



Creating a More Inclusive Classical Music

A study of the English orchestral workforce
and the current routes to joining it

Data Audit and Analysis

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2021
DHA

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Executive Summary

This data audit and analysis brings together a range of material from eight different data sources which span children and young people learning instruments, elite training routes including Higher Education and the classical music workforce. It examines what these data sources can currently tell us about the presence and absence of particular groups in these different music populations. The report looks at some of the limitations of the data, but also some of the questions it helps to pose, particularly when datasets from different stages of the potential 'pipeline' are brought together.

This piece of work sits alongside two others: a literature review, which examines existing literature about the demography of classical music, and the experiences and pathways which different groups take through their training and working lives; and a survey of musicians and other workers in the classical music sector. In summer 2019 Arts Council England commissioned DHA and ICM Unlimited to work on this research project, supported by a steering group taken from the classical music sector and a wider reference group. Both the literature review and the data audit and analysis have benefited significantly from thinking and research already undertaken, and from data being made available by the sector.

What data is included in this study?

The datasets range from instrumental and ensemble learning activity in early years and primary settings, through competitive 'training' opportunities for young people and Higher Education and into the workforce.¹ Briefly, the different data sets are:

- Data from Music Education Hubs (MEH) in England on Whole Class Ensemble Teaching (WCET) (which may be any instrument) and participation in area-based ensembles and choirs;
- Data from the In Harmony project based in England, which includes instrumental learning (on a range of instruments, not just 'classical' instruments) and ensemble , takes place predominantly in early years and primary settings, and works specifically with disadvantaged communities;
- Data from the National Children's Orchestras of Great Britain (NCO) national orchestra membership, a UK-wide orchestra for young people up to the age of 14;
- Data from the National Youth Orchestra of Great Britain (NYO), including its 'main' orchestral activities and its inspire programme, which involves young people between the ages of 14 and 19;
- Data from UCAS related to England-domiciled applicants and acceptances at England-based conservatoires which use the UCAS system, for both undergraduate and postgraduate courses and for musicians playing instruments typically found in a Western classical symphony orchestra (but which may also appear in musical theatre pit bands, backing bands, or, in their historic form, in Baroque or other period instrument ensembles, etc);
- Data from Arts Council England National Portfolio Organisations (ACE NPO) who are chamber and symphony orchestras, or Baroque/period instrument ensembles;
- Data from the BBC on its England-based orchestras and their management;

- And data from the Musicians Union (MU) on its members who play instruments typically found in a classical symphony orchestra, or in their historic form, in Baroque or other period instrument ensembles.

For the purposes of providing a focus and clarity on a particular tradition and ‘pipeline’ in musical learning, training and development, with the exception of the first two datasets this study excludes keyboard players, conductors and music directors, composers and musicians who play a wide range of instruments and other musical genre. Not all of the data sets included data on every protected characteristic. Some data on gender is available in most of these datasets, as is ethnicity. Data on disability and long-term health conditions is available in some datasets, but there are also some challenges in terms of understanding whether common definitions have been applied. In exploring socio-economic characteristics, a range of different indicators were available in different datasets, but relatively little data provides a comparison between datasets. Data on sexual orientation was limited to two datasets, and data on age to one.

What does the data tell us?

Representation amongst learners and musicians

The balance of gender representation amongst young musicians learning instruments varies slightly according to the circumstance of the activities they are taking part in. Whole class or whole year group activities reflected the school population, showing an equal balance of male and female participants. Activities which were optional tended to show more female participants than male participants, though this narrows when we look at activities which are accessed via competitive auditions, particularly for young people who are older than 14 and undergraduates. Amongst the postgraduate population there appears to be a swing back to a greater female participation. Within the workforce of musicians, those in orchestras show a slight bias towards male musicians and this is also reflected in the MU membership who play similar instruments. Amongst the MU membership, there are more female musicians in the 20 to 49 age-group, but amongst all the older age-groups a higher proportion is male.

Only some datasets sought to collect data on non-binary learners or musicians, and the proportions were very small; given the relatively new introduction of this category into data collection approaches, the group may be under-represented in the data.

Looking at ethnicity, data amongst young musicians learning in whole class settings across England reflected the ethnic make-up of the school population closely. In Harmony projects have more diverse participants, reflecting the communities in which they take place. Data within elite training routes is particularly interesting: the as training routes progress and participants get older (from the national orchestras and into conservatoire training) the ethnic diversity of learners is reduced. Amongst both National Children’s Orchestras and the National Youth Orchestra there is evidence of a young, ethnically diverse population of learners taking up opportunities. What we cannot yet tell from the data is whether they are likely to continue into HE and ultimately into the workforce.

Amongst this more ethnically diverse group, musicians from mixed heritage backgrounds are strongly represented, and amongst the younger groups musicians from Asian or Asian British (and within this, particularly from East/Southeast Asian backgrounds) are also strongly represented. The proportion of Black or Black British musicians is no higher in the younger

groups participating in training opportunities in our data than amongst those in conservatoires, and at all these stages this group is underrepresented in comparison with the population.

Data on disability and long-term health conditions is complicated by the variety of ways in which the data is collected and definitions or self-definition approaches used in order to do so. Amongst younger learners the proportion of those reported as disabled or having a long-term health condition was significantly less than amongst the national population of children. Undergraduates and postgraduates undertaken conservatoire training show the highest proportions of reported disabilities, though the proportion decreases between undergraduate and postgraduate populations. Data about the workforce is very limited, and where available suggests an underrepresentation in comparison to the wider population.

Amongst younger learners, there is the suggestion that the proportion of children and young people who are eligible for the Pupil Premium is lower in activities which are optional, rather than whole class or whole year group. In an elite training route there is an overrepresentation of musicians from households with higher than average income.

Looking at education by school type, learners and professional musicians who attend or attended independent, fee-paying schools are significantly over-represented in elite training opportunities and in the workforce. Changes in educational provision (e.g. the decline of grammar schools) make it difficult to compare data between datasets which relates to musicians of different age-groups. There is evidence – amongst elite training opportunities for young people such as the National Children’s Orchestras of Great Britain or National Youth Orchestra of Great Britain – of the involvement of musicians who are also beneficiaries of the Music and Dance Scheme, through which they either attend a specialist music boarding school or a Centre for Advanced Training (such as a conservatoire junior department). Data on the background and characteristics of young people who access these schemes was sought, but is not currently available, and so it is worth noting that young people from a variety of backgrounds may be included in these groups, including those from low-income backgrounds and who qualify to receive full bursaries to attend.

Adding to this picture, data on conservatoire intake suggests an overrepresentation of students from areas where young people are more likely to go into Higher Education, and that this overrepresentation is even stronger amongst postgraduate students. Data on parental education and profession for musicians in the workforce indicates high levels of parents with degrees, and in higher managerial and professional occupations, though the data is limited in sample size.

Data on sexual orientation amongst musicians in the workforce is limited, but where this data has been sought it suggests a slightly higher proportion of musicians identifying as LGBT/LGBTQ+ than is the case in the overall population.

Offer and Acceptance rates for training routes

Two datasets enable us to explore whether different groups experience the same offer or acceptance rates when they apply for particular training routes. There is some evidence of a gap overall between male and female applicants to training routes, both for children and young people and at entry into higher education; this data would benefit from tracking over time, to understand if this is an ongoing trend and provide a richer dataset. Data on comparative acceptance rates between different ethnic groups is less clear than that on gender; there is

some limited evidence suggesting that at a particular stage some groups do better than others, and this data would be worth tracking over time and investigating further. There is some evidence of young people from state schools experiencing a less favourable offer rate in applying for elite training routes than young people attending fee-paying schools, specialist music schools or being home schooled. Similarly there is some evidence of different acceptance rates for conservatoire applicants from areas where young people are less likely to go into higher education, though the gap may be relatively slight and the data is limited.

Musical choices

Material included in the literature review found patterns of correlation between gender and instrument choice, and the data in this study finds similar patterns. Some instrument choices correlate strongly with gender: harp players are predominantly female, tuba players predominantly male, for example. Others (e.g. clarinet) are more balanced across all the datasets. Looking at data for learners up to 14 years old, for undergraduate and postgraduate students in conservatoires and for MU members, these gender biases are less stark amongst learners (i.e. younger musicians) than is the case amongst the workforce.

MU data also collects information about activities which musicians undertake; it does not allow us to put these activities into any hierarchy, or understand if some are more important than others to an individual musicians, but the data suggests some differences between male and female musicians. Female musicians (though they are less than half of the overall MU membership sample used in this study) made up 54% of those who report doing education work. Male musicians made up significantly more of the group doing recording work and theatre work; they were also in the majority for live performance and orchestras, though this appears to reflect more closely the overall balance of male and female musicians in the sample.

Some instruments appear to be chosen by a more ethnically diverse group than others. The violin, to some extent the viola, and some wind instruments (particularly the flute and clarinet) are more likely to show the presence of Black, Asian and ethnically diverse musicians in the data sets on training routes which are included in this study. Examining instrumental choice by socio-economic indicators has been tricky, and more data is needed to enable any meaningful work in this area.

Other workers and board members in classical music organisations

Amongst ACE NPOs included in this study, board membership was more male than female, but other areas of management (covering executive or senior management staff) and administration in ACE NPOs and the BBC show more female than male workers. Ethnicity amongst board members and other workers is similar to that amongst musicians in the workforce: on the whole, proportions of Black, Asian and ethnically workers are small, and similar to those of workers from 'other' White backgrounds; Board members and workers from White backgrounds are in the significant majority.

Looking a disabilities and long-term health conditions amongst other workers in classical music organisations, non-musicians are more likely to report or identify as being disabled or having a long-term health condition than musicians. Data on LGBT/LGBTQ+ representation amongst Board members and non-musicians workers in classical music organisations suggests a generally proportion to that amongst the musical workforce; one dataset indicated a higher

proportion again, suggesting that, on the whole, LGBT/LGBTQ+ workers are well represented in classical music organisations.

What are the gaps?

Whilst the data used in this study has allowed us to put together a better picture of the demography of learners, musicians and workers in classical music, there are still gaps and areas in which further investigation would be beneficial. In some cases, the quality of data could be significantly improved. Data related to the workforce, particularly from ACE NPOs, may be an area where significantly better and more comprehensive data collection could support a more detailed understanding of what is taking place. There are differences between datasets in the way in which some characteristics are categorised or used in data collection, and aiming for – where possible – some standardisation as well as the collection of a more complete set of data on demography would be helpful. There is evidence from the literature review that some areas of data may be affected by concerns about disclosing information, and so attention also needs to be paid to the culture within organisations about data collection, its value and importance, and its use.

