someone]. It’s like... what?!?
- 595 **Researcher** – That is a good example, because call my name would mean just one sign: TO-CALL-
596 SOMEONE [the waving sign, used in Deaf cultures to call people’s attention, call them over, it is not
597 usual to call out people’s names, nor by voicing or spelling the name, one needs to call people’s
598 attention visually and names are not used for that].
- 599 **CT** – Yes. You see here, when I sign the idea ‘when I hear your name’, I use the sign LISTEN-WITH-
600 MY-EYES, not HEAR [as in through one’s ears].
- 601 **Researcher** – Let me jump a few questions here, you have already told me about these things
602 (*laughs*)!
- 603 **CT** – (*Laughs*)
- 604 **Researcher** – So, I have here one short task, a challenge. I have different definitions about how
605 Signed Song can be linked to culture. Really, it means thinking about who Signed Songs belong to:
606 hearing people, Deaf people, somewhere in the middle... Which world do we locate them in? I ask you
607 to look at these statements and see with which you might agree, your choice. If you do not agree with
608 any of them you can create your own statement, by writing or signing, whatever you wish. (*Sets for*
609 *laminated sentences on the table*)
- 610 **CT** – (*Takes a look, smiles*) Ooh! Interesting (*laughs*)!
- 611 **Researcher** – I racked my brains to create that (*laughs*)!
- 612 **CT** – Just to clarify... do you want me to pick which I agree with, or put them in order according to
613 importance?
- 614 **Researcher** – Well you can agree with more than one statement.
- 615 **CT** – Bah! I throw this one away immediately! (*picks up the statement that says Signed Songs are a*
616 *product of hearing culture and tosses it away*)
- 617 **Researcher** – Alright, so definitely they don’t belong to hearing people (*laughs*)!
- 618 **CT** – I am not sure here, between these three. Here in this one, when you say ‘belongs to both worlds’
619 do you mean Deaf and hearing?
- 620 **Researcher** – Yes, it means Signed Songs can be culturally placed in both worlds because they have
621 elements from the Deaf and hearing worlds.
- 622 **CT** – Is that like the Portuguese group? That *Ave Maria* videoclip [you showed me], there were Deaf
623 sign-singers and hearing singers performing at the same time.
- 624 **Researcher** – Well, in a way, yes. But also, in your experience as a performer, you have visual input in
625 the Signed Song but you also have music playing....so whose is this? The Deaf world’s... the
626 hearing’s? Or bringing them together?
- 627 **CT** – I see. Ok. I choose these 3 statements then [Signed Songs are access, are a Deaf product and
628 are an intercultural product]. I feel sometimes, when you see a hearing person signing songs, you have
629 to think about why they are doing that. What is their aim? Also, an interpreter... well, here in Britain we
630 have something called *Rock Choir*, it’s all over the country, they have songs, competitions,
631 performances. It’s a hearing thing at a national level, with membership, all dressed in the same clothes
632 with logos, etc... Every week, they practice specific songs, and there’s been this one time they called
633 me because they would like to sign a song, they asked me to teach them. Well, I said ‘what for?’. They
634 said they thought it was something different they would like to show and I replied ‘Well, but why don’t
635 you ask me to join you?’. They insisted they wanted me to teach them but not to perform. I said no....
636 So, it really depends on people’s aim.
- 637 **Researcher** – It’s important to have a Deaf model on stage, to be seen, right?
- 638 **CT** – Yes.
- 639 **Researcher** – Well, we are almost finished. The last question is what do you think of the future of your
640 art, Signed Songs? What do you hope will happen?... Regarding the audience, or perhaps you would
641 like to be invited to perform in specific locations... What are your hopes?... You can think of yourself
642 and also of other sign-singers out there.
- 643 **CT** – For example, I’ve been, I think it was last year, an interpreter from Derby that I know, was in a
644 whole-day workshop aimed at training interpreters specifically in translating theatre. They brought in
645 Caroline Parker for that event. At the same time, I thought, wow, if she’s here for the weekend in
646 Derby, I am not far, Rebecca [Withy] is not far, why don’t we set up an evening? And it was beautiful
647 because she said the aim of the evening was to reclaim ownership of Signed Songs. That was
648 impressive because we do see... so many people out there performing Signed Songs and ruining it.

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649 For that night we three, Deaf performers, wanted to fight back. It was lovely because Caroline started
650 to introduce the event and she said 'Really, it's not about me, we should thank Colin because I first met
651 him when I was 17, remember Colin?'. I did, she couldn't sign, she used spoken language, she saw me
652 perform and was astounded and knew that was what she wanted to do! But she couldn't sign, she
653 developed from there. Then she thanked me, and Rebecca thanked Caroline [for inspiring her] so, it
654 was like three generations. The audience was a mixture of Deaf, hearing, interpreters, etc... And we
655 had, like, a simple thing, the words to songs were projected onto a screen and we had music from
656 YouTube, if people signed differently it didn't matter because the words were there and people would
657 see both. We had a lot, about 65 people there and everyone was impressed. The three of us realised
658 'we've got something here'. Maybe we should tour with these events. That is really one thing I would
659 like to do! It doesn't matter if we do the same songs [in different places], we do it with the same aims,
660 the same principles, we perform and have breaks where we invite the audience to come up like 'the
661 stage is yours, now'. And if people are unsure and want us to help, that is fine, we will sit in front of
662 them and cue the signs and they will still enjoy. It's sharing the beautiful language, and this ownership,
663 it's ours! That, I would definitely like! There are other things...I was surprised, I never knew... three
664 years ago there was this hearing Signed Song competition.

665 **Researcher** – Only hearing?

666 **CT** – Yes!!! Most were hearing. It was in Jersey, an island to the south, then two years ago in
667 Nottingham, and then last year it was in the south. It's an annual thing now, having choirs competing,
668 with a panel of judges. Interestingly, amidst the judges there was always Paul Whittaker, in Nottingham
669 they had Rebecca [Withy], last year they had a hearing interpreter called Andy Higgins... he's a very
670 smug, 'look at me, how I sign' kind of character. In the break [after he performed] he would come to me
671 and ask 'How was I? Was I ok? What do you think?' (*signs quickly and annoyingly*) and I was like 'oh,
672 piss off! ...'Was I ok...?' He volunteered to interpret the Queen's speech on television, he posted it on
673 Facebook, all smug, he's one of those people... anyway, the Deaf member of the jury was Fletch, and
674 that was fine, fine. But this was a group from Nottingham, who know me well, and that information did
675 not reach me. I mean, I didn't bother because choirs are not my thing, but I realised they have solos,
676 duets, group performances... I am not saying I want to be seen, or win, nothing like that! But I would
677 like to be respected, be asked to be a judge, for them to see the different perspectives presented. But
678 this never happens! Maybe have a 'Deaf got talent' competition, like 'Britain's got talent', there we
679 could have these different forms: Visual Vernacular, mime, comedy, dance, Signed Songs... why not?
680 Why not?

681 **Researcher** – Thank you for sharing all of these stories with me.

682 **CT** – You're welcome. I enjoyed it.

683 **Researcher** – Would you like to add anything else?

684 **CT** – Only that I feel it is important to mention how Caroline Parker was inspired by me, and Rebecca
685 Withy by Caroline Parker. We see this passing down of Signed Songs from one generation onto
686 another, and also John Wilson, do you know him?

687 **Researcher** – I think I have seen that name somewhere. Is he Deaf?

688 **CT** – Yes, before he was part of Shape Arts, for Deaf and disability arts, he was the Deaf arts officer.
689 Now, he's become a tour guide in BSL in Winchester, in painting exhibitions, he explains them in BSL,
690 in Buckingham Palace, in different places. He's a certified BSL guide, knows a lot about history, loves
691 it! He, maybe some 20 years ago, he said something that really touched me. He said "You're the father
692 of Signed Songs' I was so touched... and it sounds awful but I replied... 'That's something I want
693 written in my gravestone!' (*laughs*)

694 **Researcher** – (*Laughs*) That's awful!

695 **CT** – But it's nice to think about! A nice acknowledgement!... But really, I don't know if I am the first
696 because I have never seen anyone else. Clive Mason says I'm the pioneer, or one of the first.

Interview with Caroline Parker (DA2UK) – CP – duration 1hr 19m

- 1 **Researcher** – As you saw, in the form you have just filled out, in the last section it listed a series of
2 multiple-choice items. These were types of performances in signed languages. If you think broadly, of
3 all the different types of performances out there which include sign language, why are they important?
4 Why in general, and also why are they important specifically for the Deaf community, and also for the
5 hearing community?
- 6 **CP** – Well... Everyone has their place in society, no matter the colour of your skin or whether or not
7 you have a disability. All have the right to attend artistic events. Signed art is creative communication.
8 To be able to attend these events is important so we can understand what is happening in the world, in
9 those events there is crucial information that allows us to mature intellectually and be part of society.
10 That is why it is crucial that all have access to go. Blind people should have audio-description, I think it
11 is important to have these different elements in art giving creative access within creative
12 communication. It's really important!
- 13 **Researcher** – Yes, but within art forms with sign language, there are those on stage, for instance. Why
14 are they important?
- 15 **CP** – Signed art has a Deaf perspective, spectators get access to Deaf stories, thoughts and
16 perspectives on society. Signed art provides that to the spectator. Art from the hearing world does not,
17 in general. To the Deaf person, even if a play is originally written by a hearing person, if it is performed
18 by a Deaf company or actors, it will give Deaf people insight into that topic, but now concerning Deaf
19 lives [e.g. mental health]. Also, signing is important because it is coming directly from the Deaf
20 performer, it is not just a translation, but it is more.
- 21 **Researcher** – So, you mean it's not just access, it is much more, right?
- 22 **CP** – Yes.
- 23 **Researcher** – So, we've discussed performances in general, but now we will focus on Signed Songs,
24 think of these, why are they particularly important?
- 25 **CP** – I love music. I am deaf but with my hearing aid on I can listen to music, the melodies, the
26 rhythm... When it comes to the voice, I do not hear the words, I have no idea what they are saying. But
27 I do feel the difference in the notes that are being sung, the intonation, and the emotions [conveyed by
28 the singing]. There is one song by Bette Midler, an American white singer, where her voice has such a
29 strong impact on me regarding what it conveys emotionally! The way I can feel the emotions when I
30 listen to that song is so strong it makes me cry! So... I think it is important to be able to relay emotions,
31 and one good way of expressing emotions is through music and song. Deaf people can keep their
32 emotions hidden, not show them, they were sanitised in this way because they would be repeatedly
33 told not to feel a certain way, or that they should be happy where they were, that they would want
34 certain things. Wait a minute, are we not allowed to choose how we feel?! Still, through song and music
35 we can explore ourselves, because the same music means one thing to me and another thing to other
36 people.
- 37 I choose to create a connection with a song because I take something from it [from my perspective],
38 and I hope to convey that to an audience, to people... Also, songs have stories as well! And I am a
39 natural storyteller... so, I use their songs [hearing authors] as inspiration to tell and show stories...
40 Plus, I am naturally funny, so with some of the songs, people think of a certain song as being sad and
41 when I convey it my way, they find themselves laughing, they get another perspective of that song, my
42 perspective. I am not an interpreter! Oh no! I am a translator and a performer. I do not see myself as an
43 interpreter. When people tell me that I interpret songs I reply 'no, I perform songs'. I am not an
44 interpreter.
- 45 **Researcher** – Do you mean you do a creative translation?
- 46 **CP** – Yes, a creative translation, right.
- 47 **Researcher** – Do you think there is any difference in the importance of Signed Songs for Deaf people,
48 which you have commented on, and for hearing people? Are there perhaps differences between the
49 two audiences, or not?
- 50 **CP** – Yes, yes there are. Well, I perform at many hearing events, and many people come over to me
51 and say 'I didn't know sign language could do that!', 'I didn't know that form of communication!', several
52 go off to learn sign language. Some of them have come back to me years later saying 'because of your
53 Signed Songs I went and learned sign language'. Now, some can sign. I have a phrase I use for
54 publicity: I make music accessible to Deaf people and sign language accessible to hearing people. And
55 I use that because it's about creating a bridge between the two worlds, Signed Song can link these
56 worlds.

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- 57 **Researcher** – Do you think Signed Songs can maybe give hearing people in the audience, ok some
58 people...might feel fascinated by it and will want to learn sign language, is that a positive aspect?
- 59 **CP** – Yes, yes. That happens. But also, they know the songs, I mean the songs that I choose are well-
60 known. So, because they know the songs when they see them at my performances, they recognise
61 them, but then they are surprised by my rendition, they feel they never saw the song like that before.
62 Some have come up to me and said they have listened to a certain song many times before but never
63 realised [aspects shown by her performance]. They see the show and tell me they became able to
64 understand a song better, because... it's not that I am explaining the song on stage, I am just
65 performing my version of the song.
- 66 **Researcher** – The next question is a bit of a challenge...
- 67 **CP** – Oh good! (*laughs*)
- 68 **Researcher** – If people... if one person was to come to you and ask you to explain what a Signed
69 Song is, how would you define it? How would you explain what it is? What would be your definition?
- 70 **CP** – You are right, that is a challenge...
- 71 **Researcher** – Let me just add a little something to help your think...Would that definition include the
72 idea that it is a translation? Or that it is art? Or that it is music? Or all three? What do you think?
- 73 **CP** – I would say definitely it is a fusion of all three: words, music and creativity. As I said before, I am a
74 performer of songs so, as a performer, that means explaining my music, really. So, Signed Song is
75 utilising an existing form of communication, transporting it onto ourselves and then expressing in sign
76 language how we want it to be seen.
- 77 **Researcher** – Do you think, I am challenging you even further... that it can be defined as visual music?
- 78 **CP** – Yes, I try to do that.... Because my basic training is dance and mime, so I utilise my whole body,
79 my physical skills, it is not just signing. It is linking signing to the emotions, to the character who is
80 singing... you know songs have different characters, so I select all of those elements.
- 81 **Researcher** – You use role shift...
- 82 **CP** – Yes, it's not just the music, I mean not just the song and its words... it is a fusion of all that.
- 83 **Researcher** – Ok! Now I have different images, some from Portugal, some British, others from other
84 parts of the world. You know a lot of people create Signed Songs in many different ways...
- 85 **CP** – Yes, yes...
- 86 **Researcher** – Hearing people do it, Deaf people do it, interpreters do it, and they all do it in varied
87 ways. So, the question is for us three to think about all of these different types which you will see in the
88 images... I want you to take your time and look at these images... and then think about which you
89 prefer and why... and, if you want to choose more than one type that is fine, so let's build a discussion
90 around these images. (*Sets 8 cards with images of Signed Song on the table*)
- 91 **CP** – (*Picks up the image of sign-singer Rebecca Withey and looks attentively at this image*) I know
92 her, she's very good. (*Keeps on looking attentively at one picture at a time*).
- 93 **Researcher** – (*Points at pictures of Rebecca Withey and Signmark*) These two are Deaf artists
94 working in different ways. This group here (*points at 3 pictures, two of Portuguese interpreters and one*
95 *of an American interpreter*) are [hearing] interpreters, this one here is an American interpreter and we
96 have someone doing similar work in Portugal, here in this picture, with very good-quality signing and
97 conveying strong feelings in performance. This one (*points at image showing a Portuguese television*
98 *broadcast of a song performed live, with a small interpreting window on the bottom right hand corner*) is
99 of an interpreter on TV, and sadly in Portugal we always have that small window on the screen, it is
100 very hard to see...
- 101 **CP** – Do you not have the interpreter's image built into the main image, on a bigger size?
- 102 **Researcher** – No, it's usually the small window, not more than that. So, that is a live transmission and
103 it sometimes happens, during the interpreting job, that a song suddenly starts playing and the interpret
104 conveys the song in sign right there on the spot. So, we can see that too as a Signed Song, but say, an
105 improvised one, giving access in sign in the moment. So, within the interpreting profession, songs can
106 happen in different ways, they can be given the song beforehand, with time to prepare, study the lyrics,
107 create a translation, as it happens in these two images probably (*points at American interpreter*
108 *performing live and at Portuguese interpreter producing Signed Song videos on YouTube*)... But it can
109 also be something unexpected where the interpreter signs the song as it appears. Then, you have Deaf
110 people also, and many on YouTube who have been learning a signed language for a short while, and
111 feel they want to show their knowledge... but then, some have a very low level of language knowledge,
112 for example these two images here (*points at pictures of British and Portuguese hearing BSL*)

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- 113 *enthusiasts*), if you watch them, perhaps you can understand the signing but you see their songs are
114 not created with BSL grammar but follow an English word order.
- 115 **CP** – Yes, and this last one (*points art image of Deaf school choir*) is a choir!
- 116 **Researcher** – Yes, of Deaf children. So, you see... all of these, with so many different ways of sign-
117 singing! What do you think about it?
- 118 **CP** – I feel they all have their place in this world. It is wonderful when Deaf people create music;
119 interpreters who prepare the songs and perform them, for Deaf people who want access? That is good
120 too! Hearing interpreters who do it on the spot, fine, oh my God, wow! Well done you!... You know what
121 I mean? Signed Song choirs are good for children to work together, all communicating something in
122 sign, it means they are not doing something individually but coming together by sharing a song and
123 feeling that song. That is very good, right? Those [hearing people] who are starting to learn sign
124 language and are dying to communicate something through a song ... I know it's low-quality signing but
125 we all need to start somewhere! I started with SSE, I was learning to sign and I would think 'I know this
126 song!' [and sign it]. The best way of learning sign language is through song because we have to look at
127 the words, find the meaning and come up with an effective way of communicating it, expressing it in
128 song. And yes, you watch these Signed Songs and you cringe... but hopefully they are learning more
129 and more, and each time they come back and do it again they are improving, because they see
130 themselves and evaluate their work... do you know what I mean? So, all have their place in this world.
131 No one is perfect, some hearing singers out there also make other hearing people cringe! It's the same
132 in the Deaf world! We all have the right to communicate something, it's not up to anybody to say 'no' to
133 this person or that person. We have to think 'you have your place and that's fine' and if I don't like it, I
134 don't watch it, full stop! But if I am interested in seeing how people understand songs, that is one way,
135 it is their perspective of a song. It can be very constrained to English, or Portuguese, to spoken
136 languages ... but, as time goes by, they start to let go of that hold to spoken language and the
137 performance morphs into real sign language. But if I personally go out and choose for myself, say I
138 plan an evening out or am watching videos online, I will choose these [Deaf artists] firstly. Sign
139 language interpreters secondly, Deaf children choirs thirdly, interpreted improvisation on the spot forth,
140 and less skilled signers last. People always send me clips of these [low skilled signers], it's quite sweet
141 of them [to send me these] but, at the same time, these are something I have seen many times
142 before... now, when I receive clips of these (*points to images of performances by Deaf artists and by*
143 *good-quality, hearing sign language interpreters*), I feel much more interested, it's exciting! Do you
144 understand? They're better.
- 145 **Researcher** – Yes.
- 146 **Consultant MB** – Yes.
- 147 **Researcher** – It is so interesting, your opinion... People talk about all of these different Signed Songs,
148 and they debate it thoroughly, there is a clash of opinions... especially regarding these (*point at low-*
149 *quality signers*). Some people get really mad because they see Deaf people are misrepresented and
150 that signed languages are not being shown in a correct way, etc...It is very interesting how you see
151 that all types can exist, meaning they all can develop something...
- 152 **CP** – Well, I am sure a lot of people watch these (*points at low-quality signers*) and think 'I can do
153 better!', and that encourages them to try it themselves... how to be better than them! And I am not
154 discriminating against them (*points at low-quality signers*), I am saying we all need to start somewhere,
155 and then build up from there. And that (*points at low-quality signers*) is one way of doing so, starting to
156 build from this. That's it.
- 157 **Researcher** – So, you told me that if you were to plan a night out, you would choose these kinds of
158 performances (*points at pictures of Deaf artists*). That means those performers have something
159 special, right?
- 160 **CP** – Yes.
- 161 **Researcher** – If you think about them or other artists of the sort, Deaf people on stage showing and
162 performing Signed Songs... How is that especially important?
- 163 **CP** – [Deaf sign-singing], to me it is important because it does not happen very often. Last year... no,
164 the year before, I am trying to remember... Rebecca Withey, me and Colin Thomson, you know him?
- 165 **Researcher** – Yes, he is involved in this research.
- 166 **CP** – Us three, we did a 'signeoke', which is, you know karaoke but with Deaf people coming in to do
167 Signed Songs. Awww, it was a fantastic night! My God, so many good and interested people,
168 enthusiastically sign-singing, performing out there! People who did not want to be professionals, just to
169 have fun, that's it! To be part of this assembly was a warm feeling of people opening their hearts, what
170 an amazing feeling to look all around and see people who all wanted to share songs! We can
171 experience it better than hearing people because hearing people will be affected by auditory sound that
172 is for them unpleasant and will suffer with that, we won't. We will focus our attention on signing details,

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- 173 watching one another perform and going 'oh, that's how you sign that!' or 'I would do it that way too' or
174 we might perhaps disagree, but we are all equally striving for that same goal, to encourage people to
175 express themselves, going like 'come on, sing!'... exactly because this doesn't happen very often! I
176 want more of that happening, it is not happening enough. That is why [Deaf people doing Signed
177 Songs] is special.
- 178 **Researcher** – Do you think Deaf people signing songs on stage do something different? As you said, it
179 can be a professional activity or something people do just to have fun, yes. But when a Deaf person
180 steps on stage, do they bring something special to the performance?
- 181 **CP** – Usually, some Deaf people insert a Deaf perspective into their songs, like instead of signing
182 SINGING OUT LOUD they will use the sign for SIGNING BIG [meaning being loud in a sign language,
183 by using wide movements when signing]. In that way, they are putting Deaf culture into songs, hearing
184 songs, so they are changing it from a hearing into a Deaf way and is wow!!! It's amazing!!
- 185 **Researcher** – Yes, that is true, I have seen it happen so many times! It's so interesting because I have
186 realised that Deaf artists sometimes they don't even realise, they just naturally sign that way, like you
187 said, not using SHOUT [sign for shouting in a spoken language] but SIGN-SHOUTING [sign for
188 shouting in a signed language], that is a great example!... Ok, so now I would like to ask you to tell me
189 your story. You don't need to make it a long story, in short, how were you first interested in Signed
190 Songs and what has since happened?
- 191 **CP** – I grew up interested in music, I would listen to it but I could not perceive the words, it was hard at
192 a time with no computers, no internet, nothing. It was hard to perceive them. I would want to mimic
193 singers, and sing with my spoken voice... You know I grew up using spoken language, oral... But when
194 I got involved in Deaf theatre, I went to a Deaf drama summer school and Colin Thomson was there. I
195 was making an effort to learn how to sign, and he performed on the last night of camp... my jaw
196 dropped in amazement, and I knew that was what I wanted to do! So, he inspired me to sign songs, I
197 was hooked! But I did not sign well at the time, so I started practicing signing songs in parties and
198 dances, with songs I knew well, but really it was only SSE, it was really bad. Then, a friend of mine told
199 me about a song he liked, by Peter Gabriel, called *Big time*, and I thought 'ok you like that song, do
200 you?'... so I went and behind his back, I bought the tape... (*looks at consultant MB*) ... and yes, Max, I
201 am that old...
- 202 **Consultant MB** – (*Laughs*).
- 203 **CP** – ... and discovered the lyrics were inside! Wow, I was so excited! I got a magnifying glass, copied
204 them into a notebook, translated them but... I translated them theatrically, using a lot of movement and
205 physical actions inserted into the structure of the song, and I chose that song because my friend told
206 me he liked that song! So, I got in character, ready, I showed the song to my boyfriend who was
207 hearing and he was amazed and told me I had to show it to him... My friend died before I could show it
208 to him, died from the flu. All of a sudden. I was left not knowing what to do with that song, I had it in me
209 already but could not show it... He was an actor, a disabled actor, we had a memorial show for him, to
210 raise money for a charity... and I was an master of ceremonies for the show, together with another
211 person... and I signed my friend's song there, *Big time*, at that party. I got 2 bookings from that
212 performance. That was the beginning of my sign-singing career. My childhood, my path, it all built up to
213 that moment! ... I am sorry if the story was long, I tried to edit it, and I will stop right here... woops!
214 (*laughs*)
- 215 **Researcher** – (*Laughs*) Oh no! That is fine! To tell you the truth, I think most of it I knew it from before,
216 when I was reading about your work, online, there are lots of interviews and videos... but it's interesting
217 to see you telling the story. Also, some time ago, two weeks ago, I met with Colin Thomson, and he
218 told me his perspective of how you two met and now I get to see your perspective, which is really
219 interesting!
- 220 **CP** – Oh, yes! He is a lovely man! He is a lovely, kind, soul, lovely!
- 221 **Consultant MB** – I would like jump in and add one question ... You talk about translating theatrically. I
222 wonder, for you, what is the main difference between translating from written English into BSL, that is,
223 changing the syntax of the original and making it sign language, and theatrical signing? What is the
224 difference between those two?
- 225 **CP** – I am given a song, look at the words, analyse what they say, whether there is a story in there or
226 not, purpose, the emotions, the humour. Then, I make my choices amidst all those elements, transport
227 those choices onto myself and think 'how I am I going to show the content in there?', 'how to show
228 what the music is like?'. Is it light or heavy? Is it fast or slow? Is it sharp or soft? And I use a dance
229 technique called *Laban*, that has different sets of movements contrasting with one another. So, say
230 'push' or 'pull', 'heavy' or 'light', 'delicate' or 'free, larger movements', 'flat' or 'flowing', 'direct' or 'indirect'.
231 All of these are used to show music and emotions, in character. In one song, from Queen, *Bohemian*
232 *Rhapsody*, that has characters in it, I put them in and I place them in different spaces around me, as
233 they tell the story... Sometimes I use mime... in *Wuthering Heights*, I decided to try and get in through a

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234 window, so I use this mime [movement of trying to open a window, and knocking on the glass] to try to
235 get in through the window. So, it's not just about what the words are saying, it's about how those words
236 come together. Does that make sense to you? Max, does that reply to your question?

237 **Consultant MB** – Yes, yes. It is interesting what you talked about, to show the words, it's about how
238 the words come together and not the words themselves, a creative thing! Yes, thanks, that was lovely.

239 **CP** – Yes! That is important because songs are not just about the words, they're everything together,
240 they're about telling you something, sharing emotions, transposing something from the artist to the
241 public. So, just signing or just singing the words, that is not enough. And that is the difference between
242 a good singer and a bad singer. It's not even about just the notes the sung voice conveys, it's about
243 how the words communicate to people! And it's the same with sign, a parallel process. If an artist is
244 only signing the words [in a very dry and emotionless way], I'll go 'why am I watching this? It's boring!',
245 but if you show me the music through movement, the emotions, then I will be more connected to the
246 song. And these people (*points at pictures of Deaf sign-singers and hearing interpreters who develop*
247 *good quality work*), all of them strive for that goal, while these others (*points at low skilled signers*) are
248 still learning, and that is the beginning, to learn that. That's why I say everyone has their place,
249 because they all feel they want to express something, they want to share: they (*points at low skilled*
250 *signers*) just do not know how to do it yet; they (*points at Deaf children choir*) are starting to learn how
251 to work together as a group; they (*points at TV interpreter in Portuguese TV conveying songs on the*
252 *spot*) are experts in conveying contents in sign constantly and simultaneously; they (*points at*
253 *interpreters who perform Signed Songs with preparation*) prepare their rendering of a song; they
254 (*points at Deaf sign-singers*) also prepare and create the song but from a Deaf perspective... But
255 everyone wants to communicate something, some just might be bad in conveying that connection to
256 the song [to the audience]. That's it, that is what I think! I will not elaborate more and end up talking
257 endlessly about this, but that is my view.

258 **Researcher** – I understand. It's interesting because I have been reading all these articles about how
259 songs from an original language and how so many people translate songs into other languages... and
260 always, that is what happens, I mean, it's not just about having the original words and transferring them
261 onto my language, it is more than that. It's about, yes, translating meaning but also very important, to
262 convey like a marriage between the music and the words to the audience. And I remember thinking this
263 is the same with Deaf culture, there is a similar process to what's been done with other languages in
264 the world. For example, with the Christmas song *Silent Night*, if you see the words in different
265 languages, the meanings are not the same, they are different, people have changed the words to fit
266 into the target culture while in harmony with the music, it is not a priority that the meanings are exactly
267 the same! Hearing people do it too.

268 **CP** – Yes, all who work with music [in this way] have to own it, you can borrow it but you will change it
269 to make it your own... that's why you can see the original artist who has recorded a song, and then see
270 someone else performing that song, and they will be completely different, and the reason is that each
271 owns the song in their own way.

272 **Researcher** – If you think about the process, so, imagine you receive a song or you pick a song, you
273 have the words, what is the process after that, until the performance is ready, a Signed Song. How do
274 you work? What is the order in which you do certain things? How do you do this according to your
275 method?

276 **CP** – Because I cannot hear the words, I get the written lyrics first and carefully go through them. Then,
277 I listen to the song to get a sense if it's fast, or slow, if there is roughness or softness, to get a sense of
278 what the music is saying, the information there, in my mind, then, with the words as well I can create a
279 story form that, and how to show it theatrically, I think about how I can make it interesting. When I first
280 saw the lyrics for *Wuthering Heights*, I rejected that song because it had too much repetition of verses
281 but, one year later, a hearing friend of mine insisted with me that I should do that song. I explained my
282 reasons not to, but my friend replied 'you can do something different with it!' and that stuck with me, I
283 thought 'ok!'. Now that is my most successful song! So... it's all about thinking what you can do with
284 the lyrics, how you can make them interesting, what you want to tell the audience, to take from that
285 song and convey, which feelings. Another friend of mine, Deaf herself, Kerena Marchant... Do you
286 know her?

287 **Consultant MB** – Yes, from BSLBT.

288 **Researcher** – No.

289 **CP** – She told me to look at the song by George Michael *Jesus to a child*. I agreed, it was number one
290 at the time on *Top of the Pops*... Oh my God! *Top of the Pops*, they had subtitles! That completely
291 changed my life! I had access, I could see the music and hear the music and then there were the
292 words there... So, I took that song and I translated it. Another person, a hearing woman, at a party, told
293 me to do a song by Kirsty MacColl, *In these shoes*, it's a funny song, oh my God! So...some people
294 give me these suggestions for songs... or sometimes I would watch *Top of the Pops* (*looks at MB*) ...
295 well, not now... and get ideas from there. So, my process is listening to the song over and over again,

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296 then take the words, make them mine, connect to them and with what they say, and then see what I
297 can do, how I can move so I can show them.... And this takes time, and I need to go over the process
298 again and again. Sometimes, I will feel blocked and I will leave the song for a while, go away and then
299 a couple of days later when I go back to it, there it is! A fresh perspective! I am able to change it, I
300 know what I have to do! It took me years to translate the song *Bohemian Rhapsody*, four years...

301 **Consultant MB – Really? Wow!**

302 **CP –** Yes... before I was pleased, happy with it. But I wasn't very experienced then. Now, when I take
303 a new song, I look at the lyrics and things happen immediately, much quicker than before, because I
304 know my abilities now much more than back then. Back then, I would be searching and searching how
305 to show the song, the words... Now I get a song, look at the words and I know 'I can do this', very
306 quickly, but I still have to learn the words very, very well. So, my process is very organic... I insert
307 changes, sometimes, I'll do a song that I've been doing for years and when I am performing it,
308 suddenly it comes out differently because I, myself, am a different person there, than I was before. My
309 perspective is different now, compared to when I first started. So, things happen always very
310 organically, and this implies frequent changes, some songs are more BSL than SSE now, I incorporate
311 different elements. Sometimes, I will decide to follow the English structure because it is clear enough,
312 but other times I feel I want to take the words and show them my way with a Deaf perspective, I will
313 want to take them and work to convey the meaning from those words... sometimes I feel I must drop
314 the English! Drop it! And think 'what do I really want to say at this point?', 'what is the best way to use
315 my signing and my body to convey this?', not the English, I will drop that. When I organise
316 workshops... do you know I organise Signed Song workshops?

317 **Consultant MB – Really?**

318 **Researcher – Yes.**

319 **CP –** When I teach workshops, I always say 'look at the written lyrics, read them carefully... and now
320 drop them!', I ask each person how they want to say those contents, how they want to show that song,
321 to drop the original words! And some people will really cling to the words! I have to cut them free from
322 that rope that is holding them down! Then, they realise they can perform! They become able to look
323 inside themselves and analyse what is there, what it is they have to say through that song! That's
324 important.

325 **Consultant MB –** I was wondering... you talked about dropping the original words and focusing on sign
326 language performance. I am thinking about... how do you feel about captions in those (*points at Signed*
327 *Song images on the table*) videos? English captions of the song?

328 **CP –** Oh, they absolutely must be there, must have the English!

329 **Consultant MB –** You think sign language and English need to be present?

330 **CP –** Yes! That's how you know what the original singer is actually singing! Remember, I am not an
331 interpreter, I have creative allowance. I can take the song, thank you very much, throw it away, and go
332 'I am going to do it this way!', because I am performing the song. If you want to know exactly what the
333 original words say, you won't be watching me signing. No, you will not get them! You will get the story,
334 my view on what the song is about.

335 **Researcher –** Throughout your process, what sort of difficulties do you face? I mean difficulties either
336 with words, or translation, or listening to the music, learning it and then fusing it with the lyrics... Can
337 you give me an example of difficulties?

338 **CP –** Oooh.... Difficulties? Well, in *Bohemian Rhapsody* there were several excerpts of the lyrics where
339 I struggled with what the lyrics meant, like 'Scaramouche', I had no clue what that was! Then, when I
340 realised what it was, I made up a dramatic full-body movement for that word. It was difficult to translate!
341 I experimented with many options and I coordinated that movement with the signed lyrics... and
342 another difficulty was deciding how to show the heavy electric guitar, instrumental portion of the song.
343 When I perform that song now, I mime playing an electric guitar, showing how that emits very loud
344 noises with my face and my body. Both hearing and Deaf people love it! They all applaud very
345 enthusiastically on that part, it's like they are waiting for that! And that is how I decided to show it, the
346 heavy metal guitar. Also, there, I am playing all of these different characters, and I am showing the
347 music... there is one song, *Walking on the wild side*, by Lou Reed, where the opening bar is very, very,
348 low. I can't hear it. But... I can feel it! The speakers vibrate intensely and I sense those vibrations in my
349 body, my feet, and I move according to that... It was a challenge to decide how to show the music
350 there, I mean the music must have a story, and how to connect with that well... that was a challenge!
351 Throughout the verses there are characters, and so there, I set up the characters through the music...
352 And at the end, there's... I think, saxophone playing, and that instrument I can hear it, so, in that part I
353 am not acting out the characters, I just become the instrument like so (*embodies a saxophone moving*
354 *while it's being played, showing the music, the high notes and the low notes, the different rhythms*),
355 and then, softly, I show the music disappearing into thin air [fade out] and that is the end of the song.

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356 So, I do not stop performing when the words end in a song. No!! The song, the music, they are still
357 going!! Ooh! The biggest challenge was... oh, it's a big story, how much time have you got left?

358 **Researcher** – Oh (*laughs*)! It's ok, keep going!

359 **CP** – One song, at the One Woman Theatre, I received it... The director there, Jenny Sealey, who is
360 Deaf, she chose one song and I didn't know that song, it's by Roberta Flack, I didn't know the song... I
361 was told to sign that song, so I looked at the words and they were beautiful words... I put my
362 headphones on, plugged them in, turned my hearing aid on and listened to it.... Oh dear, I was
363 terrified... it was soooooo slow.... (*mimes the singer singing in a very, very slow-paced way, as if*
364 *slow motion, making fun of the situation, looking bored but scared at the same time*)! I was like 'What?'
365 (*embarrassed signed whisper*) 'What can I do with this?'. It was such a quiet song, so soft, very little
366 was happening. That was a big challenge, to portray the love so present in that song without
367 performing in a mushy way... That was really a big challenge, so I decided to sign it slowly. Now, lots
368 of people come up to me saying they love this song, and I am like 'really?! I am not doing anything!'
369 and that's why they love it, because my movements are very harmonious and slow, I am sign-singing
370 slowly and in a very soft signed voice. I was amazed when I realised people would sit through it and
371 watch me do that! I was like 'ok!', it was a surprise for me! Usually, I perform with strong rhythms, wide
372 movements, fast paced signing, strong facial expression, I dance around... but with that song it felt like
373 I was doing nothing! That really was a challenge!

374 **Researcher** – I've seen that song. I was so amazed, it's like dance... I mean for me, when I saw the
375 whole video on YouTube, it made me think of Ballet, when I was a child, I danced Ballet so what I saw
376 was a sort of Ballet in BSL, very soft and elegant. It is beautiful!!

377 **CP** – Thank you. Well, I am trained in basic dance skills: ballet, step dancing, folk dancing. I think
378 dancing is useful as a basis to show visual music because you learn how to count music, to recognise
379 bars of four, eight, or 16. You learn how to pick parts of the music and count. So, it's useful for the
380 opening part of songs, you know, the instrumental beginnings. I start doing this (*exemplifies, showing a*
381 *character being born out of her being still and then performing a harmonious movement*) and people
382 think I can hear the music!! But actually, I can only hear it when I have my hearing aids plugged into a
383 sound device and the volume as loud as possible. Without the plugged-in hearing aids, all I get is the
384 feeling, and that's what I do in the opening part of *Wuthering Heights*.

385 **Researcher** – I think now we can jump ahead, there are quite a few questions here which you already
386 replied so far, it's been a rich interview! Let's see here... During your performances, when you are
387 onstage sign-singing, do you feel a connection with the audience? For example, any eye contact or
388 feedback while you perform, like people's facial expressions perhaps... anything? How do you feel
389 connected to the audience while you perform?

390 **CP** – It depends on the performance, if I can actually see the audience.

391 **Researcher** – Yes, right.

392 **CP** – Sometimes it is all black as I have the lights on me, and I can't see them, but I am sensitive to the
393 vibe of the audience, I can sense, I can feel the people are there, watching. But if it's at a Deaf club
394 event, or during the daytime, I can see the audience, I watch their faces, when they stop talking to one
395 another and start watching me, and yes, that establishes a connection with me, as I exchange glances
396 with different people around the room and feel that maybe they welcome the song performance... That
397 song, *The rose*, that goes like *Some say love it is a river*... during that song I point at different people
398 when I sign 'some say', so they feel included in the song as well. I watch their eyes, their faces... It's
399 lovely!

400 **Researcher** – Perhaps you would like to take a break now, to eat something? Please help yourselves.

(*Comfort break*)

401 **Researcher** – Now, let us think about the following: when you, Caroline Parker, are performing a
402 Signed Song, during that... or even before, when you are preparing it, the words, your process, during
403 that time... what do you hope to show? Let's think about Signed Song, it includes information, emotion
404 which is conveyed... but also the members of the audience are diverse. So, if you will, imagine a
405 portion of the audience is Deaf and another is hearing, what do you hope to show these groups of
406 people? Thinking of information but also emotions. I know it is a complicated question, which is why I
407 have materials here to make it clear. I put together this audience table to help you think about it (*hands*
408 *CP the table and waits for CP to look at it*). See? What do you hope to show Deaf and hearing people,
409 what would you like to make them feel?

410 **CP** – Well, I hope that the whole audience is entertained, that they enjoy watching the performance of
411 the song, in whatever way, either by listening and watching at the same time, visually, or just by
412 watching visually and then realising 'wait, this is a good song!', to give them access to songs that are
413 out there. Deaf people don't have access to them! I hope they enjoy my work and that they are
414 entertained by songs. That's it, as simple as that!

Appendix 5 – Data analysis: artist interviews – 5.2 Interview transcripts

- 415 **Researcher** – Have you ever thought about showing something political?
- 416 **CP** – My work never really starts from politics; my work starts from creativity. But... the audience sees
417 my work as political. The first time someone came up to me and told me they thought my work was
418 political I was quite startled. I said 'I don't strive for that, I am not the political type, protesting,
419 demanding stuff, I'm just... you know... me! Someone who likes to entertain others! But they do see
420 me as political even though I do not plan for that. It just happens! I don't know... why, really. (*laughs*)
- 421 **Researcher** – How can we create a Signed Song of perfect quality, in your view?
- 422 **CP** – Being true to a song...
- 423 **Researcher** – I mean if you watch a Signed Song, one of yours or one by other people, what must it
424 have so you consider it a good song, so it amazes and impresses you?
- 425 **CP** – That it shows me the artists' view of the song, what they want to... as if, expose from themselves,
426 so you can see THEM, see if they enjoy performing the song, the reasons for which they chose a
427 specific song, how they are expressing the words of that song, whether it's SSE or whether it's BSL...
428 whatever, or dance. The quality is in their ability to reveal their view of the song, how they are
429 connected to the song. That's the best quality Signed Song can be given, I think.
- 430 **Researcher** – Do you think that shows through language quality or not?
- 431 **CP** – Yes, yes, how language is used, signing or movement or translation, to connect with the song,
432 why they move, why they move in certain ways, not just what they do, how they do it.
- 433 **Researcher** – Before you told me that when you first started to learn to sign-sing, back then... you
434 were learning to sign in BSL too. You mentioned change over time. How so? What changed in you?
- 435 **CP** – Well, I changed as a person over time, I grew up, I became more experienced as life moved on...
436 Maybe at first, when I would look at the lyrics of the song... 30 years ago (*facial expression conveying*
437 *'oh God it's been so long!'*), at that time I was just happy to sign the songs... but now I have learned
438 somethings about love, I've learned about people, I've learned about politics... and I've integrated in
439 myself all of these layers, personal changes, and songs are connected to that. I have also changed the
440 way I sign, it is now more BSL than SSE, maybe I have changed the registers I use within BSL,
441 because my perspective of a song has also changed. My signing has always been evolving, as I
442 continue to learn more and more, and I feel I know different signs today than I knew before. Before I
443 used to sign CUTE like this (*exemplifies*), now I sign CUTE like this (*exemplifies*). I will also use slang
444 signs like COOL (*exemplifies*), instead of COOL (*exemplifies*). I want to use that other one in slang
445 because it's my choice and the nature of the song calls for that... it fits with that 'COOL, yeah' kind of
446 look, from America. So, I think my perspective of life shows through my signing of the song.
- 447 **Researcher** – According to your experience of performing Signed Songs, you have told me people
448 have come up to you at the end of shows, right? Tell me some stories about what people have said,
449 Deaf, hearing people, interpreters...
- 450 **CP** – When I started, a lot of Deaf people would reject it, saying music had nothing to do with them, but
451 when they'd been to see me, they realised Signed Songs made them interested in music. I have had
452 Deaf friends who have said that to me, and I am always pleased. They do not expect to feel connected
453 to music or Signed Songs. If they are profoundly deaf, they only expect signed visual input and that's
454 all. My way of signing music is different, a lot have come to see me perform and then said, 'ok, alright,
455 that can actually be!', and I mean those strong Deaf, strong BSL signers. I think I soften the [rejection]
456 phenomenon because I am theatrical, I do not perform in a way that is tied up with English.
- 457 Interpreters... well. I don't mean to brag! But very often they come to me and they say 'Oh my God!!',
458 'you are amazing, your signing is brilliant!'. I reply 'stop it, it's just me signing songs my way, you can
459 sign songs your way!' Sometimes they come to ask for support in their song translations and I give my
460 input to them. I have one-to-one sessions with interpreters on how they can sign-sing, if they got
461 theatre plays with music to do, or other auditions, I will support them, and hopefully they will take this
462 and share Signed Songs and music, their way! I don't tell them 'do it like this!', I give them tools on how
463 to say certain things, to think about certain issues, reflect. So, I have a strong collaboration with
464 interpreters, a lot of my friends are interpreters.
- 465 Hearing people, well, they come to me a say they heard a song lots of times and never understood it
466 like that [like she performs it], or people who did not like a certain song and come to me and say that,
467 because they saw the performance ,they now like the song, or they know the song and have tried to
468 sign it and share that with me, or come up to me and say they want to learn sign language. There was
469 this one young woman... I was in a festival... where was I? Ah, Glastonbury or somewhere...one
470 woman came up to me, her eyes wide, she was so excited and she kept saying 'Wow! I want to do
471 that! I want to do that!'. I replied, 'well, can you sign?' and she said 'No!'. I said 'Go learn sign
472 language, I am not stopping you! You can do it, but you got to understand you need to learn the
473 language first!'. She was so jumpy and enthusiastic she yelled back, 'where can I learn? where can I
474 learn?'. I asked where she lived and she said Aberdeen, Scotland, so I explained she must go to the

475 Deaf community there, go to a college, ask in a library, ask the locals, find out if there is a Deaf club
 476 there or a Deaf centre, or find out where to learn online... Now, I tell people that it's good to learn
 477 online but that they must also learn with Deaf people, talking to people in the Deaf community, getting
 478 involved. So... I get lots of different responses. I never had a negative response to my work, they've all
 479 been positive, that's important... Maybe the negative people don't want to be negative, don't want to
 480 tell me if they did not like it. But that is fine by me! I mean, not everyone likes my songs, I accept that! I
 481 don't like football! So what?!... We are all different. Go on [do what you like] ... that's fine. So, all
 482 feedback I receive has been positive.

483 **Researcher** – We are now approaching the final part of the interview, which is about discussing music
 484 and Deaf people. If you think about your friends, throughout your life, your Deaf friends, what do they
 485 think about music?

486 **CP** – Yes, Ruth Montgomery, the flautist, she's my friend... and I know some Deaf people who are very
 487 interested in music, Stephen Collins, and other people. But also, a lot of Deaf people are not connected
 488 to music but have interest in theatre, or other interests. So, there is big mixture, some do, some don't,
 489 some enjoy it so-so... I have one friend, Deaf like me, who was brought up with English but can sign...
 490 we used to go to music concerts. She took me to see Queen, David Bowie, George Michael and Diana
 491 Ross. So, we went to many concerts together, a lot of them, but there was no interpreter back then...
 492 these were the 80s and 90s... before this idea of ethical rights now ... So, there is a mixture, many
 493 different views, but then it is the same with any group of friends, right? People have varied interests.

494 **Researcher** – Do people need to hear to enjoy a Signed Song or music?

495 **CP** – No. In everyday life we find music out there, in vibrations. If you go to the right place you will feel
 496 musical vibrations, at a club or a party, whatever. When the sound is turned up loud on the speakers,
 497 people feel it! I have seen profoundly deaf people dancing, and they are enjoying it. Being profoundly,
 498 fully deaf, they feel the vibrations, you get something... a vibe or whatever. Now they have these vests
 499 that make you feel the music on your back, on your body in vibrations. There are different ways of
 500 enjoying music. You don't have to hear music! No! There are just different ways of perceiving. I love
 501 going to live music concerts, watching the artists and feeling the sounds. Sometimes, I'll have a hearing
 502 friend with me and I'll ask 'what's that sound?' and she/he will point at the source instrument.... The
 503 piano, I can hear the high notes but not the low notes, the cello I can't hear at all. The tuba neither, but
 504 maybe I feel it. Percussion, I love feeling the vibrations. The violin, I can hear. Wind instruments... last
 505 show, the one you came to see me one night? My friend was playing the trombone, I couldn't hear that.
 506 It's very low... it's quite interesting, it was right there, I could see the music... I can hear the saxophone,
 507 there were three women playing the saxophone in that show, and one was playing the saw! I could
 508 hear that, it was lovely... I think the experience of music is not just to do with hearing. Now videoclips
 509 show you music in different ways, if it's fast, if it's light, if it's heavy, if it's slow... you see music much
 510 more now! And technology is better at providing us all with visual and tactile experiences. We are... I
 511 think more people, Deaf or hearing, perceiving music not auditorily, more than they are aware!

512 **Researcher** – Now I have a task. I have different sentences about Signed Songs and who they belong
 513 to. They are a form of creating art, but whose are they? The hearing world, the Deaf world, somewhere
 514 in between? I have sentences with possible answers and you can pick one or more than one. If there is
 515 no sentence with which you agree, you can create your statement (*sets the sentences up on the table*).

516 **CP** – I agree with these (*points at A, C and D, that is Signed Song as giving access to songs to Deaf*
 517 *people, and as being an intercultural reality, and as belonging to Deaf communities*). It's interesting
 518 because where does Signed Song come from? Deaf people. But... they borrow something from the
 519 hearing world and transform it into a form of expression, so that's half on the fence. Yes, we borrow it,
 520 but we still own it. It's not theirs, not borrowed, we created it, so we own it. Do you see what I mean?

521 **Researcher** – Yes, I do, 100%!

522 **Consultant MB** – Yes, I see.

523 **CP** – It's quite an intriguing one that one (*points at sentence about Signed Songs being something*
 524 *borrowed from the hearing world, therefore belonging to hearing people*).

525 **Researcher** – Yes, I was told by some Portuguese Deaf people that music belongs to hearing
 526 people... and there are articles that I've read that connect a rejection of music with the fact that music
 527 lessons were used in schools for purposes of imposing speech, as a form of oppression...

528 **CP** – I think that is due to personal experience, what people receive in terms of information on their
 529 connection to music, but now it's changing because technology, on our iPads, laptops, television, we
 530 see music now not with that separation [between Deaf people and music], there is more of a
 531 connection now... also with CIs, the improvement of hearing aids, speech-to-text technology also
 532 improving, there is more access now than before, so, I think technology is also changing the Deaf
 533 world's perspective of it [music] being just a hearing thing.

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- 534 **Researcher** – Yes... Now, the last question... Regarding your artform, Signed Songs, what are your
535 dreams, your hopes for the future?
- 536 **CP** – I would love to see more Deaf musicians creating, writing songs, and Deaf people performing
537 those songs at a high profile. At the moment, music is a high-profile activity. And I would love to see
538 more and more Deaf people opening their hearts to this new world of communication. And to see it
539 evolve, the signing, the performing... I was telling Max earlier that Deaf theatre has Signed Songs and
540 this is a new art, so what are the possibilities there to explore? How can we push it forward? To
541 expand? Music is always evolving, and now, I hope Signed Songs in music will also evolve. Now it is
542 not like it was some five years ago, or not the same as when I started, 30 years ago. No! It has been
543 evolving and I hope to see more people out there sharing their perspectives on life, love, stories...
544 connected not only to just music but with poetry, theatre, cinema. So... more Deaf people creating and
545 communicating loudly.
- 546 **Researcher** – Would you be interested to see original Signed Songs? So far, many people have
547 created them out of translation, with the words of a song already in existence being adapted into a
548 signed language, perhaps in the future we can see the opposite process? Songs starting in a signed
549 language and then translated into a written language...?
- 550 **CP** – Oh yes! Oh Yes! That would be amazing. I would love to see that, yes. I want to see this keep
551 going, keep going...
- 552 **Researcher** – Thank you so much for this!
- 553 **CP** – Oh... that is ok. I hope it was useful!

Interview with Stephen Collins (DA3UK) – duration 1hr 53m

- 1 **Researcher** – As you have seen in the form you have filled out, there was a list of different
2 performances, theatre, poetry, etc... Now, thinking about all of them, on that list, in general, do you
3 think signed performances, particularly live performances, might be important? Yes? No? Why?
- 4 **SC** – I think it's important because theatre is about reflexion, the audience watching something on
5 stage that gets through to them, making them realise certain things, or making them imagine
6 themselves in the action on stage. So, with Deaf people and sign language that reflexion happens in
7 the way ... in how they identify with what's on stage. It is important to have someone on stage who
8 can... represent... but it also depends on whom that person is: the actor can be a deaf oral person and,
9 as such, represent that portion of the deaf group; if he is a [BSL] signer, than he will represent [BSL]
10 signing Deaf people; if he signs in SSE, he will represent that group of people. So, depending on who
11 is on stage and who the spectator is, a connection can happen. Also, sign language on stage is
12 important emotionally. The spectator may have gone through forms of abuse, mental health issues, a
13 break up... or be in love. When that [performance-spectator] exchange happens with the action on
14 stage, if it is happening via spoken languages, the Deaf spectator feels a human-to-human connection
15 but not much more ... so, sign language is important in telling a story, expressing comedy, music and
16 other forms of performance, and it allows for that connection to happen [with the Deaf spectator]. It's
17 really important that sign language is there on stage. In the UK, it's been happening more and more.
18 In the past, we would see sign language only every now and then... Deaf people would go on stage,
19 which made Deaf spectators happy about their presence, but it would occur only occasionally. When
20 we saw an actor like that, using sign language in a performance... sign language would make us feel
21 immersed in the art form, it was something new, that some might not have seen before but, then,
22 realised it was something beautiful. Or... sign language... us as a group, we would use it, but never on
23 plays, there it was quite different, it [the signing] morphed into a form of expression... like beautiful
24 poetry or drama that got people immersed in it. It was different from normal... no, not normal, I mean
25 different from everyday sign language usage. So, it's really important to have sign language on stage.
- 26 **Researcher** – ... That a creative way of signing is there, you mean?
- 27 **SC** – Yes.
- 28 **Researcher** – Ok. You spoke about how signed performances are important from the perspective of
29 the Deaf spectator. What about hearing people? If they watch a signed performance, any of those on
30 the list, what do you think they might receive?
- 31 **SC** – It's difficult to answer that because I am not a hearing person. But I can relay what has happened
32 to me. When the play finishes and I get off stage, outside... Hearing people approach us and give us
33 feedback. So, I can give you some examples of that. Some say 'you blew my mind, the signing was

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34 amazing', that they felt drawn to the performance, that is one. I am like, fine, ok... but does that really
35 mean? They were drawn into it but did not understand any of the signing, thus just focusing on how
36 'beautiful' it was, is it appreciating it as an art form? So, that's one, they're drawn in and moved.
37 Another is that some hearing people, say, they go to see Shakespeare, and they watch the dialogues
38 but struggle with [language], they get confused [with the language]... but when they see [the same
39 play] in sign language it becomes clearer for them, they understand the lines better. Even if they do not
40 know sign language, really, that visual mixture of stage action, visual language and spoken dialogues,
41 all those layers together, they make it clearer. So, hearing people benefit from it in understanding
42 better, they get some visual elements, and make sense of the Deaf body's movements, facial
43 expression, signs, emotions, because all of it is out there! They receive information from the stage, the
44 spoken lines and might struggle understanding them... so say this sign (*signs TAKING MY HEART*
45 *OUT OF MY CHEST*), it is clear for them that something emotional is being offered or given, so hearing
46 people hear the spoken lines, add this visual input onto them and everything becomes clearer! Another
47 one is wanting to learn sign language, a wish to learn, to become involved, part of it. Yes, well, they
48 say 'well done', they are amazed at the performance... yes, that is all, I've said what I can think of, right
49 now regarding hearing people.

50 **Researcher** – Ok.

51 **SC** – Well, I might think of more things later...

52 **Researcher** – That is fine, we can circle back to this topic later, that's not a problem.

53 **SC** – Well, some are like, very positive on feedback but I wonder what they mean, what is on their
54 minds?

55 **Researcher** – Do you think they are confused, perhaps?

56 **SC** – It's their comments, they're like 'Wow, that was the best!' but I wonder what that means. Is it that
57 they think 'Wow, that is the best, that person on stage' for like, half a second and then don't think about
58 it anymore? Or do they linger, appreciate it as something different? It just that they come up to me, say
59 'Well done!' and then they're off, and I am left with no answers, no further information. Does their
60 positive feedback mean they felt drawn into the performance, or does it mean the performance made
61 them change their attitudes, or what? 'Well done!' and then zoom, off they go! I am left wondering if
62 they are saying 'That was brilliant!' and then just disregarding it completely, not really caring or what... I
63 wonder if anything stuck to their minds, or not...

64 **Researcher** – Maybe some hearing people can enjoy the show but, because they've had no prior
65 similar experience, they might not know how to explain their enjoyment, be reluctant and run off...

66 **SC** – Yes! But one thing I just recalled, which also happened is... I remember one time I was outside
67 with my hearing friends and we were commenting on this, hearing people running off, and they said
68 that perhaps people watched the signing on the show and then when they want to meet the actors in
69 person after the show, they come up to me and suddenly realise they can't sign, and so that is why
70 they go away. It's like a shock, a reaction to their inability to sign and to comment on the show
71 thoroughly. They come up to me and they will say 'Very good', I mean perhaps they also think that I
72 cannot speak! Sometimes that happens, I reply to hearing people in spoken English and they are
73 surprised and then conversation might be longer between us, but with signing they realise they can't do
74 it, thus can't go into deep explanations on what they thought. In the show *Reasons To Be Cheerful*,
75 that punk rock show I was in, I remember the last time it was on, people loved it, they would come up
76 to me because they identified with the whole punk, rebel attitude, but still when they would meet me, a
77 Deaf person, it's like... 'oops, now what do I do?'. It's interesting because I would speak and sign, both,
78 but still people were reluctant, perhaps if I would only use speech things would have been different... I
79 don't know. But, well, it's a language issue, a barrier, it's not because of the work I present onstage... it
80 makes things difficult.

81 **Researcher** – If you had an interpreter there with you, would the situation be any different or not?

82 **SC** – Well, yes, the information would be relayed in both directions, it would happen in that specific
83 manner. I remember one person who gave me so much feedback, they were talking about their
84 experience of music which is, of course, auditory, embedded in them...but still, they connected with
85 sign language on stage, you both know that signed languages have a lot of strong visual elements,
86 there is a very direct way of saying things, even rude topics sometimes, issues like sex or oppression,
87 sign language approaches these in a special way... for example, there is one song where, in *Reasons*
88 *To Be Cheerful*, with very punk lyrics, it had 'fuck' in it, it was very harsh, I used the sign that shows
89 that configuration [hearing culture's British gesture] people use for 'fuck you' and hearing spectators
90 reacted to that, recognised the handshape and movement and smiled like 'yeah, that is the right
91 word!'... or other things I do on stage like I am embracing someone in a very sexual way, people see
92 that, it's very visual and it ends up bringing people in, gets them to connect. They are astonished, but
93 they identify it, like that's it [the punk way of expression] ... But for other people, they might not make
94 sense of any of the signing so, that depends.

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- 95 **Researcher** – Ok, so... now that we've discussed signed performances as a whole, I want you to focus
96 specifically on Signed Songs. Signed Songs can be done in different ways: hearing people who can
97 sign, by interpreters, by Deaf people, in SSE, in BSL... in many, many ways. Thinking about all of this
98 variety, if I ask you 'What is a Signed Song?', how would you describe or define it?
- 99 **SC** – Oh, wow! That's deep! Right... Signed Song is ...
- 100 **Researcher** – Imagine I know nothing of the subject, how would you tell me?
- 101 **SC** – Right, yes. Signed Song is when you have music, a song with music and lyrics, then, Signed
102 Song is having signs in that music and the text. So, there is spoken language, singing, and signs
103 capture that and convey it in a translation, but in a different way: sign language expression in song.
- 104 **Researcher** – Ok...
- 105 **SC** – I think these are very formal words, it's hard to explain it in depth...
- 106 **Researcher** – It's not easy to explain, I know! That is why have planned for this topic (*laughs*)!
- 107 **SC** – Oh yes! Good one (*laughs*)!
- 108 **Researcher** – It is interesting that in your answer you speak of translation. And yes, well, there are the
109 lyrics of the original song which you translate into sign language....
- 110 **SC** – Yes, I say that because most Signed Songs that I have seen involve music that was created by a
111 hearing person, but there are a few that are Deaf creations. This exists, it is just a very small number,
112 very small, they talk about their experience...
- 113 **Consultant MB** – How would you define that type of Signed Song? Are there any differences?
- 114 **Researcher** – I would say those are the same but without translation. So, it's a signed expression of
115 the music, linked to a personal expression... it's like, you have the two things: the music and the
116 contents or words of the song. Some create the words [signs] first and the music later, or the music first
117 and then the signs. The Deaf, I have seen them use the words, the signs first, and then integrate the
118 music onto the signed lyrics. But I imagine it is so, the language, the signs first, and then the auditory
119 part of the song. I guess it can happen in both ways... but I would think that a person would create the
120 signed text first before the music comes in the process, but when it does it will perhaps motivate
121 changes in the signed lyrics because you have to adjust the lyrics to it.
- 122 **Researcher** – Do you think that original work would include first a signed text and then a written one,
123 the words? Or could it be the signed text and then straight to the music part, integrating it with the
124 signed text?
- 125 **SC** – I have never composed music myself so, in my work, I always have the written words of a song
126 first and then work on translating them... But if I were to create my own Signed Song, I would create
127 the signed lyrics first and then match them to the music and the rhythm. I imagine, then, I would need
128 to change the words again because they would have to match the music, flow naturally, match
129 beginnings and endings, match the music in moments of impact, it cannot be mismatched, it all has to
130 flow together.
- 131 **Researcher** – Ok, so you mean signed lyrics and musical elements need to go hand in hand as the
132 song progresses, right?
- 133 **SC** – Yes.
- 134 **Researcher** – Right... So now I have a task linked to this same idea, going back to thinking hoe
135 Signed Songs can appear in a variety of ways, as you said, they can be original music and songs, by
136 Deaf people, yes, there is only a small groups pf productions like that, but they do exist all over the
137 world. They can be done by hearing people, interpreters, etc... I have here different pictures of these
138 types, some are British, some are Portuguese, these are to illustrate and help you think about all this
139 variety (*sets pictures onto table*). I will explain: the first column here you see songs by Deaf people, you
140 have Signmark, a British sign-singer, Deaf children... In this middle column these are all interpreters.
- 141 **SC** – Oh! Yeah, this one I know (*points to American live concert interpreter*).
- 142 **Researcher** – Yes, these are all professional, experienced [hearing] interpreters but in different
143 contexts. Signed Songs can emerge unexpectedly during an interpreting job, like you see in this picture
144 (*points at picture of Portuguese interpreting window during news broadcast of a piece on a live*
145 *concert*), it's like the interpreter is there doing her job, and suddenly a song appears and the interpreter
146 keeps giving access to that in sign. It is also a Signed Song, just in a different way. This next one
147 (*points to picture of Portuguese YouTube channel with Signed Songs prepared by interpreters*), she
148 has a group of people, all interpreters, who create videos of songs in sign language but also with
149 strong visual elements, like words appearing during the clip, it's a kind of artistic signing register, it's on
150 YouTube, I can show this to you later on video, I will send you the link. This last one, well, it's live
151 interpreting of a concert, on stage. Here, in the last columns there are two pictures, one of them is a

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- 152 Portuguese woman, she is actually a trained interpreter but very inexperienced with lower signing
153 skills, so that is why I put her here with one similar British case, it's for us to think about all of those
154 videos online, often by some hearing people who are excited because they are learning a signed
155 language, perhaps they have just finished level 1 training, and they set up to sign in their way to a
156 certain song. I mean, of course these are not all the types of Signed Song in existence, here on the
157 table, there are many more, I just have these here to ask you what you think about all of this diversity.
158 Perhaps you have a preference for one way of creating Signed Songs, or others which you do not like,
159 how do you feel about these and why?
- 160 **SC** – All of these are already separate because they are Deaf artists or performers ... I actually filmed
161 this video with this team (*points to picture of Rebecca Withey's videoclip*)! So, I know that well. Deaf
162 are different from what you have here (*points to picture of hearing interpreter performing live*), an
163 interpreter paired up with a singer in live concerts. Deaf people can do this job too but only a few do so.
164 It's always [hearing] interpreters, and these are high-profile contexts because they have a great
165 projection, involve selection processes, you see them on TV, in America, in talk shows, they appear in
166 these settings and people are impressed because they are very expressive, as hearing people, they
167 easily match the music with the signs simultaneously. This means... I am not saying that Deaf people
168 can't do that, but Deaf do it differently, they take time, working in depth on the song, the lyrics. You
169 know how it works, all around interpreters are commonly booked on a last-minute basis, well... this
170 happens so much in theatre. I am fed up with it, I know we have to give them time, one, two weeks to
171 prepare the contents, their performance.... Anyway, I am getting a bit off topic here... anyway...
- 172 **Researcher** – Oh yes, but I understand what you are saying, I agree, I've seen that.
- 173 **SC** – Right... so... what was the question?
- 174 **Researcher** – Keep going, you are answering it. It was about what you think of these different ways [of
175 creating Signed Songs], you have talked about differences in process, of interpreters doing this as part
176 of their job of interpreting simultaneously between spoken and signed languages. What do you have to
177 say about the last column, hearing people with less knowledge and experience?
- 178 **SC** – Right. Can I say if I know people here?
- 179 **Researcher** –Yes, sure!
- 180 **SC** – Her (*points to picture of British hearing sign-singer, Tamara*), I think she is CODA and has a lot of
181 knowledge in signing... I think she is either a CODA or has a strong bond to the Deaf community. But
182 she only uses SSE in songs, never BSL. Her way is conveying the English words in the order they
183 appear, in a word-per-word translation in sign because the music is written, composed that way. It's a
184 translation with no changes [literal translation] instead of a translation where you see things are
185 changed into the grammar of sign, or in a creative way. I've watched her and I actually find it interesting
186 because, yes, she uses SSE but I think, ok, right, that's fine. Some Deaf people want to see that. To
187 receive the English word order, signed to them, you know, they want something like I LOVE YOU
188 BABY ALWAYS FOREVER [like the English song's word order]... Whereas Deaf artists using BSL in
189 songs will be signing I ADORE YOU [interpreting what the lyrics are saying], which is not the same, it's
190 very different. So...I am fine with that, but then you have situations like this (*points to picture of low skill
191 signer*). There are so many of them all over! Oh my God! There they go, signing away, carefree, and
192 people can see it as beautiful but... they are so many people like that, in America, everywhere! Oh
193 dear, oh dear! It's like they are murdering BSL, stomping all over it, ruining it! Oh!!! It drives me crazy!
194 But I have a question, why are there so many people doing this? Because hearing people... wait, not
195 hearing people, I mean people who want to learn sign language, right, most are hearing people. They
196 have music inside them, it comes naturally to them. Deaf people, some do love music, but for others...
197 its indifferent, they don't pay attention to it, it's not important. Now hearing people, they have that love
198 for music, and when they start learning how to sign, they immediately think of songs, because that is
199 one way of learning more, signing a song motivates them, makes them want to learn even more, and
200 that is great! I agree with that, for most hearing people it is a good exercise, as they hear the words
201 and immediately train themselves to think of the signs. But, on the other hand, I have an objection, it's
202 good that they're interested and doing it, it's bad how much projection they have, how they concentrate
203 audience attention on them, wanting to be seen. I'm like, 'what? It's good, ok, but you are not fully
204 skilled in sign yet!'. First, they would have to become highly skilled like these people here (*points to
205 pictures of high-profile-interpreters sign-singing*), these are great, they have cultivated their skills and
206 progressed up to good standards. But those who just want to be seen, be in the spot light... I've had
207 people come up to me and say, 'Stephen, I want to do this and that song', and I am like 'not yet! It's
208 good that you want to learn but beware of how beautiful and rich sign language is, do not taint it! You
209 need to wait until you're there!'. I want them to respect the language so I'm very concerned about
210 this...Should I carry on?
- 211 **Researcher** – Yes, Yes.
- 212 **SC** – I have other stories, I just don't want to get off track here...For me, there is one thing, I feel
213 strongly about the signing so, there is one expression... when people call something BSL Signed

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- 214 Songs or ASL Signed Songs, I worry about whether it's really BSL. Is it? Is it not also SSE? I have this
215 concern, whether it's really proper BSL or not.
- 216 **Researcher** – Which do you prefer, songs in BSL or in SSE? I mean, as an audience member, which
217 type captivates you more?
- 218 **SC** – I grew up with music, and we would sign them as a group in SSE. But there are also many
219 Signed Songs in BSL. Over time, I've been considering this. For translating songs, SSE allows from
220 more synchronicity between signed lyrics and the music. I mean BSL can also do this but it is harder
221 to...
- 222 **Researcher** – Do you mean harder to get both things, original song and signed lyrics happening in
223 parallel?
- 224 **SC** – Yes. Hum... If I am a spectator and I watch a song that I know very well, I will appreciate a full
225 version in BSL but, on the other hand, as I know the original words by heart, with SSE I can follow the
226 two songs at once. BSL Signed Songs create very different versions from the original, I watch them,
227 and especially if I watch them over and over again, I enjoy them visually, but it means a full change, it
228 means the artist expressing the song in their own way.
- 229 **Consultant MB** – Do you think there are Signed Songs, which are fully in BSL, out there? Have you
230 seen it?
- 231 **SC** – Yes there are, but they are not 100% synchronous to the music. For instance, Signmark here
232 (*picks up picture*), he works closely together with a hearing musician, they both work towards building
233 these songs, the rhythms, the signing is very fast, in a hip hop style, I feel impressed by it, but also
234 because he is a strong signer, which does not happen with other people out there. This is his creation,
235 but with translated songs things vary a lot in this regard. I have some issues with these, you know,
236 some people advertise their work as being BSL, but I think it is also SSE... Also, some who teach, it's
237 hard to say when they're using BSL or SSE, it's not always clear, and I know this is a deep political
238 issue but... putting that aside for a moment...
- 239 **Researcher** – Oh, wait, I am interested in that political side!
- 240 **SC** – Oh, are you? Oh, good then! I thought I had to move away from these topics, but good thing I
241 don't have to (*laughs*)!
- 242 **Researcher** – This is research on Deaf culture, so it is connected to that!
- 243 **SC** – When I first started performing, eight years ago, I signed mostly using SSE. With time, I began
244 working with a BSL consultant who would come in and help me with translations, changes, shaping my
245 signing and, so, over time, my signing shifted towards having a more BSL structure, but I felt it was
246 hard to sign like that and still keep up with the music, before, when was signing songs more in SSE it
247 was easier to do so... I had been signing since 2010 let's say, in SSE, then around 2014, there was
248 this play *The three penny opera*, it had opera in it but also many different music genres, it was very
249 weird, very varied. Rhythmically, it was fast then slow then harmonious, some moments it was a mix of
250 different music genres, there were even trumpets. It had a strong message, rebellious, insurgent, that
251 sort of thing. Now, in that play, I worked with the consultant to make my signing more BSL, allowing the
252 signing to be a bit off tempo with the music, but not too much, you see? To try and control that, to not
253 have the difference between was being heard and being signed be enormous, in terms of lag time.
254 Sometimes, I would be a bit ahead of the song, or behind but would periodically catch up. There was
255 one Deaf performer, me, and one interpreter performing in sign as well, side by side. Remember what I
256 told you before, [hearing] people enjoying the interpreter's work and giving praise because of her
257 synchronicity in performance to the auditory song, they would be amazed at that. With me, who
258 sometimes was a bit less synchronous, well, I would just get a not very enthusiastic 'good job'. People
259 were impressed with the synchronicity between languages. I think that as [hearing] people felt that,
260 they were impressed with that parallel, that precision she had in her performance, but they did not
261 respond enthusiastically to the way I did it. That was interesting. I would perform in a Deaf, BSL way of
262 expression, my colleague interpreter used a mixture of BSL and SSE and, of course used hearing to
263 obtain synchronicity with sung words in key moments... so, really, these are just two ways of
264 performing. But hearing people enjoy that way more because they can see the parallels, that type of
265 richness. Still, my way has another sort of richness too it: it is less synchronous but stronger in a Deaf
266 way. I was amazed at how hearing people reacted to that. Some Deaf people would say they felt
267 captivated by my way and immersed in the show, although they could enjoy my colleague's craft at
268 synchronicity, BSL [use in song] with its own rich mechanisms, body expression and alterations, they
269 felt like it was really their language being sung.
- 270 **Researcher** – Yes, I see. Those are two different ways of creating Signed Songs, I don't think we can
271 see them as better or worse than one another, they're just different. As I told you before, I read this
272 research from America, on Signed Songs, where they said there is a Deaf way of creating Signed
273 Songs, where it is normal to play with diachronicity. It's a matter of priorities, from a Deaf perspective it
274 is more important to perform in a well-structured form of sign language, and also auditory perception

275 matters less in that perspective, so they invest in emphasising visual aspects much more, in the way
 276 they render the song. Hearing people, who can be interpreters or not, will prioritise synchronicity
 277 because they have that experience, to convey the flow of what is heard, as soon as it is heard. So, they
 278 just show different ways, different priorities.

279 **SC** – Yes. It's interesting, regarding that matter of Deaf performers being diachronic...I've been a
 280 spectator in one play, two years ago. I knew it was a musical and I was impressed because... you
 281 know, how we can have one or two signers onstage or a full cast, but usually this happens less often.
 282 In that play, there was a full cast on stage signing, there were Deaf and hearing people there and I
 283 thought it was brilliant, it really impressed me. It was so interesting seeing all of that signing, all that
 284 action on stage! The Deaf character was there leading them, which was good... but I noticed in one of
 285 the songs, the Deaf performer walked to centre stage and was signing the song, but he was out of
 286 synch with the original and I could tell, it made me cringe and feel embarrassed! Deaf people can do a
 287 good job but must keep in time with the song. I thought it was good to have that Deaf performer there,
 288 showing that 'Deaf can' but the lack of synch was making the Deaf performer look weak... I felt
 289 ashamed and frustrated!!

290 **Researcher** – Were you worried about hearing audience members and how they were receiving that
 291 performance?

292 **SC** – Yes, but also myself, how I connect to music and to my Deaf character when I am performing. I
 293 mean, you have to establish that musical connection, when you are too much out of synch, that
 294 connection is lost. Working in music, we have to express our emotions, hearing people do that using
 295 their voice, working with different pitches and vocal techniques, and Deaf people get that when they
 296 see it but... with that Deaf performer, that was not there. Before the show I was expecting it, and at that
 297 moment, that signed solo, it was not there. I felt like I was bottled up inside, it was really annoying.
 298 Anyway, this was one situation. Another was a play I saw in America, *Spring awakening*, in LA, four
 299 years ago, they had 10 Deaf and 10 hearing performers, everyone signing and singing at the same
 300 time on stage, it was amazing, it made my skin tingle. It was such a feeling, watching that, all of that
 301 visual art reaching me, I felt like 'Wow this is my language!!!', and I could see all of these different
 302 signing registers... there was this song called *Totally fucked*, it was about this attitude of 'fuck
 303 everything, I don't care', and I could see the Deaf and hearing performers onstage signing that word
 304 'fuck' differently, in different dramatic interpretations, and I was completely enthralled by that richness,
 305 that diversity. Also, I could see the character's personality, in each one, in the way there were sign-
 306 singing, more courageously, more timidly, or some coming from a register of love. All of this immense
 307 richness, of differences, really pleased me! Also, I enjoyed how it was hard to tell sometimes who was
 308 hearing and who was Deaf. Some I knew, they were Deaf actors, I knew them, but others I was really
 309 left unsure, and pleasantly surprised when I found some really good signers were hearing. The thing is
 310 they all captivated me. Well, for me, music is just... draws me in. It's interesting because, after that
 311 show I met this [Deaf] person from France and I was saying how impressed I was with the show, how
 312 immersed it made me feel because of all the music, the action on stage, the connection between Deaf
 313 and hearing performers, and watching all the sign language. I mean, ASL was sometimes hard to
 314 understand but still... It reached me, I felt it so strongly through my eyes, my ears... both, actually! Not
 315 just hearing but also visually... And I was discussing this with this person and saying how brilliant I
 316 thought it was, and this person said 'well... I watched it but meh... because if [auditory] music is not
 317 there then it is just a visual display', and this person said 'well ok, but it's just like normal signing'. This
 318 made me think, wait a minute, really?! Because this person... I felt very different from that experience,
 319 for me it was all about full immersion via all senses, hearing, visually, tactile vibrations... I think perhaps
 320 I have music inside myself in a different way, and it was more of an indifferent thing to this person?
 321 Perhaps... It's interesting.

322 **Consultant MB** – Do you think Signed Songs are possible without music?

323 **SC** – Wouldn't that be poetry?

324 **Researcher** – That's a good topic to debate...

325 **SC** – Could be poetry, Signed Songs must have music. That's where it comes from, Signed Songs
 326 come from music...

327 **Researcher** – But... we are talking about this concept of music, what does that mean, is music what
 328 people hear? Only that? Must music be auditory? Can it be visual?

329 **SC** – Visual products are Visual Vernacular, signed poetry, signed storytelling, other physical arts like
 330 mime, etc...But for me, Signed Songs are music. But that is also right, I mean, let's look at dance,
 331 there is no structured language or words there, but there is music...

332 **Researcher** – Yes, dance can express music yes...I am getting you thinking about this because there
 333 is this notion from hearing people, connecting music to auditory sound, exclusively. That's fine, I grew
 334 up in that world, I understand that point of view. Is that different in the Deaf world? First, we can think

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- 335 that music is not just sound, we can think it includes a visual expression in it as well, as you just said,
336 for example dance. It is a corporeal form of expressing music.
- 337 **SC** – Yes, and in dance, curiously, the body is in the forefront and the [auditory] music more in the
338 background... yes, I see.
- 339 **Researcher** – Also, the ways in which people can perceive music are very diverse, you can use your
340 ears, your eyes, and all of your skin for perceiving music, this last one, meaning vibro-tactile
341 perception. And we can think that all of that is music...
- 342 **Consultant MB** – It's like, we can think of the definition, the nature of the concept music, and question
343 whether it is really only sound, or has other meanings. What do you think?
- 344 **SC** – Music is dynamics, it involves a sense of community, a group of people singing together, or sign-
345 singing together, as equals... In X-factor, a British song competition, we see people who are awful,
346 awful singers, but then great entertainers, very visually appealing, in their costumes, in how they
347 portray physically famous musicians, like Michael Jackson with his typical movements. These are
348 strong visual skills. Deaf people love Michael Jackson because he was a very visual performer... I
349 know one [Deaf] boy who could imitate Michael Jackson perfectly but never heard any of his songs. He
350 would watch the artist repeatedly and become him. He had no auditory access to music, no hearing
351 aid, nothing! He would perhaps feel the vibration but not hear the words, right? But his performance
352 was visually flawless! Without any auditory music, he could express music in his way... So, yes, that is
353 an open-ended question!
- 354 **Researcher** – There is no one right answer but a multitude of them.
- 355 **SC** – Right, exactly. But... but... well, nothing, I was just here thinking, never mind...
- 356 **Consultant MB** – (*Laughs*) This has just turned into an extremely philosophical discussion (*laughs*) on
357 what is music, perhaps we're going too deep (*laughs*)!
- 358 **SC** – Yes, but music in general... there is that expression saying music brings people together so... a
359 music concert, a Live Aid show, or one to raise money, you see those shows with lots of charity
360 organisations involved and how it creates solidarity. On the other hand, I've seen musical theatre
361 where the plays are very inclusive for everyone. Great, yes! Because people will go and see fabulous
362 musicians and love it, they will attend because there is equality there, focused on the people singing,
363 and they call that inclusive... but, is that Deaf inclusive? And how do we make it so? I go to shows all
364 excited, I enjoy all the environment, but as a Deaf person, I want signing and the words, both,
365 displayed on stage, so I can follow everything! But still, is that enough to be fully inclusive?
- 366 **Researcher** – I understand what you're saying. I think you are talking about having more and more in
367 the world, performers who work with the Deaf perception of sound, who use vibrotactile perception in
368 their shows, you know, equipment like vests, materials on the venues such as floors appropriate to
369 conveying vibro-tactile music, so the Deaf audience is fully immersed, feels the music and follows it. I
370 think we need that more and more, so far there have been only some initiatives in that direction.
- 371 **SC** – Yes, I've been to several music concerts and I know the songs but I find it hard to follow the
372 music. I get there, people are being very loud, I have to make an effort to go closer to the stage, and
373 focus my attention on the artists, and then I am with close friends there ... I've been to a Chemical
374 Brothers concert, that one I loved it, the music has a lot of bass and rhythm so I could feel it in my
375 body, and there were also videos popping up in the background following the music, for example,
376 images of trains or trees passing by, following the rhythm of the song, giving the audience a visual
377 build up to the song, we could feel the energy growing. That time, yes, it was great, the music was loud
378 and I could fully feel the sound in a tactile way and see all the visual elements of the show. It was a
379 moment like, a revelation. My emotions would flow in and out, I would dance, drink, and feel fully
380 connected in the experience, and to my close friends there, by my side. So, that visual input was
381 music, that, I could see...
- 382 **Researcher** – Yes, perhaps music from a Deaf point of view includes a variety of things, visual,
383 auditory and vibro-tactile.... all is allowed.
- 384 **SC** – I think most sign-singers I've seen will have troubles with... you know, they work on the signing
385 and that's fine... but, especially low skilled signers will have troubles incorporating the right rhythm into
386 the signs. What happens is that, if you cover your ears and watch them, you get the feeling they are
387 just telling a story and not singing. Sometimes they will dance during the signing, swinging left to right,
388 but it's a very swaying way... still, for me, I hear the music but one friend dared me to switch off my
389 hearing aid, I got it really, that signing was fixed in space... although the swaying helped, its different
390 [from rhythm within the signs]. Here, for example, (*points to picture of Portuguese videos of signed
391 songs on YouTube by proficient hearing signers*) this sort of video using words appearing visually, that
392 I've never seen and I know it would immediately capture my attention, draw me in, because it is an
393 added visual richness to the song. With people who are signing and swaying, ok, I would perhaps say

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394 that it is a good interpreter [if the signing is clear] but I would not feel any musical connection,
395 emotional engagement.

396 **Researcher** – How have you become involved with Signed Songs? Tell me that story, looking back
397 and until now.

398

399 **SC** – (*Laughs*) it was basically like, someone said ‘go do it’ and I was like ‘ok!’ (*laughs*)!! That is the
400 short version of it (*laughs*).

401 **Researcher** – (*Laughs*) Ok, but when did you first become interested in this?

402 **SC** – I grew up with a sister who was involved in music and that got me curious about it. I would watch
403 her, ask her about the words and the written music. Back then, in the 90s, CDs had song lyrics inside
404 and so I would read them and sing along to songs, I mean singing with spoken English. Later, I went to
405 the Mary Hare boarding school, we were all Deaf, we would speak and sign in SSE, all of us were fond
406 of music, and sometimes we would sign along to songs but in a very SSE way... That is how it started.
407 At Christmas dances, or Valentine’s Day, people always new that my group of friends would get
408 together and sign songs, but we would not perform in front of people, it was just among ourselves.
409 After I left Mary Hare school, when we got together at weddings or special occasions, we kept on doing
410 it, some friends had some good hearing, some went on to be interpreters, I didn’t. But... really, onstage
411 performing, let’s see... we would do this among friends, but really sign-singing [in public], I would not do
412 it, I was embarrassed. Anyway, in 2010 I began acting and a theatre company, Graeae, the director
413 approached me, saying they had a song that they wanted a Deaf person to perform. So, I went on an
414 audition, they wanted to see if I could embody music, if I had it in me, and you know I grew up with
415 music, they asked me if I liked music and said I loved it, but then I was asked if I could sign to music
416 and I said I had never done that before. All I had were my SSE experiences with my friends, but never
417 really to have been onstage, delivering a song. So, they said they would arrange for someone to teach
418 me, to work with me on how to translate lyrics in a clear way, help me where I was unsure. I agreed,
419 and that was how I became part of the cast of *Reasons To Be Cheerful*, so... from that experience, I
420 began learning how to translate songs, had a BSL consultant come in, polishing my signing. As I told
421 you, I used SSE a lot before, but then I learned how to change my signing into BSL, how to also make
422 use of SSE at times, how to make my discourse more visual, how to do sign-singing solos, how to sign-
423 sing as a group. That is how I started. That show began in 2010 but had later reruns in 2012 and
424 recently, in 2017. We went on tour and visited Mexico, Brazil, Germany, and performed there. It was
425 amazing. We were also invited to perform in several festivals. In that play, the Signed Songs are
426 performed by me and an interpreter-performer, either in solos, duos or all cast sign-singing moments.

427 **Researcher** – You spoke of a person helping you practice, teaching you, who was that Deaf person?

428 **SC** – I was first shown a video of a man, but he had left, so that was the first time. I watched the video
429 and then worked on polishing the signing with my colleague interpreter, who performed with me, and
430 also with the Deaf director, ways of translating, of signing... This interpreter was very experienced and
431 knows a lot about music, so we would work together. It’s interesting because we rehearsed together,
432 worked on the signed lyrics, but when made them differently for moments when we were on stage, side
433 by side, differently from all cast signing moments, those lines would have to be made easy so everyone
434 could sign them, we had hearing co-workers who did not know any sign language, so for them the
435 rendition was made easy, more at a basic level, but still with a strong message. As the show went into
436 progressive reruns people began to become more confident in their signing and so we would increase
437 the level of signing for them as well, deepening their skills. Not at first, at first it was really simple
438 signing. Then, there was Daryl Jackson in 2012, he came in, and also in the 2017 show, he was there
439 making small corrections that time, because the show had been on several times. It’s interesting
440 because I noticed my signing changed from the 2012 to the 2017 show, I wanted to make it even more
441 visual, more BSL, but I was told not to because we needed to keep it similar between reruns. I had
442 acquired all this experience and I felt I wanted to do more, but we also had to think of the new
443 members of cast, which required us to, again, think of more basic forms of signing for them. It was a bit
444 frustrating because I felt like being more irreverent but well... still, over time, the signing evolved
445 between shows, and has been evolving until now.