This data study attempts to construct a kind of ‘pipeline’, but there are significant gaps. It would be valuable to work towards a more comprehensive picture of instrumental learning amongst children and young people. Participants in the Music and Dance Scheme are only seen in this study through their presence in non-MDS activities, and more generally we lack a picture of instrumental learning in independent schools. Our picture of learning in state schools is also very limited.

A key challenge in handling some of the data in this study is the relatively small size of subgroups: once we begin to consider things like the relationship between two characteristics, or between instrument choice and a characteristic, the numbers limit the confidence we can have. One approach to dealing with this could be tracking trends over time, enabling both larger data sets through aggregation of multiple years or data, but also the ability to see if the findings of a single year are repeated or change with time.

This study has reflected only very briefly on the different types of work musicians go on to do in their careers. The correlations that we can see between some demographic groups and instrument choice suggest that musicians make choices (or are encouraged to frame their musical activities) very early; if we were able to explore further some of the other facets of learning and work, we might expect to find similar relationships.

We have included suggestions here for improving the picture which numbers can provide, but it is also the case that the data poses questions which cannot necessarily be answered by statistical data, particularly where small numbers will always limit that confidence. To get a fuller picture, qualitative work which examines experiences, motivations, barriers and choices in a way which can acknowledge not just individual demographic characteristics, but the subtleties of experiences at the intersection(s) of different characteristics is crucial.

Finally, it is important to recognise that work is going on looking at other parts of the music and wider cultural sectors, and at other areas of education and working life, which suggest similar patterns of presence and absence, indicating trends of inequality which operate outside individual ‘systems’ of learning, training and work. There is a job to do, therefore, in putting what we know about classical music into a wider context, and considering how we examine the

causes of inequality with this wider perspective. Acknowledging this context is not a way to remove responsibility from the classical music sector or its constituent parts in considering how questions of presence and absence might be addressed, but it is an important element of considering what might need to be done in order for things to change.

1 Introduction

1.1 Background

In summer 2019 Arts Council England appointed ICM Unlimited and DHA to undertake research looking at the diversity of the classical music workforce, with a particular focus on England. The aims of the research project include reviewing and developing the evidence base about current employment in the sector, routes into the sector and identifying if and where evidence exists of interventions that may be effective in enabling underrepresented groups progress through education and into employment. The research study has three elements: a literature review, a data audit and analysis of available data and a workforce survey. The first two elements provided useful reference and context for the focus of the survey, and also represent a mapping of possible areas of future exploration and data analysis.

This report covers the findings from the data audit and analysis.

1.2 Methodology

The research team worked with Arts Council England and its partners, via a steering group, reference group and other connections, to map available data sources. We have focused upon data relating to those who work and learn in England, reflecting Arts Council England's remit. Data relates in most cases to the most recently available period for which reliable data was available; in some cases this includes only a single year of data, in other cases multiple years are included.

We have sought sources which provide data about musicians who are working with or training on a range of instruments typically associated with the Western classical symphony orchestra, (but which may also appear in musical theatre pit bands, backing bands, or, in their historic form, in Baroque or other period instrument ensembles. As such, this therefore excludes – where possible – singers, composers, conductors, pianists, keyboard players and those working primarily in other musical genres and with other instruments (see Appendix 6.2 and 6.4 for a list of instruments included where selections were available). This study aimed to bring together a large amount of data which exists in disparate datasets; the original brief from Arts Council England placed emphasis on seeking to understand the 'pipeline' for classical musicians who go on to work (entirely or in part) in an orchestral context. Therefore, the decision was made to omit musicians whose developmental and career paths operate differently to those of classical orchestral musicians, to attempt to manage the significant complexity of reading across these different datasets. Some datasets included in this study do not reflect this sub-group neatly, and are identified clearly as relating to a broader set of activities and experiences.

Data has been sought from a range of different 'stages' of the development of musicians: this study includes some data relating to children and young people taking part in musical activities, data about elite training opportunities prior to higher education, higher education statistics and data relating to the workforce. The data does not provide a neat picture of progression: no single source guarantees us a population-wide view at any given stage, and some data sources are very partial in their focus. Nevertheless, they each provide elements of a wider picture; part of the aim of this study has been to identify what we do know, and what we don't know. Thus, recognising the gaps or less clear components of this wider picture is an important element of the findings.

Some of the data presented already exists in the public domain; other elements have been accessed via members of the Diversity in Classical Music Steering Group for this study, and there has been a specific purchase of data from the data service which supports the UCAS Conservatoires scheme. Particular thanks for contributing data to this study go to: National Children's Orchestras of Great Britain, the BBC and the Musicians' Union, plus members of In Harmony, Music Education Hubs, and the National Youth Orchestra of Great Britain whose data has been made available either via reports commissioned by Arts Council England or via monitoring systems between the project/organisation and Arts Council England. The literature review covers a range of material which includes data sets not presented here, but which can help in some cases to complete more of the picture. The executive summary for this study brings some of this material together.

Section 2 below outlines the specifications, limitations and choices made in the case of each data set included in this element of the study.

1.3 A note on terms and categories

In managing data from multiple sources there are some challenges with ascertaining how meaningfully elements which may carry different terms or framings may be compared. For example, much of the data relating to gender and sex now uses a single term which is gender; however, data from the UCAS admissions system uses the term sex. Arts Council England, in its *current* set of questions for organisations who are required to collect data about their workforce, now uses the term gender identity (this was not the case for the period of data which is included here). Terms have changed and are changing both in response to social change and where legislative or regulatory changes may have taken place or are under review.

Necessarily we have sought to compare data which has carried different terms at the point of collection and in its aggregation and use by the organisational source. Where possible in this report this difference in terms is acknowledged. Where individual data sets are discussed, efforts have been made to ensure that the term which that dataset uses is referred to.

In some areas of the study, seeking comparability means that the way in which data is presented elides some smaller data groups together. For example, when looking at ethnicity in these datasets we find two issues. Different datasets use different categories, particularly at the detailed level of collecting data. It is also often the case that in some categories only very small results appear (e.g. only a very small number of UCAS applications, proportionally, come from Black musicians). Dealing with these two issues sometimes results in grouping smaller categories together into bigger groups, to enable some meaningful comparison and context between datasets.

In doing so, this kind of approach creates a binary approach which might be expressed as 'White' and 'non-White', which is unhelpful in many ways including the othering nature of 'non-White' as a term. The fact that some ethnically diverse groups sit within the 'White' category and the elision of different ethnic groups together in other categories means that these approaches run the risk of ignoring important differences between those groups or allowing assumptions of commonality.

Changes to language which come from social use and, eventually, into best practice in the workplace, in public discourse and elsewhere often occur ahead of what happens with

legislation, regulation and certainly with some areas of data collection and common practice in data studies. It is also the case that, even where it is being highlighted as an issue, many of these issues are a matter of significant contention (as can be seen in the very contemporary debates on sex and gender in the 2021 census). At this stage, we cannot solve this problem within the data sets to provide more subtlety, but we can acknowledge the problematic framing which these kinds of terms create when we are analysing and reflecting upon the data.

For example, whilst it would be preferable to use the term 'ethnically diverse people' rather than 'non-White', it obscures the inclusion of some ethnic minorities in the 'White' category. Thus, we have opted for an approach which seeks to remind the reader of these imperfect groupings in: 'White, including ethnically diverse White people' and 'Black, Asian and other ethnically diverse people'.

In other areas of the data, categories are less clearly comparable. Disability indicators, for example, are often collected with a very different question or framing by different sources. For example, in the UCAS dataset we have used the 'disability indicator' data which appears as a binary ('Disability declared' or 'No disability declared'). Within this particular dataset we do not have a breakdown of different types of disability, but data published by UCAS on the wider conservatoire applicants and acceptances provides some context as to the overall proportion of students with different categories of disability and is discussed in the analysis below.ⁱⁱ

2 Data Audit

This section of the report outlines the different data sources which have been used for this project and the scope and limitations of those sources.

2.1 Data about training and education routes

2.1.1 Music Education Hubs

Music Education Hubs (MEHs) were established in response to the National Plan for Music Education (NPME) (Department for Education and Department for Culture, Media and Sport, 2011). They are groups of organisations working in partnership to ensure joined-up music provision for children and young people. MEHs include bodies such as local authorities, arts and cultural organisations, schools and other kinds of organisations. They have specific responsibilities outlined in the NPME, including ensuring opportunities to learn an instrument (through Whole Class Ensemble Teaching) and progression routes are available to all young people, developing a local singing strategy, and providing opportunities for young people to take part in ensembles.

The Department for Education (DfE) as funders of MEHs – and Arts Council England as the fund-holder – require annual data collection from Hubs via an annual survey. Birmingham City University (BCU), appointed by Arts Council England, has analysed this data and other data which comes directly from DfE, looking at a range of performance indicators. The most recently available report looks at data from the academic year 2017/2018 (Fautley and Whittaker, 2020). It includes some demographic data about some groups taking part in activity delivered or supported by Music Education Hubs, specifically:

- Whole Class Ensemble Teaching (WCET), which delivers the required opportunity for every child to learn an instrument for a minimum of a term; and
- Area-based ensembles and choirs including, for example, youth orchestras which may include primary and secondary pupils.

What this data provides is a picture of take-up of musical opportunities amongst certain groups of children and young people within the English state education system. It covers a range of instrumental opportunities and genres both within and beyond the Western classical tradition; it also focuses on specific activities. It is broadly reasonable to assume that students engaging in WCET are in the earlier stages (often at the beginning) of learning an instrument, where students involved in ensembles may either be in the early stages or be more advanced in their learning (some ensembles included in the data will be specifically for beginners). WCET activities are, as the name suggests, for the whole class and thus more likely to be representative of the school population in which the activities take place; area-based ensembles and choirs will reflect some degree of choice from participants.

The data itself is limited to some very specific elements. For WCET data is provided on the ethnicity of students, those with special educational needs (SEN) and those in receipt of the pupil premium (PP). In the case of the area-based ensembles and choirs, SEN and PP data is also available, alongside data on gender.