446 **Researcher** – I saw that show in 2017, I think it was the second signed play I attended here in the UK
447 and I was mesmerised. I really admired how you and your colleague, the interpreter, performer did a
448 great job, both of you, but I appreciated how you sign-sung in different ways. I personally enjoyed both
449 forms, but could tell that yours was stronger in a BSL register, so maybe you felt you could not imprint
450 such strong register but I think you did, it was visible!

451 **SC** – It was interesting when the director, Jenny Sealy, first came over to me to speak about joining
452 this cast... at the time I was very green, a new actor, did not have much confidence, and also, as a
453 new Deaf actor, I didn’t know yet how to work with my signing onstage, so there were these two
454 frailties, and then I was asked if I could sing, it was a bit of a panic moment for me. It was a lot to deal
455 with at once. It was explained to me that my character’s name was Colin, a punk man working at a

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- 456 supermarket, a Deaf, young man. Ok, so he was Deaf, a punk rebel fuck-you-attitude kind of young
457 man but ... oh wow... the things I am saying on camera (*laughs*)...
- 458 **Researcher** – That's ok, never mind that (*laughs*). This is artistic work. All words are accepted!
- 459 **SC** – ... you know what I mean, really rebel, and he sang... I was like 'how will I do that'? You
460 remember, Colin was very vocal, he would curse in English all the time using sign and voice, if he was
461 told to shut up, he was really irreverent and reply 'fuck-off, what's your problem?!' So, over time from
462 one show to another, I felt more and more at ease in Colin's skin, signing, singing, being a rebel, even
463 using my voice, if at first it was weird, with time I stopped caring. I always ask hearing people how my
464 voice was and I get good feedback, so... cool! I don't really know how I sound but I just don't care.
465 Some people have come up to me and said they thought I was hearing; they're surprised I am Deaf.
- 466 **Researcher** – I was really interested and surprised at Colin, I mean, I had never seen that sort of
467 performance before, in Portugal, I've never seen Deaf people who were ok with using their spoken
468 voice. I feel it's a small community and people feel they must defend their sign language, and prioritise
469 signed discourse. The first time, when I saw Colin, I saw something different, he was open to different
470 forms of communication with a sort of 'why not?!' attitude.
- 471 **SC** – Yes, yes! As an artist, there are a set of decisions... you are asked to play a character, any actor,
472 Deaf or not, does this, you must decide elements of that character. My Deaf character, I had to decide,
473 which Deaf person he was: was he an oral deaf person? Did he use SSE or BSL, or a mixture of both?
- 474 **SC** – The actor is the same as people out there. You have to decide which Deaf he is representing:
475 someone who uses spoken language? SSE? Or BSL? Or both, or a bit of everything? You have to
476 decide because we know there is a wide variety of Deaf people. And by using a certain form of signing,
477 you decide, for instance, you can use full BSL. So, on that, I feel that a Deaf person who has music in
478 them, who loves the punk movement... In a way, he is similar to Stephen, to me. I grew up with SSE,
479 very rarely BSL. So, that character was meant to use more SSE and once in a while he would use BSL
480 to sign cussing expressions like FUCK OFF. Also, SSE is very connected to the time period the play
481 approaches, the 80s. Colin, he grew up with a Deaf mother and a hearing father, and had only hearing
482 friends. If a Deaf person grows up in a hearing environment, he is bound to use mostly SSE, most
483 people would if they had been growing up with hearing parents, if from Deaf parents he would probably
484 use more BSL. So that SSE way of signing, it makes sense that that goes into the Signed Song
485 performed by the character too. Right! So why should we be like 'No, it must be BSL. Full stop?'. Wait a
486 minute, what is the character's background? That is more important.
- 487 **Researcher** – You are saying it [the signing style] needs to be flexible.
- 488 **SC** – Yes! That's it!... I've had people ask me 'can't you do that in BSL?', because than the sign
489 language would be better, but I explain that I must also think of my character. I cannot portray any Deaf
490 character as a strong BSL user, I have to think about the personality of the character and be consistent
491 with his background. That is a conscient decision, and it has an influence on how songs are sign-sung.
- 492 **Researcher** – According to your experience, when you receive a song to perform in a play, *Reasons*
493 *To Be Cheerful*, for example... and think about how to translate the song, what sort of difficulties do
494 you encounter?
- 495 **SC** – ... To do with the meaning... I receive the song and I read it, but I listen to it first, with my hearing
496 and vibro-tactile sense. I feel the emotions of the music, if there is roughness in there or soft, feel-good
497 melodies. I have to integrate those emotions onto myself, and then I put sound aside and I proceed to
498 translating the lyrics. Some lines are easy to do, the kind of thing like 'I love you', you know... but
499 others have specific expressions like... there's this one song which has the phrase 'I cut you open like
500 a broken glass', do you know it?
- 501 **Researcher** – No, I don't but that's fine, carry on...
- 502 **SC** – Ok, it goes like... I can try to remember (*hums in sign to himself*) ... anyway, never mind, it is
503 definitely a woman singing that song, but that expression is hard to translate! You have to think about
504 the idea of cutting someone open, which sign to use, where to locate that sign on the body, and the
505 meaning of 'like a broken glass', is its speaking of a glass, something else? So, that becomes a long
506 process, this is just a small example. Meaning is sometimes very hard.
- 507 **Researcher** – You mean when meaning is not there, explicitly, but hidden, right?
- 508 **SC** – Yes, also... In *Reasons To Be Cheerful*, in that play, songs appear isolated from the plot, just
509 there in moments, intervals in the middle of the story. That means the song's lyrics are not very linked
510 to the story, or... I some musical plays they might be connected but not in that one. But in other plays,
511 like *The three penny opera*, or *Hansel and Gretel*, a children's play with a story about two children who
512 go into the forest, and then a witch who wants to cook them, a famous one. In that one, I worked with
513 Caroline Parker, a hearing musician, she played my sister and played the guitar and sang and I sign-
514 sang... In that play, Signed Songs show what happened before the sign-singing. For instance, this
515 moment where my character [Hansel] goes into the forest and it's dark, and I sing about the witch being

516 hidden somewhere in there and appearing to scare me between the trees like so [embodying the
517 witch]. There, the song was part of the storyline, in *Reasons To Be Cheerful* songs were not part of it,
518 songs would appear out of the blue, you've seen it, in the middle of the story suddenly there were
519 these crazy, rebel moments where we all, or some, start singing about love, and other stuff. So... err....
520 What was my point? (*laughs*)... I got off topic ha! Right, right. I meant, when a song is separate
521 from the plot, it's easy to perform because there is a separation between the character in the story and
522 the one who is singing, I mean, they are the same but still they're separate. When there's a connection
523 between story and song, you have to think of coherence and flow of the story in the Signed Song, and
524 that's what makes it harder because you have to think back and elaborate from there, you can't
525 separate, drift off from the story. Say you have a word... you are describing one character, its horns or
526 long nose. You cannot just sign that anywhere in space, you have to embody it the same as it
527 happened before on stage! That becomes part of translation and is hard.

528 **Researcher** – This is why your experience, Stephen, is important for this research. You have a special
529 contribution, this new artform of signing songs in plays, that is a good example, linking or not linking
530 songs to what comes before and after, in a play...

531 **SC** – Throughout these years, I've worked in about four or five plays with songs in them. I always get
532 the songs, the music first, listen to it, work on translating, and then go back to the music and think of its
533 pace, if it's fast or slow, and I adjust the signed sentences to that, changing them. Sometimes, I will
534 have to cut some bits here and there, to keep in synch with the music, that also takes a lot of effort,
535 yes... its hard getting the signed verses and do that, I repeat it over and over again, and sometimes the
536 rhythm will be ok but the meaning is lost, you have to work with these two dimensions and make them
537 work [synchronicity and accuracy of signed text]. Daryl would speak of working with the words as a
538 compound, not just saying individual words in sign, but putting meanings together in a strong visual
539 way, being careful about location, how one hand can sign one concept and, at the same time, the other
540 hands signs another. I realised that SSE doesn't work for me, no, I can't do it that way... I know it
541 sometimes will connect to the audience, but as an artist the signing flow is lost in that way, the sense, I
542 need to recompose meanings in this way.

543 Sometimes the meanings can be right [in the translated song] but onstage, if I am sign-singing to
544 another person, I have to direct my signing to that person. When I sing I LOVE YOU, the YOU sign
545 [pointing] has to be directed to that character. This is valid for persons onstage or locations of things, I
546 need to use pointing correctly, it's the Deaf visual way of communicating... and not only in pointing
547 signs, but also in signs when I direct the sign's movement towards someone, like if I meet someone
548 and I sign SHARE, I sign towards that person. It all depends... that is why in theatre, on the one hand
549 it's amazing work but, on the other, it can drive you a bit crazy because you practice and realise you
550 have to change the signs to include these things. In one play I was in, *The three penny opera*, I did
551 about 15.... no wait, 11 songs. I translated them into sign and then in the end I was told I would be
552 signing six or seven and that was it, that the others we would drop them because it would not be
553 visually appealing to sign them. These were moments where an actor would be singing on stage,
554 already with the creative surtitling and adding the signing would be too much.

555 **Researcher** – But why specifically would those songs be dropped?

556 **SC** – Say... this one scene is about a man who is about to commit suicide, he's about to hang himself.
557 So you have the man onstage in prison, the interpreter cannot be there on that scene because she is
558 doing something else, and I am in character, I am dressed as a policeman, an authoritative figure so, if
559 I were to be standing there next to the prisoner signing the song while he sings it, it would not make
560 any sense, it would be weird, the characters don't match, it wouldn't be right. Also, the man is singing
561 about his sadness, his suffering, his emotions, he is really opening his heart up, so it makes sense that
562 the scene only has one actor onstage, him, to keep the focus on him. It is all accessible with the
563 surtitling but the audience focuses on that man's performance. I was told this and I completely
564 understood. I get it that the signed access is out, ok, but having the scene set up that way with surtitling
565 makes you focus on this man's anger, the hardships of his life up until that moment, etc. Another
566 reason for not signing a particular song was also.... hum....

567 **Researcher** – I see, so it's a matter of artistic choice.

568 **SC** – Yes, Yes!

569 **Researcher** – I see, it's how it looks from the audience viewpoint, if it makes sense or not, of thinking
570 of whether their visual focus should be directed to specific places onstage. Yes, I understand that.

571 **SC** – Yes, yes... I understand that too and I think you have to respect that choice.

572 **Researcher** – Ok, I see here you have already answered many of my questions so far... Let's see... In
573 your experience as a Deaf person, thinking of a Deaf person signing songs, creating them... Do you
574 think there is anything special the Deaf person can contribute to the song? I mean, think about whether
575 the Signed Song becomes different because a Deaf person created it. Do you agree or disagree?

576 **SC** – I agree. There's that man... Colin...

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- 577 **Researcher** – Colin Thomson? Yes, he's part of this study too.
- 578 **SC** – Colin Thomson has been signing songs for a long time. He was like the first person... I think he
579 was actually the first Deaf person to sign songs, and he always inserts something extra in the song,
580 about Deaf issues. He changes the song. So, that is a Deaf contribute. He always does that, and that
581 can be a Deaf contribute because the Deaf person is expressing his way, his perspective. Great.
- 582 **Researcher** – Do you think you have ever done that? Have you come across certain things in
583 translation that made you think that Deaf people would express that differently? Did you add any
584 changes?
- 585 **SC** – Sometimes in humour, like... if I sign I HEAR... what?!!
- 586 **Researcher** – Yes, for example! You would sign I HEAR-WITH-MY-EYES.
- 587 **SC** – Yes. So, there is a bit of change there, and I always do that with everything.
- 588 **Researcher** – Yes, and that is change, it's going beyond translation and being creative... inserting
589 Deaf experience.
- 590 **SC** – Yes, but it is the same meaning. I always do these changes, changing 'hearing' into 'seeing' or
591 'feeling'. This recent play I did, *Beauty and the beast*, in Liverpool... I am thinking of the words.... Yes,
592 there were four of us performing, one Deaf, three hearing. In the beginning of the play there was a
593 Signed Song, the hearing performers would sign 'I hear the beast' when the beast was roaring behind
594 them... but not me, I would sign 'I feel the beast and look behind me', I do that in real life, I feel hearing
595 people speaking behind me and I look. Because Deaf people are not unaware of what happens, we
596 feel it, the vibrations, and react to it. So, that is always in my work. Another one was that, in the house
597 onstage, there was this sound like 'oooh!', I did not sense that, so there or with a sound of a roar, I
598 would feel a wind or they would use the lights to show that information, so that is change too, it is
599 putting things in a Deaf visual way, that Deaf people will perceive. So, definitely things get changed!
600 Yes! I mean, it wouldn't make sense for Deaf people to go 'I hear the music', it's engrained in us,
601 another form of perception.
- 602 **Consultant MB** – Would you call that a cultural translation, perhaps?
- 603 **SC** – Yes, and it's important for Deaf people.
- 604 **Researcher** – In a play, thinking about the time you are performing Signed Songs, either by yourself,
605 or with an interpreter or other performers, while you are sign-singing on stage, do you ever feel a
606 connection with the audience? If so, how? For example, any eye contact, anything that makes you feel
607 there is a connection? Do you receive anything from them or not?
- 608 **SC** – (*Smiles*) Well, If I had to pick one time that I really felt it, it would be in the *Reasons To Be*
609 *Cheerful* play, do you know the song *Sex and Drugs and Rock and Roll*?
- 610 **Researcher** – Yes, yes, I remember it perfectly.
- 611 **SC** – (*Smiles*) There you go! You know it well!! Before that song there had been other songs but that
612 song made the audience connect by learning what we were signing on stage. I told them to stand up
613 and sign with us: SEX, DRUGS and ROCK-AND-ROLL. I could also see hearing people sign-singing,
614 as well as Deaf people, and that made me engage with them, getting them to sign and join in,
615 everyone! I was happy Deaf people were joining in too! It felt like a communion, it was amazing. I think
616 that for hearing non-signers, they felt happy they could do those signs... and also the signs we were
617 using like this one for 'sex' [visual sign], you know how hearing people always want to know how to
618 sign rude words. So, in that moment they got that, and the rest of the signs, 'DRUGS' and 'ROCK AND
619 ROLL', were very easy to reproduce too. So, there was a moment where Deaf and hearing people
620 signed the same, the same, and were connected, in that place and context, I loved it, that connection!
621 It did not matter who was signing better or worse, what mattered was that feeling of connection around
622 the room. So, that was one time that I definitely felt it, yes.
- 623 **Researcher** – Ok, time for a break now. Thank you for all the rich information you already gave this
624 study. Please have a drink or some biscuits.
- (*Comfort Break*)
- 625 **Researcher** – Next, I have a task for you. I want you to think about when you are signing songs on
626 stage, and even before. As you said, there is a whole process for creating them, involving translation
627 and music, etc... So, imagine that when you are on stage, one side of the auditorium or theatre is
628 where Deaf people are sitting, and the other where hearing people are sitting. Of course, this is not true
629 in reality but just imagine... when you are up there signing your songs, what do you hope to show to
630 these two types of audience? To help you think about this, because I am aware it is a complex
631 question, I have a printed of a table so you can focus on each type of audience at a time. (*Hands*
632 *printed table to interviewee*).

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- 633 **SC** – Should I write down or sign my answer?
- 634 **Researcher** – That is up to you. The paper is there just to help you think.
- 635 **SC** – So, what you are asking is what I hope the audience receives from my performance, right?
- 636 **Researcher** – Yes, what effect you wish the performance to have on them?
- 637 **SC** – Good question. In plays such as *Reasons To Be Cheerful*, *The three penny opera*, and others...
638 most audience members are hearing. In plays with music, the Deaf audience is smaller, but in signed
639 theatre with a story [non-musical] there are more Deaf people attending. Not in music, there is a
640 difference there... Anyway, let me get to the point (*looks at printed table*). Let me talk first about
641 hearing people. When I am up there signing, the first think I want hearing people to see is that... see
642 me as a human, expressing a story, telling them the story in my own way. I want them to get that I am
643 a person, an actor with emotions, I have a character who has a journey and is conveying that to them. I
644 do not want hearing people to just go like 'oh look, they have signing! Lovely!'... and then just connect
645 with the hearing actors. I want them to get more than that 'oh signing is so beautiful!' reaction. For me
646 that is just not enough. I have a character, with emotions, with his own personality, it's not just the
647 signing. Signing is a way of conveying all that, yes, but it's important that they see me as an actor, a
648 character with a story. I want the hearing audience to perceive me as an equal to my hearing
649 colleagues, I hope they do. Of course, they might not get the sign language... I want them to be able to
650 come and speak to me, not be scared by the fact that I sign, to get more from them that a smile and
651 'That was great!'. I don't think they fully understand what I do, I want hearing people to respect Deaf
652 actors as they do hearing actors, and also to look at songs in spoken language and Signed Songs with
653 the same level of respect. They are just different in the language used. And I know that many might not
654 get that because they cannot understand what I am doing in sign language in the song, while others,
655 hearing people who sign, will be able to appreciate it. Maybe, maybe! I am not using sign language
656 directed at hearing people so I need to not blame them, of course. It's me, I am the one using a
657 language with which they can't establish a connection. But those two things I want, respect for actors
658 and songs, in equality.
- 659 **Researcher** – How about from Deaf audiences?
- 660 **SC** – Linked to Signed Songs, right?
- 661 **Researcher** – Yes, in the plays.
- 662 **SC** – Let me tell you my experience first and then I'll say what I expect they get from the performance. I
663 have met with Deaf people after the shows who have told me that they enjoyed it, and others are just
664 like 'Good!' and that's it. I am left wondering what is that reaction, what it means. Maybe they don't like
665 music. Some Deaf are indifferent to music, which I understand, they feel connected to the story but not
666 to the music. That is fine by me, I respect that. Others act like they are sort of enjoying it but I can see
667 through that, I know [it's not real], I mean, audience members will never turn to me and say 'Hey! That
668 is rubbish, your music!', never. They just won't. It's weird because Deaf people are very straightforward
669 usually, but there, at the show, they meet me and say 'well done, well done'. But later when I ask them
670 'really, what did you think?', they will tell me, but never in the open, always in private. I really must call
671 on them and ask what they really think. I know that all of those 'well done' comments, there is more to it
672 than that. I mean I am an actor, I know faces, I can tell when a facial expression is fake and when it is
673 real. I know! I am an actor! I can detect that! That is why I always go talk to the person myself and ask
674 them directly 'Now, tell me what you really think!'. And they were happy with some parts but not others,
675 they talk about access which I understand, it is normal to have some problems with access in shows,
676 and then some will comment on my signing, saying they found it unclear, and I will ask for people's
677 input on how to make it better and clearer... but also, sometimes I have to stick to my ways and carry
678 on, because I cannot go around changing everything based on the opinions of every single person I
679 meet... Ok, but back to the point of your question. Which kind of Deaf person do you want me to think
680 about? Those who love music? Those who do not?
- 681 **Researcher** – Think about before you go on stage, when you are still translating the song, practicing
682 it... does it happen that sometimes you imagine 'oh I hope this will show Deaf people this and that'?
- 683 **SC** – When I first began as an actor, about eight years ago... and I have changed since then but... I
684 wanted for them [Deaf people] to see that Deaf people can sign music, can sing, can dance, be
685 involved in music, can rise up and do anything. And also, to lead Deaf people to join in this activity, to
686 not be embarrassed but convinced they can do it as well. That is one thing. Another is that I want my
687 character to be seen as a powerful, straightforward Deaf character who expresses himself in sign
688 language, or spoken language either way, but as a character who has the power of [Deaf] expression.
689 Not as a character who is submissive to hearing people, no, someone empowered and insurgent, but
690 that also depends on the character and who he is. I mean, in *Reasons To Be Cheerful*, I am very rebel,
691 strong, empowered, but in other plays my character is more shy, or weak, and I sometimes have
692 issues to be seen like that but... in *Reasons To Be Cheerful* they see this powerful man with a strong
693 attitude. I mean, as all actors hope, I hope my work has an impact on the spectator, that it changes

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- 694 them somehow, that they realise something from the story. It's not that, as an actor, I am there, I sign
695 my lines and then I am off. That is not me. I want them to focus on what the signs are saying, for them
696 to think about it, or feel strong emotions, feel connected to the performance. Not me, it's not about me
697 like 'Hi there here I am on stage, look at me!!! Or look at the beautiful signs!', no... It's about what I am
698 saying, the meanings, the story, how it speaks to people. And then they can realise something, or
699 criticise, or be against one of those meanings, that is good too. Be angry! Be frustrated! Be happy!
700 Sad! Enthusiastic! I want that.
- 701 **Researcher** – To show emotions, right?
- 702 **SC** – Yes.
- 703 **Consultant MB** – Really, what you are saying is authenticity, right?
- 704 **SC** – Yes, thank you, that's it! Authenticity as a Deaf signer, to be seen as an authentic Deaf person
705 who really signs songs. The audience can see my signed lines or songs, if there is something they are
706 not understanding, then that means the signing isn't right, but it also really depends on who is there
707 watching the show, because some people love it, others say they missed the sense in the portions
708 where I used SSE. It really depends on who is watching and to really fit the so many different profiles
709 Deaf people can have... that is the problem. I do not want to be seen as an oralist deaf who can easily
710 hear and speak, I mean some can and it is fine, but my authenticity is in using [my] natural sign
711 language. Some BSL users come to me and discuss the signed lines that I use, sometimes they help
712 me shape them to make them flow better, be more natural, more like a natural conversation. And that
713 makes people understand better.
- 714 **Consultant MB** – Do you feel that what you want to show, what you want them to receive... Do you
715 feel Deaf people want to have their cultural expectations met? And when that does not happen, they
716 react badly because they do not see their native culture displayed on stage? Does that happen?
- 717 **SC** – Yes. The first few years a struggled a lot with that. I was constantly left wondering why some
718 Deaf people would love it and others not. As time went by, I realised that as an actor, or as a live
719 performer, I have to embody a certain character, I can't keep changing everything... of course there
720 are some tweaks we can make, but certainly not change everything! I mean, I cannot change it all just
721 because some people in the audience do not like it. I put my experience into my work, and it can be the
722 same as some audience members' experiences too, but different from other people's. Before, I would
723 not say anything about this issue. People would say I was shy. But now, I feel like a strong Deaf
724 person, empowered, like I can liberate who I am and I feel Deaf pride about those differences. It makes
725 me think about this performer, a hearing man, who plays a wind instrument, he speaks but he can sign
726 a bit. He told me 'before I used to play very softly but now, I play loudly and proudly, with confidence', I
727 felt it was the same for me. And he got that from my performance too. It would happen often that Deaf
728 people, very strong signers in the audience would give me that 'Well done' look... and I know we do
729 not have the same profile, they don't love music, and I respect that, if they enjoy the show... I am
730 happy, happy enough. I want the audience to enjoy the play, I do not want them to go home thinking
731 'Oh, man, I spent twenty pounds for this?'. So, it's good they enjoy, I am thankful for that. But I know
732 that they [strong Deaf signers who do not enjoy music] cannot connect as I do. Every time, in *Reasons*
733 *to be cheerful*, in every single performance I feel so good, so empowered, confident, I am expressing it
734 all! And it's good, as I said, that I feel that spirit of union between everyone in the audience. Yet, I
735 always know, right here in the back of my head, that some Deaf people only enjoy it to a certain extent.
736 I know that. But that is how it is. I have to.... I cannot please everyone. I mean, some hearing people
737 will not like it, they might not even be interested in seeing a play by a company of Deaf and disabled
738 performers. People are different, have different interests, and we have to respect their beliefs. It's
739 bad... well, I don't want to say bad... I mean it's a pity but we have to accept it. It's like in every play,
740 you have a character, you build up that character and some audience members will identify with that
741 character, others will not. If I had created that character in a different way, other people would identify
742 with it... So, is that ok about what I hope to transmit? Did I convey enough?
- 743 **Researcher** – Oh, yes you did!
- 744 **Consultant MB** – You ticked all the boxes! (*laughs*)
- 745 **SC** – You both need to tell me to stop because I can keep on going forever and ever! (*laughs*) I have
746 an actor's mind, I think about things and then I explore every single branch of ideas in depth, all in a
747 very emotional way, that is why I am telling you to refrain me a bit because I am trying to get to the
748 point, but it's hard!
- 749 **Researcher** – (*laughs*) Ok... If you think of a perfect Signed Song, one that makes your chin drop,
750 what must it have?
- 751 **SC** – You mean in terms of the signer?
- 752 **Researcher** – I mean, think of a brilliant Signed Song. What does it need to have?

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753 **SC** – Firstly, it should be truthful in what it delivers, meaning it should convey true emotions with effect
754 in the signing. The signing mustn't be sterile, devoid of feeling, it has to be connected to the performer
755 and show his emotions. Also, in a Signed Song, the performer needs to show he believes in the song,
756 that is, be true to it, or even add his own interpretation, his own creation, either way is fine. It can be a
757 close translation or a more creative one but the performer must show he believes in the song, must
758 show love for the song. People can't take, say a rap song, which they do not like, and just sign away
759 like an automaton, because that connection is lost, the song must be connected to the emotions of the
760 performer. Text and performer need to be connected. That is important. That's the first one, be truthful.
761 Then, also, it must be synchronised with the rhythm, at least to a certain extent. For Deaf people I
762 don't think that is the most important thing, the story of the song is more important, but synchronicity it
763 is a requirement.

764 **Researcher** – How about language? Is it important?

765 **SC** – Yes, what I meant with being truthful also means that, showing true emotion, true connection
766 between the performer and the contents of the song via good-quality language.

767 **Consultant MB** – It's the ability to portray that through language...

768 **SC** – Yes, and also sometimes the life experience of the performer also, showing it in that special
769 connection he creates with the song. When you watch a performer, you can see the emotions there but
770 still something can be missing. I think it's that connection, you can see it in the eyes, if they show it,
771 that connection. Without this the song means nothing. And of course, the meaning, it has to be
772 perceptible, make sense to who is watching. But I think that I prioritise the connection between song
773 and performer, and then comes the meaning, the fluidity of it all, expressed in sign language.

774 **Researcher** – If you think back about your experience in performing Signed Songs in plays, at the end
775 of performances, you meet audience members and you probably obtain some feedback. Has any
776 negative situation which you remember ever happened in those moments?

777 **SC** – No. Extremely negative... regarding songs, no. Never. Not really negative but... One play I was in,
778 signing songs, after the play people had this attitude, not that it was aggressive but they just showed
779 no respect! They would go on and talk to other cast members but shove me aside! They would say
780 'Wow, your signing was brilliant, everything was great' to the hearing signer. The Deaf performer? It
781 was like I was not there. They were indifferent to me! I was not there! They kept throwing compliments
782 at this other person, and I was like... my Deaf character's rendition, it didn't matter to them. Oooff...
783 (*look of disappointment*). It was like, my language conveyed on stage. By me? They were indifferent.
784 By another person, a hearing signer? There, they went all 'Wow, brilliant, bla bla bla!', shoving the Deaf
785 person aside. I felt pushed aside, not important.

786 **Researcher** – Was this attitude by hearing people?

787 **SC** – Yes. They were fixated on my colleague. It felt like I was not there. I mean, in the play, we were
788 both signing, sometimes together, sometimes in solo, my character was a rebel, I felt like the signed
789 renditions of songs were similar but, as I said before, as a hearing person, my colleague matched the
790 rhythm completely, between signs and sound, perhaps that was what drew hearing people in. In that
791 play, I had a small role, but my character would appear and sign songs here and there. And with that
792 reaction, I really felt they were indifferent to my work. It made me question my worth, whether I should
793 really be there. It had a strong impact on me, this situation, because I felt they saw me as a Deaf
794 person, and did not respect that.

795 **MB** – Do you feel that happens because there is a connection between hearing people or because...
796 somehow, they think 'hearing is better'?

797 **SC** – Maybes, maybe, I have been brooding on that dilemma myself, maybe that creates the distance. I
798 mean, we were both performing in the same language, the difference was one person was Deaf and
799 the other hearing. While the hearing one got a great deal of praise, I got nothing, not a peep. I wonder
800 what does this mean? Perhaps the compliments all go in that direction because it is a person who
801 speaks orally like them and that creates a connection. I struggled with this, I tried to power through but
802 still... and also, I think that Deaf and hearing people react differently. With Deaf people there is a
803 connection with me. We talk about the performance, the good and bad points, but hearing people do
804 not interact. Does that mean that my performances only have an impact on Deaf people? Is that it? As
805 an actor I should be able to reach everyone. I don't really know the impact that my presence has on
806 hearing people. Is it that they just think the singing is lovely? I mean, Deaf, hearing, disabled persons,
807 everyone should be there, everyone should be equal, but really, that time I just felt like set aside.

808 **Researcher** – Perhaps that means that hearing people there, they are walking around and not
809 interacting with Deaf actors, perhaps because they see sign language, and they might feel it's great
810 that sign is there, but they do not see behind that, they do not see the person. It's like you're invisible.

811 **SC** – It's that idea 'you're there because of access'. And that's it. Is that really my role? Nothing else?

Appendix 5 – Data analysis: artist interviews – 5.2 Interview transcripts

- 812 **Researcher** – Ok. For our last task I have different sentences about Signed Songs. I want you to take
813 a look at them, and from A to D, see which ones you agree with. If you do not agree with any of them,
814 you can also make up your own statement, in writing or signing, whichever way you want (*sets up four*
815 *laminated statements on the table*).
- 816 **SC** – (*Reads sentences*) Right, I could just throw this one out the window (*points to sentence A, about*
817 *how songs are access*)! It's like I just told you, people looking at me as access, I don't like it. But, on
818 the other hand, it is true, yes, because for mainstream performances, you have the performance
819 interpreter who provides access to music. You know that musical play, *Wicked*...
- 820 **Researcher** – Sorry to interrupt you, but please think about Signed Songs when they are performed by
821 Deaf performers. Let's not think about hearing professionals now.
- 822 **SC** – Ah, right, ok. Sorry about that. It's good you interrupted.
- 823 **Researcher** – This question is really about whose are Signed Songs when they are created and
824 performed by Deaf people.
- 825 **SC** – Yes. I think it's option C [Signed Songs as an intercultural product] because songs are shared ...
- 826 **Researcher** – What I mean in C is that it is a product of both cultures, Deaf and hearing.
- 827 **SC** – Option D [Signed Songs as Deaf culture] is tricky because, take a Shakespeare's play, translated
828 into BSL or even using some VV... whatever... Translation means that... wait... I think that original
829 products, original signed plays, or original signed poetry can be Deaf culture, but Signed Songs... well
830 they can be originals but the majority of them are translations of mainstream songs. Signed Songs,
831 originally created by a Deaf person, they exist but are very scarce so... I don't know...
- 832 **Researcher** – Remember, there is no one right answer. It's just for you to comment on, whatever you
833 feel about these statements, just say it.
- 834 **SC** – In truth, they are all very good statements. But I think that definitely not A [Signed Songs as a
835 way of giving access]. I think that is not what I perform songs for. Yes, it does give access, but it is not
836 my purpose, I see it more as a form of expression than access. B [something borrowed from the
837 hearing world], yes, yes, politically speaking yes, yes, it is borrowed! And good that it is so, because
838 music is so rich! Music brings the world together, connects people. I think that Signed Songs are a very
839 strong thing because of that. And yes, most are borrowed.
- 840 **Consultant MB** – Do you think a song is more hearing culture than Deaf culture?
- 841 **SC** – Yes (*hesitates*)... definitely.
- 842 **Consultant MB** – Is it theirs then? Hearing people's?
- 843 **SC** – Yes (*hesitates*)... Well, half and half ... I think that when we sign-sing, with me and others I've
844 seen, it's that I want to show, to share that song with people. I want to take that song, created by a
845 hearing person, and create my translation of it, so I can create a connection with Deaf people and
846 share that translation with them... well, with hearing people too, but the point is to share that in sign
847 language, for everyone to see. Also, I want to give Deaf people an opportunity to absorb musical
848 culture, culture from different sources. But then the problem is that Signed Songs, created by Deaf
849 people from scratch, are not many but if that changes, if we start seeing more original songs, than I
850 think that Signed Songs are intercultural, being partly Deaf because they have sign language and that
851 is a way of sharing Deaf culture, as are other forms such as poetry, VV, and other signed
852 performances... Yet, I feel that Signed Songs are a bit different from the rest because they are
853 translation, well... so are plays like Shakespeare's BSL production.
- 854 **Consultant MB** – My idea from what you've been sharing with us is that Signed Songs are at an
855 intersection, like a Venn diagram, they're in that intersection of two circles. Is that what you think, or do
856 you think something different?
- 857 **SC** – Politically speaking, if you had asked me that a few years ago, I would have said yes. Now, I am
858 not sure because I have stopped signing songs recently because, as a whole, I like them... but I feel
859 reluctant...
- 860 **SC** – Music is powerful. All over the world people connect to it through dance and in a wide variety of
861 ways, it's a rich world, but I think ... it is the area where sign language is the most tainted, destroyed.
862 Do you understand? Yes?
- 863 **Researcher** – Oh, yes, I understand.
- 864 **SC** – It's like, what I mean is, things like [translated] Shakespeare, poetry, they stay in that one space
865 where they are performed, at the theatre for that audience. But music can become quickly widespread,
866 it becomes more accessible to the whole world when compared to theatre ... music is all over: video,
867 Facebook, in a second it is everywhere ... So, what I mean is that more and more we see people with
868 [sign language] Level 1 or 2, excited and posting music which quickly gets widespread! ... We are

869 bombarded with these widespread Signed Songs, on YouTube, all over! ... But wait a minute, this is
870 Deaf and hearing people signing songs. Well, it can be beautiful because all are signing, which is
871 great, but ... who are all of these Signed Songs for? Deaf, hearing, which? Over time I have watched
872 so many Signed Song [videos], signed by Deaf or hearing people, doesn't matter, but I watch and I
873 cringe, I cringe and I feel like covering my eyes, ashamed. Sometimes I'm like 'really? really? is that a
874 good job?!!' I am frightened, I recall thinking 'where is the language? where is sign language??', the
875 meaning can be somehow there ... but oh God, I feel like that's just signing stuff, not real language, for
876 me, that is clumsy signing, not a strong, empowered language.

877 **Researcher** – Connected to that, what are your wishes for the future of Signed Songs? What do you
878 hope to see change or happen?

879 **SC** – I want Signed Songs to have the respect they deserve. I think that, if you engage in sign-singing,
880 please pay attention to how you do it, be careful with translation issues, ask around and collaborate
881 with people so you can, together create something good. That's it. Don't post just anything online, just
882 to get attention, think of the lyrics, think of the reasons for which you are doing Signed Song. People
883 can do it for fun, that is ok, but it has to come from deep inside, to show emotions, and use good
884 signing. Also, that people think about who they are doing it for. Is it for everyone? Ok, fine, it's for
885 everyone. I would also like to see more visual creativity in the signs. This is an artform still in its
886 infancy. It's been what, five years? It's new, it is spread out but all is very similar still. I have seen
887 beautiful sign-singing in the theatre. But people don't go and see that. There are some Deaf artists who
888 emerge as something different, like Signmark, yes. I want to see more of that, Signed Songs as original
889 forms of expression. Because they are something beautiful, there are so many avenues to explore, you
890 can do anything! I think that signing in the arts, the creative world, has boomed for the last 10 years. It
891 has become much more creative.

892 But still, I think it is quite new because people have so many perspectives and opinions about it. If
893 there was like, a big grant applied to this area, that could potentiate its growth, we could explore all of
894 that richness. We are very reduced now to one form of doing it, still very simple. That's why I talk about
895 respect. You still see these people signing songs with blank facial expressions, just using their hands.
896 For me, my wish is for sign language to be more respected in the future, and songs as art, not as
897 kidding around... the same as with VV, Shakespeare's translated signed plays, signed poetry, as art...
898 not just as something they put out there for access.

899 **Researcher** – Do you want less translation and more originals?

900 **SC** – Yes, and also something else. Sign language is the language of Deaf people, but anyone can use
901 it. We all here use English, there is no discussion whose it is. It is ours, all the three of us. So, with sign
902 language, can this not be the case? Is it only owned by Deaf people or their community? Or can it be
903 shared with everyone? Another thing... Signs created more artistically means they [Signed Songs] will
904 become more of a Deaf voice, a Deaf expression, we need more and more of that... definitely, because
905 it will mean that what we have now, many signed songs but only an emerging few with Deaf voices,
906 can change, and Deaf signed songs will rise up and reach the level [of dissemination] others already
907 have, elevating the Deaf-voice-factor to that same level will allow us to truly speak of it as an
908 intercultural art form. There is too much of a hearing voice [in Signed Songs] now, I feel it's too much
909 and I wish to see a balance between the Deaf and hearing voices in Signed Songs, so it can be seen
910 as a proper art form and get the respect [it deserves]. We won't get there until the Deaf voice is louder.
911 That is my view. I hope!

912 **Researcher** – Thank you so much, Stephen.

913 **SC** – Thank you for having me

5.3 Initial scaffolding of categorisation (*created for interview data analysis and adapted to questionnaire analysis*)**Theme A1 – Artist intentions and motivations**

Subtheme A1a. Personal Stories/Interests	
Coding categories	Description
Performing experience	The length of the artists' career in performing Signed Songs.
Sign language use growing up	Presence of signed languages in the interviewee's childhood and adult life.
Interest in music and performing	Factors motivating the artists to develop an interest in music.
Music in school	Ways in which music was present in the artists' school years.
Contact with local Deaf community and/or Signed Song	Time of first contact with local Deaf community or Signed Song practices.
Other motivations for engaging in Signed Song	Motivations of other sorts to engage in Signed Songs.
Music perception (auditory/tactile)	Auditory and tactile perception of song/music elements mentioned by the artists.
Subtheme A1b. Directed intentions (Deaf and hearing)	
Coding categories	Description
Deaf audiences	
Interacting during the performance	Promote d/Deaf audience participation by signing along.
Deaf music awareness	Alert to Deaf and signed musical potential.
Inspiring to cultural activities	Broaden Deaf minds to becoming more engaged in cultural activities and in majority society in general.
Professionalism and d/Deaf representation	Promote a professional image as an artist and as a Deaf person who authentically represents the Deaf community.
Entertainment and access	To have d/Deaf people enjoy the show, accessing music.
Hearing audiences	
Deaf awareness and Deaf music awareness	Inform about Deaf communities, languages and history, while alerting to Deaf performing arts (and Signed Song) as a true craft, which can bring people d/Deaf and hearing people together.
Inspire to sign language	Encourage hearing non-signers to learn signed languages.
Entertainment and access	That hearing people are entertained, accessing and enjoying Signed Songs and their multimodal outreach.
Subtheme A1ci. Elements of Deaf cultural discourse	
Coding categories	Description
Protecting sign language	Concern on preserving the quality of a signed language, its linguistic features in public use.
Deaf representation and leadership	Having Deaf people with visible positions in society to represent Deaf communities. To have Deaf people as heads of cultural, political and social projects is valued and taken as a type of assurance that Deaf cultural perspectives are privileged in such projects.
Deaf identification	Having Deaf models for signed language use and Deaf experience is a topic present in Deaf art, Deaf Education, politics and other social spheres.
Do not fix us	A cultural conception of Deaf people opposes the medical framework on fixing deafness; acceptance of Sign Language Peoples and their communities as natural occurrence is requested.
Deaf oppression	A recurring topic in Deaf cultural discourse: the oppression of signed languages and Deaf people by hearing majorities, the colonialism of Deaf ways of being and languages.
Normalisation	The effort of turning diversity of human existences into 'homogenous ways', taken as normal ways. A concern in Deaf communities.
Subtheme A1cii. Elements of the disability discourse	
Coding categories	Description
Surpassing [hearing] difficulties	Common discourse held by people who view d/Deaf people as disabled, disadvantage, and in need of surpassing their limitations.
Subverting the focus on Deaf people as disabled	Concern present in elements of western Deaf communities: to shift perceptions from the medical and social model paradigms to the (bio)cultural paradigm on conceiving what it means to be 'Deaf'
Concern for 'pitying' Deaf people	Social representations of Deaf people as something to 'feel sorry for' are commonly rejected as positive portrays are preferred.
Subtheme A1d. Cultural resistance in Signed Song activity	
Coding categories	Description
Inserting intervention elements on Sign Language Peoples in Signed Songs	How Deaf-led projects are able to integrate activist content in Signed Song performance.
Challenging expectations on music and d/Deaf people	Widening the notion of what music can be by showing d/Deaf definitions of music shaped by d/Deaf experiences

Appendix 5 – Data analysis: artist interviews – 5.3 Initial scaffolding of categorisation

Creating and promoting Deaf-led sign-singing events and spaces	The importance of increasing Deaf spaces dedicated to Signed Song.
Generating a Deaf-hearing connection	How Deaf-led projects can generate intercultural connection in live performance spaces, between d/Deaf and hearing people.
Subtheme A1e. Hopes for the future in Signed Songs	
Coding categories	Description
Increased awareness of Deaf musical potential	Have d/Deaf and hearing people change their perspectives on Deaf musical practices and the expected results of this.
Deaf ownership and participation	Increase Deaf-led practices and Deaf involvement in Signed Song.
Sign language protection and value	Protect signed language quality in Signed Song amidst all public practices.
Signed song artistic status	Increase the status of Signed Song as a performing art as well as that of its practitioners.
Union, equality, intercultural impact	Promote union amidst artists, artists and audiences, insiders and outsiders to Deaf communities.
Participation in Deaf artistic contexts	More activity in Deaf initiatives.
Participation in mainstream artistic contexts	More activity in mainstream initiatives.
Audience Feedback	More information on what audience members feel and think about the art form.

Theme A3 – Cultural ownership and translation

Subtheme A3ai. Cultural ownership and translation	
Coding categories	Description
Defining a Signed Song	Possible definitions given by the artists.
Deaf and hearing sign-singers	Different agents creating Signed Songs and preferences.
Different forms and contexts of sign-singing	Different contexts and language use in devising a Signed Song.
Important elements in good quality sign-singing	The artists' account on what constitutes a good quality Signed Song.
Cultural Ownership	Arguments for placing Signed Songs in Deaf/hearing cultural spaces or in an intercultural hiatus.
Subtheme A3aii. Artistic issues identified	
Coding categories	Description
Music in creation and performance	How musical elements appear in the signed portions of Signed Songs and the role of d/Deaf and hearing perceptions in the process.
Conveying instrumental sections of songs	Techniques for transposing musical elements during the purely instrumental sections of the song, or techniques to make use of these periods in Signed Song.
Challenges	Difficulties in this process.
Subtheme A3b. Translation and adaptation issues identified	
Coding categories	Description
Artist identification	Identification of artists within the context of translation and Signed Songs.
Choosing the song	Ways of choosing the song and criteria for choice.
Process	Step by step process for translation and creative work.
Collaborative work	Forms of collaboration between artists.
Special techniques and strategies	Important procedures and factors in the practice of the artists.
Adaptation: Types of changes and roles	The role of inserting changes from the original to the target product of Signed Song.
Challenges in translation	Common difficulties occurring in the interlingual translation process.

Theme A4 – Feedback received by artists on emotions by group

Subtheme A4a. Reactions of Deaf aware d/Deaf	
Coding categories	Description
Signed performances in general	General feedback on varied forms on signed performances and their role.
Signed Songs	General feedback on Signed Song performances and their role.
Subtheme A4b. Reactions of non-Deaf-aware deaf	
Coding categories	Description
Signed performances in general	General feedback on varied forms on signed performances and their role.
Signed Songs in particular	General feedback on Signed Song performances and their role.
Subtheme A4c. Reactions of Deaf aware hearing	
Coding categories	Description
Signed performances in general	General feedback on varied forms on signed performances and their role.
Signed Songs in particular	General feedback on Signed Song performances and their role.
Subtheme A4d. Reactions of non-Deaf-aware hearing	
Coding categories	Description
Signed performances in general	General feedback on varied forms on signed performances and their role.
Signed Songs in particular	General feedback on Signed Song performances and their role.

Theme A5 – National contexts and Signed Songs

Subtheme A5a. Deaf community Portugal		Subtheme A5c. Deaf community UK	
Coding categories	Description	Coding categories	Description
Deaf Education and children in Signed Songs	Teaching of music to d/Deaf children and Signed Song practice in schools.	Deaf Education and children in Signed Songs	Teaching of music to d/Deaf children and Signed Song practice in schools.
Deaf people and art	Deaf attendance and interactions with artistic contexts in general.	Research and Signed Songs	Research on BSL: connections to sign language usage and sign-singing in the UK.
Deaf people and music	Deaf people's attitudes towards music.	Attendance at signed musical theatre	Comments on d/Deaf attendance to signed musical theatre.
Literacy in majority language and music	The importance of reading skills in enjoying written lyrics and in translating them into Signed Song.	Changes in BSL overtime	Linguistic changes in BSL and how they are transferred into Signed Songs.
Changes in the Deaf community reflected in Signed Song context	Recent changes in linguistic use and Deaf community dynamics.	Deaf people attending concerts overtime	Comments on d/Deaf attendance to concerts over the years.
Representation issues	Concerns regarding representation of national signed language by different performing agents.	Representation issues	Concerns regarding representation of national signed language by different performing agents.
Intersectionality issues	Representation of different sectors of the Deaf community in Signed Song performances	Intersectionality issues	Representation of different sectors of the Deaf community in Signed Song performances
Hearing interpreters' perspectives	Hearing sign language interpreters' perspectives on sign-singing.	Technology and musical attitudes in the British Deaf community	The role of technology in Deaf perspectives on music, by providing access via d/Deaf perceptions.
Subtheme A5b. National issues Portugal		Subtheme A5d. National issues UK	
Coding categories	Description	Coding categories	Description
LGP accessibility	Issues to do with lack of LGP access in the Portuguese society.	Technology and musical attitudes in the British hearing community	Technology shaping how hearing people conceive music today.
Hearing people's perspectives	Hearing people's causing constraints in d/Deaf lives.		
Mainstream education	Issues in the mainstream educational system.		
General social dynamics	Traits of Portuguese culture and social dynamics.		

Appendix 6 – Data analysis: audience questionnaires

6.1 Participants: personal information and performance attendance

6.2 Questionnaire content analysis tables

Appendix 6 – Data analysis: audience questionnaires 6.1 Questionnaire participants: personal information and performance attendance

6.1 Questionnaire participants: personal information performance attendance habits

Age	Portugal % participants	UK % participants
Under 20	5	2
20-29	26	13
30-39	33	24
40-49	20	26
50-59	6	17
Over 60	10	18

In both countries, I have obtained higher participation from people between 30 and 49 years old.

Gender	Portugal % participants	UK % participants
Female	69	58
Male	31	41
Unspecified	0	1

Most participants were women in both countries.

Cultural identification	Portugal % participants		UK % participants	
	deaf	hearing	deaf	hearing
Upper case Deaf	71	0	74	3
Lower case deaf	29	0	21	0
Hard of hearing	0	0	5	0
Hearing	0	100	0	97

Amidst deaf participants, most identified as Deaf in both countries. In the UK, there was 1 Deaf person with low vision (in table above under *Deaf*), and 1 hearing person who identified as both “hearing” and Deaf, and explains that has Deaf parents (in table above under *hearing*).

Preferred language	Portugal % participants		UK % participants	
	deaf	hearing	deaf	hearing
Spoken Portuguese/English	14	84	5	90
Written Portuguese/English	7	0	3	3
LGP/BSL	76	16	82	7
Signed Portuguese/SSE	3	0	10	0

Amidst Deaf participants, the most preferred language was LGP/BSL. Amidst hearing participants, the most preferred language was spoken Portuguese/English.

Types of signed performance attended ²²⁴	Portugal % participants		UK % participants	
	deaf	hearing	deaf	hearing
Interpreted theatre	16	20	17	21
Theatre with integrated LGP/BSL on stage	11	14	19	22
Deaf theatre	19	13	19	18
LGP/BSL poetry	10	8	11	9
LGP/BSL humour	13	6	13	11
LGP/BSL storytelling	14	14	9	6
Interpreted music concerts	10	15	10	3
Other	0	0	1	4
Do not attend any signed performances	7	10	1	6

No attendance of signed performances was only reported by Portuguese deaf and hearing participants. Attendance of other performances was only reported by British deaf and hearing participants.

Frequency of attendance to signed performances	Portugal % participants		UK % participants	
	deaf	hearing	deaf	hearing
Once a year	32	27	16	30
2 to 5 times a year	52	59	69	63
6 to 10 times a year	8	7	10	0
More than 10	8	7	5	7

In general, a lower frequency of attendance to signed performances was reported by Portuguese deaf and hearing participants, when compared to deaf and hearing participants in the UK.

²²⁴ This question allowed for multiple choices.

6.2 Questionnaire content analysis tables

Clusters of coded information are organised from broad to narrow range: theme – subtheme – section – category – subcategory – topic. Colour codes on larger clusters of information (sections, categories), medium clusters (subcategories) and smaller clusters (topics: i.e. paraphrases) are:

Sections – New Sections: **black** on the left of the table, isolated in one row (one cell) across the table; Sections inherited from interview analysis tables, unchanged: **black** on the left of the table, isolated in one row (one cell) across the table.

Categories – Sections/categories inherited from interview analysis tables, unchanged: **black**; Categories inherited from interviews but which label was changed to accommodate clearer organisation of audience data: **purple + (changes explained)**; New categories created due to questionnaire data: **black**.

Subcategories – Subcategories inherited from interviews: N/A. Interview tables did not have 3 levels of organisation (section-category-subcategory), only 2 (category-topic); New subcategories created due to questionnaire data: **orange**.

Topics – Topics inherited from interviews, unchanged: **black**; Topics inherited from interviews, but which changed place: **purple + (indication of original position in interview tables)**

New topics emerging from questionnaire data: **orange**.

The questionnaire respondent colour coding system derives from the one used in interview tables, for identifying topics mentioned by the artists. Regarding questionnaire respondents, origin (Portugal or UK) and subgroup (d/Deaf, hearing, spectator and non-spectator) are identified as follows:

- d/Deaf Portuguese respondents: **Red (DS – d/Deaf spectator; DNS – d/Deaf non-spectator)**
- Hearing Portuguese respondents: **green (HS – hearing spectator; HNS – hearing non-spectator)**
- d/Deaf British respondents: **black (DS – d/Deaf spectator; DNS – d/Deaf non-spectator)**
- Hearing British respondents: **black (HS – hearing spectator; HNS – hearing non-spectator)**

Sign language knowledge is present in each participant code, as is information on whether sign is a preferred language or not:

- Maj: majority language user, non-signer
- LGP/BSL: signer whose preferred language is not a signed one but who uses sign
- PLGP/PBSL: signer whose preferred language is a signed language

Artist codes, imported from the interview tables, are underlined (e.g.: DA4PT).

B – Audience perception		THEME – B2 PERCEPTIONS OF THE AUDIENCE (ON THE ARTISTS + ON THE ART FORM)	
SUBTHEME B2ai. RECEPTION OF ARTIST MOTIVATIONS			
Sections/categories/subcategories/topics		Participant Codes	
Performing experience ²²⁵			
Started performing in public 40 years ago		<u>DA1UK</u>	
Started performing music 30 years ago, Signed Songs 8 years ago		<u>HAPT</u>	
Started performing in public 9 years ago		<u>DA3UK</u>	
Started performing in public 22 years		<u>DA2UK</u>	
Started performing in public 8 years ago		<u>DA1PT + DA5PT + DA2PT + DA3PT</u>	
Started 1 and 1/2 years ago		<u>DA4PT</u>	
Sign language use growing up			

²²⁵ Original answers given at data collection time: Portuguese artists Summer 2018, British artists beginning of 2019.

<p>BSL background (with a lot of fingerspelling), later BSL (visible in Signed Songs today) LGP background Foreign sign language (ASL) background, then LGP SSE background, then BSL (visible in Signed Songs today) Oral background, then learned SSE/PG, then developed BSL/LGP (visible in Signed Songs today) None. Began learning LGP when starting to work in a Deaf musical project, and is still learning</p>	<p>DA1UK DA2PT + DA4PT DA1PT DA3UK DA2UK + DA5PT + DA3PT HAPT</p>
<p>Interest in music and performing</p> <p>Had parent/close relationship who encouraged them to perform/ discover vibro-tactile perception of music Had music in the family (siblings or parents) Was engaged in music related activities/hobbies (dance, ...) Was engaged in other forms of signed art (theatre, humour, poetry) Interested in music on TV shows Interest in learning the words to songs from written lyrics (cassettes, records, CDs and online) Enjoyed dancing/listening to music by feeling musical vibration Trained as a classical musician Deaf people who say they don't like music did not grow up with music, it's foreign to them (<i>before B4a</i>) When d/Deaf people grow up with music, they become interested and learn to enjoy it. Many start by copying hearing singers, their mannerisms, learning the words to the song, and feeling the vibrations of the music (TV set, performances, etc) Perhaps they grew up with an interest in the arts and in music Other artists - I wondered about their life experiences B5c (section 'Deaf people and music overtime') British d/Deaf spectators state that older generations are not interested ion Signed Song because they did not grow up with it</p>	<p>DA1UK (Deaf father) + DA2UK (boyfriend) + DA4PT (wife + friend) + DA3PT DA3UK + DA1PT DA2UK + DA3PT DA4PT + DA2PT DA1UK + DA4PT DA1UK + DA3UK + DA2UK + DA1PT + DA5PT DA1PT + DA5PT + DA4PT HAPT DA1PT + DA4PT + DA3PT + HAPT DS1UKPBSL DS1UKPBSL DS5PTPLGP DS4UKPBSL Cross-referencing</p>
<p>Music in school</p> <p>Had music lessons in Deaf school (*including Signed Song practice) First started to engage in Signed Songs with d/Deaf friends at Deaf school Not allowed in music classes at mainstream school Gave up music classes at mainstream school, lost interest At university wanted to but was not allowed to be part of musical activities Had never thought about music growing up but became interested in Deaf Signed Song project</p>	<p>DA1UK + DA1PT* DA3UK DA1UK DA3PT DA5PT (Tunas) DA4PT + DA2PT</p>
<p>Contact with local Deaf community and Signed Song</p> <p>In Deaf community from birth Interest in BSL translation from watching interpreters Late signer/member of Deaf community Obtained Signed Song techniques / inspiration from other Deaf people I was inspired to become a sign-singer by these sign-singers Began involvement in Deaf community though drama training BSL learning was achieved via Signed Song activity, via practices of (theatrical) translation</p>	<p>DA1UK + DA1PT + DA4PT DA1UK DA5PT + DA3PT + DA2UK DA3UK + DA2UK + DA1PT + DA4PT DS16UKPBSL, DS11UKPBSL DA2UK DA2UK</p>
<p>Other motivations for engaging in Signed Song</p>	

<p>Something new/exciting to do with life. Music will be an activity to continue doing in retirement.</p> <p>Previous artistic interests outside of performing arts: painting</p> <p>Started performing Signed Songs in public in musical theatre</p> <p>Perhaps they are paid for this work (Portuguese Deaf artists)</p> <p>Seeking attention and fame</p> <p>Wanting to give full access to songs/originals/ artistic work for the d/Deaf people</p>	<p>DA4PT DA2PT DA3UK DS5PTPLGP DS18UKPBSL, DS23UKPBSL, HS16UKBSL DS18UKPBSL</p>
<p>Music perception (auditory/vibro-tactile)</p> <p>In the artists</p> <p>No auditory music perception ever – always profoundly deaf</p> <p>Has residual hearing: can hear sounds, melody, beat but not the words</p> <p>Had residual hearing (now profoundly deaf)</p> <p>Now profoundly deaf but used to have some hearing and performs song from the time when had residual hearing</p> <p>Makes use of vibro-tactile perception of music on stage to perform</p> <p>Makes use of visual cues of music on stage to perform</p>	<p>DA1PT + DA4PT + DA2PT DA2UK + DA3UK + DA3PT DA1UK + DA5PT DA1UK DA1UK + DA2UK + DA3UK DA1UK + DA3UK</p>
<p>In Signed Song activity in general</p> <p>No need to hear – feeling is enough</p> <p>Feel the emotional intensity via sign language is enough and there is no need for sound</p> <p>Feeling the emotion is enough</p> <p>Deaf Signed Song immerses the audience in the song even more than just the audible original music/song.</p>	<p>HS1PTPLGP, HNS8PTMaj, HS4PTPLGP, HS22PTMaj, DS15UKPBSL, DNS9UKPBSL HS10PTMaj, HS21PTMaj, HS4UKMaj HS3PTPLGP, HNS7PTMaj</p>
<p>No need to hear – visual input is enough</p> <p>Hearing doesn't matter, a good Signed Song is built for the eye (same subtheme, different order)</p> <p>If signed well, d/Deaf people understand the signing and follow the story. The artistic signing, facial expression and delicate movements/rhythms are a full performance in itself.</p> <p>The pace of the signing conveys meaning, rhythm and other musical elements.</p> <p>Musicality and rhythm are not characteristics of sound alone, they can be visual, and belong to a signed performance</p> <p>If all is conveyed visually by the performer (lyrics, musical elements, emotion conveyed by instruments, length of notes), and adequately to visual d/Deaf perception, d/Deaf people enjoy Signed Song fully.</p> <p>Watching carefully created artistic signing is not enough. But for full enjoyment of a Signed Song, there must be other visual elements in the performance – videos in the background and creative lyrics available</p> <p>Deaf Signed Songs do not follow audible music exactly in synch. They have their own visual beat sometimes, so hearing is irrelevant</p>	<p>DA1UK DS10PTPLGP, DS1PTPLGP, DS12PTPLGP, DS13PTPLGP, DS14PTPLGP, DS15PLGP, DNS9PTLGP, DNS15PTLGP, DNS5PTPLGP, DNS13PTPLGP, DNS12PTPLGP, HS3PTPLGP, HS6PTLGP, HS9PTLGP, HS11PTPLGP, HS14PTLGP, HS15PTLGP, HS17PTLGP, HS18PTLGP, HS24PTLGP, HS26PTLGP, HS27PTLGP, HS29PTLGP, HS10PTMaj, HS20PTMaj, HS21PTMaj, HS16PTMaj, HS22PTMaj, HNS3PTLGP, HNS1PTLGP, HNS4PTLGP, HNS5PTLGP, HNS10PTLGP, HNS10PTLGP, HNS6PTMaj, HNS9PTMaj, HNS7PTMaj, DS6UKSSE, DS23UKPBSL, DS24UKPBSL, DNS7UKPBSL, DNS10UKMaj, HS3UKBSL, HS14UKBSL, HS16UKBSL, HS19UKBSL, HS24UKBSL, HNS6UKBSL, HNS1UKMaj, HNS2UKMaj, HNS3UKMaj HS2UKMaj DS10UKPBSL, DS20UKPBSL DS8UKPBSL, DS14UKPBSL, DS15UKPBSL DS23UKPBSL HS14PTLGP, HS9UKMaj</p>

<p><u>No need to hear – visual input + musical vibrations are enough</u> No need to hear to enjoy a Signed Song or music because there are vibro-tactile vibrations occurring naturally or via technology, and each d/Deaf person perceives elements of sound auditorily differently Pure/lyricless music is sensed in vibro-tactile vibrations. I am profoundly deaf and, as long as the signing is of great quality and I have the vibro-tactile vibrations available, I can perceive Signed Songs completely, and enjoy it. Hearing respondents - Profoundly deaf people enjoy it (same reason)</p>	<p><u>DA2UK</u> DS4PTLGP, DS7PTLGP, DS5PTLGP, D9SPTLGP, DNS6PTLGP, DNS10PTLGP, DNS3PTLGP, DNS4PTLGP, DNS10PTLGP, <u>HS13PTLGP</u>, DS18UKPBSL, DS5UKPBSL, DNS1UKPBSL, DNS2UKPBSL, HS24UKBSL</p>
<p><u>No need to hear – No auditory sound is fine / profoundly deaf people as justification</u> I am profoundly deaf and I think profoundly deaf people can enjoy music and Signed Songs, I do. Hearing - I see some profoundly deaf people enjoying Signed Songs Profoundly deaf people enjoy if the movement/signing is appealing visually, and the d/Deaf person is a strong signer I am d/Deaf with some hearing and would enjoy a good quality Signed Song with no sound</p>	<p>D9SPTLGP, DS8PTLGP, DS10PTLGP, DNS11PTLGP, DNS12PTLGP, DS13UKPBSL, HS8UKBSL DNS12PTLGP, <u>HS14PTLGP</u>, DS22UKPBSL DS24UKPBSL, DS27UKPBSL</p>
<p><u>No need to hear – All can enjoy, just differently</u> Don't know if hearing a bit is important. For me personally, enjoying a Signed Song means visual input, auditory sound and sound through vibro-tactile feeling, it is how I am fully immersed. But people feel this differently. If I were profoundly deaf, I would probably miss the auditory rhythmic/melodic aspect, but would still see the facial expression, the signing and perceive the vibrations, the bass, and that also creates a connection. There is no need to hear but d/Deaf people with residual hearing and profoundly deaf people enjoy Signed Songs differently Signed Songs can be enjoyed in different ways: heard and seen, just seen, of felt via vibro-tactile vibrations (with vision or not, in the case of Deafblind) As a non-profoundly Deaf person I follow the signing and the music (melody and rhythm), but I do not hear the singing voice I see culturally <u>Deaf</u> people enjoying Signed Songs, both making them in choirs and watching them, d/Deaf and hearing both enjoy in different ways Deaf people get something out of Signed Songs that hearing people do not</p>	<p><u>DA3UK</u> <u>HS7PTLGP</u>, DS20UKPBSL, DS2UKPSSE, DS26UKPBSL, HS13UKBSL DS5PTLGP DS9PTLGP <u>HS8PTMaj</u>, <u>HNS10PTLGP</u>, DS4UKPBSL, DS7UKBSL, DS16UKPBSL, DNS13UKPBSL, HS1UKBSL, HS11UKBSL <u>HS2PTLGP</u> DS5PTLGP, DS7PTLGP, DNS7PTLGP HS7UKBSL HS15UKMaj</p>
<p><u>No need to hear – Deaf music is a different concept from hearing music</u> Hearing is not important, Deaf music is as valid as hearing music, it is a different conception Deaf Signed Songs can be totally perceived without hearing, if people have the artistic sensibility in LGP. Sound is movement, not exclusively hearing In Signed Songs made for d/Deaf audiences sound is not compulsory, it can be absent/play a minor role Signed Songs are an alternative way of enjoying songs, via signing, subtitles, movement and vibrations. It is a visual performance equivalent to that of songs by hearing people.</p>	<p><u>HAPT + DA1PT + DA2PT+DA3PT + DA4PT</u> <u>DA5PT</u> DNS1PTLGP DS1UKPBSL</p>
<p><u>No need to hear - Culturally Deaf people never 'need to hear'</u> Being <u>Deaf</u> does not make one limited or less than another, you do not need to hear for any purpose, nor for this one</p>	<p>DS21UKBSL</p>
<p><u>To enjoy, one must know how not to hear</u> To enjoy the visual musicality in Signed Song, one needs to know how to appreciate the visual message in sign, how not to hear</p>	<p><u>HS29PTLGP</u></p>

<p><u>Need to hear - profoundly deaf people miss out</u> <i>On auditory input –</i> The auditory melody of the instruments/ beats is important together with the signing. Profoundly deaf people miss out. Deaf people who have some degree of hearing and awareness of music and rhythm enjoy Signed Song more. Only if people hear (at least a bit) can they enjoy the sign language along with music.</p> <p>Profoundly deaf people do not enjoy music because they cannot hear it, especially if it is soft, they can't feel the vibrations and I do not see any sense in it I am profoundly deaf and I hate it, I see other people enjoy and I figure it is because they have some hearing Only hearing people enjoy every aspect of it Profoundly deaf people receive the information on the lyrics and the genre of music but nothing else <i>On music knowledge and experience –</i> Only if people hear do they have knowledge of music and tempo I see some profoundly deaf people who never experienced hearing music and don't see the appeal in Signed Song</p>	<p>DS3PTPLGP, DS6PTPLGP, DNS2PTPLGP, DNS7PTPLGP, DNS8PTLGP, DNS14PTPLGP, HS6PTLG, DS2UKPSSE, DS3UKPBSL (low vision), DS9UKPBSL, DS12UKPBSL, DS17UKPBSL, DS28UKPBSL, DNS4UKBSL, DNS11UKMaj, DNS12UKMaj, HNS8UKBSL</p> <p>DS3PTPLGP</p> <p>DS30UKPBSL HNS5UKMaj DNS8PTLGP</p> <p>DS25UKPBSL DS11UKPBSL, DNS6UKPBSL</p>
<p><u>Need to hear – language issues / bad translations</u> There is need to hear because in most Signed Songs the signing lacks cohesion in BSL (more SSE) and hearing helps to fill in the blanks in meaning If I cover my hears when I watch a signing choir, I cannot follow the songs Most often Signed Songs do not provide the same content for deaf viewers than they do to a hearing listener When I hear a song, I am able to follow along only if it is in SSE</p>	<p>HS8UKBSL, HS10UKBSL, HS12UKBSL, HS18UKBSL, HNS4UKBSL</p> <p>HS12UKBSL, HS18UKBSL HS20UKBSL DS22UKPBSL</p>
SUBTHEME B2a.ii. – RECEPTION OF ARTIST INTENTIONS, AND MESSAGES RECEIVED & NOT RECEIVED	
Sections/categories/subcategories/topics	Participant codes
Interacting during the performance DIRECTED AT d/DEAF SPECTATORS	
<p>Some d/Deaf sign along to the show so I encourage it during the performance and provide feedback, interacting with them I engage them in the signed performance (lyrics) by looking at them and using pointing to make them part of the signed lyrics</p>	<p><u>DA1UK + DA3UK</u> <u>DA2UK + DA3UK</u></p>
Deaf music awareness	
<p><u>Encourage d/Deaf involvement</u> To encourage d/Deaf people to become involved in doing Signed Songs They wish to show d/Deaf people that they can do music and encourage us to do it and make it evolve Deaf people can be encouraged to create Signed Songs themselves Some have wanted to join in (from B4a) I would like to join the group but I am too shy I felt the will to join them onstage or perhaps have my own group I could do it myself! Deaf models as sign-singers can inspire other deaf people to become sign-singers as well</p>	<p><u>DA1UK + DA4PT</u> DS10PTPLGP DNS6PTLGP <u>DA5PT + DA4PT</u> DS4PTPLGP DS7PTPLGP DS5UKPBSL DS13UKPBSL</p>

<p>Show d/Deaf can enjoy and create music To show what music is for d/Deaf people, and how all can be involved in music (song, dance), d/Deaf can do anything They show d/Deaf can sing, can be involved in music, can do anything</p> <p>They open up the world of music to d/Deaf people Show music is part of d/Deaf lives, we can appreciate music, poetry and rhythm Other artists – show d/Deaf can sing Other artists - Made me feel d/Deaf have a singing voice too Other artists – shows d/Deaf can do anything</p>	<p>DA3UK + DA5PT + DA4PT + DA3PT + HAPT DS1PTLGP, DS16PTLGP, DS3PTLGP, HS1PTLGP, HS26PTLGP, HS27PTLGP, HNS3PTLGP, DS19UKPBSL, DS29UKPBSL</p> <p>DS5UKPBSL DS20UKPBSL DS3UKPBSL (low vision), DS13UKPBSL, DS15UKPBSL, DS11UKPBSL DS6UKSSE</p>
<p>Reconsider the definition of music: The d/Deaf way Signed Songs show us songs visually. They show that music is expressed in visual rhythm Deaf understand what music is through Signed Song With Signed Song, d/Deaf people learn to listen in a d/Deaf way Artists want to show we can break the Deaf music taboo</p>	<p>DS1PTLGP, DS16PTLGP, DNS2PTLGP, DNS5PTLGP, HS19PTLGP DS7PTLGP DS7PTLGP DS7PTLGP, HS24PTLGP</p>
<p>Show music is important for d/Deaf people I felt music is important for d/Deaf people too It's important to explain to d/Deaf people what music is Beat and rhythm are part of being human (heartbeat, walking pace, laughter) and d/Deaf BSL users should not miss out on that. Good Signed Songs connect them to that dimension of humanity To change the mentalities of d/Deaf people who did not grow up with music and are not used to it, opening them to Deaf music (<i>same subtheme, same section, different order</i>) It is important for d/Deaf people because it is a new thing, we never knew what songs were about and now we can enjoy them Deaf people need some time to learn to appreciate it, it is very new Not all d/Deaf people appreciate it because they were not taught to Signed Songs by d/Deaf people makes me love songs more and more</p>	<p>DNS13PTLGP DNS13PTLGP DS24UKPBSL</p> <p>DA3PT</p> <p>DS8PTLGP, DS9PTLGP, DNS9PTLGP, DS13UKPBSL DNS11PTLGP DS8UKPBSL DS27UKPBSL</p>
<p>Generate awe and surprise To generate awe and surprise by realising that music is for everyone Realised that a previous idea of Signed Songs, as a possibility in my head, was real as I watched the performance I was amazed at the beauty of Signed Song, I never thought it was possible Some songs really get to me, I really enjoy them, I was surprised to have such fun with music I was pleasantly surprised I would go to many other shows Music is accessible to any audience type</p>	<p>HAPT DS1PTLGP DS4PTLGP DS12UKPBSL DNS10PTLGP, DS12PTLGP DS12PTLGP HS1PTLGP</p>

<p>Show Signed Song as true art That Signed Song is a true art form To accept Signed Songs as an art form and to take part (this subtheme, <i>inspiring to cultural activities</i>) Utopia – the complete perception that Signed Song by Deaf artists is useful and artistically valid (this subtheme, this section <i>Deaf music awareness</i>, different order) Yes – they show us Signed Song is a true, independent art form It's an important worldwide practiced art, in some places very old, and it's culturally relevant It's a rich and valuable art form No – (Other artists stated to be purely SSE) – Music is incidental to good BSL performance: BSL is visual, music is audio</p>	<p>HAPT DA5PT HAPT</p> <p>DNS1UKPBSL, HS2UKMaj DNS1PTLGP DNS2PTLGP DS17UKPBSL</p>
<p>Display signed languages artistic potential <u>Development of signed languages</u> That this art form can even lead to LGP developing in this area (terminology and expressing items of d/Deaf musical perception and creation) Enrich sign language (more concepts and forms of expression, phrases, expressions) as any language gets from developing literature - mentioned regarding signed performances in general (B4a) We can learn new words and expressions arising from the activity of Signed Song performers Signed artistic potential To show how LGP has infinite artistic applications and potential They show all that LGP does not have any boundaries or limits, it reaches everything They make me think how LGP/BSL has an enormous potential for conveying artistic emotion It made me think about the linguistic/creative potential of BSL</p>	<p>HAPT</p> <p>DS24UKPBSL, DS6UKSSE</p> <p>DNS1UKPBSL</p> <p>HAPT DS12PTLGP, HS2PTLGP, HS11PTLGP DS15PTLGP, HS11PTLGP, HS12PTLGP, HS16UKBSL HS12UKBSL, HS23UKBSL</p>
<p>Inspiring to cultural activities</p>	
<p>Show the cultural dimensions of signed languages To open their minds to cultural awareness and the varied artistic potentials of LGP To show them the rich world of language arts, they are not involved in that (this subtheme, from section <i>Deaf music awareness</i>) They show signed languages can make use of art in all areas They show LGP can convey all songs They show another way of d/Deaf expression</p>	<p>DA1PT + DA5PT + DA2PT DA2PT DS1PTLGP, HS4PTLGP HS17PTLGP HS26PTLGP</p>
<p>Inspire to explore/live To dare to go out of the Deaf community and follow their dreams, not to give up on them because they are deaf Deaf people are inspired by Signed Song Never give up Fight for what you want to see changed Keep positive and carry on Music and songs contain deep interpretations and connect to each person's life, adding depth/inspiration I feel inspired by <u>D</u>eaf messages/content inserted onto the lyrics Other artists – inspired to life, took actions based on understanding there are people suffering worse than I do</p>	<p>DA1PT HS22PTMaj, DS4UKPBSL, DS16UKPBSL, DS21UKBSL DS12UKPBSL DS12UKPBSL DS12UKPBSL DS4UKPBSL DS23UKPBSL DS6UKSSE</p>

<p><u>Deaf Signed song artists as models</u> Deaf children: to be their Deaf artistic and cultural models since an early age, for them learn from Deaf open-minded people Deaf Signed Song made me think of music education for d/Deaf children: when music is taught right and using Signed Songs, this will make children aware of music since they are young, and able to develop it as a signed art Some d/Deaf children dream of becoming singers, and professional Deaf-led Signed Song shows them it is possible Musical work with d/Deaf children is very valuable! Deaf sign-singers are <u>Deaf</u> cultural models for d/Deaf and hearing children</p>	<p><u>DA1PT + DA2PT</u> DS2PTLGP</p> <p>DS5PTLGP DS6PTLGP DS26UKPBSL</p>
<p><u>Deaf cultural event</u> Contribute in showing Deaf art and Deaf culture, via music, as it happens in other countries, in Portugal. <u>Showing Deaf culture</u> Deaf-led Signed Songs are part of Deaf culture, divulge it, and are unique from Deaf communities</p> <p>They are a form of cultural affirmation <u>Becoming a Deaf gathering</u> Signed Song shows can feel welcoming as they are a Deaf gathering They can be a shared space of Deaf ways of feeling rhythm, song and dance They become a d/Deaf cultural event, if performance is good Potential for Deaf gathering can be the main reason for d/Deaf people attending a Signed Song performance <u>Showing Deaf art</u> They are part of a diverse creative repertoire, important for a culturally robust community They show d/Deaf creativity on established songs It is <u>Deaf</u> Folklore, and so many people do not realise this</p>	<p><u>DA1PT</u></p> <p>DS1PTLGP, DS15PTLGP, DNS14PTLGP, HNS6PTMaj, HNS7PTMaj, DS7UKBSL, DS15UKPBSL, DS16UKPBSL, HS13UKBSL, HS19UKBSL, HS2UKMaj</p> <p>HS1PTLGP, HS16PTMaj</p> <p>DS1PTLGP, DS16UKPBSL HS5UKBSL HS19UKBSL HS20UKBSL, DS3PTLGP</p> <p>DS10UKPBSL DS11UKPBSL, HS12UKBSL, HS15UKMaj DNS13UKPBSL</p>
Professionalism and d/Deaf representation	
<p><u>Deaf professional</u> To be seen as a d/Deaf professional performer/group For the group to be seen academically as having strong guidelines and practice, not as amateurs They are professionals, people need to learn and study how to Signed Song, and need to get payment for that work Artists show a will to be seen as a professional Signed Song performer</p>	<p><u>DA3UK + DA3PT + HAPT</u> <u>HAPT</u> DNS12PTLGP DS23UKPBSL</p>
<p><u>Authentic Deaf community representative</u> To be seen as an (performer/character) authentic representative of a naturally diverse, empowered, signing and proud Deaf community Deaf sign-singers are proud d/Deaf representatives They show the importance of the Deaf community, its culture, language and history They show how we should accept diversity inside and outside the Deaf community and respect everyone</p>	<p><u>DA3UK</u> HS16PTMaj DS7PTLGP DS7PTLGP</p>
Entertainment & access	
<p><u>Entertainment</u> That all are entertained and have a good time Enjoy the musical performance irrespective of perception form (visually or though listening or both) Signed Song is important entertainment for d/Deaf people</p>	<p><u>DA2UK</u> <u>DA2UK + DA3PT</u>, DS1UKPBSL DNS5PTLGP, DNS10PTLGP, DNS7PTLGP, DNS8PTLGP, DS18UKPBSL</p>

<p>Access Have access to the world of music and songs Signed Song connects d/Deaf people to music, gives access to the singing voice It is important for d/Deaf people to have access in musical spaces Important to have access to religious songs</p>	<p>DA2UK, HS11PTPLGP DS9PTPLGP, DS8PTPLGP, HS5PTLGP, HS23PTLGP, HNS3PTLGP DNS8PTLGP DNS10PTPLGP, DNS5PTPLGP</p>
<p>Deaf musical taste Develop musical taste (appreciating if it is a good or a bad song) Signed Songs teach us about different music genres (i.e. <i>fado</i>) Give d/Deaf people the opportunity to have musical taste as hearing people do The selection of Signed Songs by d/Deaf artists shows d/Deaf musical taste</p>	<p>DA2UK DS9PTPLGP HS8PTMaj, DS14UKPBSL HS15UKMaj</p>
<p>Showing the emotional potential of music</p>	
<p>Signed Songs can lead oppressed d/Deaf people to explore their emotions, linking the song to their perspectives and lives (<i>from B4a</i>) They show d/Deaf people how songs are rich in conveying a range of emotions</p> <p>Signed Song has a strong emotional power/impact (When done well)</p> <p>It is a way for d/Deaf people to express their soul/emotions in song Performances are emotive with generic and d/Deaf meanings When people resonate with songs it can lead to emotional memories Signed Songs help d/Deaf people to freely express their emotions Help d/Deaf people to share emotions with one another</p>	<p>DA2UK DNS13PTLGP, DS4PTPLGP, DS6PTPLGP, DNS9PTLGP, HS9PTLGP, HS13PTLGP, DS5UKPBSL, DS11UKPBSL, DS8UKPBSL, DS9UKPBSL, DS10UKPBSL, HS7UKBSL, HS22UKBSL</p> <p>DS6PTPLGP, DS11PTLGP, DS10PTPLGP, DS12PTPLGP, DS21UKBSL, DS8UKPBSL, DNS2UKPBSL, HS10UKBSL, HS13UKBSL, HS14UKBSL, HS21UKBSL, HNS8UKBSL</p> <p>DS18UKPBSL, HS10PTMaj, HS5UKBSL DS20UKPBSL HS14UKBSL DS1PTPLGP, DS14PTPLGP, DNS8PTLGP, HS6PTLGP DNS15PTLGP, HS13PTLGP, HS29PTLGP</p>
<p>Information</p>	
<p>It's a new form of signed communication on stage, giving d/Deaf people important information on the world and on music</p>	<p>DNS2PTPLGP, HS29PTLGP, DS9UKPBSL</p>
<p>Beauty</p>	
<p>Some d/Deaf people say it's beautiful that they really liked it (before in B4a) It shows the beauty of signed art in the form of song lyrics</p> <p>They bring a musical type of beauty onto the Deaf community Other artists – skilled, strong signing d/Deaf actors have beautiful renditions on YouTube</p>	<p>DA1UK + DA3UK DS12PTPLGP, DS14PTPLGP, DS8PTPLGP, DS10PTPLGP, DNS13PTPLGP, DNS10PTPLGP, DNS2PTPLGP, DS5UKPBSL, DS8UKPBSL, DS26UKPBSL, DS28UKPBSL, HS13UKBSL</p> <p>HS8UKBSL DS7UKBSL</p>
<p>Equality and Deaf rights</p>	

<p>Artists show d/Deaf and hearing people are equals even in music Deaf people must be able to enjoy performances and have the same choices as hearing There is always some element of Deaf rights or Deaf experience in Deaf Signed Song They show that d/Deaf people have the right to enjoy and take part in any art form Deaf people have the right to know what lyrics mean, and fully perceive music, beyond vibro-tactile rhythm Deaf people have the right of building their own appreciation of music and explore their musical creativity Other artists – It made me think of the d/Deaf experience and how we are misunderstood</p>	<p>DS9PTLGP HS16UKBSL HS12UKBSL DS23UKPBSL HS17PTLGP, HNS8PTMaj HNS2UKMaj DS7UKPBSL</p>
DIRECTED AT HEARING SPECTATORS	
Deaf music awareness (before 'Deaf awareness and Deaf music awareness', now made similar to section in d/Deaf-oriented intentions)	
<p>Music is not only a hearing reality To generate awe and surprise by realising that music is for everyone (same subtheme, different order) Open their minds to different ways of expressing/feeling/defining music (same subtheme, different order) They realise that music is not just auditory sound but much more (before in subtheme B4c) Deaf Signed Song shows music is not exclusive of hearing people</p> <p>Signed Songs are a reminder that d/Deaf people can appreciate music too I conceive of them as a sort of 'musical' group (not fully convinced) We all have music inside of us Realise than one can enjoy music in different ways Hearing people become aware of another medium of music Hearing people are given a chance to explore a different dimension of songs Hearing people are usually in awe when watching for the first time</p>	<p>HAPT DA3PT DA3PT DNS6PTLGP, HS1PTLGP, HS18PTLGP, HS24PTLGP, HS28PTLGP, HS25PTMaj, HS4UKMaj</p> <p>HNS2UKMaj HS9PTLGP HS20PTMaj HS21PTMaj, HS15UKMaj DS7UKBSL DS8UKPBSL, DS9UKPBSL, DS24UKPBSL, HS22UKBSL DS11UKPBSL, DS27UKPBSL</p>
<p>Deaf can be involved in enjoying and creating music (= d/Deaf oriented intentions) To show them we can sing (same subtheme, different order) They show hearing people that d/Deaf can sing</p> <p>Music can be felt in a d/Deaf way Sign language allows music to reach d/Deaf people The artists wish to show us what their music is They make hearing understand the d/Deaf points of view on music, and the Deaf experience They show d/Deaf can feel melodies Positive thing for them because they see how d/Deaf people can be involved in music They show d/Deaf people can perceive and make music</p>	<p>DA5PT + DA2PT + DA3PT DS16PTLGP, HS5PTLGP, HS19PTLGP, HS23PTLGP, DNS1UKPBSL, HS21UKBSL, HS4UKMaj</p> <p>HS11PTLGP, HNS4PTLGP HS3PTLGP, HS14PTLGP HS15PTLGP DS3UKPBSL (low vision) HS21PTMaj DS3PTLGP, DS30UKPBSL HS25PTMaj</p>
<p>Reconsidering the definition of music: The d/Deaf way (= d/Deaf oriented intentions) To show what music is for Deaf people (same subtheme, different order) Auditory sound does not define music Signed Songs add a new genre to songs, with a new interpretative level I thought of how music, poetry and any art can be produced by any culture</p>	<p>HAPT HS15UKMaj HS2UKMaj, HS9UKMaj HS2PTLGP</p>
Deaf awareness (= d/Deaf oriented), previous category in artists analysis 'inspire to signed language' eliminated as it morphed into a category within this section: 'sign language awareness and learning interest'	

<p>Deaf experience/lives To intentionally include an explanation on why the song is important to me and the Deaf Community <i>(same subtheme, different order)</i> To show who Deaf people are and that we have existed for so long/show they exist</p> <p>Realise Deaf exist! <i>(before in B4c)</i></p> <p>Realise how the minds of Deaf people work, via signed language, that they are not isolated poor humans, less than hearing people They are a beacon of the value of sign language and the value of d/Deaf people</p> <p>Realise via adaptations & insertions of Deaf topics, the barriers d/Deaf people face <i>(before in B4c)</i> B3b (Adaptation – Changes in content) – British d/Deaf spectators (signers), British hearing spectators (signers), and a Portuguese hearing spectator (non-signer) comment on insertions of Deaf topics in songs showing d/Deaf experiences</p>	<p><u>DA1UK</u> <u>DA1PT + DA5PT + DA2PT</u> DS7PTPLGP, HS4PTPLGP, HS24PTLGP, HS10PTMaj <u>DA5PT</u>, DS9PTPLGP, DS14PTPLGP, DS15PTPLGP, HS4PTPLGP DS6PTPLGP, HS16PTMaj, HS15PTLGP, HS21PTMaj, HNS3PTLGP DS28UKPBSL, HS21UKBSL, HS24UKBSL</p> <p>DS5PTPLGP DS6PTPLGP</p> <p><u>DA1UK</u> Cross-referencing</p>
<p>Sign language awareness and learning interest Become interested in learning sign language <i>(before in B4c)</i></p> <p>To inspire them to learn sign language and come to us, to know our ways <i>(same subtheme)</i> To learn LGP as they do English, as a 2nd language <i>(same subtheme)</i> To encourage hearing non-signers to sign songs <i>(same subtheme)</i> Feel: more confident in signing via practicing Signed Songs <i>(before in B4c)</i> Are drawn to the signing because it is something they never saw before Broadens exposure to other language forms Realise what a signed language is Signed Songs make hearing people learn sign language, because they connect the lyrics they hear to what they see SSE versions for children are learning tools for language acquisition</p>	<p><u>DA2UK</u> DS13PTLGP, DNS4PTPLGP, HS5PTLGP, HS17PTLGP, HS18PTLGP, HS24PTLGP DS1UKPBSL, DS16UKPBSL, DS2UKPSSE, DS13UKPBSL, DS16UKPBSL, DNS5UKBSL, HS5UKBSL, HS8UKBSL, HS21UKBSL</p> <p><u>DA1PT</u> <u>DA1PT</u>, DS16UKPBSL <u>DA1UK</u> <u>DA1UK + DA2UK</u> DS5PTPLGP, HS4PTPLGP, HS17PTLGP, HS8PTMaj, HNS3PTLGP DS21UKBSL, HS12UKBSL, HS13UKBSL HNS10PTLGP, DS1UKPBSL, HS19UKBSL DNS2PTPLGP HS12UKBSL</p>
<p>Artistic potential and of cultural dimensions of signed languages Realise sign language can convey songs, its communicative potential <i>(before in B4c)</i></p> <p>Artists intend to generate an impact on hearing people by showing them how rich sign language is Signed language (LGP) is capable of fully transmitting the complete message of songs That sign language can be sung They want to show hearing people how rich sign language is</p>	<p><u>DA2UK + DA5PT + DA2PT + DA3PT</u> DS5PTPLGP, DNS14PTPLGP, DS27UKPBSL</p> <p>DS6PTPLGP, DS13PTLGP, DNS4PTPLGP, HS18PTLGP, HS24PTLGP HS11PTPLGP HS10PTMaj, DNS1UKPBSL DS6PTPLGP</p>