2.1.2 In Harmony Project

The In Harmony project is also funded by DfE and overseen by Arts Council England as the fund holder. It takes some of its approach from the El Sistema programme which has operated in Venezuela since 1975. At its core is ensemble teaching and playing for children, with a focus on participants from disadvantaged communities, and much of its focus has been on primary schools. The individual projects are geographically focused, some delivered continuously for more than ten years.

Some data from In Harmony projects has been included in this study as a reference point: as a project, In Harmony specifically seeks to engage with those who might not typically be expected to engage in or be supported to learn musical instruments, particularly over a prolonged period of time. The projects focus on learning opportunities with orchestral instruments. It is worth noting that there are other projects and initiatives taking place across England which similarly engage with children and young people who might otherwise gain limited opportunities and support in instrumental learning. The very specific nature of the participants taking part in these projects means that the data presents a cohort which is atypical of the wider instrumental learning population. Thus, the data is included in this study for reference; but what is not possible at this stage is to put this material into proper proportion alongside that of the wider learning population.

Organisations funded via the In Harmony project to deliver programmes of work supply some data to Arts Council England and the Department for Education annually, which is aggregated across four groupings, as follows:

1. Children in Early Years settings, including nursery and reception groups. Where this provision takes place is it provided for all children in a setting/year-group, but the provision is more limited than the main activities of In Harmony which focus on years 1-6 in primary schools.

2. Primary age (year groups 1-6, KS 1-2) pupils engaging in activities in curriculum time. In most cases, all the pupils in a year group would take part, and in most cases activities take place across all year groups, and so participation is likely to reflect the school population.
3. Primary age pupils (year groups 1-6, KS1-2) engaging in both curriculum time and extra-curricular activities. This includes children from the category above (2), but only those who also opt to take part in before or after school activities.
4. Secondary age (KS3 onwards) pupils continuing to engage in extra-curricular musical activities as part of the In Harmony programme. In some cases this reflects the absence of other provision in their secondary schools, or in others a desire to keep the connection with an ensemble or activity they engaged with at primary school.

The data includes information supplied directly by the In Harmony organisations, who collected some demographic data. In some cases where all the pupils in a year group were engaged in In Harmony, the demographic data was derived from the school census, calculating the demographic percentage per school and applying this to the number of participants. The data used in this study comes from 2018/2019.

This specific dataset includes a note relating to the third grouping listed above (primary age pupils KS1-2 engaged in both curriculum time and extra-curricular activities) which suggests that data on pupil premium, disability and SEN statements was only partially available for some In Harmony organisations; unfortunately there is no information about the proportion of the In Harmony cohort for whom data was available, and so the possibility of understatement in these figures can only be noted. In addition, the proportion of students reported with 'unknown' ethnicity suggested that some organisations were unable able to seek this data; thus, where figures relating to ethnicity are used later in this report, those reported as 'unknown' are removed from these calculations.

Some data on gender, ethnicity, disability and SEN statement exists for each of the four groupings listed above, and for those In Harmony programmes delivered in primary or secondary schools data on receipt of Pupil Premium is also included.

2.1.3 National Children's Orchestras of Great Britain

The National Children's Orchestras of Great Britain (NCO) works with 7-14-year-olds, the age group prior to those able to seek a place in the National Youth Orchestra. It runs five national age-banded orchestras and six regional orchestras, and a range of other associated activities. Entrance to the orchestral learning programme is by audition, on an annual basis, and those accepted are termed either as 'National members' allocated to a national age-band orchestra and given the choice to also play with a regional orchestra, or 'Associate members' who are offered a place in a regional orchestra only. The NCO provides financial assistance for some members in line with the CAT Music and Dance Scheme bursary scales. At application stage the NCO collects a range of data, which includes information about gender, ethnicity, school type and household income.

NCO supplied this study with some headline data for auditions which took place in 2018 (for 2019 activities) and 2019 (for 2020 activities), and some detailed data for 2019 auditionees. Due to COVID-19 disruption all 2019 auditionees places were 'rolled over' for participation in 2021 activities. We have included data for the 'national members' only in this study, as a snapshot of a particular training route.

Due to the way in which NCO collects data, this study has been able to include some headline figures based on two years of data across all five national orchestras (in excess of 1,100 young musicians), and some detailed data from a single year (more than 550 young musicians). By way of comparison, for example, NYO data (discussed below) covers around 160 musicians from the main orchestra and more than 670 for NYO including the NYO Inspire programme for a single year; Music Education Hub data, reflecting a key strand of national provision, includes data for around 154,600 young musicians taking part in area-based ensembles and choirs for a single year. This is a brief indication of the different scale of sample sizes for young musicians.

2.1.4 National Youth Orchestra of Great Britain

The National Youth Orchestra of Great Britain (NYO) is an orchestra of 13-19-year-olds who are British citizens, or resident or studying in the British Isles. Participants cannot be in full-time education at a music college or on a joint course including a music college, and therefore these young people are at the stage of development prior to those who are included in the UCAS Conservatoires dataset (see below). The orchestra is accessed via an application and audition, and provides a level of financial assistance to some participants. Alongside the 'main' orchestral activities, NYO Inspire and NYO Open are comparatively recent programme elements which connect with children and young people at earlier or different stages in their instrumental learning with the core NYO membership. NYO is one of several National Youth Music Ensembles funded by the Department for Education, and additionally became an Arts Council England National Portfolio Organisation (NPO) in 2015.

In this data report we have used data supplied for the 2018/2019 year, which gives us two groups:

- Data supplied for NYO 'main' orchestral activities
- Data supplied for all of NYO's regular activities, including the 'main' orchestra and the NYO Inspire programme

Data was supplied to Arts Council England as part of annual monitoring arrangements, and covers the following demographic characteristics and other data: gender, ethnicity, disability, SEN statement, SEN support, education sector, bursaries, pupil premium/free school meals and category 5 and 6 area schools (from the Achieving Excellence Areas Indexⁱⁱⁱ). The concentration on the 'main' orchestra recognises its particular role as NYO's elite training and progression offer; however, the wider data relating to the 'main' orchestra and the Inspire programme gives a more balanced sense of NYO's overall engagement, reflecting activity designed to enable and enhance inclusion.

2.1.5 UCAS Conservatoires Scheme

The UCAS Conservatoires Scheme is used by the majority of UK-based music conservatoires (the exception is the Guildhall School of Music and Drama) for admissions to higher education courses. In doing so, it collects a range of data on applicants (and acceptances). UCAS has a data service which analysis and publishes some of this data (some of which is considered in the literature review as part of this study). It is also possible to request and pay for data through the service.

Both UCAS data and data from the Higher Education Statistics Authority (HESA) have been used in other research on classical musicians and music students, some of which is considered in the literature review. In making a data request to UCAS the research team worked with Arts Council England to agree a specification, and in particular to focus on an approach which would provide data about instrumentalists in the Western classical orchestral tradition. In addition, we focused on students who lived in England, and were applying to and be accepted for places at conservatoires in England. The majority of the UCAS data used in this study comes from a five year period (2016-2020) which removes some of the challenges with small numbers of applicants/acceptances from some demographic groups which occur in individual years; however, all the data is subject to disclosure controls, which round results to the nearest 5 and therefore reduce results of 1 or 2 to 0.

Gender, disability, ethnic group and POLAR4 quintile^{iv} were selected to provide a set of demographic indicators, and instrument name and instrument group to enable insight into some of the relationships between specific musical practice and demography.

2.2 Data about the workforce

2.2.1 Arts Council England NPO Data

Arts Council England had 663 organisations in its national portfolio in the funding period 2015-18. Amongst these organisations were a number of orchestras and other organisations which regularly produce and perform Western classical music. Organisations supply data to Arts Council England annually, and the monitoring return includes a requirement for demographic data about the workforce, and separates out artistic staff, managers^v, other staff and board members. We used data from three years between 2015-2018, where organisations had supplied three years of data and where there were no obvious discrepancies or changes between years in their approach to reporting data. This selection gives us three years of data across a common cohort (2015-2018 is in line with National Portfolio Organisation agreements, and so all the organisations included in this study were NPOs for this period), but in doing so we are slightly behind the current NPO cohort which includes some new organisations that might otherwise have contributed important data this study (for example the Paraorchestra); however, it is also the case that the 2015-2018 portfolio includes the 'major' symphony orchestras in England which are not BBC funded, and many of the chamber orchestras.

The selection from the NPO list comprised:

- Organisations whose main output is Western classical music
- Organisations who directly employ (whether freelance or permanently) those musicians who might reasonably be expected to appear in the workforce data; and
- Removing those organisations which met the first two criteria, but which also employed a significant artistic workforce (e.g. dancers or singers) who would not be separated out in the workforce data.

In assessing the quality of data, some organisations supplied more consistent data on non-artistic staff than on their artistic staff; in some cases numbers varied significantly between years suggesting issues either with data collection or that organisations had changed the way they wished to account for some staff. Thus, in this study a slightly smaller group of organisations is used when looking at data on artistic staff (musicians), in order to report a

group who provided three years of consistent data. One organisation had only provided two years of data on any staff members, and was therefore excluded completely from the data used in this study.

Looking at the data from organisations selected for inclusion, organisations were generally more able to supply data on some demographic characteristics than others. Arts Council England monitoring forms allow organisations to indicate the number of employees who ‘prefer not to say’ in the case of each characteristic, but also to indicate where the characteristic of an employee is ‘not known’.^{vi}

The characteristics collected in the 2015-2018 monitoring returns are:

- Gender
- Ethnicity
- Disability^{vii}
- Sexual orientation

2.2.2 BBC Orchestras

For the purpose of this study, the BBC also made available data relating to musicians and the management staff employed to play in and administer three England-based ensembles:

- BBC Symphony Orchestra
- Concert Orchestra
- Philharmonic Orchestra

The data is separated out to show the musicians separately from management staff. The BBC collects data on:

- Gender
- Ethnicity
- Disability
- Sexuality
- School type
- Parental degree
- Parental occupation

The data relates to those musicians and management and administrative staff employed as at December 2020, when the data was supplied. Unlike some of the orchestras included in the ACE NPO data discussed above, musicians in the BBC orchestras are largely employed as permanent members of staff, and all the data included in this study from the BBC relates to employees rather than any freelance employment which may also take place from time to time.