<p>Deaf performance awareness Realise Deaf can perform (songs) <i>(before in B4c)</i> That they recognise/realise there is more to Deaf onstage signing than being ‘beautiful’ or ‘access provision’ <i>(same subtheme)</i> Become aware of <u>Deaf actors and performers and their arts</u> It can lead hearing artists to want to have d/Deaf Signed Song co-performed with them Show Deaf potential</p>	<p><u>DA1UK + DA1PT + DA5PT + DA3PT</u> DA3UK DS5PTLGP, HS4PTLGP HS12UKBSL, HS23UKBSL DNS6PTLGP, DNS1UKPBSL</p>
<p>Signed Song as true art (= d/Deaf oriented)</p>	
<p>To show them a unique art form in this country and give them something to think about Utopia – the complete perception that Signed Song by Deaf artists is useful and artistically valid <i>(same subtheme)</i> For them to see Signed Songs as art <i>(same subtheme)</i> To have the same respect for sung songs as for Signed Songs <i>(same subtheme)</i> They show Signed Song is an art form They show how d/Deaf people can be included in art and song It shows Deaf talent Can see its detailed composition and artistic content It’s as valid as hearing songs</p>	<p><u>DA3PT</u> <u>HAPT</u> HAPT DA3UK HS6PTLGP, HS7PTLGP, HNS3PTLGP HS24PTLGP HS3PTLGP HS2PTLGP HS6PTLGP</p>
<p>Intercultural exchange</p>	
<p>To get them to lose their fears about communicating with d/Deaf people Access to a Deaf musical concert is intercultural benefit Easiest entry point for the Deaf world They can share feelings/thoughts with another community They can receive a shared love of songs through sign language Enjoy an alternative art form Open their minds to another reality Learn about Deaf culture and Deaf identity</p>	<p><u>DA1PT + HAPT</u> DNS1PTLGP, HS3PTLGP, HS14PTLGP, HS4UKMaj DS24UKPBSL, DS28UKPBSL, HS12UKBSL DNS15PTLGP, HS10PTMaj, HS11UKBSL, HS12UKBSL, HS14UKBSL, HS15UKMaj, HNS1UKMaj DS27UKPBSL HS23PTLGP HS26PTLGP, HS29PTLGP DS11PTLGP, HS5PTLGP, DS15UKPBSL, HS8UKBSL, HS12UKBSL</p>
<p>Professionalism</p>	
<p>For the group to be seen academically as having strong guidelines and practice, not as amateurs To be seen as a person/professional actor/character/performer and not just a form of providing access They wish to be seen as professionals at the same level of hearing singers</p>	<p><u>HAPT</u> DA3UK HS3PTLGP</p>
<p>Entertainment & access</p>	
<p>That all are entertained, enjoying it (visually or through listening or both) They aim to reach us via entertaining us, by engaging us in our emotions</p>	<p><u>DA2UK</u> HS15PTLGP</p>
<p>Beauty (= d/Deaf oriented)</p>	
<p>It is beautiful to watch (signer) It shows there is beauty in sound and also beauty in the visuality It shows the beauty of sign language</p>	<p>HS8UKBSL HS24UKBSL HNS8UKBSL, DNS10PTLGP, HNS8PTMaj, HNS9PTMaj</p>
<p>Inclusion and access awareness</p>	
<p>Provide an inclusion example</p>	<p>DS29UKPBSL, HNS1UKMaj, HS10PTMaj</p>

<p>Deaf spectator acceptance</p> <p>To have d/Deaf people understand that music is powerful, and songs can open our minds to a multitude of experiences and feelings about the world (<i>same subtheme, same section, different order</i>)</p> <p>To have our work more disseminated in the Deaf community by Deaf entities (<i>same subtheme, same section, different order</i>)</p> <p>I worry about lack of d/Deaf participation in our shows (<i>before in B4a</i>)</p> <p>Deaf adults are only a few in our shows (<i>before in B4a</i>) it might be because a hearing person 1st created the group (<i>before in B4a</i>)</p> <p>More and more d/Deaf people will open their hearts to music And accept my Signed Song art</p> <p>To see more acceptance and interest from the Deaf community (<i>Before in 'Increased awareness of Deaf musical potential', same subtheme</i>)</p> <p>I would like for more d/Deaf people to attend the shows and become more involved</p> <p>I think it is good that Portugal is starting to have Deaf Signed Song groups, we need more participation</p> <p>I worry about d/Deaf people criticising our work behind our backs, (<i>before in B4a</i>)</p> <p>Some people might badmouth d/Deaf people onstage but that is wrong because we are all of the same blood perhaps because our work derives from a hearing original song/text or they think it's not something part of Deaf culture, music (<i>before in B4a</i>)</p> <p>This idea is mentioned by Portuguese artists only, but it is only referred to by British d/Deaf and hearing spectators and non-spectators (all signers) (B4a and B4d, sections 'Signed Songs', categories 'I don't enjoy because', and B5c, section 'Music is not d/Deaf culture')</p>	<p>DA3PT</p> <p>DA3PT</p> <p>DA5PT + DA4PT + DA2PT + HAPT DA2PT + DA5PT DA5PT</p> <p>DA2UK + DA2PT DA5PT DA2PT</p> <p>DS7PTLGP DS5PTLGP, HS16PTMaj DA5PT DNS5PTLGP DA5PT</p> <p>Cross-referencing</p>
<p>Added variety</p> <p>(<i>All topics mentioned by artists relate to both categories in this topic</i>)</p> <p>A continuous development in concerts in different formats, to experiment with different musical genres</p> <p>New projects, new musical genres in Signed Songs (<i>before in extinct category 'Signed Song artistic status', this subtheme</i>)</p> <p>To see the artform evolve in musical theatre, film, in Signed Song solos, to see all the possibilities explored (<i>before in extinct category 'Signed Song artistic status', this subtheme</i>)</p> <p>Diversification of formats</p> <p>We need more diversity of Signed Song projects</p> <p>We need more songs making use of humour to make political parody in BSL sign-singing</p> <p>More instrumental rhythmic music with Visual Vernacular use</p> <p>More improvisation of poetic signing with an instrumental background</p>	<p>HAPT DA2PT</p> <p>DA2UK</p> <p>DS2PTLGP, DS10PTLGP, DNS10PTLGP DS24UKPBSL DS24UKPBSL DS24UKPBSL</p>
<p>More music genres</p> <p>I would like to see different types of songs, rock, jazz, pop, hip hop, and other genres in Signed Song, involving more d/Deaf youngsters, with modern music styles. This would make more d/Deaf people want to be part of performances.</p> <p>I would like to see more classical and opera styles of sign-singing</p> <p>We need stronger songs in beat and vibration, more joyful</p>	<p>DS5PLGP, HS3PTLGP, HS15PTLGP, HS23PTLGP, HS28PTLGP, DS2PTLGP DS3PTLGP, DNS10PTLGP, DNS1PTLGP, HS23PTLGP, HS16PTMaj, DS2PBSL, DS18UKPBSL</p> <p>DS24UKPBSL DS5PTLGP, DS24UKPBSL</p>
<p>More accessible Signed Song performances</p>	

Financial access Lower Cost	DS21UKBSL
Geographical access Higher coverage of Signed Song shows/musicals across national grounds	DS7PTLGP, HS17PTLGP, HS20PTMaj, HS21PTMaj, DS7UKBSL, DS21UKBSL
Physical access Good physical access	DS21UKBSL
Visual access In big venues have videos projected of the artist so that all can have a close look at facial and body expression, or alternatively give preference to intimate venues for visual access to detail	DS11UKPBSL
Accessible staff Deaf awareness and sign language training for intermediaries – booking agents, reception staff at venue	DS21UKBSL
Accessible promotion materials Clear, published information in advance More promotion materials/channels in sign language	DS21UKBSL HS3PTLGP, DS21UKBSL
Deaf ownership (before category 'Deaf ownership and participation')	
All d/Deaf events To have all Deaf events in Signed Song practice where d/Deaf people can join in and have fun and we can share our art To have a tour of Deaf sign-singers, with similar aims and principles, to engage the d/Deaf audience and share SL beauty via Signed Songs I would like to see a Signed Song competition only of d/Deaf performers More d/Deaf gigs	<u>DA2UK + DA4PT</u> <u>DA1UK</u> DS2PTLGP DS19UKPBSL, DS20UKPBSL
More Deaf-led Signed Songs To reclaim ownership of Signed Songs More d/Deaf musicians in general To increase the 'Deaf voice' (representation) in the practice so together with the good hearing practitioners it can raise to a full status of art form More Deaf people performing Signed Songs at a high level More d/Deaf-led Signed Song shows from MQC I would like to feel the impact of the performance of a bigger d/Deaf group More d/Deaf groups/artists doing Signed Song More all-d/Deaf groups More promotion of d/Deaf ways of performing Signed Songs More d/Deaf-led musicals with high quality signing performers	<u>DA1UK</u> <u>DA2UK + DA4PT</u> <u>DA3UK</u> <u>DA2UK + DA4PT</u> DS1PTLGP, DNS10PTLGP, HS4PTLGP, HS5PTLGP, HS6PTLGP, HS9PTLGP, HS28PTLGP, S29PTLGP, HS16PTMaj, HNS3PTLGP, HS9PTLGP HS16PTMaj, HS9PTLGP, HS23PTLGP DS6PTLGP, DNS10PTLGP, DS4PTLGP, DNS10PTLGP, DNS11PTLGP, DNS12PTLGP, HS4PTLGP, HS29PTLGP, HNS3PTLGP, DS13UKPBSL, DS20UKPBSL, DS26UKPBSL, HS8UKBSL, HS3UKBSL, HS10UKBSL, HS7UKBSL, HS4UKMaj DS5PTLGP, DS5UKPBSL HS20UKBSL DS5UKPBSL, DS6UKSSE, HS15UKMaj

<p>More d/Deaf originals</p> <p>To write our own original songs, it would change d/Deaf and hearing perceptions of us in terms of ownership and Deaf musical ability, it would be clear for everyone</p> <p>More original Deaf songs, which would shed light on ownership issues and the Deaf musical talent</p> <p>For us to create originals increasingly so</p> <p>To see the reverse process in translation to what happens now (mostly): original Signed Songs being translated into English</p> <p>More d/Deaf original songs connected to Deaf issues or other topics</p> <p>Original songs have a stronger social impact</p>	<p>DA3PT</p> <p>DA5PT, HS23UKBSL</p> <p>DA5PT + DA3PT</p> <p>DA2UK + DA3UK + DA5PT</p> <p>DS5PTPLGP</p> <p>HNS3PTLGP</p>
<p>Fight low-quality hearing Signed Songs</p> <p>To prevent sign language from being defaced by those who do not do a good job (<i>before in eliminated category 'sign language protection and value', this subtheme</i>)</p> <p>Reduce cultural appropriation</p> <p>Have less unskilled hearing signers posting bad Signed Songs online</p> <p>Have unskilled sign-singers watch similarly bad performances with no sound and see if they can understand the original content of song, they will understand how d/Deaf miss out on their performances</p>	<p>DA1UK + DA3UK</p> <p>DS25UKPBSL, HS1UKBSL</p> <p>HS8UKBSL, HS16UKBSL</p> <p>DS15UKPBSL</p>
<p>Future d/Deaf generations</p> <p>To see this artform grow in new generations of d/Deaf people, that it is not lost</p> <p>Signed Songs are important for all d/Deaf but especially for younger generations, who must carry on doing this art form</p> <p>There is reference to future generations and young d/Deaf people in this subtheme (section 'added variety', category 'more musical genres') as well as in subthemes B5a (Deaf community Portugal, categories 'Deaf community and music' and 'Changes in the Deaf community reflected in Signed Song context') and B5c (Deaf community UK, category 'Deaf people and music overtime')</p>	<p>DA4PT + DA2PT</p> <p>DS2PTLGP</p> <p>Cross-referencing</p>
<p>Language use</p>	
<p>Clarity on language variety</p> <p>Better labelling of Signed Songs regarding language/communication choices: BSL and SSE use, and even mouthing/lip-synch. They are all part of our community; it should be made clear by the artists before the show</p> <p>Many d/Deaf artists claim to use BSL but they do not (exclusively), that should be assumed</p>	<p>DS5UKPBSL, DS24UKPBSL</p> <p>DS1UKPBSL</p>
<p>Better language quality</p> <p>More songs showing skilled/complex BSL and not following English</p> <p>More proficient native signers performing Signed Songs</p>	<p>DS15UKPBSL, HS11UKBSL</p> <p>DS15UKPBSL</p>
<p>Standardisation</p>	
<p>Standardisation and normalisation of Signed Songs</p> <p>Better general quality of Signed Songs (live and online)</p> <p>Orient Signed Songs to d/Deaf audiences</p> <p>Do not promote mixed-audience performances</p> <p>National guidelines for venues, artists and promoters: high standards of performers and performance interpreters; dismiss practice of handing our carers tickets for d/Deaf people to come attend if they bring a friend.</p> <p>There needs to be a 'cold' eye from a native BSL user to evaluate quality/cohesion</p> <p>More involvement of BSL native users will improve quality</p>	<p>DS24UKPBSL</p> <p>DS30UKPBSL, HS1UKBSL, HS7UKBSL</p> <p>HS1UKBSL, HS7UKBSL, HS18UKBSL</p> <p>HS18UKBSL</p> <p>DS14UKPBSL</p> <p>HS12UKBSL</p> <p>HS17UKBSL</p>

Audience-oriented suggestions/issues	
<p>Including d/Deaf musical perception (vibration + visibility)</p> <p>We need performances to cater to vibro-tactile perception of sound, to reach profoundly d/Deaf people as well as the variety of hearing in the Deaf community.</p> <p>Selecting songs is part of this, as very soft songs do not reach everyone's d/Deaf perception, leaving many just watching the signing</p> <p>Vibrating chairs in theatres or even available for d/Deaf people to have at home and enjoy music/Signed Songs on TV</p> <p>Must/should have sur/subtitles available</p> <ul style="list-style-type: none"> To help with fast paces of signing To help to appreciate the original lyrics <p>To help with appreciating creativity of signing artists</p> <p>Subtitles should be presented in a creative way/design and showing the rhythm of the music (colours, bouncing dot like karaoke, rhythm of appearance)</p>	<p>DS3PTLGP, DNS10PTLGP, DS1UKPBSL</p> <p>DNS10PTLGP</p> <p>DS1UKPBSL</p> <p>HS3UKBSL DS2PTLGP, HS6PTLG, HS27PTLGP, DS4UKPBSL, DS1UKPBSL, DS4UKPBSL, DS8UKPBSL, DS9UKPBSL, DS16UKPBSL, DS18UKPBSL, DS30UKPBSL, HS10UKBSL, HS11UKBSL, HS13UKBSL, HS4UKMaj</p> <p>DS23UKPBSL, DS17UKPBSL HS12PTLGP, DS1UKPBSL, DS8UKPBSL, DS18UKPBSL, HS13UKBSL, DS1UKPBSL</p>
<p>Including d/Deafblind spectators</p> <p>More shows catering the needs of d/Deafblind people: prepared to be experienced in vibro-tactile and signed tactile ways (sound and sign language, a libretto of information in Braille)</p> <p>Have a big production accessible to all: hearing, d/Deaf, blind, everyone</p>	<p>HS2PTLGP, DS3UKPBSL (low vision)</p> <p>HS2PTLGP, HS3PTLGP</p>
<p>Including hearing non-signing spectators</p> <p>Have a written translation of the signed version so they can appreciate d/Deaf-sign-only originals or translated songs where d/Deaf themes are inserted</p>	<p>DS10UKPBSL</p>
<p>Artist Technique</p> <p>More effort into facial and body expression that what we have now</p> <p>A more developed technique on Deaf performers: if in a group, be more in visual tune with one another, know the lyrics by heart and the timings</p> <p>Better choreography and professionalism</p> <p>More use of artist clothing for stronger visual impact</p> <p>More theatrical training for practicing d/Deaf sign-singers</p>	<p>DS13PTLGP DS10PTLGP</p> <p>HS21PTMaj HS7PTLGP DS24UKPBSL</p>
Deaf and hearing educational side of Signed Song activity – all ages	

<p>Deaf Children For us to continue the educational side of this project For schools all over Europe to have Signed Song children groups, to create awareness to Deaf music from a young age To see d/Deaf children aware of all of the artistic practices they can be a part of, via the example of signed music <i>(before in increased awareness of d/Deaf musical potential, same subtheme)</i> Yes, that should continue and other sides to the project should be open to reach other sections of the d/Deaf community It is important to teach d/Deaf children about music, teaching them to develop a musical taste/appreciation and to have access to the contents of lyrics For d/Deaf choirs/groups to be created in reference schools for d/Deaf bilingual education</p>	<p>HAPT DA4PT DA4PT DS6PTLGP DS8UKPBSL, DS9UKPBSL HS23PTLGP</p>
<p>Hearing Children For the group to take their work to all schools For them, to join school hearing choirs/groups</p>	<p>HS16PTMaj, HS23PTLGP, HS22PTMaj HS16PTMaj</p>
<p>Deaf and hearing adults/communities We need to work on getting the Deaf community's attention for Deaf Signed Song We need to create sessions to inform the population in general about the art of Deaf Signed Song, and how all can be part of these events/shows</p>	<p>DS12PTLGP, HS1PTPLGP, HS3PTLGP, HS12PTLGP DS12PTLGP, HS1PTPLGP, HS3PTLGP, HS24PTLGP</p>
<p>Potential Signed Song artists More available Signed Song workshops on proper BSL, but more financially accessible Workshops available for d/Deaf performers and hearing interpreters as a specialization We need d/Deaf young performers to be trained in the art of how to express themselves in song</p>	<p>DS5UKPBSL, DS8UKPBSL DS13UKPBSL DNS3PTLGP</p>
<p>Internationalisation</p>	
<p>That this group evolves into a high-status musical group, exists forever and gets to go to all corners of the World <i>(before in extinct category 'Signed Song artistic status', this subtheme)</i> I have wondered how to implement this new art form in my home country (foreign-born participant)</p>	<p>DA3PT DS4UKPBSL (Australia)</p>
<p>More external support for Signed Songs</p>	
<p>More funding available for the Deaf community to explore their artistic heritage: performers and anyone</p>	<p>HS14UKBSL</p>
<p>Research and dissemination of d/Deaf-led Signed Songs</p>	
<p>We need research on Signed Song to promote making more clips, more concerts We need to document Deaf Signed Songs I am interested in who else studies this phenomenon and what they have found out We need research to be brought into schools and universities It is important to have this topic researched</p>	<p>DNS10PTPLGP HS12PTLGP HS10PTMaj HS22PTMaj DS1UKPBSL</p>
<p>Deaf-hearing collaboration work</p>	

<p>To include Deaf-hearing collaborative work and proper reflection on: purpose of songs/performances, target audiences (<i>before in extinct category 'Signed Song artistic status', this subtheme</i>)</p> <p>That hearing professional musicians were not afraid to work with us that they invite us more and more to work in partnership (<i>in this subtheme, before in 'union, equality, intercultural impact'</i>)</p> <p>To have more collaboration between sign language artists and hearing musicians</p> <p>Deaf/hearing collaboration unites the audience and shows full access to all</p> <p>I have wondered what would happen to the group dynamics if the hearing person was not there, how that would reflect on Signed Song making processes. Perhaps an all-d/Deaf group would cause more of an impact</p>	<p>DA3UK</p> <p>DA3PT</p> <p>DS24UKPBSL, DS28UKPBSL, DS30UKPBSL, HS5UKBSL</p> <p>DS28UKPBSL</p> <p>DS5PTPLGP</p>
Promotion	
<p>Dissemination of concerts</p> <p>To see more dissemination of our work, more projection</p> <p>We need more promotion/concerts in d/Deaf and mainstream spaces;</p> <p style="text-align: center;">in academic and cultural settings in social media</p> <p>We need performances in bigger spaces for more audience</p>	<p>DA5PT</p> <p>DS14PTPLGP, HS5PTLGP, HS9PTLGP, HS29PTLGP, HS10PTMaj, HS20PTMaj, HS21PTMaj, DS6UKSSE, HS8UKBSL, HS24UKBSL</p> <p>HS10PTMaj, HS16PTMaj</p> <p>HS3UKBSL, HS8UKBSL</p> <p>HS8PTMaj</p>
<p>Video recordings/DVDs</p> <p>To reach the elderly Deaf community members so they can watch it at home</p> <p>To have people play them at will and understand the signed version more and more deeply</p> <p>To have the signed lyrics available for d/Deaf spectators to learn them</p> <p>To have them shown in d/Deaf spaces, while people are gathered there</p> <p>To reach mainstream schools and media</p> <p>To have videos directed at the non-Deaf aware hearing community</p>	<p>DNS2PTLGP</p> <p>DS9PTPLGP</p> <p>DS8PTPLGP, DS9PTPLGP</p> <p>DS2PTLGP, HS16PTMaj</p> <p>HS5UKBSL</p> <p>HS14PTLGP</p>
Participation in Deaf artistic contexts	
<p>To be invited to Deaf talent competitions</p> <p>To have more contact with Deaf musicians from all over the world</p>	<p>DA1UK</p> <p>DA1PT</p>
Participation in mainstream Signed Song contexts	
<p>To be invited to mainstream (mostly hearing) Signed Song competitions: for a solo performance on a break or to be a judge, it never happens.</p> <p>Showcase Deaf Signed Song performers at festivals such as Glastonbury, or Pride Festivals.</p>	<p>DA1UK</p> <p>HS23UKBSL</p>
Union, equality, intercultural impact (different order)	
<p>That our music could give the opportunity for people to come together, d/Deaf and hearing, looking at each other in equality</p> <p>Signed Songs bring the d/Deaf and hearing communities together</p> <p>Signed Songs provide equality in the musical area between d/Deaf and hearing</p> <p>Other artists – They transmitted equality for all in music</p>	<p>DA2PT</p> <p>HS8PTMaj</p> <p>DS1UKPBSL</p> <p>DS7UKBSL</p>
Audience Feedback	
<p>To get more complete feedback from hearing spectators, for them not to be scared by the language barrier</p> <p>To get more complete feedback from d/Deaf spectators</p> <p>That d/Deaf people in feedback show they have become free of Deaf homogeneity taboos</p>	<p>DA3UK</p> <p>DA3UK + DA4PT + DA2PT + HAPT</p> <p>DA3UK</p>

Stop the practice of Signed Songs	
I wish d/Deaf artists would stick to Deaf art forms: theatre, poetry, tv and mime I would ban Signed Songs all together	DS25UKPBSL, DS21UKPBSL DS25UKPBSL
Questions spectators pose (possible themes for workshops)	
Origins Where does Signed Song originate from?	DS7PTPLGP
Routes for involvement/ learning [Hearing people] Wish to also do Signed Songs (but need to learn to BSL 1 st) (from B4c) How can hearing people be involved/use it as a learning tool? Where can I learn to be a performer?	DA2UK HS10PTMaj DS3UKPBSL (low vision)
Artists and entities Are there entities dedicated to this? How many d/Deaf sign-singers are there in the UK?	HS10PTMaj DS3UKPBSL (low vision)
Contribute in promoting How can I help promoting Signed Songs and signed musicals?	DS7UKBSL
Deaf musical perceptions/ expressions How do d/Deaf people perceive music (perception forms and musical/life experiences) Do Deaf people accept it when d/Deaf sign-singers sing and sign simultaneously?	HS21PTMaj, HS2UKMaj DS23UKPBSL
Languages in performance Is there a way to make Signed Songs accessible to all (those preferring SSE to sign along, those preferring BSL, and those wishing for sur/subtitles)? Can subtitles in videos be a way of justifying uncareful signing, providing meaning when sign quality isn't good?	HS10UKBSL DS24UKPBSL
Process Want to know how we do it (from b4d) How is a Signed Song created? What are the steps from beginning to end? How are the shows organised and set up? What are the differences in processes for translating mainstream songs and creating originals? How does the artist choose between using SSE and BSL? What is the role of musical genre in the translation/creation process? How do artists decide on which interpretation/mood to perform the song in? Can changes due to rhythm of original song (omissions, additions) lead to d/Deaf people missing out on original content or receive a different message from hearing people? How are signs chosen and how important is it to reflect the original song's intent? How do artists seek for audience feedback?	DA4PT DS7PTPLGP, DS11PTPLGP, DS8PTPLGP, DS10PTPLGP, DS15PTPLGP, HS3PTLGP, HS26PTLGP, DS4UKPBSL DS15PTPLGP, DS24UKPBSL DS24UKPBSL DS3UKPBSL (low vision) DS3UKPBSL (low vision) DS30UKPBSL, HS6UKBSL, HS10UKBSL, HS21UKBSL DS13UKPBSL DS20UKPBSL, HS23UKBSL DS24UKPBSL
SUBTHEME B2bi. ELEMENTS OF DEAF CULTURAL DISCOURSE (taken from other individual categories – subtheme-sources in ()), some original from data)	
Sections/categories/subcategories/topics	Participant codes
Protecting sign language	

<p>Protecting signed language from being misrepresented/defaced in Signed Song performances LGP is the right way of doing Signed Song <i>They are a beacon of the value of sign language and the value of d/Deaf people</i></p>	<p>DA1UK (A5c) + DA3UK (A5c) DA1UK + DA5PT + DA4PT + DA2PT + DA3PT (A3a) DS6PTPLGP (B2b)</p>
Deaf representation and leadership	
<p>Deaf representation in Signed Songs <i>Deaf sign-singers are proud d/Deaf representatives</i> We do this for the Deaf community, to represent them, show Deaf pride and raise awareness We want to be perceived as Deaf-led group, to show what d/Deaf people can do Deaf performers/characters represent different groups in the Deaf community (oral, SSE, BSL) <i>They are a form of activism, of cultural resistance and fight for rights</i> <i>They can represent a political effort for equality</i> <i>Are Deaf representation and authenticity</i></p>	<p>DA3UK (A5c) HS16PTMaj (B2b) DA2PT (A4b) DA1PT (original) DA3UK + HAPT (A4a) HS11PTPLGP (B4a) HS20UKBSL (B4a) DNS9UKPBSL (B4a)</p>
Deaf identification	
<p>Deaf identification with sign language on stage even if foreign to the Deaf person, feeling of pride of visual modality Deaf children identify with the Deaf sign-singer CODA children can be inspired by Deaf models too and feel happy sign-singing with us Projecting an image of equality (to hearing artists) as a Deaf professional performer <i>Deaf people have Deaf hands and are able to understand the beauty of Signed Songs with Deaf elaborate signing</i> Identification with sign-singers Other artists - language identification and with d/Deaf artist Pride in the Deaf community/performers Deaf pride <i>Blood of my blood, my own people onstage!</i> <i>I felt at home in a Deaf Signed Song show</i> <i>Deaf people identify with insertion of Deaf themes onto songs</i> <i>Artists reach out to people's emotions and experiences and have them identify with the contents of songs</i> Feel a connection with the song, enjoying the performance because SL is there (immersion/identification) <i>Feel proud of sign language as a mother language, and its presence on stage</i> <i>Feel proud of the fact sign language makes everything possible, even song</i> <i>Deaf people connect to the language and music sung onstage</i></p>	<p>DA3UK (A5c) HAPT (A4d) DA1PT (A4d) DA3UK (A1b) DS10PTPLGP (B4a) DS7PTPLGP, D8SPTPLGP, DNS3PTLGP, DNS7PTPLGP (B4a) DS19UKPBSL (B4a) HNS4PTLGP, DS2PTLGP, DS7PTPLGP, DS10PTPLGP (B4a) DS7PTPLGP, D8SPTPLGP (B4a) HNS4PTLGP (B4a) D8SPTPLGP, DNS5PTPLGP (B4a) DS14PTPLGP, DS1UKPBSL (B4a) DS1UKPBSL, DS12UKPBSL (B4a) DA1UK + DA3UK (identification) DS1PTPLGP (B4a) DS1PTPLGP (B4a) HS22PTMaj (B4a)</p>
Do not fix us	
<p>We do not want to be fixed, we want people to come to us, learn our language and understand our ways. <i>Deafness does not make a person limited or less than another, you do not 'need to hear' for any purpose</i></p>	<p>DA1PT (original) DS21UKBSL (B2a)</p>
Deaf oppression	
<p>Oppression of Deaf people often includes being told what to feel ('you are happy!') and songs help heal that Hearing person adapting to Deaf ways and not the other way around as it has been for so long. Collaborative hearing-Deaf work from a Deaf perspective. <i>Signed Songs help d/Deaf people to freely express their emotions</i> <i>They make me feel good as a d/Deaf person</i></p>	<p>DA2UK (A4a) DA1PT (original) DS1PTPLGP, DS14PTPLGP, DNS8PTLGP (B4a) DS11PTPLGP, DS9PTPLGP (B4a)</p>
Deaf inspiration	

I feel inspired by <u>Deaf</u> messages/content inserted onto the lyrics	DS23UKPBSL (B2b)
Deaf art and culture	
<p>It's an important worldwide practiced art, in some places very old, and it's culturally relevant</p> <p>They are part of a diverse creative repertoire, important for a culturally robust community</p> <p>It is <u>Deaf</u> Folklore, and so many people do not realise this</p> <p>I enjoy when Signed Songs have Deaf culture references as the song becomes owned by the <u>Deaf</u> performer</p> <p>When artists insert Deaf topics and experiences onto the song's lyrics, they become Deaf product</p> <p>[Signed Performances] are part of a Deaf identity, because they are based on sign language use</p> <ul style="list-style-type: none"> Reinforce identity bonds Affirm the collective self-esteem of the Deaf community Show Deaf culture <p>Celebrate sign language and Deaf culture</p> <p>Show Deaf art</p> <p>Are part of Deaf heritage</p> <p>All signed performances are Deaf cultural products, expressing Deaf artistic aesthetics and Deaf identities</p> <p>[Signed performances] Show Deaf culture</p> <p>[Sign-singers should show] Love for Deaf culture</p> <p>Signed Songs are a form of Deaf pride</p> <p>Any culture has its own poetry, songs and performances. Deaf culture and signed languages are no exception</p> <p>Deaf-led Signed Songs are part of Deaf culture, divulge it, and are unique from Deaf communities</p> <p>They are a form of cultural affirmation</p> <p>Deaf sign-singers are <u>Deaf</u> cultural models for d/Deaf and hearing children</p> <p>There is always some element of <u>Deaf</u> rights or <u>Deaf</u> experience in <u>Deaf</u> Signed Song</p>	<p>DNS1PTLGP (B2b)</p> <p>DS10UKPBSL (B2b)</p> <p>DNS13UKPBSL (B2b)</p> <p>HS23UKBSL (B3a)</p> <p>DS23UKPBSL (B3a)</p> <p>DNS1PTLGP, HS16PTMaj (B4a)</p> <p>HS23PTLGP (B4a)</p> <p>HS16PTMaj, HS11PTPLGP (B4a)</p> <p>HS3PTLGP, HS11PTPLGP, HS12PTLGP, HS15PTLGP, HS18PTLGP, HS28PTLGP, HS21PTMaj, HNS3PTLGP, DS15UKPBSL, HS13UKBSL, HS19UKBSL, HS21UKBSL (B4a)</p> <p>HS6UKBSL, HS13UKBSL (B4a)</p> <p>HS12PTLGP, HS13PTLGP, HNS10PTLGP, DS16UKPBSL, HS13UKBSL, HS21UKBSL, HS4UKMaj (B4a)</p> <p>HS8UKBSL (B4a)</p> <p>DS2PTLGP (B4d)</p> <p>HS3PTLGP, HS11PTPLGP, HS12PTLGP, HS15PTLGP, HS18PTLGP, HS28PTLGP, HS21PTMaj, HNS3PTLGP, DS15UKPBSL, HS13UKBSL, HS19UKBSL, HS21UKBSL (B4a)</p> <p>DS1PTPLGP, DS7PTPLGP, HS3PTLGP, HS16PTMaj, HS6PTLGP, HS11PTPLGP, HS12PTLGP, DS16UKPBSL, DS21UKBSL, DS23UKPBSL, HS8UKBSL, HS14UKBSL, HS18UKBSL, HS19UKBSL (B4c)</p> <p>HS2PTLGP (B4d)</p> <p>HS12PTLGP (B3a), HNS4PTLGP (B2b), DS21UKBSL (B2b)</p> <p>DS1PTPLGP, DS15PTPLGP, DNS14PTPLGP, HNS6PTMaj, HNS7PTMaj, DS7UKBSL, DS15UKPBSL, DS16UKPBSL, HS13UKBSL, HS19UKBSL, HS2UKMaj (B2b)</p> <p>HS1PTLGP, HS16PTMaj (B2b)</p> <p>DS26UKPBSL (B2b)</p> <p>HS12UKBSL (B2b)</p>
Normalisation	
The effort of normalising d/Deaf people is a Human Rights crime, it eliminates an identity and generates suffering	HAPT (original)
Deaf cultural concepts	

<p>Deaf ethnicity and Deafhood The special connection between d/Deaf spectator and d/Deaf artist has to do with a shared feeling of identity and Deafhood Hearing non-Deaf aware people can't enjoy Signed Songs because they do not have Deaf blood Deaf people have Deaf hands and are able to understand the beauty of Signed Songs with Deaf elaborate signing</p> <p>Deaf Gain Deaf-led performances show Deaf Gain Might receive the message clearer: spoken word aided by facial/body expression/visual signs (<i>same subtheme, subcategory different order</i>) Add a new layer/richness to performances An added intensified poetic nature due to embodiment of the sign language Add a new different perspective on songs [Signed Songs convey] A more genuine feel of music (embodied rhythms) than the auditory way There is more content in the signed lyrics than in the original lyrics</p>	<p>DS6PTPLGP (B3a)</p> <p>DNS5PTPLGP (B4c) DNS10PTPLGP, DNS12PTPLGP (B4a)</p> <p>HS3PTLGP (B4a) DA3UK (B4c)</p> <p>HS16UKBSL (B4c) HS16PTMaj (B2ai) DS23UKPBSL (B4c) HS1PTPLGP (B3a) HS13PTLGP, HS24UKBSL (B3a)</p>
SUBTHEME B2bii. ELEMENTS OF DISABILITY DISCOURSE (taken from other individual categories – category sources in (...))	
Sections/categories/subcategories/topics	Participant codes
Surpassing [hearing] difficulties	
Hearing people in Portugal say that performances are important to show that [hearing] difficulties can be surpassed	HAPT (A4c)
Subverting the focus on Deaf people as disabled	
<p>The strong medical perception of d/Deaf people could be subverted by educating doctors before they became professionals, and by giving Deaf awareness and LGP to all children in schools Signed Song by d/Deaf people contradict the idea of d/Deaf people as incapable Signed performances make d/Deaf people visible and fight ableist ideas focusing on deafness [Signed performances] Work towards eliminating the condescending look on d/Deaf people and promoting the cultural perspective/ Help eliminate prejudice toward d/Deaf people [When watching Signed Song, hearing people] Realise how the minds of Deaf people work, via signed language, that they are not isolated poor humans, less than hearing people</p>	<p>HAPT (A5b)</p> <p>HS4PTPLGP (B4c) DS21UKBSL (original) HS16PTMaj, HS23PTLGP (B4c)</p> <p>DSSPTPLGP (B2b)</p>
Identifying as disabled	
Deaf on stage means the same sensitivity shared. The artist and I are both disabled, we share that	DNS5PTPLGP (B4a)
Focus on 'Lack of hearing'	
<p>They will only understand if they can understand from people close to them what it is to be deprived of the sense of hearing Signed Song shows that despite the lack of hearing d/Deaf people can have some contact with music Signed Song is a translation for those who cannot hear Signed Song shows that, despite the lack of hearing, d/Deaf people can have some contact with music Signed Song made me feel that as a citizen I must give everyone equal opportunities, even if they have any development issues As a non-impaired person, I enjoy seeing sign beautiful translation They will only understand if they can understand from people close to them what it is to be deprived of the sense of hearing</p>	<p>HS1PTPLGP (B4c)</p> <p>HS25PTMaj (B4c) HNS8PTMaj (B3a) HS25PTMaj (B4c) HS10PTMaj (B4c)</p> <p>HNS5UKMaj (B4c) HS1PTPLGP (B4c)</p>

Concern for ‘pitying’	
Deaf children choirs and the image of charity, pity of the d/Deaf. If children enjoy it, it’s a positive thing, if not it is a concern.	DA1UK (B5c)
Deaf-led groups with a hearing person 'helping out' can give a wrong notion that Deaf sign-singers 'need help'. An all Deaf group would show more strongly that we don't. Some hearing people state to enjoy Signed Songs but it is not clear if they are lying. They might say so to patronise d/Deaf people, feeling sorry for them Many hearing people view Signed Songs under a mask of benevolence	DS5PTLGP (B2f) DS1UKPBSL (B4c) HNS7UKBSL (B4c)
‘Helping’ d/Deaf people	
The hearing wish to show music in signed language, to help d/Deaf people, which is good Dismiss practice of handing out carer’s tickets for d/Deaf people to come attend if they bring a friend. Hearing low quality sign-singers disseminate the idea of ‘poor deaf people’ needing help, and a bad image of BSL Hearing people enjoy Signed Song, only if they are sign language learners and want to HELP d/Deaf people	DNS2PTLGP (B3a) DS14UKPBSL (B2f) DS15UKPBSL (B3a) DS22UKPBSL (B4c)
Broadening the concept of disability	
Artist sends an awareness message of how disability is in everyone	DS23UKPBSL (B4a)
SUBTHEME B2c. RECEIVED MESSAGES ON SIGNED SONGS AS CULTURAL RESISTANCE	
Sections/categories/subcategories/topics	Participant
Inserting intervention elements in Signed Songs	
Adaptation in contents & Deaf issues	
Deaf artists can use adaptation to approach Deaf issues in lyrics: oppression, language, Deaf education, mental health, identity A song in sign language including Deaf topics and rhythms Songs should have adaptations in the lyrics showing d/Deaf perceptions Topics of the song/inserted must be relevant to d/Deaf people When artists insert Deaf topics and experiences onto the song’s lyrics, they become Deaf product I love that, it is very clever! His method turns the song into a <u>Deaf</u> cultural product Artist inserts the d/Deaf experience into songs Artist inserts <u>Deaf</u> rights into songs Insertion of Deaf culture Changes in lyrics mean the Signed Songs were intentionally relevant to d/Deaf people’s experiences I enjoyed the artist playing with the song and turning int into a complete performance, in a special interpretation, adding elements, and humour I feel inspired by <u>Deaf</u> messages/content inserted onto the lyrics	DA1UK + DA3UK HS16PTMaj (B3a) HS3PTLGP (B3a) HS16PTMaj (B3a) DS23UKPBSL (B3a) DS1UKPBSL (B3a) DS23UKPBSL (B3a) HS8UKBSL (B3a) HS12UKBSL (B3a) HS14UKBSL (B3a) HS1UKBSL (B3a) HS20UKBSL (B3a) DS23UKPBSL (B2b)
Challenging expectations on music and d/Deaf people	

<p>Deaf can Deaf artists in Signed Song show that Deaf can make music Deaf can sing, do anything. Music is expressed in visual rhythm</p> <p>They show hearing people that d/Deaf can sing They open up the world of music to d/Deaf people Show music is part of d/Deaf lives, we can appreciate music, poetry and rhythm</p>	<p>DA1UK + DA3UK + DA5PT + DA4PT + DA3PT + HAPT DS1PTLGP, DS16PTLGP, DS3PTLGP, HS1PTLGP, HS26PTLGP, HS27PTLGP, HNS3PTLGP, DS19UKPBSL, DS29UKPBSL (B2b)</p> <p>DS16PTLGP (B2b) DS5UKPBSL (B2b) DS20UKPBSL (B2b)</p>
<p>Change assumptions of ‘hearing’ music Change people's long-time assumptions that music is being exclusively connected to sound in a hearing way It's the natural way of Deaf people producing music – visually The d/Deaf person (author) can decide to use sound or not Auditive sound is optional, if not present still can be visual music A more genuine feel of music (embodied rhythms) than the auditive way Signed Songs show us songs visually. They show that music is expressed in visual rhythm Deaf understand what music is through Signed Song With Signed Song, d/Deaf people learn to listen in a d/Deaf way Artists want to show we can break the Deaf music taboo Auditory sound does not define music Signed Songs add a new genre to songs, with a new interpretative level I thought of how music, poetry and any art can be produced by any culture</p>	<p>DA3PT DNS1PTLGP (B3a) DNS4PTLGP, DNS6PTLGP (B3a) DNS6PTLGP, HS16PTMaj (B3a) HS1PTLGP (B3a) DS1PTLGP, DS16PTLGP, DNS2PTLGP, DNS5PTLGP, HS19PTLGP (B2b) DS7PTLGP (B2b) DS7PTLGP (B2b) DS7PTLGP, HS24PTLGP (B2b) HS15UKMaj (B2b) HS2UKMaj, HS9UKMaj (B2b) HS2PTLGP (B2b)</p>
<p>Deaf music definitions Deaf musicians convey a Deaf definition of music and make audiences aware of what it is like being a Deaf musician They show they matter as d/Deaf musicians and poets, their words as just as important as those of hearing musicians/poets</p>	<p>HAPT HS15UKMaj (original)</p>
<p>Deaf experiences and musical perception Deaf artists put their feel of the world into their songs Deaf artists transmit messages and feelings in a Deaf way, that reaches d/Deaf people and produces an immediate impact Songs should have adaptations in the lyrics showing d/Deaf perceptions It is crucial that the artist changes the song, plays with it in tone and language modes and offers a d/Deaf perspective If all is conveyed visually by the performer (lyrics, musical elements, emotion conveyed by instruments, length of notes), and adequately to visual d/Deaf perception, d/Deaf people enjoy Signed Song fully. Adaptation must be faithful to Deaf culture</p>	<p>DA3UK + DA2UK DA2PT HS3PTLGP (B3b) HS20UKBSL (B3b) DS8UKPBSL, DS14UKPBSL, DS15UKPBSL (B2a) HS14PTLGP, DS20UKPBSL (B3a)</p>
<p>Creating and promoting Deaf-led sign-singing events and spaces</p>	
<p>All-d/Deaf events Deaf sign-singing events are rare, we need more so we can share music in the Deaf community I would like there was a Signed Song competition of d/Deaf performers More d/Deaf gigs</p>	<p>DA2UK DS2PTLGP (B2f) DS19UKPBSL, DS20UKPBSL</p>

<p>Deaf joining in Deaf people taking part in sign-singing, joining the artists, it feels amazing, it is a true, heartfelt sharing of Signed Songs and different ways of conveying lyrics and music in a Deaf way I would like to join the group but I am too shy I felt the will to join them onstage or perhaps have my own group I could do it myself! These artists (in the study and others) inspired me to become a sign-singer Deaf models as sign-singers can inspire other d/Deaf people to become sign-singers as well</p>	<p><u>DA2UK</u> DS4PTPLGP (B2b) DS7PTPLGP (B2b) DS5UKPBSL (B2b) DS11UKPBSL, DS16UKPBSL (B2b) DS13UKPBSL (B2b)</p>
<p>Generating a Deaf-hearing connection</p>	
<p>Union Deaf and hearing people joining in a live Signed Song, at a chorus, brings a feeling of union, of a community in the artistic space/theatre Deaf artists can create moments of true connection (with d/Deaf and hearing people) between artist and audience [Signed performances] Bring the 2 communities together [Signed Songs] They bring the Deaf community and the hearing community closer to one another Access to a Deaf musical concert is intercultural benefit I felt a communion between d/Deaf and hearing people Despite not knowing the language, I felt the emotions conveyed by the artist's intense emotional expression, I felt communion with them Signed Songs bring the d/Deaf and hearing communities together They bring the 2 communities together Bring the 2 communities together, providing intercultural grounds for exchange</p>	<p><u>DA3UK</u> (musical theatre) <u>DA2PT</u> DS11PTPLGP (B4c) HS17PTLGP, HS24PTLGP, HS20PTMaj, DNS4UKBSL, HS14UKBSL (B2b) DNS1PTLGP (B2b) HS8PTMaj, DS28UKPBSL (B2b) HS16PTMaj (B2b) HS8PTMaj (B2f) HS16PTMaj, HS24PTLGP, HNS7PTMaj, DS13UKPBSL, DS29UKPBSL (B4a) DS11PTLGP HS16PTMaj, HS29PTLGP, HS22PTMaj, DS15UKPBSL, DNS5UKBSL (B4c)</p>
<p>Utopia Not specifically mentioned by artists but mentioned by questionnaire respondents <u>Yes, PT hearing spectators (signers and non-signers), and UK d/Deaf spectators (signers) have identified this</u> Signed Songs help d/Deaf people to dream of/imagine a better world for the d/Deaf I feel dispirited when after the exhilarating, deep performance, rich in signed language use, I have to go back to dealing, every day, with only basic BSL around me (Media/cultural products) It made me think of a perfect world where d/Deaf people are seen as equals of hearing people and have signed access to everything The difference between sign having been forbidden and now being this public, as a positive evolution</p>	<p><i>No artists explicitly speaking of this</i> HS21PTMaj (B4a) DS21UKBSL (B4a) HS1PTPLGP (B4d) HS4PTPLGP (B4d)</p>
<p>B – Audience perception THEME – B3 CULTURAL OWNERSHIP AND TRANSLATION</p>	
<p>SUBTHEME B3ai. CULTURAL POSITIONING OF SIGNED SONGS</p>	
<p>Sections/categories/subcategories/topics</p>	<p>Participant</p>
<p>Defining a Signed Song</p>	
<p>Music <u>Focus on signed lyrics</u> A signed version of music sign language art with musical connection (<i>same subtheme, category and subcategory 'music'</i>)</p>	<p><u>DA3UK</u>, DS12PTPLGP <u>DA4PT</u></p>

<p>Music created in a signed language</p> <p>Musical expression in a signed language focused on the message of the lyrics</p> <p>Music where the melodic line of the voice/lyrics/meanings is/are signed</p> <p>Signed lyrics can be presented alongside other languages or by themselves</p> <p>Music/song with singing in sign language</p> <p>It's music in the background, with signs</p> <p>A song sang and signed</p> <p>In a play, a song signed by the actors</p> <p>Music translated/interpreted into BSL or SSE</p> <p>A signed rendition of popular song</p>	<p>DS15PLGP, HS2PTLGP, HS27PTLGP, HNS3PTLGP, DS19UKPBSL</p> <p>HS15PTLGP</p> <p>HS17PTLGP, HS8PTMaj, HS11UKBSL, HS2UKMaj</p> <p>HS11UKBSL, HS2UKMaj</p> <p>HNS10PTLGP, DNS9UKPBSL, DS8UKPBSL, DS7PTPLGP, HS25PTMaj</p> <p>DNS10PTPLGP</p> <p>DNS15PTLGP, DS3UKPBSL (low vision), DS5UKPBSL</p> <p>DS2UKPSSE</p> <p>HS2UKMaj</p> <p>DNS2UKPBSL, HS9UKMaj</p>
<p>Focus on visibility/visual resources</p> <p>It is visual music, making use of varied visual resources: mime, drama techniques and sign language (<i>same subtheme, category and subcategory 'music'</i>)</p> <p>visual melody, harmony in movement, pleasurable to watch, like the waves or a leaf falling slowly from a tree (<i>same subtheme, category and subcategory 'music'</i>)</p> <p>It is made of visual rhythms</p> <p>It is expressing audible sound in sign</p> <p>A way of making music, with hands, visibility and rhythm</p> <p>A musical expression of inner musicality via the use of movement</p> <p>Music expressed in a variety of visual mediums: sign language, gesture and visual vernacular</p> <p>A song aiming at artistic and emotional impact in a skilled display of sign language</p> <p>A song created to be shared visually</p> <p>A sort of visual musical animation in sign language with use of the whole body</p>	<p><u>DA2UK + DA3PT</u></p> <p><u>DA5PT</u></p> <p>DS1PTPLGP</p> <p>HS1PTPLGP, HS18PTLGP</p> <p>DS11PTPLGP</p> <p>HS20PTMaj</p> <p>DS7UKBSL</p> <p>DS15UKPBSL</p> <p>DS23UKPBSL</p> <p>DS26UKPBSL</p>
<p>Music for d/Deaf perception (vibro-tactile vibrations, visibility and some hearing)</p> <p>It is music. It is not exclusively visual (as Deaf storytelling, VV, poetry, mime, theatre) it includes musical elements auditorily perceivable or via vibro-tactile perception (<i>same subtheme, category and subcategory 'music'</i>)</p> <p>It is working on music under a set of different principles and structures from those under which hearing people work, by looking at music through the Deaf experience and perception (<i>same subtheme, category and subcategory 'music'</i>)</p> <p>It's the expression of vibro-tactile perception of music, in a physical way of showing emotions via sign</p> <p>It is music in vibrations that I can feel, and with lyrics in sign</p> <p>There has to be some hearing. If what I see is pure visual BSL, it is a poem, not a song.</p>	<p><u>DA3UK</u></p> <p><u>HAPT</u></p> <p>HS21PTMaj</p> <p>DS9PTPLGP, DNS2PTPLGP, HS7PTLGP</p> <p>DS17UKPBSL</p>
<p>Deaf music/song</p> <p>The artistic and musical form of Portuguese Sign Language (<i>same subtheme, category and subcategory 'music'</i>)</p> <p>It's the natural way of Deaf people producing music - visually</p> <p>A song to which d/Deaf people can relate in meaning, story and visual aspects (<i>same subtheme, before subcategory 'Deaf song'</i>)</p> <p>A song about the Deaf community, irrespective of the topic, as it shows sign language</p> <p>Deaf people's way of singing (visual and using their hands/ signed languages) (<i>same subtheme, before subcategory 'Deaf song'</i>)</p> <p>A song in sign language including Deaf topics and rhythms</p>	<p><u>HAPT</u></p> <p>DNS1PTLGP</p> <p><u>DA1UK</u></p> <p>DS11PTPLGP</p> <p><u>DA1PT + DA5PT + DA2PT + DA3PT</u></p> <p>DS1PTPLGP</p> <p>HS16PTMaj</p>

A song sang in sign language by a d/Deaf person	DS12PTPLGP, HS9PTLGP, HS11PTPLGP, HS13PTLGP, DS12UKPBSL
<p>Musical Gain</p> <p>A more genuine feel of music (embodied rhythms) than the auditory way</p> <p>There is more content in the signed lyrics than in the original lyrics</p> <p>B2a (music perception, in signed song activity in general, no need to hear – all can enjoy, just differently), hearing British spectator (non-signer) says d/Deaf people get something out of the art form that hearing people do not.</p>	<p>HS1PTPLGP</p> <p>HS13PTLGP, HS24UKBSL</p> <p>Cross-referencing</p>
<p>Something Incomplete</p> <p>It is just the lyrics of the song conveyed in sign language, nothing else</p> <p>It's signing along to a song</p> <p>The words/lyrics are signed but I don't know how the music is conveyed</p> <p>It can be a bit more than just access if signed in a poetic and beautiful way but it is still not music/song</p> <p>Does not make sense to me as a profoundly deaf person with no hearing aids</p> <p>I cannot define it because all I receive is the signing, which I can appreciate but I am not clear on what a Signed Song is</p>	<p>DS3PTPLGP, DS25UKPBSL</p> <p>HNS4UKBSL, HNS6UKBSL</p> <p>HNS1UKMaj</p> <p>HS20UKBSL</p> <p>DS3PTPLGP</p> <p>DS6PTPLGP</p>
<p>A Hearing thing</p> <p>The hearing wish to show music in signed language, to help d/Deaf people, which is good</p> <p>Something hearing people do (bad)</p> <p>My husband feels it is a hearing thing, I do not</p> <p>Some d/Deaf people see it as a hearing thing</p> <p>Signed Songs are not d/Deaf culture, it's mimicking another culture's art form</p> <p>They are hearing culture interpreted only</p> <p>They are a way of sharing hearing culture</p> <p>I associate Signed Song with SSE, or Makaton songs, just to get hearing kids involved</p> <p>It is aimed at hearing people only</p>	<p>DNS2PTPLGP</p> <p>DNS7PTPLGP</p> <p>DS8UKPBSL</p> <p>HS7UKBSL</p> <p>DS17UKPBSL</p> <p>DNS7UKPBSL</p> <p>HS5UKBSL</p> <p>DS21UKBSL</p> <p>DS25UKPBSL, HS20UKBSL</p>
<p>Must have a hearing element</p> <p>Deaf artists adapt lyrics and then work in collaboration with a hearing person to insert audible music</p> <p>Deaf artists can do a great job but profit from residual hearing or collaborating with a hearing musician</p>	<p>DS8PTPLGP</p> <p>DS8UKPBSL, DS3PTPLGP</p>
<p>Translation, interpretation and/or more</p> <p>Translation</p> <p>It is a translation of lyrics or poems into sign language, by a d/Deaf or a hearing person</p> <p>Translation, most often in SSE, and rarely a sign-language-first approach</p> <p>Translations of songs in BSL or SSE</p> <p>A translation for those who cannot hear</p> <p>Partial or full translation into a sign language, in synch to a song's music</p> <p>A translation of the song's words, rhythm and visual elements, interpreted by the performer in a sign language</p>	<p>DS8PTPLGP, DS10PTPLGP, HS3PTPLGP, HS24PTLGP, DS27UKPBSL, DS29UKPBSL, DNS4UKBSL, DNS6UKPBSL, HS15UKMaj, HS3UKBSL, HS5UKBSL, HS8UKBSL, HS13UKBSL, HS17UKBSL, HS22UKBSL, HS24UKBSL</p> <p>DS24UKPBSL</p> <p>DS30UKPBSL</p> <p>HNS8PTMaj</p> <p>HS1UKBSL</p> <p>DS1UKPBSL</p>
<p>More than translation: art & creativity</p> <p>It's much more than translation, it includes many creative elements</p> <p>It's translation but it is also art</p>	<p>HAPT</p> <p>DNS9PTLGP, DS28UKPBSL</p>

<p>More than translation, includes the feeling of the music, visually performed Non-literal translation, including what the original song awakens in the signer/creative There are endless possibilities in Signed Song beyond simple translation</p>	<p>HS17PTLGP, DS8UKPBSL, HS14UKBSL HS5PTLGP, HS29PTLGP, DS11UKPBSL HS2UKMaj</p>
<p>Interpretation It's a very expressive interpretation of a song in a sign language An interpreter working, conveying lyrics of songs in sign Its more an interpretation than a translation Can be a tradaptation of a song by a hearing interpreter or an artistic creation of an original d/Deaf artist It's a song interpreted in a signed language, mime or gesture</p>	<p>HS10PTMaj, H1NSPTLGP, DS14UKPBSL, HS19UKBSL HNS3UKMaj, HNS5UKMaj, DNS5PTLGP HS6UKBSL H3SPTLGP, HNS7PTMaj DS14PTLGP, DS15PLGP, DS16PTLGP, HS7PTLGP, HNS10PTLGP, HNS6PTMaj, DS4UKPBSL, DS17UKPBSL, DS20UKPBSL, DS22UKPBSL, DNS10UKMaj, HS21UKBSL</p>
<p>Performance It's more than a translation/interpretation, it is a performance It's translation with performance done in synch to a rhythm/song/track</p> <p>It is the performance of music adapted into LGP/BSL Lyrics signed while dancing and performing movement</p>	<p>DS20UKPBSL, HS23UKBSL DNS7UKPBSL, HNS8UKBSL, HS7UKBSL, HS23UKBSL, HS4UKMaj, HS14PTLGP, DS4UKPBSL, DS9UKPBSL, DS10UKPBSL, HS16UKBSL</p> <p>HS3PTLGP, HS6UKBSL HNS2UKMaj</p>
<p>Deaf religious tradition An old tradition of translating religious English texts into SSE (church Signed Songs) An activity embedded in Deaf church practices Church Signed Song gives us emotions that are part of prayer practices</p>	<p>HS17UKBSL DNS1UKPBSL, DNS2UKPBSL, HS9UKMaj DNS2UKPBSL</p>
<p>Access A way of giving access Artists give us access to what songs are about, and to what a song/music is</p> <p>It is only access to lyrics/ only signed lyrics accompanying an English song</p>	<p>DA1UK DS8PTLGP, DS9PTLGP, DS10PTLGP, DNS13PTLGP, DNS14PTLGP, HS17PTLGP, HS18PTLGP, HS27PTLGP, HS28PTLGP, HS8PTMaj, HNS4PTLGP, HNS10PTLGP, HNS8PTMaj, DS2UKPSSE, DS9UKPBSL, DS13UKPBSL, DS14UKPBSL, DS16UKPBSL, DS25UKPBSL, DS27UKPBSL DS28UKPBSL, DS30UKPBSL, HS3UKBSL, HS7UKBSL, HS16UKBSL HS19UKBSL, HS21UKBSL, HS22UKBSL, HS24UKBSL, HS2UKMaj</p> <p>DNS8UKPBSL, HS8UKBSL, HS12UKBSL, HS20UKBSL</p>
<p>Art Not just access, more than access, it is art (I do not do Signed Songs for access) It is sign language expression in song: via translation of music which has been created by hearing people or via originally created songs by Deaf people It's signed art</p> <p>It is wrong to think of Signed Song as just access as it is an art form It's an artistic expression, a professional activity, people need to study how to do it, and get paid to perform It's a visual artistic expression of music via sign, body and facial expression</p>	<p>DA3UK + DA2UK DA3UK</p> <p>DS5PTLGP, DNS4PTLGP, DNS3PTLGP, DNS6PTLGP, HS14PTLGP, HS27PTLGP, H1NSPTLGP, DS13UKPBSL, DS18UKPBSL</p> <p>DS18UKPBSL DNS12PTLGP DNS1PTLGP, HS6PTLGP, DS6UKSSE</p>
<p>Innovation</p>	

<p>It's a new energy, a new art</p> <p>There are no limits to artistic evolution in Signed Song: no voice, other creative ways, artists explore more and more grounds</p>	<p>DS8PTPLGP, DS9PTPLGP, DNS9PTLGP, DNS2PTPLGP, HS29PTLGP, DNS2PTPLGP, DNS10PTPLGP, DS4UKPBSL DS11UKPBSL</p>
<p>Original Signed Songs</p> <p>Can be an original song written/created by a d/Deaf person using elaborate signing and facial/body expression skills</p> <p>Can be an original creative piece of signed performance based on musical elements/rhythm</p>	<p>DNS4PTPLGP, H5NSPTLGP, DS1UKPBSL, DS6UKSSE, DS10UKPBSL, HS5UKBSL, HS6UKBSL, HS15UKMaj, HNS6UKBSL DS15UKPBSL, DS22UKPBSL, DS24UKPBSL</p>
<p>Use of sound as optional</p> <p>No sound</p> <p>The d/Deaf person (author/performer) can decide to use sound or not</p> <p>Auditive sound is optional, if not present still can be visual music</p> <p>There are original BSL songs with no sound</p>	<p>DNS4PTPLGP, DNS6PTLGP DNS6PTLGP, HS16PTMaj HS23UKBSL</p>
<p>No singing voice</p> <p>Can be accompanied with a singing voice or not</p> <p>Performances with instruments playing and with no sounding voice (just signed) are astonishing</p> <p>Signed Songs can have no oral lyrical accompaniment and still be music</p>	<p>HS22PTMaj, DS4UKPBSL DS11UKPBSL HS2UKMaj</p>
<p>Fusion</p> <p>A fusion of 3 domains: words, music and creativity</p>	<p>DA2UK</p>
<p>Storytelling</p> <p>A way of expressing a story, characters and emotions</p> <p>A way of understanding the stories in the songs</p> <p>It is a story told in a visual language</p> <p>Good Signed Song should include good signed storytelling</p> <p>Can include a whole story</p> <p>The story in a song told poetically</p> <p>Signed Songs as other forms of Deaf performance art are an extension of storytelling</p>	<p>DA2UK DS10PTLGP HS4PTPLGP, DS21UKBSL, HS10UKBSL DS8UKPBSL HS12UKBSL DNS13UKPBSL HS23UKBSL</p>
<p>Poetic expression</p> <p>Poetic expression where we transporting it onto ourselves and express it</p> <p>A form of expression of thoughts and emotions, adapted/shown in a poetic/artistic form</p> <p>A sort of beautiful signed poetry with music</p> <p>The poem in the lyrics made clear in LGP/BSL</p> <p>It's a poem</p> <p>Visual poetry with sound vibrations</p> <p>Visual poetry inspired by song lyrics</p> <p>Poem with visual vernacular</p> <p>It is an interpreted poem shaped by musical features/elements</p> <p>An added intensified poetic nature due to embodiment of the sign language</p> <p>A rhythmic poem, following musical parameters, in a signed language</p> <p>Has traits of both signed poetry and music</p>	<p>DA2PT DA3PT DS4PTPLGP, DS11PTPLGP, DS9PTPLGP, HS12PTLGP, HS29PTLGP DS10PTPLGP DNS2PTPLGP, DNS13PLGP, HS4PTPLGP, HS22PTMaj, HS13UKBSL HNS7PTMaj HS10UKBSL DNS13UKPBSL HS23PTLGP HS16PTMaj HS26PTLGP, HS22PTMaj, HNS4PTLGP, HNS9PTMaj HNS4PTLGP</p>

<p>Mutable flow of expression A flow of movement and facial/body expression conveying beauty, intensity, capable of embodying things and feelings, very mutable An emotional expression using signs Conveying emotions in sign with music Has the potential of adapting/morphing/transmitting different genres: religious, national hymns, etc.</p>	<p>DA4PT DNS8PTLGP DNS11PTLGP DS9PTLGP</p>
<p>Inability to defined Signed Song I can't explain it/define it</p>	<p>HS27PTLGP DS13PTLGP DS4PBSL, DNS3UKBSL, DNS11UKMaj, DNS12UKMaj</p>
<p>Deaf and hearing sign-singers</p>	
<p>Preferences and likes Prefer Signed Songs performed by d/Deaf artists I prefer d/Deaf because they have stronger sign language and facial expression, it captivates me</p> <p>I prefer d/Deaf artists because we share Deafhood I feel a special connection with d/Deaf sign-singers I often feel more impact when song is signed by a d/Deaf artist Deaf artists tend to do a better job than interpreters Prefer Signed Songs performed side by side with original artists I accept hearing people doing Signed Songs on YouTube, I just feel we need more Deaf I would attend a live concert with [hearing] interpreters, I accept that perfectly well Deaf people on stage performing side by side with hearing give an image of equality, I enjoy it All people can engage in Signed Song activity because it is part of their learning process (sign language and artistic signing) It just depends on sign language skills, artistic skills (musical), he ability to translate into proper LGP I really don't like it when hearing people just sign the words, and nothing else, no visual music A good sign-singer can be d/Deaf or hearing but proficient in sign I enjoy watching d/Deaf and hearing sign-singers It is good to have artistic diversity in Signed Songs I enjoy Signed Songs in musical theatre I appreciate both group Signed Songs and solo performances by d/Deaf people Other artists musical theatre - It brings the play alive, the essence of its emotions</p>	<p>DA1UK + DA2UK + HAPT DNS12PLGP DS4PTPLGP, DS5PTPLGP, DS6PTPLGP, DNS6PTLGP, DS13UKPBSL, HS10UKBSL, HS17UKBSL, DNS10PTPLGP</p> <p>DS6PTPLGP, DS8UKPBSL DNS10PTPLGP DS12UKPBSL HS10UKBSL DA2PT DA4PT DA4PT DA1PT DA2UK</p> <p>DA5PT + DA1PT + DA2PT DS23UKPBSL DS1PTPLGP, DS5PTPLGP, DS6PTPLGP DS11PTPLGP HAPT DA1UK + DA3UK HS3PTPLGP DS2UKPSSE</p>
<p>Low-quality signers Hearing musicians When hearing non-signers include Signed Songs in their act, it makes me uncomfortable</p>	<p>HS1UKBSL</p>
<p>Positive for learning Low quality Signed Song (low skills in sign language/art) can motivate others to do better</p>	<p>DA2UK</p>
<p>Hearing enthusiasts Low skill signers doing Signed Songs do not have the skills to translate nor adapt songs They often have one or two levels of BSL They disregard quality and want to be famous/self-promoting</p>	<p>DA1PT, DS14UKPBSL, DS15UKPBSL DS14UKPBSL, DS15UKPBSL, DNS8UKPBSL, HS16UKBSL DS14UKPBSL, DS15UKPBSL, DS5UKBSL, DS15UKPBSL, HS16UKBSL, HS21UKBSL</p>

<p>Low skill signers doing Signed Songs: make you cringe <i>Make me feel misunderstood, excluded, depressed, angry and bitter</i> <i>Are infuriating</i> Their mistakes are a mockery of my signed language Unskilled hearing signers on YouTube are rubbish <i>Sadly, I associate Signed Song with bad, YouTube videos by unskilled signers</i> They destroy BSL, they 'murder it' (d/Deaf or hearing) <i>Hearing low quality signers promote terrible signing</i> They disseminate the idea of 'poor d/Deaf people needing help' and give a bad image of BSL <i>Hearing people attempting to do Signed Song provide a very flat performance and use mostly SSE</i> <i>Low-quality signers signed gibberish for fame</i> <i>Concern for hearing sign-singers to appropriate BSL for their own ends</i></p>	<p><u>DA1PT + DA1UK + DA3UK + DA2UK</u>, DS8UKPBSL, DS18UKPBSL DS15UKPBSL DNS8UKPBSL <u>DA1UK</u> <u>DA2PT</u> DS21UKBSL <u>DA3UK</u> DS5UKPBSL, HS16UKBSL DS15UKPBSL DS8UKPBSL, DNS8UKPBSL DS15UKPBSL, DS30UKPBSL, DNS7UKPBSL HS16UKBSL DS17UKPBSL, DS28UKPBSL</p>
<p>Deaf approaches to sign-singing Deaf and hearing people make music using sign language in very different ways</p> <p>Deaf create Signed Songs differently than hearing interpreters <i>They create adaptations that feel natural, fluid, and full of strong emotion</i> Deaf do more solo performances, not live with original artist Deaf use more preparation time Deaf work based on Deaf musical principles, hearing work on hearing musical principles/definition. Equally valid but different conceptions Deaf artists show that d/Deaf can do anything, there are no limits to being d/Deaf and d/Deaf can make music Deaf artists are living proof music is defined in a different way from the traditional auditory conception of hearing people Deaf artists have a special way of conveying emotion visually, which can cause a strong impact</p> <p><i>Deaf actors use many techniques to bring the song alive: dancing, conveying passion and emotion</i> Other artists – I enjoyed a new approach with dancing incorporated in Signed Song and very visible signing/body rhythm Talent also can vary amidst d/Deaf people, not everyone can do that <i>Signed voices need to be skilled, pleasing, beautiful, not all can do that. It's like hearing singers too. It's a gift. I love being a spectator but have no talent to be a Signed Song artist.</i> People born deaf grow up visually and with a special ability to express it You can be profoundly deaf and skilfully receive and express rhythm and other musical elements Because sound and movement are connected even for hearing people Even though Deaf music and hearing music are different perspectives of musical expression Although there are good partially deaf artists out there it's important to think that profoundly deaf musicians are stronger models because they show (deaf and hearing people) that any deaf person can do it For Deaf people it's a form of natural artistic expression, for the interpreter it's work, perceived as professional translation <i>Signed art by interpreters is ok but d/Deaf people are on stage to express themselves</i></p>	<p><u>HAPT + DA3UK + DA3PT + DA5PT + DA4PT + DA2PT</u> HS1UKBSL <u>DA3UK + DA3PT</u> <u>HS14PTLGP</u> <u>DA3UK</u> <u>DA3UK</u> <u>HAPT</u> <u>DA1PT + DA5PT</u> <u>DA3PT</u> <u>DA5PT + DA4PT + DA2PT</u> <u>DNS10PTPLGP</u> DS2UKPSSE HS14UKBSL <u>DA2PT</u> <u>DS5PTPLGP</u> <u>DNS10PTPLGP</u> <u>DA2PT</u> <u>DA1UK + DA2UK + DA3UK + DA4PT</u> <u>DA5PT</u> <u>DA2PT</u> <u>DA1PT + HAPT</u> <u>DA3PT</u> DS2PTLGP</p>

<p>SSE Signed Songs do not make sense to d/Deaf strong signer</p> <p>SSE Signed Songs misrepresent BSL and can endanger the language as it promotes bad usage</p> <p>Performing SSE Signed Songs only shows English knowledge, or knowledge of the original lyrics, not of BSL</p> <p><u>SSE and the church</u></p> <p>SSE Signed Songs are typical in d/Deaf and mixed church choirs</p> <p>SSE church choirs are boring to watch even though I enjoy performing in one</p> <p>SSE is the only way we can make a church choir work</p> <p>SSE church choirs are more about translating sacred words</p>	<p>HS3UKBSL</p> <p>HS13UKBSL</p> <p>DS17UKPBSL</p> <p>DNS1UKPBSL</p> <p>DNS1UKPBSL</p> <p>DNS1UKPBSL</p> <p>DNS1UKPBSL</p>
<p><u>LGP/BSL</u></p> <p><u>BSL and skill</u></p> <p>These Signed Songs are more of the artists' way of expressing the song (their meanings/interpretation) BSL/LGP is the right way of doing Signed Song</p> <p>Artists show that Signed Songs do not need to follow Portuguese/English word order</p> <p>Songs should be done showing skilled/complex BSL and not following English</p> <p>Songs should make use of poetic structures in BSL</p> <p>When the meanings are properly interpreted in LGP/BSL d/Deaf people absorb messages and engage with the signer/ songs mean more to d/Deaf people</p> <p><u>BSL preference context</u></p> <p>I prefer translations done in BSL by great signers where I feel the English is gone</p> <p>BSL is good for rhythmic and visual songs (no sung voice), signing with music and beat</p> <p>I prefer original songs in BSL</p> <p>I prefer BSL poetic version if the song is unknown to me and/or it is a recorded performance</p> <p><u>BSL and art</u></p> <p>BSL songs become closer to storytelling</p> <p>BSL means musical storytelling, the story of the song told with all emotions in it</p> <p>Rhythmic BSL with elegant sign transitions still in synch with the beat are the best</p> <p>BSL solo performances are much more beautiful to watch than SSE church choirs, they are more of an art form</p> <p><u>BSL and access</u></p> <p>BSL Signed Songs are essential for good access to lyrics</p> <p>Good Signed Songs are done in BSL and focus on meanings, not on word order</p> <p>Full BSL songs exist but they are less simultaneous/ in synch with the original song</p>	<p>DA3UK</p> <p><u>DA1UK + DA5PT + DA4PT + DA2PT + DA3PT</u> HS9UKMaj</p> <p>HS14PTLGP, DS4UKPBSL, DS1UKPBSL</p> <p>DS15UKPBSL, DS20UKPBSL</p> <p>DS4UKPBSL</p> <p>HS14PTLGP, HS9UKMaj</p> <p>DS15UKPBSL</p> <p>DS22UKPBSL</p> <p>DS15UKPBSL, DS22UKPBSL</p> <p>DS17UKPBSL</p> <p>HS9UKMaj</p> <p>DS22UKPBSL</p> <p>DS24UKPBSL</p> <p>DNS1UKPBSL</p> <p>HS3UKBSL, HS21UKBSL</p> <p>HNS8UKBSL</p> <p>DA3UK</p>

<p>Translation A good translation must include enhanced movement and expression (facial and body) / a whole body performance</p> <p>Must convey the evident and deeper meanings in songs That shows a good quality translation, not following the word order Translation must make sense conceptually in sign (understandable with no sound) Adaptation must be faithful to Deaf culture Signed sentences/verses must provide nuance and variation in interpretation, when repeated That does good work transmitting meanings Provide good access to information on the lyrics That does not destroy the public image of sign language with translation mistakes (be vs. BEE), nor even for humour (that is making fun of BSL)</p>	<p><u>DA1UK</u>, <u>DS7PTLGP</u>, <u>DS7PTLGP</u>, <u>DS13PTLGP</u>, <u>DS14PTLGP</u>, <u>DS15PLGP</u>, <u>DNS10PTLGP</u>, <u>DNS3PTLGP</u>, <u>DNS6PTLGP</u>, <u>DNS9PTLGP</u>, <u>DNS11PTLGP</u>, <u>DNS15PTLGP</u>, <u>HS1PTLGP</u>, <u>HS2PTLGP</u>, <u>HS4PTLGP</u>, <u>HS16PTMaj</u>, <u>HS5PTLGP</u>, <u>HS7PTLGP</u>, <u>HS9PTLGP</u>, <u>HS13PTLGP</u>, <u>HS14PTLGP</u>, <u>HS18PTLGP</u>, <u>HS26PTLGP</u>, <u>HS27PTLGP</u>, <u>HNS10PTLGP</u> <u>DS5UKPBSL</u>, <u>DS8UKPBSL</u>, <u>DS16UKPBSL</u>, <u>DS21UKBSL</u>, <u>DS22UKPBSL</u>, <u>DS24UKPBSL</u>, <u>DS28UKPBSL</u>, <u>DS29UKPBSL</u>, <u>DNS1UKPBSL</u>, <u>DNS2UKPBSL</u>, <u>DNS4UKBSL</u>, HS6UKBSL, HS7UKBSL, HS8UKBSL, HS22UKBSL, HS24UKBSL, HNS4UKBSL</p> <p><u>DS7UKBSL</u> <u>DA5PT</u> <u>DS10UKPBSL</u>, <u>DS14UKPBSL</u>, <u>DS15UKPBSL</u>, HS9UKMaj <u>HS14PTLGP</u>, <u>DS20UKPBSL</u> <u>DS21UKBSL</u> <u>HAPT</u> <u>DNS4PTLGP</u>, <u>DNS5PTLGP</u>, <u>DNS14PTLGP</u> <u>DA1UK</u>, <u>DS15UKPBSL</u></p>
<p>Aesthetics That shows an aptitude for music in sign language, harmony in signing Signed language that is beautiful visually Artistic signing Make an imaginative use of sign</p>	<p><u>DA3PT</u> <u>DS12PTLGP</u>, <u>H3SPTLGP</u>, HS8UKBSL <u>DNS4PTLGP</u>, <u>DS21UKBSL</u>, <u>DS7PTLGP</u>, <u>HS13PTLGP</u>, HS11UKBSL <u>DNS7UKPBSL</u></p>
<p>Poetry Displays beauty and poetic signing in the final signed product Poetically signed lyrics Poetic elements of signed poetry: movement, handshape repetition With flexible and delicate signing</p>	<p><u>DA5PT + DA4PT</u> <u>DS20UKPBSL</u>, <u>DS21UKBSL</u> <u>HS2PTLGP</u>, <u>HS6PTLGP</u>, <u>HS17PTLG</u>, <u>H3SPTLGP</u> <u>DS1PTLGP</u></p>

<p>Emotion Conveys a true emotional expression, with matching facial and body expression for effect</p> <p>It must reach me emotionally/captivate me/ draw me in</p> <p>Create an emotional identification with the d/Deaf person It must emotionally captivate a reasonable number of people Entertain me Help me relax Show visually the emotional tone of the melody</p>	<p><u>DA3UK + DA2UK + DA4PT + DA2PT + DA3PT + HAPT</u> DS13PTLGP, DS15PLGP, DNS4PTPLGP, DNS10PTPLGP, DNS15PTLGP, HS1PTPLGP, HS6PTLGP, HS14PTLGP, HS17PTLGP, HS29PTLGP, DS3UKPBSL (low vision), DNS4UKBSL, HS7UKBSL, HS16UKBSL, HS22UKBSL, HS4UKMaj, HS9UKMaj, HNS3UKMaj</p> <p>DS12PTLGP, HS12PTLGP, HS24PTLGP, HS10PTMaj, HS20PTMaj, HS22PTMaj, DS12UKPBSL, DS13UKPBSL, DS21UKBSL, DS28UKPBSL, DNS1UKPBSL, DNS2UKPBSL, DNS8UKPBSL</p> <p>DS3UKPBSL (low vision), DS12UKPBSL, DS20UKPBSL DNS1PTLGP DS12UKPBSL DS12UKPBSL HNS9PTMaj</p>
<p>Content of lyrics It must have an inspiring message Good lyrics Non repetitive lyrics Content must be relevant to d/Deaf audience New/added Deaf meanings in the song are welcome</p>	<p>HS22PTMaj H1NSPTLGP HNS3PTLGP, DS11UKPBSL DS20UKPBSL, DS24UKPBSL DS24UKPBSL, DS1UKPBSL, DS23UKPBSL</p>
<p>Music <u>Rhythm and synchronicity</u> Signs to show rhythm</p> <p>Relative synchronicity with original music – complete lack can be perceived by d/Deaf and hearing & give a weak image of Deaf performers. Rhythm adequate to the music/in synch</p> <p>I enjoyed the music in synch with the movements of sign language (auditory perception or vibrations) To have the signing ‘well married’ to the music <u>Visual music</u> Good musical technique, a clear and well-oiled process to transmit several musical elements To have sounds portrayed in a dramatic and visual way Adaptation must include visual musicality in sign language Must show the music and the lyrics, provide a total d/Deaf connection</p>	<p><u>DA3UK + DA1UK + DA5PT + DA4PT</u> DNS15PTLGP, HS6PTLGP, HS9PTLGP, HS12PTLGP, HS18PTLGP, DS8UKPBSL, DS9UKPBSL, DS20UKPBSL, DS27UKPBSL <u>DA3UK + DA1PT + DA5PT + DA4PT + DA2PT</u> DS7PTLGP, D9PTLGP, DNS11PTLGP, HNS3PTLGP, HNS9PTMaj, DS3UKPBSL (low vision), DS4UKPBSL, DS5UKPBSL, DS8UKPBSL DS13UKPBSL, DS19UKPBSL, DS24UKPBS, HS4UKMaj, HNS3UKMaj</p> <p>DS2PTLGP, DNS12PTLGP HS23PTLGP</p> <p><u>HAPT</u> HS24UKBSL HS15PTLGP, DS21UKBSL DNS6PTLGP</p>

<p>Deaf musical perception Considering a full and intense visuo-vibro-tactile experience for the d/Deaf audience: visual representation of songs (lights, videos, visual story rhythm, written words) + vibro-tactile perception (loud music, bass sounds). <i>Visual aspects of the show would be important: different scenarios, using lights to show sounds, videos of lyrics/stories/feelings, props</i> <i>Vibrations available for d/Deaf audiences in the live show</i> <i>I only enjoy music when there are strong vibro-tactile vibrations for dancing</i></p>	<p><u>DA3UK</u> DS2PTLGP, DS3PTPLGP, DS1UKPBSL DS11PTPLGP, DS9PTPLGP, DNS12PTPLGP, DS1UKPBSL DS3PTPLGP</p>
<p>Theatrical elements <i>Impersonating the original singer of the song (hearing artist)</i> <i>Adding mime and other theatrical techniques like physical theatre make it more than a song/ richer</i> B3b - Also mentioned by DA2UK and DA3UK</p>	<p>DS1UKPBSL HS12UKBSL, HS16UKBSL <i>Cross-referencing</i></p>
<p>Dance elements <i>Signing with some dancing</i></p>	<p>DS3UKPBSL (low vision), DNS5PTPLGP</p>
<p>Genre preference <i>Must be a music genre that I like</i> <i>I prefer slow songs because they are easier to follow</i> <i>I prefer songs with a strong/fast beat</i></p>	<p>DNS8PTLGP, DS22UKPBSL DS1UKPBSL DS4UKPBSL</p>
<p>Storytelling To have a story To have characters and their emotion <i>It needs to have a story</i> <i>That it shows the artists' imagination in clear visual pictures of the actions in a story</i> <i>It tells the story of the Deaf community</i></p>	<p><u>DA1UK + DA2UK + DA5PT</u> <u>DA2UK</u> DNS12PTPLGP DS10PTPLGP HS12PTLGP</p>
<p>Sign-singers Talented sign-singers Enthusiasm in their performance The artist shows love for this art form Show love for music and expressing it in sign language Show love for singing Other artists – When it is visible the artist loved Signed Song Show love for Deaf culture Express love for sign language and its unique strengths in performances Must understand the d/Deaf way of conveying a song Must aim at giving full access to d/Deaf audience/ emotional catharsis (focus on the audience) Must not just crave the limelight/ perform for ego boost Must enjoy themselves in a true BSL performance Engage with the audience</p>	<p>H1NSPTLGP, HS12UKBSL DS4UKPBSL, DNS8UKPBSL, HS23UKBSL, HNS2UKMaj <u>DA1PT,</u> DS2PTLGP, HS12PTLGP, HS27PTLGP, HS25PTMaj, DS21UKBSL, DS29UKPBSL, HS10PTMaj HS18PTLGP, HS23PTLGP HS18UKBSL HS12PTLGP DS23UKPBSL, HS12PTLGP DS14UKPBSL DS14UKPBSL, DS23UKPBSL, HS16UKBSL DS14UKPBSL, DS18UKPBSL, DS23UKPBSL, HS16UKBSL DS18UKPBSL HS23UKBSL</p>
<p>The artist's interpretation To show the artist's view of the song, their choices in language and art, who they are and how they are connected to the song <i>The artist provides his/her clear picture of the song, a visual description</i></p>	<p><u>DA2UK</u> DNS13UKPBSL</p>

<p>The artist's thoughts and feelings are put into the song Humorous and smart ways of interpreting the lyrics There should be freedom in the method and way artists express feelings and thoughts about each song The meanings selected can differ from artist to artist Mimetic additions by the artist can change the narrative</p>	<p>HS22PTMaj DS21UKBSL, HS8UKBSL DS21UKBSL DS30UKPBSL HS12UKBSL</p>
<p><u>Other non-linguistic, non-musical elements (non-signers)</u> <u>Visual harmony/beauty</u> Beautiful movement and facial expression Expressiveness Consistent in movements Harmonious movements Evocative and emotional movements Include easy signs to grasp Appealing signs <u>Representation of diversity</u> The added richness of having d/Deaf performers onstage <u>Connection</u> Seeing the enjoyment on the artists' faces and the audience members too Feeling I am part of an inclusive artistic event Connect composer, performers and spectators</p>	<p>HS8PTMaj, HS25PTMaj, HNS7PTMaj DNS10UKMaj HS10PTMaj HS10PTMaj, HS21PTMaj, HNS6PTMaj HS2UKMaj HS21PTMaj HNS8PTMaj HS2UKMaj HS15UKMaj HNS1UKMaj HS10PTMaj</p>
<p>Cultural Ownership</p>	
<p><u>Deaf cultural product</u> When artists insert Deaf topics and experiences onto the song's lyrics, they become Deaf product It is a Deaf cultural artistic product</p>	<p>DS23UKPBSL HS2PTLGP, HS3PTPLGP, HS28PTLGP</p>
<p><u>Deaf cultural product + Intercultural product</u> Deaf cultural product but also intercultural because it gives access to mainstream songs Both because it is also about giving access to mainstream culture It's borrowing hearing-made music to create a Deaf product It's also from the hearing world because we borrow their music, and many hearing people do it (not always well) When translating a song, we borrow it, but when we insert change and our perspective, we own it. I enjoy when Signed Songs have Deaf culture references as the song becomes owned by the Deaf performer It is also a bridge between Deaf and hearing worlds, giving d/Deaf people access to songs and hearing people access to sign language in song Deaf people own it but it's also part of an exchange of knowledge between both worlds If done by good Deaf performers, it is a Deaf cultural product, expressed in our own way, sharing our language in song with all people It is a new Deaf art form that reaches the hearing world, it is not a hearing art form but it is in contact with the hearing world Deaf Signed Song vanquishes cultural and communicational barriers between the 2 communities It's a Deaf form of expression as valid as any other (poetry, theatre etc) but also a form of giving access</p>	<p><u>DA1UK + DA2UK</u> HNS7UKBSL, HS20UKBSL <u>DA1UK + DA3UK + DA4PT</u> <u>DA3UK</u> <u>DA2UK</u> HS23UKBSL <u>DA2UK + DA1PT + DA3PT</u> <u>DA4PT</u> <u>DA3UK</u> <u>DA3PT</u> HS16PTMaj <u>DA1PT</u></p>