2.2.3 Musicians’ Union Membership Data

The Musicians’ Union (MU) is a trade union with more than 32,000 members across the United Kingdom, with branch offices in each of the four nations. Members are those who ‘are following the profession of music’, and thus the membership includes a wide range of musicians and others working in the music sector including music educators and others. At the point of membership application, members provide a range of information to the MU, including

identifying the instrument, or instruments, which they play, identifying which areas of the sector they work in, and providing some demographic information including their age and gender. In recent years the MU has sought to expand the diversity data set it holds on members, however at the time of writing this data gathering process is incomplete, so such additional data has not been incorporated or further referenced within this study.

In order to try and identify within the membership those musicians whom we might consider to be part of the Western classical music sector, with an emphasis on those playing and teaching instruments which are typically associated with a Western classical symphony orchestra, (but which may also appear in musical theatre pit bands, backing bands, or, in their historic form, in Baroque or other period instrument ensembles), we used data from the membership which includes which instrument they play in order to create a sub-group from the wider MU membership (see Appendix 6.4 for the list of instruments included). Within this group, we also removed anyone who indicated that their only activity was 'music writing'.

3 Data Analysis

This section examines the data sets discussed individually above and brings together data on, and indicators relating to, several demographic characteristics. The analysis is set out by characteristic.

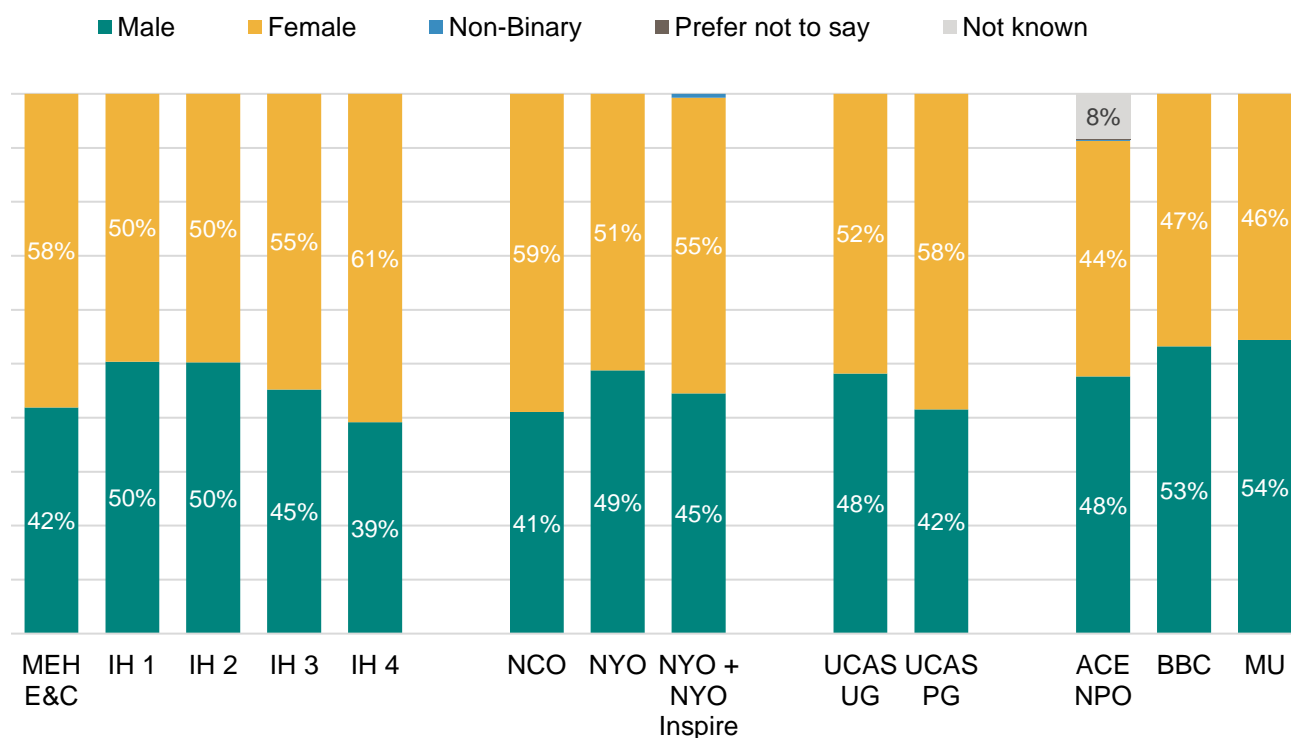
3.1 Gender

3.1.1 Gender representation amongst learners and musicians

Data on gender is collected across almost all the data sources used in this study. UCAS changed to use the term gender only recently; other sources largely use the term gender. Some data sources only include male and female options, or boys and girls in the case of data relating to children and young people in educational settings; others include non-binary as a third option (Arts Council England's NPO return, for example).

The figure below presents the data on gender or sex across the different sources.

Figure 1: Gender of musicians/artistic staff by data source/grouping



Sources: Music Education Hub Area-based Ensembles and Choirs (MEH E&C) from Fautley and Whittaker (2020) base 154,655; In Harmony 1 (IH1) Children in Early Years Settings - including nursey and reception, 2018/2019 data, base 1,672; In Harmony 2 (IH2) Pupils Participating in Curricular Time, 2018/2019 data, base 7,887; In Harmony 3 (IH3) Primary age (KS1-2) pupils engaging in both curriculum time and extra-curricular activities, 2018/2019 data, base 1,075; In Harmony 4 (IH4), Secondary age (KS3 onwards) pupils continuing to engage in extracurricular musical activities, 2018/2019 data, base 319; National Children's Orchestras (NCO) 2018 and 2019 national orchestras membership, base 1,127; National Youth Orchestra main orchestral activities (NYO) 2018/2019 Monitoring Return to Arts Council England, base 162; National Youth Orchestra all regular participants (NYO + NYO Inspire) 2018/2019 Monitoring Return to Arts Council England, base 675; UCAS Undergraduate (UG) and UCAS Postgraduate (PG) from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 945 for undergraduates and 530 for postgraduates; Arts Council England National Portfolio Organisation (ACE NPO) Monitoring Returns 2015/2016, 2016/2017 and 2017/2018 (see section 2 for detailed specification), base 10,349; BBC orchestras based in England (see section 2 for detailed specification), no information on base; Musicians' Union (MU) membership (see section 2 for detailed specification), base 5,520.

Looking at the first data cluster on the left of figure 1, showing participating by gender in activities delivered through Music Education Hubs and the In Harmony project, activities which are non-optional and usually take place in a 'whole class' or 'whole year-group' format show equal participation from girls and boys; these are IH1, which is In Harmony activities in early years and reception classes, and IH2, which is In Harmony activities in primary schools KS1/2 in curriculum time.

IH3, which shows participation in curriculum time (non-optional) and extra-curricular activities (optional) shows a larger proportion of girls (55%) taking part. MEH area-based ensembles and

choirs, also optional activities, similar show a larger proportion of girls (58%) taking part. IH4, which is secondary school pupils who opt to continue in In Harmony ensembles or supporting primary school students has 61% female participants. In the literature review we found sources looking at optional activities – participation in youth orchestras (ABO, 2014) and take up of instrumental learning from local authority music services (Hallam, Rogers and Creech, 2008) showing a similar gender split of around 60:40 in favour of girls. The movement across the different key stages within the In Harmony project may, as a point of comparison, indicate the impact of choice: once activities become optional, girls are more likely than boys to take part in these kinds of activities.

NCO data combines two years of auditionees and offers, and shows a similar gender bias (59% female vs 41% male) to the data which we can see from other optional or semi-optional activities in data from In Harmony and Music Education Hubs; both years also show a similar bias individually. NCO data also combined offers across all the national orchestras, from under 10s to the Main orchestra (where participants may go up to 14 years old). Looking beneath this at applicants to each of the different orchestras for the 2019 audition year, applicants to the Under 10s are closer in gender balance (47% male to 54% female) than is the case for the orchestras with older participants; the Main orchestra received only 32% of applications from male instrumentalists.

NYO data is based upon a single year, and so the differences between this and the other data points already discussed should be treated carefully; but the ‘main’ orchestral activities appear more balanced in terms of the gender of participants, with 49% female and 51% male. The wider set of activities, including the ‘main’ orchestral activities and the Inspire programme show a slightly higher proportion of female participants, and also reports 1% of participants identifying as non-binary.

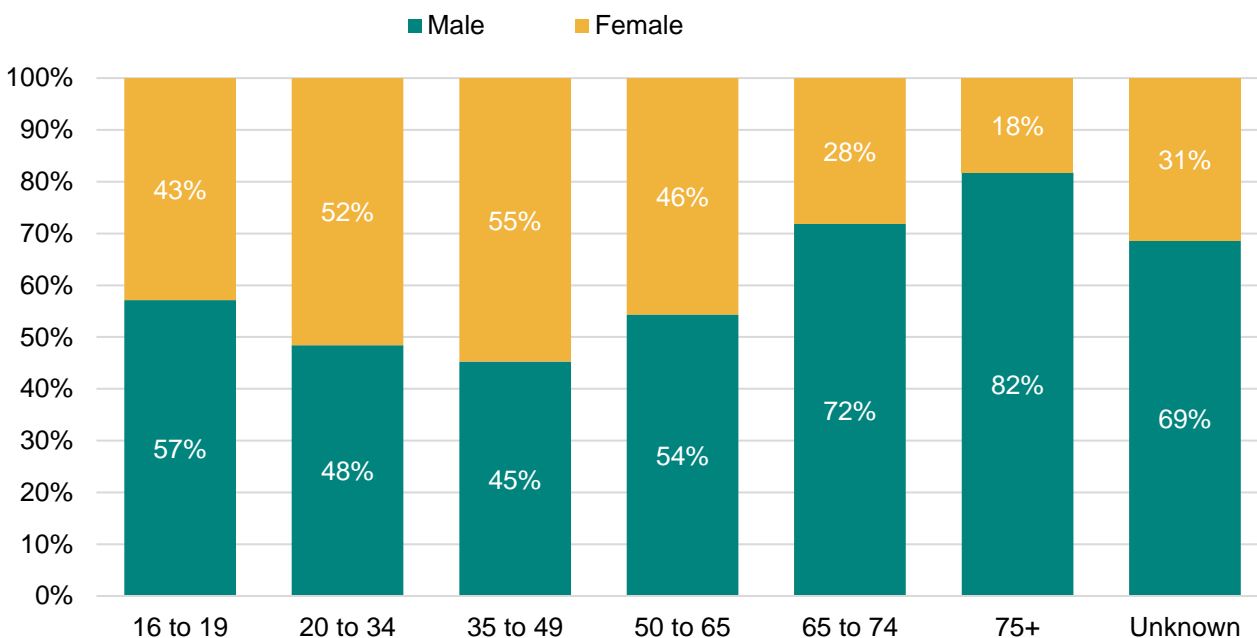
The data from UCAS is interesting, and in the case of gender as a particular characteristic makes a good case for looking at ‘classical musicians’ as a sub-set where possible, rather than in the wider context of all conservatoire admissions. We looked at a slightly wider dataset when exploring data by education provider, which included some data on jazz and other genre musicians who were predominantly (80% or more) male. Our main dataset from UCAS excludes instruments outside the Western classical music tradition, as well as keyboards, singers and conductors. Amongst those England-domiciled students gaining a place in an English conservatoire for an undergraduate course, 52% were female and 48% male; this rises to 58% female for postgraduate courses, and 42% male.