<p>Musical perceptions and definitions Deaf perception of sound and hearing perceptions can clash <i>I think what we see is the conductor's musical perception, we need the Deaf one too</i> Deaf musical conceptions influence the way that I conduct, my gestures meet their conception to certain extent, while also transmit musical structures which are absorbed by them</p>	<p>DA5PT DS3PTPLGP, DS5PTPLGP HAPT</p>
<p>Conveying instrumental sections of songs No visual silence in instrumental section</p> <p><i>A3a (section 'Important elements in good quality sign-singing', category 'language') Portuguese Deaf spectator (signer) states it is important to have no pauses in the signed performance during a Signed Song.</i></p> <p>Making it part of the story: Using it to set up the characters of the story on stage (i.e. in movement, placement) Using musical counting make one sign/character emerge slowly Using VV and mime to convey a cinematic view related to the story/ emotional tone</p> <p>Including extra signed sentences/repetition to make spectators pay attention only to visual elements</p> <p>Showing the predominant musical instrument: becoming the instrument and the player (miming a guitar player or saxophone)</p>	<p>DA1UK + DA3UK + DA5PT DS9PTPLGP Cross-referencing</p> <p>DA2UK DA2UK DA1UK DA5PT DA2UK</p>
<p>Challenges</p>	
<p>Songs that are too slow, too soft: solution is to use signs and facial expression as in slow motion, using musical counting and playing with restricted/wide movements for effect</p>	<p>DA2UK + DA5PT DA2UK</p>
<p>SUBTHEME B3b. TRANSLATION/ADAPTATION ISSUES IDENTIFIED</p>	
<p>Sections/categories/subcategories/topics</p>	<p>Participant</p>
<p>Artist identification</p>	
<p>I am a translator and a performer, not an interpreter I am a Deaf artist and performer, not an interpreter I have been called the father of Signed Songs</p>	<p>DA2UK DA3PT DA1UK</p>
<p>Choosing the song</p>	
<p>I choose old songs from when had residual hearing Songs are suggested to me by others and then I decide to translate them or not Songs are chosen in the theatrical script In musical theatre not all songs will be signed, it depends on whether the signing character has a connection to the song. If it's another character's intense emotional solo moment, creative captioning may produce a stronger effect Songs are often chosen for me (event organiser) I would like our songs to be chosen by us, matching what d/Deaf people might want to see and the texts we like</p>	<p>DA1UK DA2UK + DA1PT + DA3PT DA3UK DA3UK</p> <p>DA1PT + DA5PT DA5PT</p>
<p>Process</p>	

<p>1 - Listen to song (residual hearing) for rhythm and emotional tone; 2 - translate lyrics; 3 – Listening to match signed lyrics and music 1 - Read lyrics; 2 - listen to song (residual hearing) for rhythm and emotional tone; 3 – Translate lyrics to make music & words come together in my interpretation 1 – Read the lyrics and translate; 2 - consider the audience; 3 – Insert changes; 4 – Match signed lyrics with music (memory/vibration) 1 – Read the lyrics as a group and adapt them as a group; 2 – consider the audience; 3 – Changing to artistic register of a Signed Song (adding emotion, movement and strong facial expression); 4 – Insert musical elements (rhythm, beginnings/ends of sentence, further artistic forms of signs, 1/several signing voices and soloists) I think conductor comes up with the signed lyrics and teaches them to the d/Deaf performers I believe a good Signed Song should prioritise sign language, then musical score and beat, and written language last Other artists - d/Deaf hip hoppers/rappers prioritise rhythm/beat (negative)</p>	<p>DA3UK DA2UK DA1UK DA1PT + DA5PT + DA4PT + DA2PT + DA3PT + HAPT DS4PTPLGP, DS8PTPLGP DS24UKPBSL DS24UKPBSL</p>
Collaborative work	
<p>I take part in interpreting the text's meanings, as well as the project's interpreter; the conductor's artistic conception of the music integrates the Deaf-led translation Deaf group work: diversity of skills (reading, artistic skills) use Conductor meets us, our way, learns our language and ways of doing musical work The conductor is Deaf aware Conductor helps with interpreting certain artistic meanings in the texts Conductor guides us into being a visual orchestra, there are 5 of us with different ways of feeling music (intersectionality) The interpreter working with the group provides communication access in concerts or in certain moments in rehearsal (complex topics), but sometimes provides input on translation of certain terms or clarifies hidden meanings Group work helps with individual reading difficulties Coming up with different aesthetic, artistic solutions in LGP Using everyone's different signing skills and generation of vocabulary Discussing which changes are a good option and which are not Conductor's gestures (not sign language, conducting techniques) help to keep in time and coordinate movement in concert Conducting is good to uniformise our signed performance as we are a very diverse group: in perception, rhythms, sign amplitudes If in a Deaf group, conducting provides visual harmony, simultaneous signing, same amplitudes/highs, or clear different signed voices The conductor makes the sign language get connected with the audible music, although appreciated, d/Deaf people (profoundly) cannot hear what he hears, thus full music does not reach us Collaborative work with an interpreter offstage when no Deaf musical perception is available Collaborative work with a hearing interpreter or musician is important in providing synchronicity Collaborative work with an interpreter/performer in preparing and performing Signed Songs Use of a Deaf BSL artistic consultant to prepare the translation and artistic signing</p>	<p>HAPT DA1PT DA1PT + HAPT DS5PTPLGP DA1PT + HAPT DA3PT DA1PT + DA5PT + DA2PT + HAPT DA4PT + DA2PT DA4PT DA4PT DA2PT DA5PT + DA4PT + DA2PT + DA3PT DA3PT DA5PT DS3PTPLGP DA1UK DS8UKPBSL DA3UK DA3UK</p>

Special techniques and strategies	
<p>Use of artistic, musical, harmonious signs I remember signs with very intense messages/strong movements I get pieces of the signed music in my head and I sometimes even dream about them From music and lyrics, I create a story She is telling a story in song with humour I think about how to show meanings theatrically I practice again and again until everything is well matched together Songs are changed over time too Visual Vernacular might be a possible technique if the song has a clear storyline Visual vernacular is used in translated Signed Songs It is part of rhythmic songs, often with no song voices Translation is not separate from artistic choices, they happen simultaneously Authorship issues are considered, we try not to ruin the author's song, to transmit his/her intended meanings Use of LGP gloss/filming to help memorise the Signed Song Use of use dance technique: contrasting movement layers in signs (up/down, front/back, delicate/fast) to show music and emotions <i>B3a (section 'Deaf and hearing signers' – category 'd/Deaf approaches to sign-singing'). One d/Deaf British signer (SSE) respondent mentions dance techniques as enriching a Signed Song, and one hearing signer also states enjoying the presence of dance elements in bringing added visuality to signing/body rhythm</i> Use of space to place different characters on stage Use of a mix of BSL and SSE depending on song, character and the artist's goal: clarity of original words or offering a Deaf perspective It is crucial that the artist changes the song, plays with it in tone and language, and offers a d/Deaf perspective</p>	<p><u>DA5PT + DA3PT * DA4PT + DA1UK + DA2UK + DA3UK</u> DS2PTLGP DS4PTPLGP DA2UK HS8UKBSL, HS16UKBSL DA2UK + DA3UK DA1UK + DA2UK + DA3UK + all Deaf Portuguese + HAPT DA2UK + DA3UK + DA5PT + HAPT DA5PT DS7UKBSL, DS24UKPBSL, DNS13UKPBSL DS24UKPBSL DA1UK + DA2UK DA1PT + DA5PT DA5PT + DA4PT + DA2PT + DA3PT DA2UK Cross-referencing Cross-referencing DA2UK DA2UK + DA3UK HS20UKBSL</p>
Adaptation: Types of changes and roles	
<p>Minimal changes I keep original meaning of the song very present It is not ethical to change someone else's song Some artists insert their meanings but that can be seen as a mistake as it was not in original song Is it right to make a song originally written for hearing people, in English, into a totally d/Deaf experience? Other artists – I did not enjoy seeing versions that deviated too much from the original. It is important to restrict the freedom of interpretation in translated Signed Song the 2 languages must match in content</p>	<p><u>DA3UK + DA1PT + DA5PT + DA2PT</u> DA1PT DS20UKPBSL DS23UKPBSL HS6UKBSL</p>
<p>Showing d/Deaf perception Target vocabulary showing d/Deaf perception in sign ('hear' - WATCH / FEEL, 'voice' – SIGN-VOICE, 'shout' – SIGN-BIG/SHOUT) Songs should have adaptations in the lyrics showing d/Deaf perceptions It's natural and sometimes we do not realise it Makes d/Deaf spectators identify with the song and be inspired to sign-sing Sometimes causes debate because it's changing the original, not sure we should do it</p>	<p><u>DA1UK + DA2UK + DA3UK + DA1PT + DA4PT + DA5PT + DA2PT + DA3PT + HAPT</u> HS3PTPLGP DA3PT DA1PT DA1PT + DA5PT</p>
<p>Aesthetic changes Inserting a certain sign to make the verse more aesthetically pleasing</p>	<p><u>DA5PT + HAPT</u></p>

Linguistic requirements Changing verse/stanza order in order to best follow visual LGP grammar	DA3PT + HAPT
Changes in content Adding cultural issues from Deaf culture to the lyrics Topics of the song/inserted must be relevant to d/Deaf people I love that, it is very clever! His method turns the song into a <u>Deaf</u> cultural product Artist inserts the d/Deaf experience into songs Artist inserts <u>Deaf</u> rights into songs Insertion of Deaf culture Are connected to having a Deaf identity, we interpret things a certain way and insert elements Changes in lyrics mean the Signed Songs were intentionally relevant to d/Deaf people's experiences Add to the artist's own rendering of the song, according to his/her choices (story, tone, music) I enjoyed the artist playing with the song and turning int into a complete performance, in a special interpretation, adding elements, and humour Are decided according to the target context: audience and event Insert Deaf issues in place of certain original expressions, making the song about d/Deaf lives	DA1UK + DA5PT + DA2PT (both: waking up to sign language) HS16PTMaj DS1UKPBSL DS23UKPBSL HS8UKBSL HS12UKBSL HS14UKBSL DA3PT HS1UKBSL DA2UK HS20UKBSL DA1UK DA1UK
Changes in language register Can make it clear for an audience not used to artistic signing	DA3PT
Attitudes over time Before we were expected to follow the original words, now we can change them We need old performers to give room to the young performers who make it more a form of expression with the performer's ideas and less a literal translation	DA1UK DS18UKPBSL
Synchronicity to original song Changes in signed sentences to match the rhythm of original song – sign choice/order/speed of movement and/or additions/suppressions I acknowledge how hard it is to keep up, needing to omit or speed up Omissions may lead to d/Deaf audiences missing out on content	DA1UK + DA3UK + DA1PT + DA5PT + DA4PT + DA2PT + HAPT DS13UKPBSL DS13UKPBSL
Polyphony Devising different signing voices in the song also changes its structure	HAPT
Improvisation Improvisational changes during the performance occur depending on mood and audience connection	DA1UK + DA2UK
Challenges in translation	

<p>Metaphorical meaning of words/idiomatic expressions I am very interested in interpretations of metaphors in songs Songs make use of rich signed metaphors Different perspectives of one same song: intended meaning by author and audience interpretations We try to transmit the author's perspective We select one interpretation oriented to d/Deaf people, one they will understand Very subjective language Foreign language texts need to be translated into Portuguese first (English, Latin), retranslation is a problem, but we focus on LGP Polysemic words Meanings can be clarified with author of song/ looking for the origin of song When songs are picked by others, not self In musical theatre: to keep a link to the story in the song, influences how it is signed (e.g. pointing, movement, reproducing signs from another character) Reading an artistic text, that is not everyday written language, is hard Other artists - Regional signs can be hard to understand if from somewhere else, also a good learning experience</p>	<p><u>DA1UK + DA3UK + DA1PT + DA5PT + DA2PT + DA3PT</u> HS10UKBSL DNS3PTLGP, DS21UKBSL <u>DA1UK + DA1PT + DA3PT + DA5PT</u> <u>DA1PT + DA5PT</u> <u>DA3PT</u> <u>DA3PT</u> <u>DA5PT</u> <u>DA1UK + DA5PT</u> <u>DA1UK (author)</u> <u>DA1UK</u> <u>DA3UK</u> <u>DA4PT + DA2PT</u> HS18UKBSL</p>	
THEME – B4 INTRA AND INTERCULTURAL COMMUNICATION		
Subtheme B4a. RECEPTION AND REACTIONS BY DEAF AWARE DEAF (PLGP, LGP, PBSL, BSL, PSSE, SSE – participants)		
Sections/categories/subcategories/topics	Participant	
Signed performances in general		
<p>Access <u>Access and quality</u> Give access to d/Deaf people (<i>same subtheme, different order</i>) Forms of access vary in quality <u>Interpreted shows</u> Prefers Deaf on stage or shadowing interpreter/integrated (<i>same subtheme, different order</i>) Interpreted performances with the interpreter located off scene are not good, d/Deaf people miss out on action and expressions of the hearing performers Interpreted shows are important Interpreted concerts and festivals should also have captioning to be completely accessible Interpreted shows such as theatres can be a form of tokenism, as in delivering much less to the d/Deaf audience Interpreted performances make shows fully accessible to d/Deaf people <u>Accessing Art and stories</u> Give us access to art and stories <u>Accessing mainstream cultural products</u> Give access to/enjoyment of cultural products/entertainment in the community's language</p>	<p><u>DA1UK + DA2UK + DA5PT + DA2PT + DA3PT</u> <u>DA1UK, HS1UKBSL</u> <u>DA1UK</u> DS2PTLGP, DS3PTLGP, DNS2UKPBSL, DS29UKPBSL HS14PTLGP, DS26UKPBSL DS26UKPBSL HS20UKBSL HS1PTLGP DS2PTLGP, DS3PTLGP, DS13PTLGP, DNS2PTLGP, DNS3PTLGP, DNS9PTLGP, DNS11PTLGP, DNS14PTLGP, DS7UKBSL HS16PTMaj, HS6PTLGP, HS9PTLGP, HS15PTLGP, HS26PTLGP, HNS10PTLGP, HNS8PTMaj DS1UKPBSL, DS2UKPSSE, DS5UKPBSL, DS8UKPBSL, DS9UKPBSL, DS11UKPBSL, DS12UKPBSL, DS13UKPBSL, DS14UKPBSL, DS16UKPBSL, DS18UKPBSL, DS19UKPBSL, DS21UKBSL, DS23UKPBSL, DS24UKPBSL, DS25UKPBSL, DS26UKPBSL, DS27UKPBSL, DS29UKPBSL, DS30UKPBSL, DNS4UKBSL, DNS10UKMaj, HS3UKBSL, HS5UKBSL, HS6UKBSL, HS10UKBSL,</p>	

	HS11UKBSL, HS12UKBSL, HS14UKBSL, HS17UKBSL, HS19UKBSL, HS20UKBSL, HS21UKBSL, HS22UKBSL, HS23UKBSL, HS24UKBSL, HS24UKBSL, HS4UKMaj, HNS6UKBSL, HNS7UKBSL, HNS2UKMaj, HNS3UKMaj, HNS5UKMaj
<p>Awareness</p> <p><u>Inclusion and access awareness</u> Promote inclusion/fight segregation/show how important it is to have d/Deaf people have access in the arts</p> <p>Deaf people become included in art and in society</p> <p><u>Artistic and cultural awareness</u> Incentive for d/Deaf people to become more involved with the arts Awareness of cultural events We get bookings from hearing people at our shows (from B4c) Famous hearing artists present, when they are interested, invite us to perform with them, it is good for projection (from B4c) Make d/Deaf actors and performers visible/support them in their livelihood Open doors for d/Deaf performers, for hearing people to give d/Deaf performers opportunities</p>	<p>HS1PTPLGP, HS16PTMaj, HS19PTLGP, HNS4PTLGP, HNS8PTMaj, DS6UKSSE, DS13UKPBSL, DS22UKPBSL, DNS5UKBSL, DNS10UKMaj, HS22UKBSL</p> <p>DS14PTLGP, DS16PTLGP, HS29PTLGP, HS10PTMaj, HNS10PTLGP</p> <p>HS18PTLGP HS22UKBSL DA2PT DA5PT</p> <p>DNS7UKPBSL, HS12UKBSL DS26UKPBSL</p>
<p>Entertainment</p> <p><u>Stress-free entertainment</u> Provide ability to enjoy performance without stress and extra processing</p> <p><u>Equality</u> To participate in cultural activities in equal terms with hearing people (same subtheme, different order) Equality in enjoying a night out with family and friends</p> <p>Allows d/Deaf parents to safeguard, accompanying their hearing children to shows</p>	<p>HS19UKBSL</p> <p>DA3PT DS11PTPLGP, HNS1UKMaj DNS4UKBSL DS14UKPBSL, DNS4UKBSL</p>
<p>Psychological benefit Provided psychological benefits for d/Deaf performer and audience Good for keeping elderly d/Deaf people active and engaged in society</p>	<p>DS18UKPBSL DNS10PTLGP</p>
<p>Imagination/Inspiration Are a creative endeavour which can inspire and increase imagination in d/Deaf people Important to inspire all d/Deaf people</p>	<p>DNS7UKPBSL, HS17UKBSL DS10PTLGP</p>
<p>Sign language: immersion and awareness Sign language gets d/Deaf people immersed in the performance through identification (same subtheme, different order) Important for the Deaf community because sign gets our attention Promote sign language Show beautiful and creative BSL Give us updated sign language knowledge Important for the future of the Deaf community and of LGP</p>	<p>DA3UK + DA4PT</p> <p>DS4PTLGP HNSPTLGP, HS21UKBSL DNS13UKPBSL, DS24UKPBSL DNS1UKPBSL DNS13PTLGP</p>
<p>Deaf right Are the right of d/Deaf people to be included in artistic events</p>	<p>DA2UK + DA2PT, DS7SPTLGP, HS10PTMaj, HS22PTMaj, HNS4PTLGP, DS4UKPBSL, DS7UKBSL, HS20UKBSL, HS24UKBSL, HNS1UKMaj</p>

<p>Deaf people have the right to their own art forms The right to have sign language on stage We must be able to attend and experience any show we like</p>	<p>DS15PLGP, HS7PTLGP, HS29PTLGP, DS16UKPBSL, HS12UKBSL HS12UKBSL DNS6PTLGP</p>
<p>Intercultural bridge Signed performances form an intercultural bridge Get the Deaf community closer to the hearing community</p>	<p>DS4UKPBSL DNS15PTLGP</p>
<p>Deaf Identity and culture Are part of a Deaf identity, because they are based on sign language use Reinforce identity bonds Affirm the collective self-esteem of the Deaf community Deaf-led performances show Deaf Gain Show Deaf culture</p> <p>Celebrate sign language and Deaf culture Show Deaf art Are part of Deaf heritage</p>	<p>DNS1PTLGP, HS16PTMaj HS23PTLGP HS16PTMaj, HS11PTLGP HS3PTLGP HS3PTLGP, HS11PTLGP, HS12PTLGP, HS15PTLGP, HS18PTLGP, HS28PTLGP, HS21PTMaj, HNS3PTLGP, DS15UKPBSL, HS13UKBSL, HS19UKBSL, HS21UKBSL</p> <p>HS6UKBSL, HS13UKBSL HS12PTLGP, HS13PTLGP, HNS10PTLGP, DS16UKPBSL, HS13UKBSL, HS21UKBSL, HS4UKMaj HS8UKBSL</p>
<p>Information Give them access to crucial information in society to develop intellectual maturity Give us cultural knowledge, help us develop wisdom for life and expressing our emotions Give us information, general learning</p>	<p>DA2UK DS2PTLGP, DS12UKPBSL, DNS1UKPBSL DNS10PTLGP, DNS6PTLGP, DNS9PTLGP, HNS4PTLGP, DNS3UKBSL</p>
<p>Deaf expression Receive d/Deaf stories, perspectives and particular ways of d/Deaf expression and embodiment (even if it is via a Deaf interpreter) Express emotion and meanings in a d/Deaf way Tell d/Deaf stories Deaf-led performances are a natural artistic expression of d/Deaf people Are a form of Deaf expression</p>	<p>DA2UK, DS15UKPBSL</p> <p>DS16UKPBSL DS15UKPBSL HS1PTLGP HS25PTMaj, HNS4PTLGP, HS3PTLGP, HNS10PTLGP, HNS9PTMaj, DS9UKPBSL, DS15UKPBSL, HS5UKBSL, HS8UKBSL, HS11UKBSL, HS13UKBSL, HS4UKMaj, HS15UKMaj</p>
<p>Political activism and representation Deaf performers/characters represent different groups in the Deaf community (oral, SSE, BSL) They are a form of activism, of cultural resistance and fight for rights They can represent a political effort for equality Are d/Deaf representation and authenticity</p>	<p>DA3UK + HAPT HS11PTLGP HS20UKBSL DNS9UKPBSL</p>
<p>Models For children When Deaf people are on stage, d/Deaf children get to see a model for their lives Deaf children who wish to become artists realise how they can do that Deaf children see Deaf role models and Deaf culture Deaf children get information which potentiates their development</p>	<p>DA1PT + DA4PT DS6PTLGP, DS5PTLGP HS14UKBSL DS8PTLGP</p>

<p>Deaf children improve their signing skills, get access to new lexicon Deaf children of hearing parents have the chance to interact with peers Deaf children get to see different art forms in sign, it's important CODA can get inspired but it is rare For adults Deaf adults realise there is more to life than chatting in sign language: there are different signed art forms Deaf people see <u>Deaf</u> performers highlighted Deaf on stage means the same sensitivity shared. The artist and I are both disabled, we share that Deaf onstage are linguistic models for d/Deaf audience</p>	<p>DS5PTPLGP, DNS4PTPLGP DS5PTPLGP DNS13PTPLGP DS6PTPLGP</p> <p><u>DA1PT + DA5PT</u> HS23UKBSL DNS5PTPLGP HS4PTPLGP, DS15UKPBSL</p>
<p>Emotions Access to emotions through art</p>	<p><u>DA2UK</u></p>
<p>Deaf Gathering Allow for spaces for different generations to meet Unite the Deaf Community in sharing common values and a space as a family</p>	<p>HS5PTLGP, DS16UKPBSL, HS11PTPLGP, HS13PTLGP DS1PTPLGP, DNS3PTLGP</p>
<p>Visibility Art in sign language makes make the Deaf community visible Deaf people performing makes d/Deaf people feel proud Deaf performers on stage show hearing people d/Deaf can be equally good performers</p>	<p>DS12PTPLGP, DS10UKPBSL, DS21UKBSL, HS12UKBSL DS5PTPLGP, DS10PTPLGP DS5PTPLGP</p>
<p>Signed Songs in particular Sense of differing opinions in community Some d/Deaf people don't like music or songs and I respect that Some d/Deaf people appreciate Signed Songs, some can't stand it or find it irrelevant (not all deaf enjoy)</p> <p>Depends on people's tastes and interests</p> <p>In the old days no d/Deaf people were interested in music, now things changed, more people are interested <i>(same subtheme, different order)</i> Older generations like it less than newer generations Depends on hearing status/hearing history Some Deaf teachers in schools show no interest very often, or even are absent <i>(same subtheme, different order)</i> Some Deaf teachers are interested but that is not well received by the school <i>(same subtheme, different order)</i> My close friends ask questions and are interested <i>(same subtheme, different order)</i> Some make suggestions for the songs <i>(same subtheme, different order)</i></p>	<p><u>DA2UK + DA3UK + DA1PT + DA4PT, DNS7PTPLGP, HS3UKBSL</u> <u>DS13PTLGP</u>, DNS5UKBSL, HS1UKBSL, HS5UKBSL, HS7UKBSL, HS9UKMaj</p> <p>DS8UKPBSL, DS11UKPBSL, DS21UKBSL, DS22UKPBSL, HS12UKBSL, HS14UKBSL, HS17UKBSL, HS18UKBSL, HNS7UKBSL <u>DA4PT</u></p> <p>DS23UKPBSL, DNS4UKBSL HS5UKBSL, HS10UKBSL, HS8UKBSL <u>HAPT</u> <u>HAPT</u> <u>DA2PT + DA3PT</u> <u>DA3PT</u></p>
<p>Lack of d/Deaf feedback I get no feedback from d/Deaf people Some lack giving a transparent feedback, just say 'well done' but I know they are thinking more things <i>(same subtheme, different order)</i> We seldom get positive feedback from d/Deaf people <i>(same subtheme, different order)</i></p>	<p><u>DA2PT</u> <u>DA3UK</u></p> <p><u>DA2PT</u></p>
<p>Rejection/I don't enjoy because I have felt some rejection at the beginning of my career <i>(same subtheme, different order)</i></p>	<p><u>DA3UK + DA2UK</u></p>

<p>Some reject it as not being part of the Deaf community because they confuse language identity and modality with the concept of music (<i>same subtheme, different order</i>)</p> <p>Unnatural of d/Deaf people Some tell me that is nothing to do with other forms of Deaf art (it's nonsense) (<i>same subtheme, different order</i>) Signed Songs are unnatural I don't like Signed Songs, I don't feel any music (profoundly deaf), but I have enjoyed the quality of the signing in musical plays with d/Deaf and hearing actors</p> <p>Poor language Signed Songs are just SSE and access to original lyrics Very often the interpretation is not right/language is poor</p> <p>Cultural appropriation It's cultural appropriation by hearing people</p> <p>Not Deaf culture They are not part of Deaf culture Some Deaf people consider them not to be part of traditional Deaf culture</p>	<p>DA3PT</p> <p>DA4PT DS25UKPBSL, DS17UKPBSL DS6PTPLGP</p> <p>DS25UKPBSL DS17UKPBSL, DS21UKPBSL</p> <p>DS25UKPBSL, DS21UKPBSL</p> <p>DS25UKPBSL, DNS8UKPBSL DNS6UKPBSL</p>
<p>Potential for generating Deaf awareness in hearing people Deaf people appreciate MQC because of their use of sign language and potential for generating Deaf awareness in hearing people</p>	<p>DS6PTPLGP, DS11PTPLGP</p>
<p>Being a performer and Signed Song enjoyment Perhaps most d/Deaf people who enjoy Signed Song are performing them themselves</p>	<p>HS20UKBSL</p>
<p>Utopia/ Dystopian reality Signed Songs help d/Deaf people to dream of/imagine a better world for the d/Deaf I feel dispirited when after the exhilarating, deep performance, rich in signed language use, I have to go back to dealing, every day, with only basic BSL around me (Media/cultural products)</p>	<p>HS21PTMaj DS21UKBSL</p>
<p>The role of fast-paced rhythms Some like a particular song because it's visually more rhythmical or the lyrics speak to them I find it interesting to see sign language in music, but will only enjoy if it is the type of music I like I like very rhythmic sign songs, they get my attention, I copy the signed lyrics and learn them</p>	<p>DA3PT DS5PTPLGP, DS22UKPBSL DS4UKPBSL DS5PTPLGP, DNS8PTLGP</p>
<p>Translation appreciation (before 'Special perception by Deaf interpreters') Deaf interpreters really appreciate the translation/adaptation issues I was fascinated at the translation skills I appreciate the hard work/I enjoy analysing the translation I reflect about messages in the songs and different interpretations I think about how interpretations/translations could be improved, and the artists' mistakes in my opinion I am curious about translation/interpretation choices I am curious about corporal rhythm while signing and the impact it has on me Prior knowledge of songs helps in enjoying translation I appreciated how non-manual features add to the music I look for coherence in the signed lyrics and matches with originals but realise that it is not the most important thing for d/Deaf people</p>	<p>DA1UK DS8UKPBSL DS13UKPBSL, DS29UKPBSL, HS13UKBSL DS18UKPBSL DS18UKPBSL DS21UKBSL, DS24UKPBSL DS24UKPBSL HS5UKBSL HS21UKBSL HS23UKBSL</p>
<p>Retaining signed lyrics</p>	

<p>Some try to copy parts of the Signed Song during performance Sometimes, there is a strong connection and people sign along across the divide (d/Deaf and hearing) (<i>same subtheme, different order</i>) I remember parts of the lyrics and sign-sing them on my own I remember the visual images conveyed by signed lyrics Deaf people learn the lyrics to songs in their language</p>	<p><u>DA1UK + DA3UK</u> <u>DA3UK</u></p> <p>DS8PTPLGP DS10PTPLGP DNS13PTPLGP, HS23UKBSL, HS11PTPLGP</p>
<p>Good first step I think that MQC is a very good first step in Deaf Signed Song, we need more diverse projects Subtheme B2f (section 'added variety) shows this wish by Portuguese d/Deaf spectators and non-spectators, Portuguese hearing spectators and British d/Deaf spectators (all signers).</p>	<p>DS6PTPLGP Cross-referencing</p>
<p>Not understanding Signed Songs <u>Difficulties – signed lyrics</u> I think most/many don't understand it because they are not used to it Those who are not used to art hesitate, and I am not sure they understand it I do not understand the adaptation work made, I only get bits of signed information If they had access to original lyrics might be clearer to appreciate that (i.e. National Anthem) If vibro-tactile music was available, I might enjoy it more <u>Difficulties – songs are slow</u> (Lack of understanding is) because many of our songs are very slow Yes I am less interested in the songs of <i>Mãos que Cantam</i> because they are slow/religious or to do with <i>Fado</i> It makes me a bit sleepy visually/bored No Slow songs transmit a peaceful feeling Slow songs are beautiful, it makes my skin tingle It depends on the type of music people enjoy, slow or fast, we all have our preferences</p>	<p><u>DA5PT + DA2PT + DA3PT</u> <u>DA5PT + DA3PT</u> <u>DA1PT + DA5PT</u> DS2PTLGP, DS3PTPLGP DS2PTLGP DS3PTPLGP</p> <p><u>DA5PT</u></p> <p>DS2PTLGP, DS3PTPLGP DS2PTLGP, DS3PTPLGP, DS5PTPLGP</p> <p>DS4PTPLGP, DS9PTPLGP DS4PTPLGP, DS10PTPLGP, DS12PTPLGP DS5PTPLGP, HS28PTLGP</p>
<p>Understanding Signed Songs Those who are used to appreciating art say they enjoyed it, they say they finally understood the songs (<i>same subtheme, same section, different order</i>) I understand the signed lyrics very clearly, they are very visual signed images/pictures to me The signing is clear Deaf people have Deaf hands and are able to understand the beauty of Signed Songs with Deaf elaborate signing</p>	<p><u>DA1PT</u></p> <p>DS10PTPLGP DNS2PTPLGP DNS10PTPLGP, DNS12PTPLGP</p>
<p>Individually reported emotions <u>Amazement</u> It's something new for d/Deaf people, that has the power to amaze them We expect hearing people to do that and then get amazed when seeing d/Deaf artists sign-sing <u>Fun</u> Other artists - I danced along to Signed Songs Other artists - I had fun</p>	<p>DNS2PTPLGP, DNS10PTPLGP DNS10PTPLGP</p> <p>DS4UKPBSL DS15UKPBSL</p>

<p><u>Happiness/feeling good</u> I felt a strong feeling of happiness while watching I felt energised I felt happy because I was finally able to follow the songs Other artists musical theatre – made me feel uplifted Other artists – I felt amazing I felt good as a d/Deaf person I felt good <u>Touched/moved</u> I feel touched by it It makes me cry It makes my skin tingle I feel mesmerised It's powerful when my BSL is performed with corporal rhythm, I get good vibes I cried because it was a cathartic experience Other artists – I had a cathartic emotional experience <u>In awe</u> I feel in awe when watching the d/Deaf artists <u>Proud</u> I feel proud to be d/Deaf when I watch deaf sign-singers I am fascinated and proud of d/Deaf people's creative song writing skills Other artists – I felt deep admiration for the d/Deaf artists</p> <p><u>Immersed/engaged/enthralled</u> I felt lost in the music in a good way, a thrilled to see the words come alive in BSL Other artists - I felt very involved in the performance Other artists - I felt interested and feel drawn to it I felt impressed Other artists - I felt enthralled, engaged with the rhythm of signing and the beat Other artists - I felt taken on a journey, immersed in the skilled performance, connected in emotions Other artists - I felt enthralled</p> <p><u>Uncomfortable/ embarrassed</u> I feel uncomfortable when I watch Signed Songs They are mostly by hearing people or for hearing people Other artists (described as SSE) - I felt embarrassed, I wish they would try to do BSL poetry instead</p> <p><u>Depends on the type of show (UK only)</u> I react emotionally depending on the artist I feel nothing with artists not using mouthing I feel nothing if the translation is not good I love it when the show has video projection I love it when there are lyrics available/subtitles</p>	<p>DS7PTPLGP DS21UKBSL DS21UKBSL DS2UKPSSE DS11UKPBSL DS11PTPLGP, DS9PTPLGP DNS13PTPLGP</p> <p>DS4PTPLGP, DS8PTPLGP, DS16PTLGP, DNS2PTPLGP, DS9UKPBSL DS10PTPLGP, DS12PTPLGP DS12PTLGP, DS15PTPLGP, DNS2PTPLGP, DNS12PTPLGP DS12PTLGP DS24UKPBSL DS8UKPBSL DS19UKPBSL</p> <p>DS5UKPBSL</p> <p>DS9UKPBSL, DS21UKBSL DS8UKPBSL DS19UKPBSL</p> <p>DS21UKBSL DNS2PTPLGP DNS2PTPLGP DS7UKBSL, DS23UKPBSL DS5UKSSE, DS11UKPBSL DS19UKPBSL DS7UKPBSL</p> <p>DS25UKPBSL, DS17UKPBSL DS25UKPBSL DS17UKPBSL</p> <p>DS1UKPBSL, DS12UKPBSL, DS24UKPBSL DS1UKPBSL DS12UKPBSL DS1UKPBSL DS1UKPBSL</p>
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<p>I love it when messages appear visually connected to rhythm I am confused when the message is not clear for d/Deaf people, feels we are not the aim I feel disappointed when the song is not good rhythmic BSL, I feel happy when it is</p>		<p>DS1UKPBSL DS23UKPBSL DS24UKPBSL</p>	
<p>Deaf children You can see such a big difference in d/Deaf children, they love it</p>		<p><u>DA1PT + DA2PT + DA5PT</u> DS6PTPLGP</p>	
<p>Identification Identification with sign-singers Other artists - language identification and with d/Deaf artist Pride in the Deaf community/performers Deaf pride Blood of my blood, my own people onstage! I felt at home in a Deaf Signed Song show Deaf people identify with insertion of Deaf themes onto songs Artists reach out to people's emotions and experiences and have them identify with the contents of songs Feel a connection with the song, enjoying the performance because SL is there (immersion/identification) Feel proud of sign language as a mother language, and its presence on stage Feel proud of the fact sign language makes everything possible, even song Deaf people connect to the language and music sung onstage</p>		<p>DS7PTPLGP, D8SPTPLGP, DNS3PTLGP, DNS7PTPLGP, DS19UKPBSL HNS4PTLGP, DS2PTLGP, DS7PTPLGP, DS10PTLGP DS7PTPLGP, D8SPTPLGP HNS4PTLGP D8SPTPLGP, DNS5PTLGP DS14PTLGP, DS1UKPBSL DS1UKPBSL, DS12UKPBSL <u>DA1UK + DA3UK (identification)</u> DS1PTPLGP DS1PTLGP HS22PTMaj</p>	
<p>Inclusion and valuing of diversity They bring the 2 communities together Music becomes inclusive of d/Deaf people</p>		<p>HS16PTMaj, HS24PTLGP, HNS7PTMaj, DS13UKPBSL, DS29UKPBSL HS6UKBSL</p>	
<p>Personal experiences with Signed Song In private, at home I enjoy doing it I sing using my hands and enjoy it I sign-sing in church I am a sign song artist</p>		<p>DS5UKPBSL DS6UKSSE DS24UKPBSL DS26UKPBSL, DS28UKPBSL, DS23UKPBSL, DS16UKPBSL, DS11UKPBSL, DS8UKPBSL, DS1UKPBSL</p>	
<p>I do not know I do not know if Signed Song is important as I am not d/Deaf</p>		<p>HS12UKBSL, HNS6UKBSL, HNS3UKMaj</p>	
<p>Other artists mentioned from the UK (Names not in archival work in blue)</p>		<p>Other artists mentioned foreign to PT/UK (Names not in archival work in blue)</p>	
<p>Musical theatre (west side story 1980s) Other Deaf artists doing BSL Signed Songs (unnamed) Other artists doing SSE Signed Songs (unnamed) Deaf Rave Collective rappers, MC Geezer, Rebecca Anne Withey, Nadja Naharadjah, Sign performers of the Eurovision Contest, Sarah Scott, Ray Harrison, Musicals by Ramps on the Moon, Dorothy Miles, 'The football song', Memnos Costa, Song 'Black Girl', BSL song 'Something Stupid', Tyron Woolfe, Deaf Idol competitors, Ricardo Hyote, Vilma Jackson, Fletch@- Jayne Fletcher, Signkid</p>	<p>Gerry Mallet, Charly Arrowsmith, Ahmed Mudawi, Deepa Shastri, William Grint, Chris Fonseca & Billy Read (danced Signed Song), Denise Armstrong, Martyn Kenyon, Mischa Cooke, Sonny Jim, Jade Potter's SSE Signed Songs, Vicky Ryan, Jamie Rea, Sarah Kelly, Lisa Kelly, Clare Radcliffe, MC Geezer</p>	<p>Signmark (Finland) Unnamed artists (Australia) Sean Forbes (USA) DPAN (USA) Song 'Happy' (USA)</p>	<p>Deaf West (USA) Giuseppe Giuarana 'Car on the Motorway' (Italy) Ian Sonborn 'Tick-Tock'</p>

Subtheme B4b. RECEPTION AND REACTIONS BY NON-DEAF-AWARE DEAF	
Sections/categories/subcategories/topics	Participant
Signed performances in general	
Deaf contact Receive d/Deaf stories, thoughts and perspectives on the world Creates a space for d/Deaf interaction	DA2UK HS5PTLGP
Signed Songs in particular	
Unplanned feedback: Increase Deaf pride/acceptance in deaf people who do not have it	DA1UK
Lack of linguistic access to the signed lyrics I miss contents on Signed Songs, I do not understand well the adaptations made (less skilled signer) Display of written original lyrics helps in understanding Enhanced synchronicity to original lyrics helps in understanding Use of word mouthing can help less skilled signers	DS2PTLGP DS2PTLGP DS2PTLGP DS2PTLGP, DNS4UKBSL
Subtheme B4c. RECEPTION AND REACTIONS BY DEAF AWARE HEARING	
Sections/categories/subcategories/topics	Participant
Signed performances in general	
Deaf Stories Receive d/Deaf stories, thoughts and perspectives on the world	DA2UK
Sign language improvement It's a way of learners to improve knowledge on sign language Allows hearing signers to update their language knowledge Helps beginner signers to realise how to sign sentences and not just words Hearing signers can use signed performances to train reception skills and improve It is important to let learners know that SSE performances (and songs) do not help developing BSL skills	DA4PT, HS17UKBSL HS5PTLGP, HS5UKBSL, HS7UKBSL HS17UKBSL DS2UKPSSE, DS29UKPBSL, HS3UKBSL HS10UKBSL
Exclusive hearing access by signers only Only d/Deaf aware people who know sign language get full access/understand the importance of performances	DS3PTPLGP, DNS3UKBSL
Family ties They are especially interested because probably have d/Deaf members of the family Allows hearing parents/family members to safeguard, accompanying their d/Deaf children to shows	DNS2PTPLGP HS3UKBSL, HS10UKBSL
Show Deaf culture Are Deaf cultural products, expressing Deaf artistic aesthetics and Deaf identities, and maintain signers' bonds with deaf community and culture.	HS2PTLGP
Signed Songs in particular	
Improving signing skill Hearing signers can use sign songs to train reception skills and improve I was inspired to keep on improving my signing skills and become a more proficient signer I was inspired to improve and become a better sign-singer Other artists – I felt inspired to make my BSL more expressive, more like d/Deaf natural use B2b (section 'Deaf awareness', category 'sign language awareness and learning interest') also mentioned by UK artists, mentioned by spectators regarding hearing non-signers.	DNS8UKPBSL, DS2UKPSSE, DS29UKPBSL HS3UKBSL, HS8UKBSL, HS10UKBSL HS5UKBSL HS13UKBSL, HS21UKBSL, HS11UKBSL Cross-referencing