Data from the via ACE NPOs, the BBC and Musicians’ Union suggests that overall there are slightly less women than men present in the musical/artistic workforce, proportionally. Less than 1% of artistic staff in the ACE NPO data are reported as non-binary. Given the relatively recent introduction of non-binary as a category for collecting data, this group may be generally underreported in the datasets we have had access to for this study.

The Musicians’ Union membership data also includes data on age and allows us to look at the relationship between age and gender. The figure below shows the gender split for different age groups, and suggests a diminishing proportion of female members as the member population gets older. Whether this reflects historical imbalances in the workforce, or changes in the presence of women in the workforce over time (e.g. women dropping out) is unclear from the data here; given the nature of the dataset as a membership dataset and the potential that other factors may have influenced whether, over time, changing factors (including demographic ones)

may have differently encouraged musicians to choose to take up Union membership during their career.

Figure 2: Musicians' Union membership by gender and age



Source: Musicians' Union (MU) membership, base 5,520.

Overall, this data on gender representation in training routes raises some interesting questions about the relationship between gender and instrumental learning, practice and professional activities. The gender bias amongst the workforce may reflect a more historical gender bias; but material from the literature review does not suggest that bias in favour of girls and young women learning instruments and pursuing optional activities is something which has only happened recently. There are some interesting questions about the how young people progress from learning experiences into the workforce.

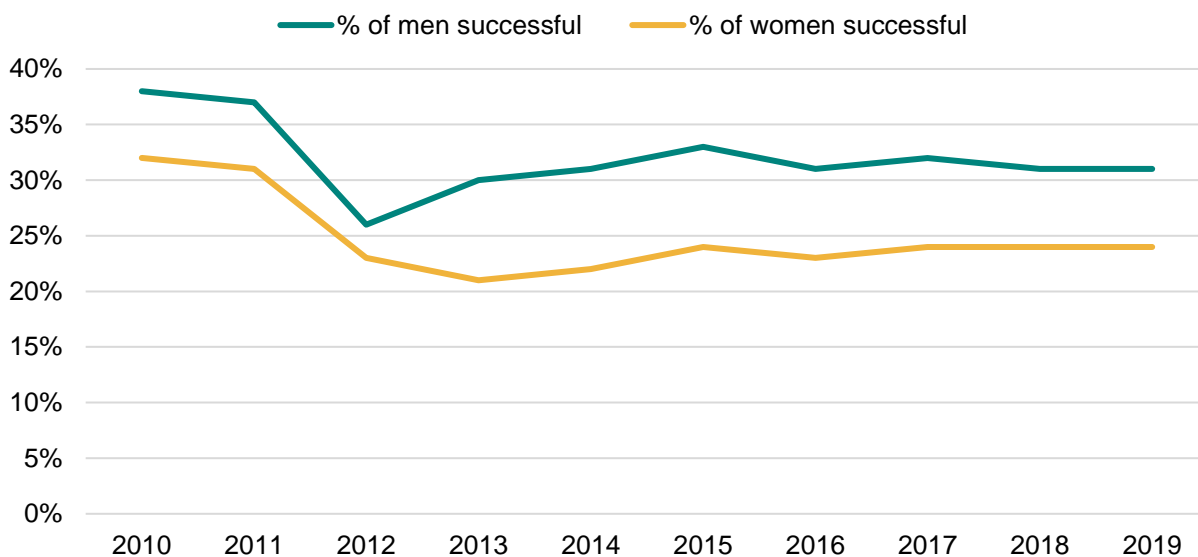
3.1.2 Gender and offer/acceptance rates for training routes

Along the 'pipeline' are points at which instrumentalists face competition with each other to engage in particular activities or access certain training. NCO data provides us with some data on comparative offer rates for different groups; across two years of data (2018 and 2019) male applicants experienced 56% offer rate for national orchestras and female applicants experienced a 55% offer rate. Each year in the dataset shows a different picture; longer-term tracking of this data (and comparison with other training routes like NYO, Music and Dance Scheme-funded schools and Centres for Advance Training) would be useful in understanding whether there are any significant trends.

UCAS data also allows us to consider acceptance rates for different groups. Looking at all applications and acceptances for all courses in all conservatoires which use the UCAS Conservatoires scheme over a ten-year period we can see a gap between acceptance rates for

men and women; on average over this period men experienced an acceptance rate 8 percentage points higher than women.

Figure 3: Comparison of proportion of successful applications amongst men and women to UCAS Conservatoires, all courses



Source: UCAS Conservatoires end of cycle 2019 data resources: 76,630 applications and 20,725 acceptances over a ten-year period.

Looking at our subset over a five-year cycle (2016-2020), and using our selection of instruments, a similar gap exists amongst undergraduates where, across a base of 945 acceptances, 52% of unique applicants who were men gained acceptances, and 47% of unique applicants who were women. For postgraduates the gap is smaller: amongst 530 overall acceptances, 49% of unique applicants who were men gained acceptances, and 48% of unique applicants who were women. This suggests that the acceptance rates between men and women are slightly unequal within those playing Western classical music instruments; but not as unequal as appears to be the case across the wider conservatoire population (i.e. including non-western classical instruments, singers, and other disciplines).

Acceptance rates for individual instruments, which is the specific point of ‘competition’ between applicants vary significantly. For example, for unique applicants to undergraduate courses the acceptance rate for the flute for the period 2016-2020 is 33%; for the double bass it is 70%. Looking at the same data but with gender groups indicated there are some significant variations between acceptance rates for men and women within an instrument category. For example, women appear to experience substantially lower acceptance rates for unique applicants to study the euphonium (42 percentage points lower) or cornet (35 percentage points lower). However, several of the sub-groups – even in a five-year dataset – are relatively small and so the potential impact of disclosure controls is significant. The dataset for this study aggregates 5 years of data, and so it is also not possible to understand any variances between different years.

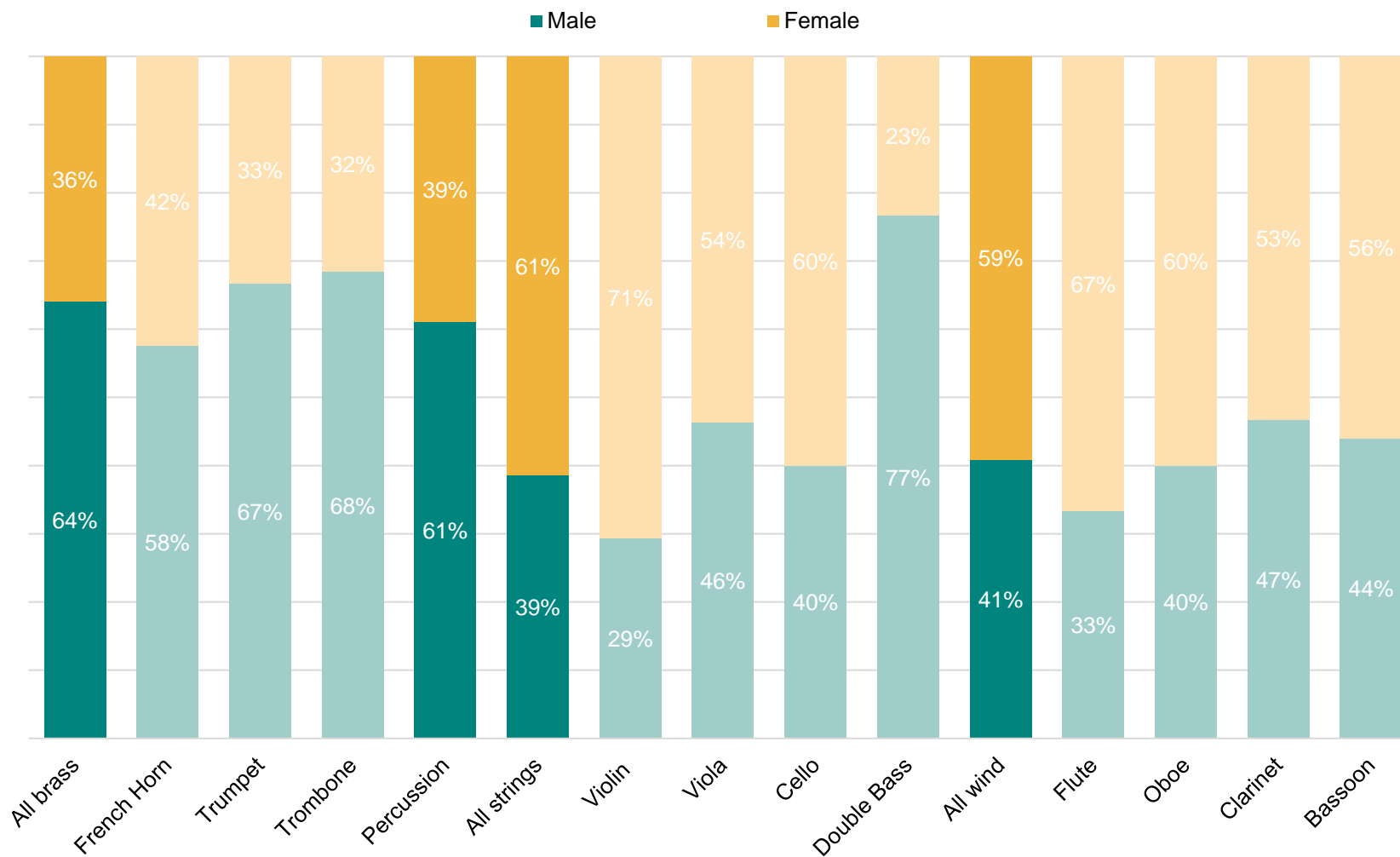
We also looked at data from a different period of UCAS applications and acceptances (2014-2018) which allows us to see data by provider; this data includes a slightly wider pool of

applicants, including applicants for some jazz instruments/courses. Across different conservatoires and colleges, there is variation in the student population. Looking at the balance of acceptances by different sexes for both undergraduate and postgraduate courses across the different providers, conservatoires vary significantly. For example, Leeds College of Music acceptances are 78% men, the Royal Northern College of Music have 60% men and Trinity Laban have 47% men. This will reflect the balance of in-take for particular instruments and genre; we have already noted the significant dominance of men learning jazz instruments, for example. Acceptance rates of unique applicants vary between different providers, and the data also shows variation between acceptance rates for men and women within some providers.

3.1.3 Gender and instrument choice

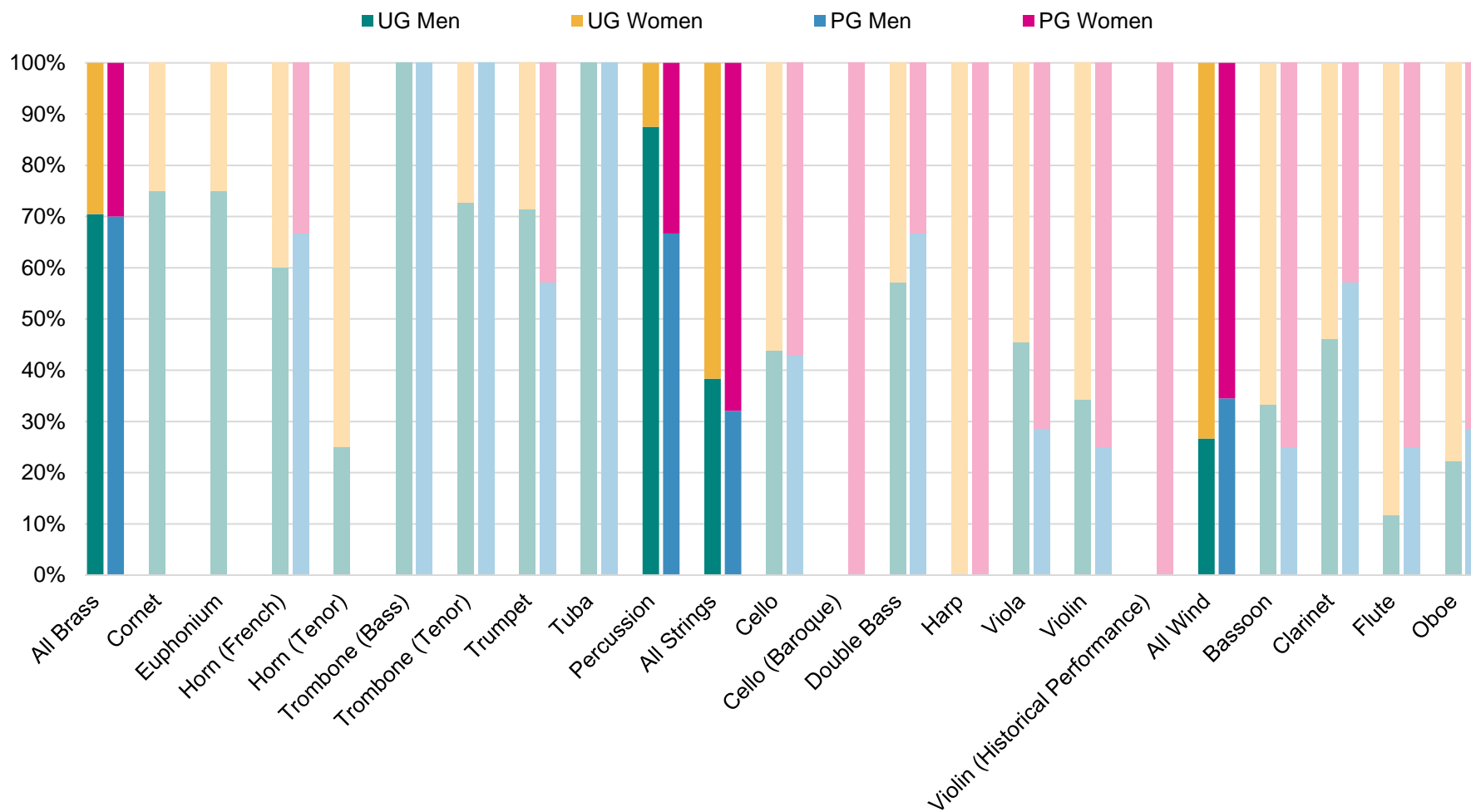
Data from NCO, UCAS and the MU allows us to explore the relationship between gender representation within different instruments. The patterns of gender bias for different instruments which have been identified in several of the sources in the literature review (Hallam *et al*, 2008; Scharff, 2015; and Sergeant and Himonides, 2019) are apparent here. Figure 4 below shows membership data from NCO national orchestras for 2020/2021 (data from a single year of auditions in 2019). Where subgroups (e.g. female musicians playing a particular instrument) are smaller than 3, the instrument is not included in the graph but may be referred to generally in the commentary. Figure 5 shows UCAS acceptances with UG and PG acceptances plotted alongside each other and figure 6 shows data from the MU membership.

Figure 4: Instrument by gender, National Children’s Orchestras’ membership



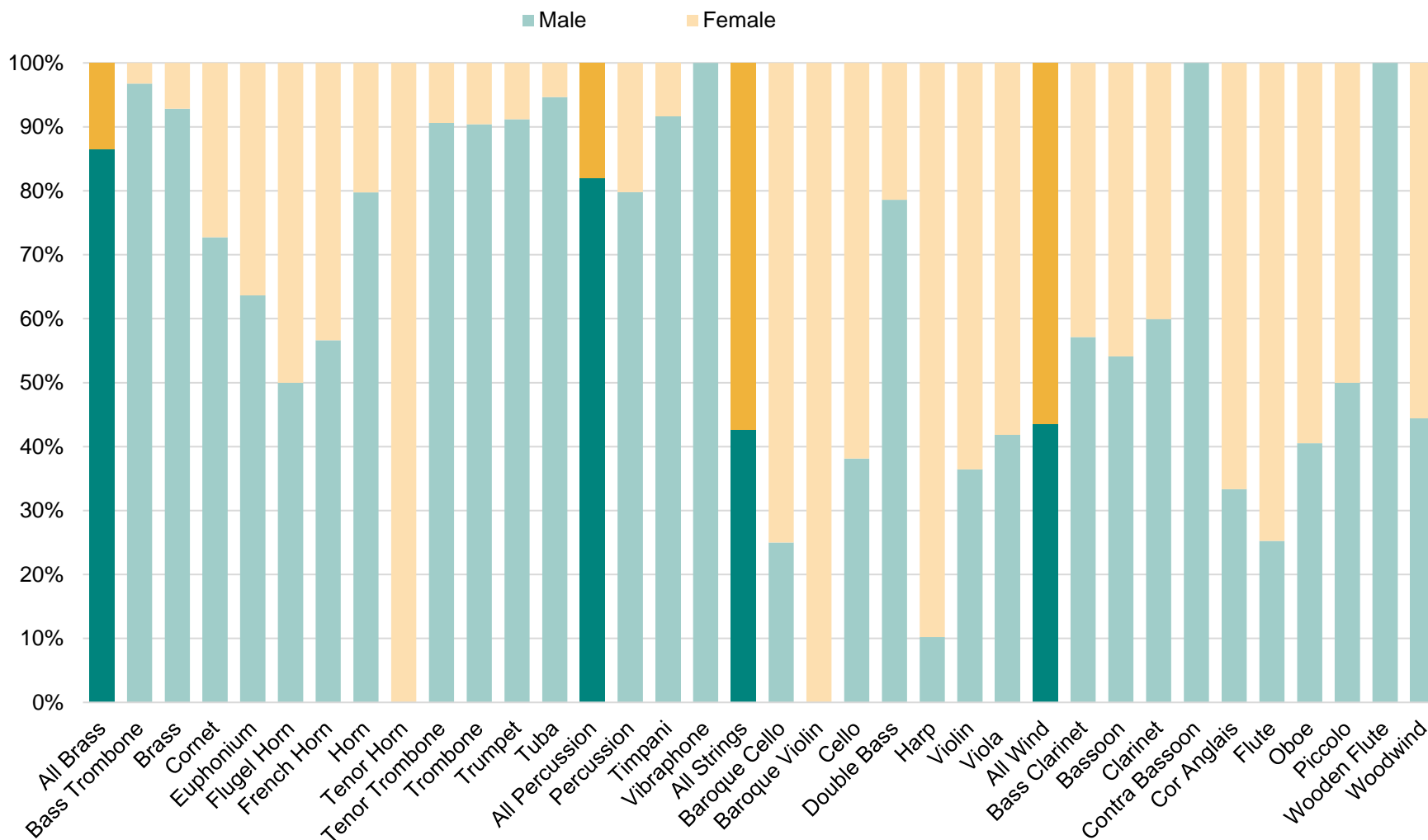
Source: National Children’s Orchestras (NCO), 2020/2021 national orchestras membership, base 567

Figure 5: UCAS Acceptances by instrument and sex



Source: UCAS Undergraduate and UCAS Postgraduate from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 935 for undergraduates and 500 for postgraduates.

Figure 6: Instrument by gender, Musicians' Union membership



Musicians' Union (MU) membership (see section 2 for detailed specification), base 5,520.

The clarinet is the most balanced instrument in terms of gender representation amongst NCO national orchestra members, UCAS UG and PG acceptances and MU membership data. At the other end of the scale, harpists and historical/baroque string instruments are almost exclusively female whereas bass trombone and tuba players are mostly male; within the NCO data these instruments have been excluded from the graph above due to small numbers, however it is worth noting that the data shows both male and female tuba players and harp players and appears to suggest – though the numbers are small – a less stark gender bias for these instruments than is observable in the data from older musicians in UCAS acceptances and amongst MU members. Generally, overall wind and string instruments have a gender balance in favour of female musicians, and brass and percussion tends to be in favour of male musicians; however, within these groups there is more variation in gender bias amongst wind and string instruments than is the case with brass and percussion.