<p><u>Translation appreciation</u> Hearing interpreters & hearing people who know SL realise and appreciate the work put into adaptation/ translation Some hearing interpreters appreciate artistic work and obtain food for thought (their practices) Perhaps receive a stronger impact than d/Deaf because they appreciate the work put into translating/ adapting They did a good job in conveying all meanings in songs I enjoy how sign language is so artistic/poetic/emotional as an end product I was interested in the adaptation work, inserted to reflect Deaf culture It made me think how artistic translations/interpretations are not straightforward It made me think BSL might be too limited for song, perhaps too open to interpretation I saw 2 artists and appreciate the good quality of the result while using differing styles I recognise bad translations too</p>	<p><u>DA1UK</u> <u>DA2UK</u> <u>DA1UK</u> HS18PTLGP, HS10UKBSL, HS19UKBSL, HS24UKBSL (Other artists) HS18PTLGP, HS10UKBSL, HS8UKBSL, HS10UKBSL, HS18UKBSL HS1UKBSL HS6UKBSL HS6UKBSL HS8UKBSL HS18UKBSL</p>
<p><u>Double perception and hearing benefit</u> Hearing signers have a double perception of the show, they like it twice as much Appreciate in different way, sometimes clap visually louder <u>Enjoy via double perception</u> Hearing signers enjoy it yes, because they hear the music and watch the signed movements in synch Hearing helps in enjoying translated Signed Songs It is possible for hearing signers to enjoy, I have seen them cry while watching, because they are touched as well <u>Enjoy more than d/Deaf</u> I think Signed Song is more enjoyable for hearing signers than for d/Deaf people I worry about the exoticisation of BSL in Signed Songs I worry about it spreading the myth that d/Deaf people have full access to songs <u>Hearing privilege</u> I am privileged to enjoy both the English and the BSL Other artists - I feel uncomfortable when with d/Deaf people, they are missing out due to loss of meanings</p>	<p><u>DA3PT</u> <u>DA4PT</u> DS3PTPLGP, HS16PTMaj HS5UKBSL DS10PTLGP HS12UKBSL HS12UKBSL HS12UKBSL HS12UKBSL, HS18UKBSL, HS19UKBSL HS18UKBSL</p>
<p><u>I don't enjoy because</u> <u>Bad language quality – same as Deaf</u> Because I find them incoherent in the signing <u>Incomplete access</u> Signed Songs are not fully accessible to Deaf people <u>Not Deaf culture – same as deaf</u> They are not part of Deaf culture Some Deaf people consider them not to be part of traditional Deaf culture <u>Not relevant to d/Deaf</u> They are not relevant to native BSL users who are d/Deaf Because I am not a music fan</p>	<p>HS17UKBSL HS5UKBSL, HS16UKBSL, HS18UKBSL HS12UKBSL, HS18UKBSL, HS20UKBSL HS1UKBSL, HS20UKBSL HS10UKBSL HNS4UKBSL HS5UKBSL</p>
<p><u>Enjoyed it but...</u> It was pretty but lacked feeling/emotion/rhythm</p>	<p>HS19PTLGP</p>
<p><u>Retaining signed lyrics</u></p>	

<p>Learn/ memorise/ repeat parts of the signed lyrics (<i>before in B4c</i>) – mentioned by artists regarding hearing people in general: stated by hearing signers, this subtheme, but not non-signers.</p> <p>I felt a wish to sign-sing, to be a part of it</p> <p>A wish to reproduce the Signed Songs with my students and colleagues</p>	<p>DA1UK + DA3UK</p> <p>HS13PTLGP HS17PTLGP</p>
<p>Utopia</p> <p>It made me think of a perfect world where d/Deaf people are seen as equals of hearing people and have signed access to everything</p> <p>I was taken back to how sign was once forbidden and now it is this public, such a positive evolution</p>	<p>HS1PTPLGP</p> <p>HS4PTPLGP</p>
<p>Individually reported emotions</p> <p>Happy</p> <p>Because it makes me feel the world has become more inclusive for sign, sign is now more common</p> <p>Happy to see the artists' good work</p> <p>Happy to be able to fully absorb and enjoy a d/Deaf cultural product</p> <p>Happy with a feeling of love</p> <p>Delighted</p> <p>Happy to realise how much BSL enriches my life</p> <p>It made me smile to see Deaf cultural issues being transmitted in a non-judgemental way (to hearing people)</p> <p>Other artists – Very happy</p> <p>Fascinated / interested</p> <p>I was fascinated by the signed art and possibility</p> <p>Other artists - I felt excited and interested</p> <p>In awe</p> <p>Other artists - I felt in awe</p> <p>Entranced/Immersed</p> <p>Other artists – I was entranced and connected</p> <p>Amused</p> <p>I laughed at humorous interpretations of the songs</p> <p>I enjoyed it, the elaborate signing</p> <p>Other artists - amused, laughed, entertained, thrilled</p> <p>Fun</p> <p>I had fun</p> <p>I was entertained</p> <p>Emotional</p> <p>I was touched/had intense feelings</p> <p>My skin tingled</p> <p>I was emotional because of the poetic intensity/beauty of signs</p> <p>I was emotional because I know the 2 languages displayed</p> <p>I felt emotional because of the innovative nature of this art</p> <p>Other artist – I was emotional/moved</p>	<p>HS26PTLGP, HS27PTLGP, HS1PTPLGP HS2PTLGP, HS17PTLGP HS2PTLGP HS12PTLGP, HS15PTLGP HS28PTLGP HS12UKBSL HS14UKBSL HS11UKBSL, HS24UKBSL</p> <p>HS10UKBSL, HS21UKBSL, HS13UKBSL HS11UKBSL</p> <p>HS8UKBSL, HS20UKBSL, HS19UKBSL</p> <p>HS23UKBSL, HS24UKBSL, HS11UKBSL</p> <p>HS16UKBSL HS17UKBSL, HS22UKBSL HS19UKBSL</p> <p>HS5UKBSL, HS8UKBSL HS10UKBSL</p> <p>HS6PTLGP, HS13PTLGP, HS14PTLGP, HS15PTLGP, HS26PTLGP, HS27PTLGP, HS5UKBSL, HS22UKBSL</p> <p>HS27PTLGP, HS29PTLGP HS2PTLGP, HS3PTLGP, HS4PTLGP, HS5PTLGP, HS9PTLGP HS9PTLGP HS11PTLGP HS11UKBSL</p>

<p>Surprised to see it as an art form Hearing interpreters in schools have been surprised too, they don't believe it to be possible and say it's part of the interpreting job to engage children in music and songs, some later realise the difference. I was amazed at how the several channels for artistic expression in Signed Song can reach both d/Deaf and hearing I realise now any show is accessible to d/Deaf people I realised why all humans enjoy singing, irrespective of the language used Other artist - I realised signed lyrics convey meanings of words and music at the same time Other artist - It was unexpected to feel so much enjoyment, I was expecting a more English performance and it was BSL Proud I felt proud of the beautiful cultural manifestation I felt proud of my signed language Proud of how LGP transmits more than the original lyrics, is more expressive I felt proud of the pioneer professional Deaf musicians Express that it's good to have artistic projects in LGP, taking music and songs into d/Deaf lives, by Deaf people <i>(before same subtheme, different order)</i> Proud of seeing the Deaf community empowered Other artist – pleased/proud to see d/Deaf artist on stage, showing a Deaf expression</p> <p>Identification/Allegiance I felt a sense of allegiance to the artists' Deaf community Very positive feelings from these d/Deaf performers I felt a strong sense of my love for sign language</p> <p>Nostalgia I felt nostalgic</p> <p>Respect/admiration I felt a profound respect and admiration for the artists</p> <p>Agonising Other artist – bad quality translation at a BSL musical made me squirm</p>	<p>DA5PT</p> <p>HS21UKBSL, HS11UKBSL, HS23PTLGP HS19UKBSL HS1PTLGP HS1UKBSL HS11UKBSL HS11UKBSL</p> <p>HS2PTLGP HS2PTLGP HS13PTLGP HS3PTLGP, HS14PTLGP, HS17PTLGP</p> <p>DA1PT</p> <p>HS4PTLGP HS6UKBSL</p> <p>HS4PTLGP HS1UKBSL HS3UKBSL</p> <p>HS15PTLGP</p> <p>HS6PTLGP, HS24PTLGP, HS28PTLGP</p> <p>HS18UKBSL</p>
<p>Resistance & misinformation Hearing interpreters and teachers of the d/Deaf resist the idea</p>	<p>HAPT</p>
<p>Request coaching I am asked to coach/help interpreters who are doing work in the performing arts/particular performances I felt professional interest regarding use of language, rhythm and prosody in translation for performance</p>	<p>DA2UK + DA5PT HS14PTLGP, HS1UKBSL</p>
<p>CODA (Children of Deaf adults) CODA children can be inspired by Deaf models too and feel happy sign-singing with us Some CODA identifying as Deaf can use Signed Songs to explore their identity and art in non-confrontational ways</p>	<p>DA1PT HNS7UKBSL</p>
<p>Personal experiences with Signed Song As an interpreter when I interpret songs I find myself very tied to the written language I lead d/Deaf people in church/worship</p>	<p>HS14PTLGP, HS7UKBSL HS5UKBSL</p>

I am in a mixed signing choir I am a performance interpreter, who sometimes translates songs	HS7UKBSL HS8UKBSL
(A special case – reception by the Deaf aware conductor, who while conducting is also somehow also a spectator) At times, feels emotional, transported to another universe and artistically fulfilled	HAPT
Other artists mentioned from the UK (Names not in archival work in blue) Other d/Deaf artists online, no names given (unnamed), Signkid, Rebecca Anne Withey, Paul Whittaker, Tyrone Woolfe, Ramps on the Moon’s musical ‘Tommy’, Charles Hampton, Signs of God - in church (not Deaf-led)	Other artists mentioned foreign to PT/ UK (Names not in archival work in blue) Signmark (Finland), Deaf Mission USA – ‘Breathe’ https://subspl.sh/bgow3rb (USA)
Subtheme B4d. RECEPTION AND REACTION BY NON-DEAF-AWARE HEARING	
Sections/categories/subcategories/topics	Participant
Signed performances in general	
<p>Deaf awareness Can spread Deaf aware information on sign language and the existence of skilled Deaf people</p> <p>Deaf experience/lives Raise Deaf awareness as a bridge to what is the Deaf world/community</p> <p>The more the hearing community sees interpreted performances or d/Deaf artists the more there is a general acceptance of the Deaf Community’s existence and the more d/Deaf people are respected Inform about d/Deaf people and how they are equals to hearing people</p> <p>Help understand the <u>Deaf</u> point of view, when d/Deaf express themselves in performance Realise how the life of d/Deaf people is</p> <p>Sign language awareness and learning interest Develop an interest in learning to sign (same subtheme different order) Provide 1st contact with LGP/BSL which can be good for future d/Deaf children hearing people might have which can motivate them to become interpreters or teachers of sign language</p> <p>Disseminate and promote sign language</p> <p>Give visibility to BSL as a living language, part of society, in different contexts Benefit from /enjoy the beauty of sign language I worry about many hearing non-signers focusing on the ‘beauty’ and not realising the deeper messages and aesthetics (respect for <u>Deaf</u> people and BSL, cultural and linguistic differences)</p>	<p>DA1UK</p> <p>DS2PTLGP, DS7PTLGP, DS11PTLGP, HS7PTLGP, HS12PTLGP, HS13PTLGP, HS14PTLGP, HS15PTLGP, HS18PTLGP, HS23PTLGP, HNS4PTLGP, HNS8PTMaj DS9UKPBSL, DS11UKPBSL, DS12UKPBSL, DS15UKPBSL, DS16UKPBSL, DS19UKPBSL, DS22UKPBSL, DS23UKPBSL, DS27UKPBSL, DNS5UKBSL, DNS6UKPBSL, HS6UKBSL, HS10UKBSL, HS11UKBSL, HS18UKBSL, HS22UKBSL, HS24UKBSL, HNS6UKBSL, HNS2UKMaj</p> <p>DNS6PTLGP, DNS8PTLGP, DS6UKSSE, DS13UKPBSL, HS12UKBSL</p> <p>DS9PTLGP, DS13PTLGP, DS7UKBSL, DS1PTLGP, DS8PTLGP, HS17PTLGP, HNS10PTLGP, HNS7PTMaj, DS6UKSSE</p> <p>DS3UKPBSL (low vision) DNS8PTLGP, HNS8PTMaj</p> <p>DA1UK + DA3UK DNS2PTLGP, DNS11PTLGP, DS4UKPBSL, DS11UKPBSL, DS15UKPBSL DNS2PTLGP HNS4PTLGP</p> <p>DS1PTLGP, DS13PTLGP, DS15PLGP, DNS7PTLGP, DNS15PTLGP, HS3PTLGP, HS4PTLGP, HS17PTLGP, HS18PTLGP, HS24PTLGP, HNS4PTLGP, HNS5PTLGP, DS5UKPBSL, DS6UKSSE, DS16UKPBSL, DS27UKPBSL, DNS5UKBSL, HS6UKBSL, HS7UKBSL, HS22UKBSL, HNS6UKBSL, HNS3UKMaj</p> <p>DNS7UKPBSL, HS19UKBSL, HS20UKBSL DNS6UKPBSL, DNS13UKPBSL, HS5UKBSL, HNS8UKBSL DS10UKPBSL, DS18UKPBSL, DNS6UKPBSL, DNS13UKPBSL, HS12UKBSL, HS20UKBSL, HNS7UKBSL, HS5UKBSL, HNS8UKBSL</p>

<p>Many fail to grasp the true importance of sign language behind the performance Seeing sign in performances, a luxury/artistic setting, may make people think d/Deaf have enough access B3a (section 'defining a signed song', category 'art') Deaf artists UK refer to signed song being much more than access, which DA3UK links to this idea of hearing people sometimes «being unable to see past beauty/access and reach the real cultural relevance of signed performances and songs Get them curious about sign language, interested in learning</p> <p>Hearing children can learn sign language from them Get them to understand and to accept LGP/BSL as a real language</p> <p>Get them to see the communication capability/richness of sign language <u>Artistic potential and of cultural dimensions of signed languages</u> Show that signed languages can be an art <u>Deaf performance awareness</u> Show what d/Deaf people can do Show the art forms of d/Deaf people, their ability to create and organise them <u>Deaf culture awareness</u> (only subcategory different from B2b: Deaf cultural products + Deaf art only) Show Deaf culture</p> <p>Show Deaf identity Show a diverse creative repertoire, important for showing a culturally robust community Hearing see that any culture has poetry, songs, that Deaf culture and signed languages are no exception Helps eliminating a condescending look on d/Deaf people, promoting the cultural perspective</p>	<p>DS18UKPBSL DS21UKBSL Cross-referencing</p> <p>DS4PTLGP, DS8PTLGP, DS14PTLGP, DNS4PTLGP, DNS9PTLGP, HS27PTLGP, H1NSPTLGP, DS2UKPSSE, DS14UKPBSL, DS15UKPBSL, DNS1UKPBSL, DNS4UKBSL, HS14UKBSL</p> <p>DNS4PTLGP DNS15PTLGP, HS11PTLGP, HS14PTLGP, HNS7PTMaj, HNS7PTMaj, DS3UKPBSL (low vision), DS13UKPBSL, DNS13UKPBSL, HNS8UKBSL</p> <p>HS16UKBSL, HS17UKBSL</p> <p>DS1PTLGP, HNS4UKBSL</p> <p>DS1PTLGP, DS5PTLGP, DS11PTLGP, HS5PTLGP, DS15UKPBSL, DNS5UKBSL DS16PTLGP</p> <p>DS1PTLGP, DS7PTLGP, HS3PTLGP, HS16PTMaj, HS6PTLGP, HS11PTLGP, HS12PTLGP, DS16UKPBSL, DS21UKBSL, DS23UKPBSL, HS8UKBSL, HS14UKBSL, HS18UKBSL, HS19UKBSL</p> <p>DNS14PTLGP, HS2PTLGP, HS16PTMaj, HS11PTLGP DS10UKPBSL DS21UKBSL HS16PTMaj, HS23PTLGP</p>
<p><u>Access</u> <u>Accessing art and Deaf stories</u> Receive d/Deaf stories, thoughts and perspectives on the world Sharing Deaf stories with other people Get cultural access to a kind of foreign culture and language sharing a same location Get access to Deaf artistic expression</p>	<p>DA2UK DNS7UKPBSL DNS1PTLGP DNS8PTLGP, HS2PTLGP, DS16UKPBSL</p>
<p><u>Inclusion and access awareness</u> Show how accessibility/inclusion is important Raise awareness on the importance of accessibility for the d/Deaf Promote respect for human diversity Enrich their social and cultural awareness</p>	<p>HS9PTLGP, HS19PTLGP, HS10PTMaj, H1NSPTLGP, HS4UKMaj, HNS5UKMaj DS14UKPBSL, DS21UKBSL, DS25UKPBSL, HS10UKBSL, HS17UKBSL, HS4UKMaj HS10PTMaj, HS21PTMaj, DS4UKPBSL, HS14UKBSL DS24UKPBSL</p>
<p><u>Intercultural benefit and exchange</u> Bring the 2 communities together, providing intercultural grounds for exchange Get them to become able to interact with d/Deaf people</p>	<p>DS11PTLGP HS16PTMaj, HS29PTLGP, HS22PTMaj, DS15UKPBSL, DNS5UKBSL HNS8PTMaj, DNS4UKBSL</p>

<p>Performance gain Might receive the message clearer: spoken word aided by facial/body expression/visual signs (<i>same subtheme, subcategory different order</i>) Add a new layer/richness to performances Add a new different perspective on songs</p>	<p><u>DA3UK</u> HS16UKBSL DS23UKPBSL</p>
<p>Emotions on signed performances Feel Puzzled (<i>same subtheme, subcategory different order</i>) Feel amazed because SL captures their attention</p>	<p><u>DA3UK</u> <u>DA3UK</u></p>
<p>Levels of perception by hearing non-signers <u>I don't know</u> I don't know what hearing people might get from it/never discussed it with them <u>Hearing people do not get anything from signed performances</u> Hearing people do not get anything because they don't know sign, maybe they only get the mime People who do not know d/Deaf people can remain unaffected, not care about it They don't pay attention/ it is not important to them Some criticise it as a distraction <u>Only some hearing people receive something from signed performances</u> Some are interested, care to learn from it, some do not care/do not understand (50/50) Usually hearing women are more interested than men They will enjoy it only if they have d/Deaf family members or friends They will only understand if they can see in people close to them what it is to be deprived of the sense of hearing</p>	<p>DS2PTLGP, DS3PTLGP, DS4PTLGP, DS10PTLGP, DNS3PTLGP, DS1UKPBSL DS3PTLGP, DS4PTLGP, DS10PTLGP, DS12PTLGP, DNS3PTLGP, DNS7PTLGP HAPT + DA5PT DNS10PTLGP, HS28PTLGP DS13UKPBSL, DS21UKBSL DNS1UKPBSL, DNS2UKPBSL, DNS9PTLGP, HS1UKBSL DNS2UKPBSL DNS12PTLGP, HS1PTLGP HS1PTLGP</p>
<p>Signed Songs in particular</p>	
<p>Can't enjoy <u>Deaf culture/ ethnicity/Deafhood</u> They can't enjoy it because they do not have Deaf blood <u>Sign language</u> Can't enjoy because they do not know sign language Because do not value signed languages (LGP) Only those who are sign language learners and want to HELP d/Deaf people enjoy <u>Too new</u> Too recent for hearing people to appreciate Something new for them, but they do not enjoy the interpretation Hearing people lack knowledge and exposure to Signed Songs <u>Signed music</u> They will never grasp the concept of true interpretations of songs into sign</p>	<p>DNS5PTLGP HS7PTLGP HS11PTLGP DS22UKPBSL H1NSPTLGP DS4UKPBSL HS2UKMaj, HNS6UKBSL DS18UKPBSL</p>
<p>Can enjoy Some understand the song & lyrics better through watching the version of the signed performance Some songs are easy to understand because we make it very visual (<i>same subtheme, category, different order</i>) <u>Get connected</u> It feels like they get I and we're connected even though they do not know LGP/BSL</p>	<p><u>DA1UK + DA2UK + DA2PT</u> <u>DA4PT + DA2PT</u> <u>DA3PT</u>, DS6UKSSE</p>

<p><i>This subtheme, below (category 'emotions', subcategory 'captivated/drawn in/connected') hearing replies on non-signers show this too.</i></p> <p>Beauty They enjoy it because it is visually beautiful, although but they do not understand the signed lyrics</p> <p>As any art/ Foreign art As they enjoy any art in a foreign language</p> <p>Intercultural understanding Can enjoy and access some understanding about d/Deaf people</p> <p>Enjoy if... They can enjoy it but need some explanation as to what BSL Signed Song is and grasp it is not dancing Some enjoy if they have the sensitivity to feel music with their whole body/senses Some enjoy if they are willing to share music with all (d/Deaf people) Can enjoy if are aware of Signed Song by d/Deaf people, very few are Depending on people's tastes</p>	<p>DS8PTPLGP, DNS12PTPLGP, HS3PTLGP, HS13PTLGP, HS17PTLGP HS16PTMaj, HNS10PTLGP, DS20UKPBSL, DNS2UKPBSL, DNS4UKBSL, HS1UKBSL, HNS5UKMaj</p> <p>HS2PTLGP, HS6PTLGP, HS24PTLGP, HNS10PTLGP, HNS6PTMaj</p> <p>HNS8PTMaj</p> <p>DS13UKPBSL HS1PTPLGP HS1PTPLGP HS7UKBSL DS23UKPBSL, DNS4UKBSL</p>
<p>Hearing children Children love it, they learn from it about Deaf people, they are really mesmerised by it</p>	<p>DS6PTPLGP</p>
<p>Don't know, d/Deaf unaware of hearing people's reactions I don't know what hearing people might get from it</p>	<p>DS12PTLGP, DNS10PTLGP, DNS9PTLGP, DNS11PTLGP, DS1UKPBSL, DNS3UKBSL</p>
<p>Positive Feedback Ask for autographs Give us a lot of positive feedback, congratulate us Ask about its artistic nature and how we as Deaf people do it Give me suggestions for more Signed Songs</p>	<p><u>DA2PT</u> <u>DA2PT</u> <u>DA4PT</u> <u>DA2UK</u></p>
<p>Hearing benevolence Some state to enjoy but I don't know if they're lying, patronising d/Deaf people, just feeling sorry for us Many hearing people view Signed Songs under a mask of benevolence</p>	<p>DS1UKPBSL HNS7UKBSL</p>
<p>Audism (topics on lack, incapability) Hearing people say that it is important to show that [hearing] difficulties can be surpassed Use prejudice terms, sadly it keeps happening (deaf mute, mime = <i>linguagem gestual</i>) (same subtheme, different order) Signed Song shows that, despite the lack of hearing, d/Deaf people can have some contact with music Signed Song made me feel that I must give everyone equal opportunities, even if they have development issues As a non-impaired person, I enjoy seeing sign beautiful translation Signed Song by d/Deaf people contradict the idea of d/Deaf people as incapable</p>	<p><u>HAPT</u> <u>DA5PT</u></p> <p>HS25PTMaj HS10PTMaj HNS5UKMaj HS4PTPLGP</p>
<p>Distance from Deaf performer Some (perhaps scared by language differences) do not approach Deaf performers (same subtheme, different order) Some show lack of interest in the Deaf performer, paying attention to hearing actors who sign instead (same subtheme, different order)</p>	<p><u>DA3UK</u></p> <p><u>DA3UK</u></p>

<p>Individually reported emotions</p> <p>Happy Some have said to feel as if flying, swept away by the show (<i>same subtheme different order</i>) I felt a feeling of happiness, as if floating</p> <p>Amused Humorous renditions of songs amuse me</p> <p>Privileged I felt privileged to be involved in such a moment</p> <p>Captivated/drawn in/connected Captivated by very visual signs and understand them, connecting Say they feel included in the show, drawn in (<i>same subtheme, different order</i>) Feel something strong, connected, enjoy it and react crying and smiling I felt drawn in by the signs and felt the emotions of: humour, peace, sadness I could not understand the signs but I felt connected, like I could get their meaning Happy to see these artists reached me, I imagined they should be happy for that Although I could not understand the signs, the poetic expression of the performers reached me</p> <p>Curious I was intrigued by the extra layer of information and its interpretative richness, wanting to access it I paid attention to learn some of the signs</p> <p>Interested but emotionally detached A few find it interesting but don't feel anything emotionally (<i>same subtheme different order</i>)</p> <p>Surprised Surprised at receiving an unexpected version of the original song (in tone/content) Other d/Deaf artists– I was surprised at the artistic side of it</p> <p>Confused Some people cannot applaud visually even though all around them people are doing so (<i>same subtheme, different order</i>)</p> <p>Emotional and cry Because they see hearing people learning signs (i.e. their children) because a certain song speaks to their experience (sadness in real life) out of chock: it's something they never saw before Lost, not knowing what they're feeling – some cry, some laugh Because they can't fit into their life experiences</p> <p>I was very emotional because I was surprised, surprised at feeling surprised and by my being so drawn in I cried because of the beauty</p> <p>Other artists – I felt emotional Because never thought that sign language could be a song because never thought d/Deaf people had lives equal to hearing people Because never thought music was not exclusively auditory I was emotional at how the signed interpretation enthralled me, and I engaged and followed it I cried because it made me see that everything is possible</p>	<p>DA3PT HS8PTMaj</p> <p>HS9UKMaj</p> <p>HS15UKMaj</p> <p>DA3UK DA2PT DA2PT, HS15UKMaj HS9UKMaj HS15UKMaj HS16PTMaj HS16PTMaj</p> <p>HS20PTMaj, HS2UKMaj HS16PTMaj</p> <p>HAPT</p> <p>DA1UK + DA2UK + DA5PT + DA3PT, DS5PTPLGP, DNS4PTPLGP, HS4UKMaj</p> <p>HAPT</p> <p>DA1UK + DA1PT + DA5PT + DA2PT + DA4PT + HAPT, HS7UKBSL DA1UK DA1UK DA1PT + DA5PT HAPT HS10PTMaj HS16PTMaj HS4UKMaj DA1PT + DA5PT DA1PT DA1PT HS10PTMaj HS21PTMaj, HS25PTMaj</p>
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Other artists mentioned from the UK (artists named, when spectators made comments specific to them, appear in the main tables identified) (Names not in archival work in blue)	
Other d/Deaf artists (unnamed), Deaf Christians in Deaf Church setting (with Deaf involved but no visible Deaf people sign-singing)	
B – Audience perception	THEME – B5 NATIONAL CONTEXT AND SIGNED SONGS
B5a. DEAF COMMUNITY PORTUGAL	
Sections/categories/subcategories/topics	Participant
Deaf Education and children in Signed Songs	
<p>Music teaching for d/Deaf children here in Portugal is just 'silly percussion work'.</p> <p>Deaf children groups/performances at schools are good for children to have strong Deaf artistic/musical models</p> <p style="padding-left: 40px;">To develop a variety of skills (reading, writing and sign language)</p> <p style="padding-left: 80px;">If they are properly taught and practice the songs, expressing them</p> <p style="padding-left: 80px;">If they understand the concepts they are singing about</p> <p style="padding-left: 40px;">are bad if children are just copying signs it is like it's showing them off like puppets, they are not being themselves</p> <p style="padding-left: 80px;">If children are being forced to engage in music</p> <p>Deaf music for d/Deaf people is different from music made by hearing people for d/Deaf people. Deaf people are the model, the reference for the d/Deaf child, hearing teachers/interpreters in schools are not.</p> <p>A lot of people in schools think we are copying signs from the conductor, when we are not.</p> <p><i>B3b (section 'process') Portuguese d/Deaf spectators state to believe the conductor comes up with the signed lyrics and teaches them to the Deaf</i></p>	<p>DA1PT</p> <p>DA4PT + DA3PT</p> <p>DA2PT</p> <p>DA1PT</p> <p>DA1PT</p> <p>DA1PT + DA5PT + HAPT</p> <p>HAPT</p> <p>HAPT</p> <p>DA5PT</p> <p><i>Cross-referencing</i></p>
Deaf people and art	
<p>Lack of artistic and cultural awareness</p> <p>Deaf people are not very aware of Deaf cultural events, Deaf arts. Deaf daily lives are mostly about chatting and sports. It will take time for Portuguese deaf people to develop a cultural and artistic taste</p> <p>Most people in the Portuguese Deaf Community lack knowledge on cultural activities and art</p> <p>Deaf lives are about chatting about football, gossiping or politics</p> <p>Deaf people do not participate in large numbers in interpreted signed performances</p> <p>There is a big need to include the Deaf community in cultural activities and performances</p>	<p>DA1PT + DA5PT + DA3PT</p> <p>DS2PTLGP</p> <p>DS2PTLGP</p> <p>HS14PTLGP</p> <p>HNS1PTLGP</p>
<p>Lack of artistic signed performances outside the Deaf community</p> <p>There are some artistic events in Deaf spaces, but we lack initiatives happening outside of the community, and also more diversity of artistic endeavours.</p> <p>We need more diversity of signed art by Portuguese d/Deaf performers, all we have is comic shows, for children or magic, we need drama</p> <p>We need to bring back signed performances based on books by famous poets and writers, we used to have them by the Deaf, not anymore</p>	<p>DA5PT</p> <p>DS2PTLGP</p> <p>DS2PTLGP</p>
<p>Lack of habit in subjective and artistic interpretations</p> <p>Deaf people are not used to subjective artistic interpretation due to lack of participation in cultural events and contact with artistic languages</p> <p>Many Deaf people do not understand our signed lyrics and our art because they are not used to artistic interpretations/literature/language Arts</p>	<p>DA3PT</p> <p>DA5PT + DA1PT + DA2PT</p>
Deaf people and music	

<p>Low attendance in music shows Deaf people do not attend musical shows, even interpreted ones. Rarely do they go There are not enough interpreted music shows with strong signers. I've seen so many shows online in other countries but never seen one in Portugal. There are many deaf artists in other countries doing Signed Song as groups, solo performers, not in Portugal Young people want to attend music festivals and concerts, they need access Deaf people are not used to musical cultural activities</p> <p style="padding-left: 40px;">Because it comes from a hearing text Because they lack musical sensitivity, to its messages No one has ever explained what music is in a Deaf perspective and let them try it</p> <p>Deaf audience members do not have, never had the intense musical experience that Deaf artists in <i>Mãos que Cantam</i> have (same subtheme, same section, different order) I have seen amazing performances in England and France, but not many here Deaf people see d/Deaf Signed Song abroad but not in Portugal</p>	<p>DA5PT + DA2PT DS9PTPLGP DNS12PTPLGP DS9PTPLGP HS15PTLGP DA5PT DA4PT + DA3PT DA3PT HAPT</p> <p>DS9PTPLGP DNS12PTPLGP</p>
<p>Music as auditory sound The mentality that music is audible sound is in hearing parent's minds and blocks d/Deaf children from learning the pleasures of music This mentality is present in some Deaf people too</p>	<p>DA3PT DA3PT</p>
<p>Equality spirit in music Deaf people speak of equality in all spheres but in our art, but in music</p> <p>Contradicting artists I see many Deaf people talking about Signed Song they see online and how they would like more of it in Portugal I recognise that d/Deaf people will start to adhere to Signed Song more and more in a near future, as they have great potential</p>	<p>DA2PT</p> <p>DNS12PTPLGP HS24PTLGP</p>
<p>Not Deaf culture Deaf people, a lot might think music is not part of Deaf culture/ being Deaf <i>B4a, (section 'Signed songs in particular', category 'rejection/I don't enjoy because') - Only British d/Deaf spectators and non-spectators, and hearing spectators (all signers) use this argument</i></p>	<p>DA5PT + DA4PT Cross-referencing</p>
<p>Discussing music Deaf people usually do not discuss music, unless if it is about dancing which they have seen on shows Some d/Deaf people discuss Signed Songs but they wish we had the variety we see abroad We need to discuss music more in the Deaf community</p>	<p>DS2PTLGP DNS12PTPLGP DS9PTPLGP, DS12PTLGP</p>
<p>Deaf definitions of music Only now are d/Deaf people themselves exploring their definitions of music and that needs to be more and more explored</p>	<p>HAPT</p>
<p>Literacy in majority language and music Deaf people who enjoy music, enjoy vibrations but also reading lyrics on records/CDs, because most do not have not good reading skills, that decreases d/Deaf people's interest in creating translated Signed Songs and in music in general, and therefore in Signed Song shows</p> <p>Reading issues make it easier to work as a group Perhaps difficulties in reading and interpreting/creating poetic texts are the root for a Deaf-hearing collaboration now, but maybe not in the future Subtitles on video-clips are not enough for me, there are still words I don't know</p>	<p>DA2PT + HAPT</p> <p>HAPT DA4PT + DA2PT DS5PTPLGP DNS10PTPLGP</p>
<p>Changes in the Deaf community reflected in Signed Song context</p>	

<p>The Deaf community is more open now, less of a closed group, and more open to music too</p> <p>Deaf youth feel Signed Songs are more important, the new generation, not the older generation, they are less interested</p> <p>I believe d/Deaf people will become more open to music in the near future</p> <p>Deaf youth have less grammatical/emotional facial expressions, it's noticeable when they try to do Signed Songs as well</p> <p><i>B4a (section 'Signed Songs in particular', category Deaf children) Portuguese d/Deaf spectators (signers) state that there is a big difference between d/Deaf adults and children, as children clearly enjoy the shows.</i></p>	<p>DA4PT</p> <p>DS2PTLGP</p> <p>DS2PTLGP</p> <p>DA2PT</p> <p><i>Cross referencing</i></p>
Representation issues	
<p>We represent the Deaf community</p> <p>Deaf sign-singers support the Deaf Community onstage</p>	<p>DA2PT</p> <p>DS8PTLGP</p>
Intersectionality issues	
<p>In ways of perceiving and expressing musical elements from sound</p> <p>Deaf people with residual hearing and profoundly deaf people enjoy Signed Songs differently</p> <p>Interest in sign-singing varies a lot, it calls the attention of some people, there is a lot of diversity regarding d/Deaf interest in music</p> <p>Some d/Deaf people like it, some do not. Profoundly deaf do not know about music, what it is, they do know about vibro-tactile vibrations, dancing</p> <p>In ways of using a natural signed language</p>	<p>DA3PT</p> <p>DS9PTLGP</p> <p>D3SPTPLGP, DS9PTLGP</p> <p>DS6PTLGP</p> <p>DA3PT</p>
Hearing interpreters' perspectives	
<p>Hearing interpreters perceiving signed singing as merely translating, an interpreter's job, not something a d/Deaf person can do</p> <p><i>B3a (section 'Defining a Signed Song', category 'translation, interpretation and more', subcategory 'interpretation'), Portuguese d/Deaf non-spectators (signers) state that a Signed Song is the interpreter's job</i></p>	<p>DA5PT</p> <p><i>Cross-referencing</i></p>
Subtheme B5b. NATIONAL ISSUES PORTUGAL	
Sections/categories/subcategories/topics	Participant
LGP accessibility	
Problem with small interpreting window on Portuguese TV, d/Deaf people don't watch that	DA1PT + DA4PT + DA2PT
Hearing people's perspectives	
Constraints in accessing mainstream culture	
Portugal imposes constrains in accessing mainstream culture, promoting Deaf art products and Deaf culture, in Deaf education, there are a lot of barriers due to hearing people's attitudes, to them always being very complicated /bureaucratic	DA1PT
Close-minded hearing people	
<p>Hearing people are very closed minded</p> <p>Hearing people should care more about signed performances or Signed Songs, they do not pay attention to them</p> <p>Most hearing people are not aware a Deaf community exists</p>	<p>DA1PT</p> <p>HS28PTLGP</p> <p>HNS3PTLGP</p>
Deaf discrimination	
<p>Normalisation of d/Deaf people according to the idea that we should all be exactly the same is a Human Rights crime and it harms d/Deaf people emotionally, physically and psychologically.</p> <p>Deaf people are discriminated against in Portugal</p> <p>LGP is not given the value it deserves</p> <p>Hearing people hold prejudice against d/Deaf people</p>	<p>HAPT</p> <p>HS11PTPLGP</p> <p>HS11PTPLGP</p> <p>HS23PTLGP</p>
Need for awareness in culture and linguistic knowledge	
We need people to be given awareness training and LGP while they are still in training/school to change perspectives on Deaf culture	HAPT
Mainstream education	
Schools in Portugal need to be more aware of Deaf people and music	DA4PT

We need to have Signed Song in schools as a way of encouraging all people to learn LGP Our school and general society call themselves inclusive but are ignorant of d/Deaf people's talents and potentials	DS14PTPLGP DS14PTPLGP
General social dynamics	
Things evolve very slowly here, there's debate for so long, it's hard to see some real results that can impact on d/Deaf people's lives Deaf sign-singers encourage the Deaf community to be dynamic	DA2PT + DA1PT DS8PTPLGP
Subtheme B5c. DEAF COMMUNITY UK	
Sections/categories/subcategories/topics	Participant
Deaf Education and children in Signed Songs	
Deaf children groups/performances at schools are good for children if for children's enjoyment are bad if they are intended to generate pity/charity feelings on the d/Deaf Copying signs from someone is not a good option	DA1UK DA1UK DS23UKPBSL
Research and Signed Songs	
Research onset influencing SL usage: Before See Hear [1981], there were d/Deaf people sign-singing in SSE, before sign language was given a higher status by research. Then more BSL sign-singing started. <i>B2f (section 'Research and dissemination of d/Deaf-led Signed Songs') Portuguese d/Deaf non-spectators and hearing spectators, and British d/Deaf spectators mention that research is needed to promote the art of Signed Songs, to document it, and disseminate knowledge.</i>	DA1UK Cross-referencing
Attendance at signed musical theatre	
Mostly hearing people attend signed musical theatre The number of d/Deaf people who enjoy them varies I feel only a small percentage of d/Deaf people go to signed performances	DA3UK HS20UKBSL HS7UKBSL
Changes in BSL overtime	
Over time as BSL changed I began inserting new signs and signs/slang with some American influence	DA2UK
Deaf people and music overtime (before 'Deaf people attending concerts overtime')	
In the 80s and 90s attended concerts with friends brought up with English, late signers (there were no interpreters) There are still many d/Deaf people who think music is a world they cannot be part of Deaf people from older generations who did not grow up with song do not appreciate it <i>B4a (section 'Signed Songs in particular', category 'Sense of differing opinions') British d/Deaf signing spectators and non-spectators mention that older generations of d/Deaf people like it less than newer generations</i> Deaf performers' goal seems to be less to show Deaf can perform songs than in the past, they now aim at simply performing their art <i>B3b (section 'attitudes over time') Deaf artist UK mentions before being expected to follow the original and now being more freedom to change it; and British d/Deaf spectators(signers) say that there is need for young performers who work more on expressing their ideas and less on translation to step in</i> Before there was an issue about sign-singers not being 'big D' Deaf. Now people accept d/Deaf people with different backgrounds and musical interests Nice to see so many young people doing Signed Songs nowadays Young people are really adhering to Signed Songs Signed Songs are booming in d/Deaf young people especially with mainstreaming I see hearing and d/Deaf kids doing Signed Song Before, sign song was something taboo/not discussed, now d/Deaf people talk about it	DA2UK DS5UKPBSL DNS4UKBSL Cross-referencing HS23UKBSL Cross-referencing DS1UKPBSL DS12UKPBSL HS20UKBSL HS5UKBSL DNS7UKPBSL DS1UKPBSL
Signed Song variety in the UK	
There is a wide variety of Signed Songs and styles performed by d/Deaf people here There are many ways of creating a translation	DS4UKPBSL, DS8UKPBSL, DS18UKPBSL, DS22UKPBSL, HS14UKBSL DS8UKPBSL, DS11UKPBSL

<p>Signed Songs range from a simple interpretation to a complex performance The range goes from great d/Deaf performances to those that make you cringe I enjoy seeing all the different creations forms that exist per artist We need high quality signing skills for Signed Songs to be disseminated The widespread practice of Signed Songs has changed the way it is viewed by the Deaf community: people have grown accustomed to it I discuss the motivations of sign-singers and quality of Singed Songs with friends and family</p>	<p>HS12UKBSL DS18UKPBSL DS11UKPBSL DS15UKPBSL DS5UKPBSL, DS1UKPBSL DS18UKPBSL</p>
<p>Intersectionality issues In language use in the community Some d/Deaf people prefer them in SSE and other in BSL, depends if they have a Deaf or hearing family, if they have been involved in music before. Is mirrored by the language use of characters on stage, who represent real people in musical theatre Differing language use can be used for different purposes in song</p>	<p><u>DA1UK + DA2UK + DA3UK</u> DS1UKPBSL <u>DA3UK,DA2UK</u></p>
<p>Representation issues Hearing people benefiting financially from Signed Songs at events, as artists Hearing sign-singing onstage, taught by Deaf people, but not Deaf themselves onstage. Not right. Low skill signers do not represent BSL properly (they murder it) They mangle songs and get unfair praise B3a (section 'Low-quality signers', category 'hearing enthusiasts') d/Deaf and hearing signers say hearing people with low signing skills can't translate, make you cringe, are common on YouTube, anger d/Deaf people, promote a bad image of BSL and d/Deaf, and incur on a form of appropriation. Poor signing quality seems good to people who have not seen Deaf sign-singers perform Concerns with people who do it for fame/attention, many hearing, but not representing SL properly in quality No concerns for hearing people, like good interpreters, who represent SL properly, they do a good job.</p>	<p><u>DA1UK</u>, DS5UKPBSL <u>DA1UK</u> <u>DA3UK</u>, DS5UKPBSL HS16UKBSL Cross-referencing <u>DA1UK</u> <u>DA3UK</u>, DS5UKPBSL DS14UKPBSL, DS15UKPBSL, DNS7UKPBSL <u>DA3UK</u></p>
<p>Technology and musical attitudes in the British Deaf community Technology, by providing more access to d/Deaf people is changing how they view and experience music Technology has changed Signed Songs over the years, as well as the relationship of British d/Deaf people with music Devices with coloured lights which pulsate and vibrate and give d/Deaf people a visuo-vibro-tactile representation of music Subtitles being displayed on shows are common Before I enjoyed the signing but missed a lot of the instruments, now I can see and feel all CI and other technological aids have changed the way d/Deaf people relate to sound and music</p>	<p><u>DA2UK</u> DS1UKPBSL DS1UKPBSL DS1UKPBSL, DS4UKPBSL, DS16UKPBSL DS1UKPBSL DNS4UKBSL</p>
<p>Music is not d/Deaf culture Signed Songs are not part of Deaf culture, Deaf culture is not a musical culture Hearing interpreters as self-assigned gate keepers have created the focus on music, not d/Deaf people B5a (section 'not Deaf culture') Portuguese artists refer d/Deaf people thinking along these lines but no corresponding replies are found amidst Portuguese respondents; rejection is focused on the people not accessing music because they do not hear (biological) and not the cultural issue. B4a, (section 'Signed songs in particular', category 'rejection/I don't enjoy because') - Only British d/Deaf and hearing signers use this argument</p>	<p>DNS6UKPBSL, HS20UKBSL DNS7UKPBSL DNS6UKPBSL, HS20UKBSL Cross-referencing Cross-referencing</p>
<p>Subtheme B5d. NATIONAL ISSUES UK</p>	
<p>Sections/categories/subcategories/topics</p>	<p>Participant</p>
<p>Technology and musical attitudes in the British hearing community Technology is changing how music is perceived (more visually) by hearing people too without them realising it (videos)</p>	<p><u>DA2UK</u></p>