Looking both at the broader groupings and at individual instruments we can see some variation between the data sources through the progressive musical stages. NCO data shows a comparatively better gender balance for brass instruments (64% male) than is the case for UG UCAS acceptances (70% male), PG UCAS acceptances (74% male) and in the MU membership (86% male). Within this group, however, there is some significant variance: the gender balance of French horn players, for example, is the same in the NCO data as it is amongst the MU membership.

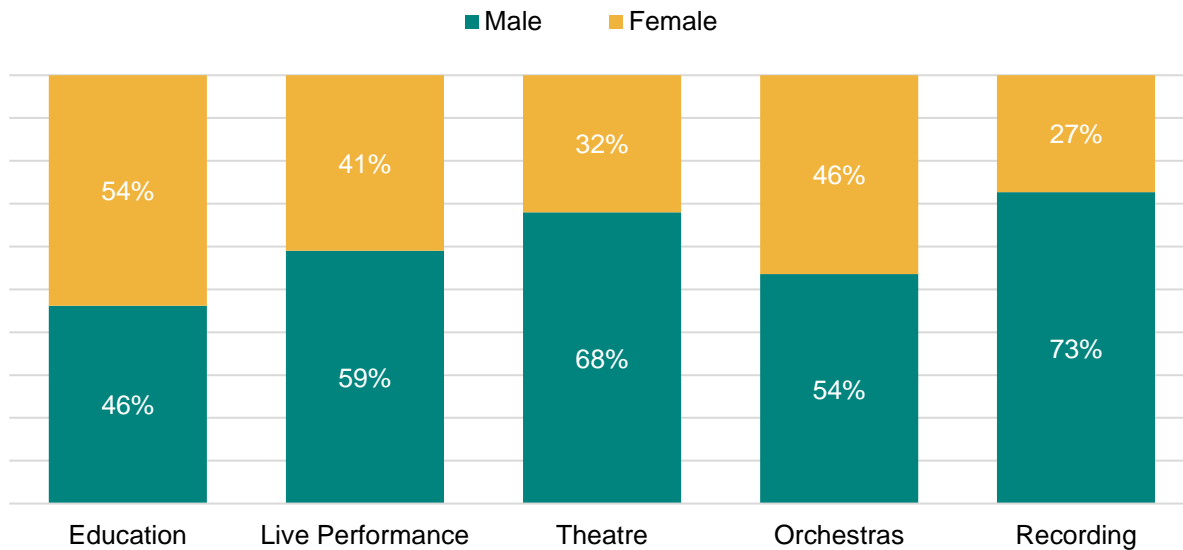
Similarly, percussion appears more balanced in gender terms in NCO data (61% male) than in MU data (82% male); however UG UCAS acceptances are 88% male, and PG UCAS acceptances are 67% male. The variation between different datasets should be treated with some caution – the NCO data relates to a single year and whilst the UCAS data covers a five-year period, the UG and PG data combined relates to around 60 percussionists, and disclosure controls may have some effect upon these sub-groups, particularly with the PG data where the number within subgroups is smaller.

Looking across the different data sources there is some variation within the overall proportions for string and wind players. NCO data shows a higher proportion of female musicians in both categories than is the case in MU membership data. Between UG and PG study there is a mixed picture: the proportion of male string players decreases between UG (38% male) and PG (31% male), but the proportion of male wind players increases between UG (27% male) and PG (35% male). Overall, the difference between men and women studying at UG and PG level is significant (52% women at UG, and 58% women at PG). The double bass is something of an outlier amongst the wind and strings, with all datasets showing male players in the majority. Alongside the clarinet, the viola is amongst the most evenly balanced instrument in gender terms.

3.1.4 Gender and types of musical activity

Data from the Musicians' Union membership also allows us to look at musicians' professional activities by gender. Members indicate what kinds of activities they undertake as part of their work as musicians. Musicians may select as many of the activities which apply to them.

Figure 7: Musicians' Union membership musical activities by gender



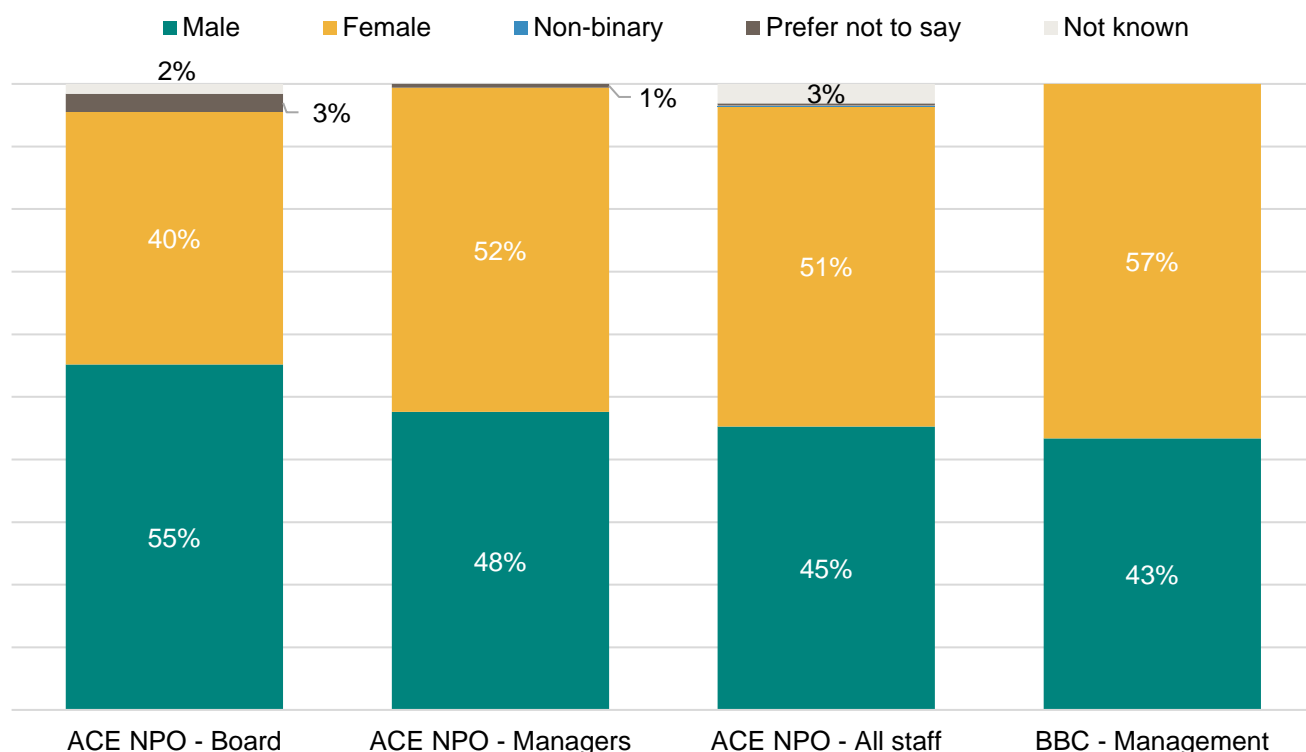
Source: Musicians' Union (MU) membership (see section 2 for detailed specification). Overall base: 5,520. Number of MU members indicating which activities they undertake: for education, 2,563; for live performance, 1,756; for theatre, 537; for orchestras, 3,050; and for recording, 655.

More than 70% of those who report recording as an area of activity they undertake are male, and 68% of those reporting theatre activities are male. Both orchestral and education activities suggest a closer balance of male and female musicians undertaking this work. This data does not allow us to put these activities into the context of an individual musicians' portfolio: some activities may be considered more important, in terms of income, profile or for other reasons (musical development, enjoyment, agency) to musicians, but this data does not provide us with this detail.

3.1.5 Gender representation amongst other workers and board members in classical music organisations

Finally in this section which looks at gender and classical music in England, two datasets provide us with some data about gender representation amongst workers who are not musicians or artistic staff in classical music organisations, and amongst board members. The following graph brings together data from ACE NPOs and the BBC England-based orchestras. Arts Council England data is separated into three groups: Board members, managers and all staff. The latter group includes managers, and excludes any musical or artistic staff.

Figure 8: Gender of other workers in classical music organisations



Sources: Arts Council England National Portfolio Organisation Monitoring Returns 2015/2016, 2016/2017 and 2017/2018 (see section 2 for detailed specification), base 444 for board, 334 for managers and 1,968 for all staff; BBC orchestras based in England (see section 2 for detailed specification), no information on base.

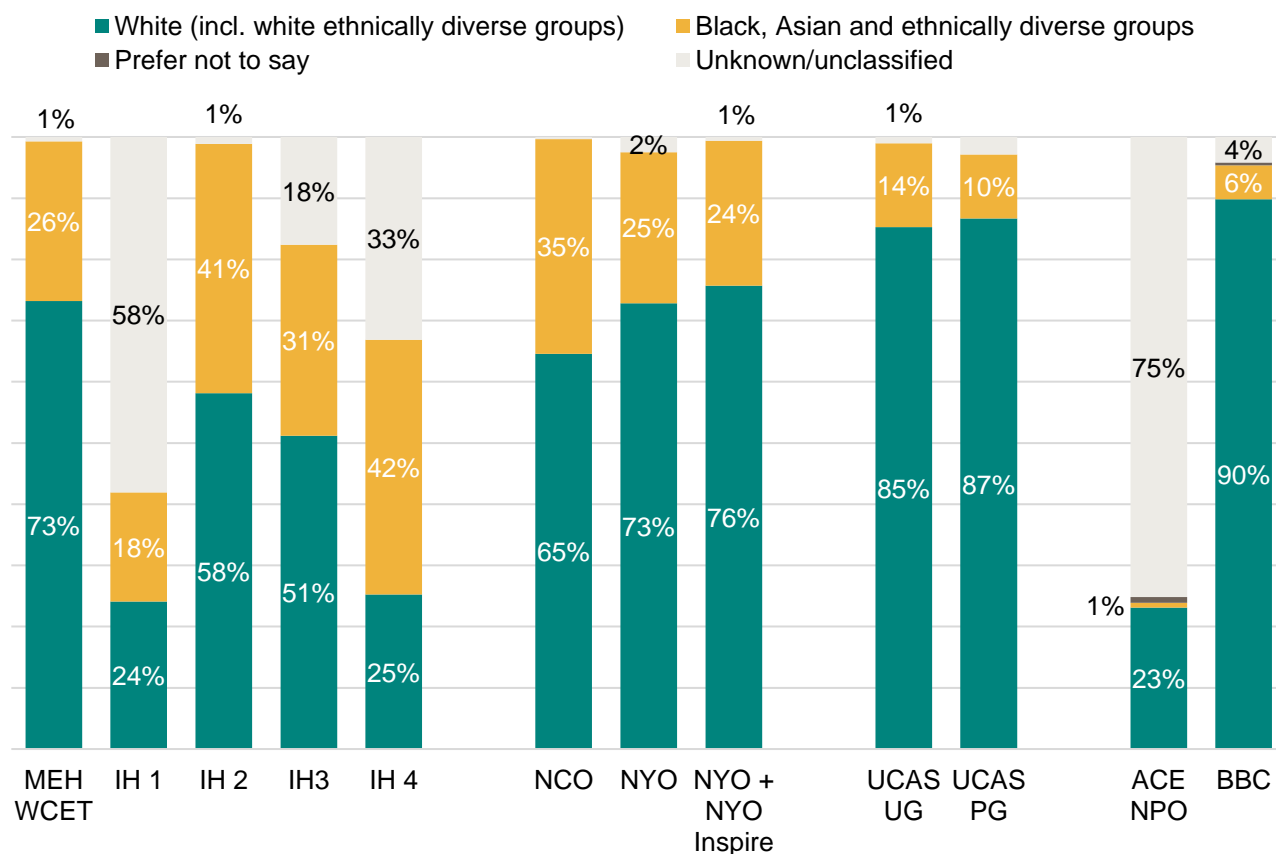
Board membership is more male than female, but other areas of management show a slight overrepresentation of women. Overall, the balance of slightly more men on board, and more women in administration, including senior roles, mirrors the findings in a study of US orchestras (League of American Orchestras and Doeser, 2016).

3.2 Ethnicity

3.2.1 Ethnic groups represented amongst learners and musicians

Data on ethnicity is collected across a number of the data sources used in this study. Some sources provided a detailed breakdown, and others grouped ethnicities together. The figure below groups results into two main groupings: white (including those often categorised as ‘white other’ or from other white groups), and Black, Asian and other ethnically diverse people including those of mixed heritage. The graph below presents this aggregated data across the different data sources used in this study.

Figure 9: Ethnicity of musicians/artistic staff by data source/grouping, 1



Sources: Music Education Hub Whole Class Ensemble Teaching (MEH WCET) from Fautley and Whittaker, 2020, base 701,822; In Harmony 1 (IH1) Children in Early Years Settings - including nursey and reception, 2018/2019 data, base 1,672; In Harmony 2 (IH2) Pupils Participating in Curricular Time, 2018/2019 data, base 7,885; In Harmony 3 (IH3) Primary age (KS1-2) pupils engaging in both curriculum time and extra-curricular activities, 2018/2019 data, base 1,075; In Harmony 4 (IH4), Secondary age (KS3 onwards) pupils continuing to engage in extracurricular musical activities, 2018/2019 data, base 317; National Children's Orchestras (NCO) 2018 and 2019 national orchestras membership, base 1,127; National Youth Orchestra main orchestral activities (NYO) 2018/2019 Monitoring Return to Arts Council England, base 162; National Youth Orchestra all regular participants (NYO + NYO Inspire) 2018/2019 Monitoring Return to Arts Council England, base 675; UCAS Undergraduate (UG) and UCAS Postgraduate (PG) from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 950 for undergraduates and 525 for postgraduates; Arts Council England National Portfolio Organisation (ACE NPO) Monitoring Returns 2015/2016, 2016/2017 and 2017/2018 (see section 2 for detailed specification), base 10,349; BBC orchestras based in England (see section 2 for detailed specification), no information on base.

When thinking about how the data regarding ethnicity from educational sources sits alongside the data from the workforce it is worth just noting that different age-groups within the population demonstrate different ethnic profiles. By way of example, the Annual Population Survey year to June 2020 (Office of National Statistics) data estimates that in England 21.4% of those aged 16-19 are ethnic minorities in comparison with 16.4% of those aged between 16-64. Amongst the population aged 50 or over, the proportion of the population which is estimated to be ethnic

minority is 7.5%. Thus in comparing datasets which relate to musicians of different age-groups we need to be aware of the different ethnic profiles of different age categories in the wider population.

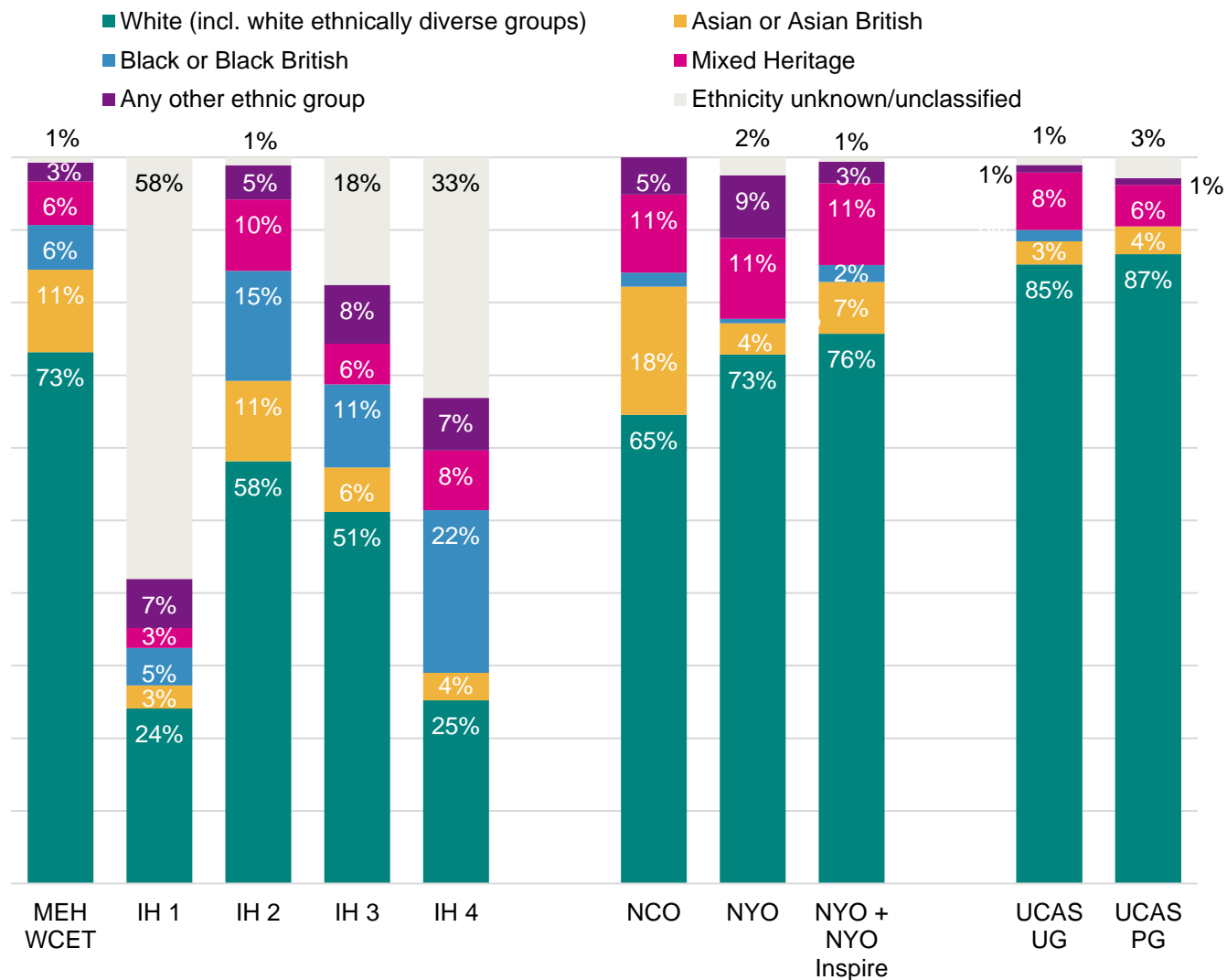
The data from Music Education Hub (MEH) Whole Class Ensemble Teaching (WCET) is interesting as an indicator of first access across the state school system in England. WCET activities involve instrumental learning but are not limited to instruments within the classical music genre. The authors of the report note that ‘the ethnic profile of WCET provision follows the general ethnicity profile of the national population’ (Fautley and Whittaker, 2020), and specifically compare it to the ethnic profile school-age population, which WCET participation closely mirrors. The inclusion of In Harmony data again highlights the way in which this particular project is working with very specific communities; the specific strand of In Harmony work with secondary schools, for example, reported a third of participants came from a Black or Black British ethnicity.

Data from NCO and NYO both suggest some significant presence of Black, Asian and other ethnically diverse groups in these elite training opportunities, and these proportions are much higher than those in UCAS UG and PG acceptance data and in the workforce. Looking at the data from UCAS acceptances over a five-year period, whilst there is a higher proportion of acceptances amongst Black, Asian and other ethnically diverse musicians than we see represented in employment through the BBC and ACE NPO figures, it is also notably lower than that reported at earlier stages of the musicians’ learning journey. It is important to remember that the MEH and In Harmony figures are a very partial view of all children and young people learning instruments, as we cannot put them into the wider picture of formal or informal instrumental learners outside of the MEH system, for example in independent schools, through optional activities with MEH and elsewhere; however, the data from NCO and NYO may be an indication that change is coming through such elite parts of the training pipeline.

What this data cannot tell us is whether we should anticipate a significant change in the ethnic diversity of HE conservatoire students and, ultimately, the workforce over the next few years; as we have seen already with the data on gender and material from the literature review, presence in the earlier stages of training does not necessarily translate into the workforce. Whilst we might expect changes in the demographics of England, including migrancy patterns and other factors, we do not currently know a great deal about why some people may continue through the system and others not.

Some of the data sets considered by this study provide more granularity about different ethnic groups. The following graph brings together all those who use more detailed categories which are comparable.

Figure 10: Ethnicity of musicians/artistic staff by data source/grouping, 2



Sources: Music Education Hub Whole Class Ensemble Teaching (MEH WCET) from Fautley and Whittaker, 2020, base 701,822; In Harmony 1 (IH1) Children in Early Years Settings - including nursey and reception, 2018/2019 data, base 1,672; In Harmony 2 (IH2) Pupils Participating in Curricular Time, 2018/2019 data, base 7,885; In Harmony 3 (IH3) Primary age (KS1-2) pupils engaging in both curriculum time and extra-curricular activities, 2018/2019 data, base 1,075; In Harmony 4 (IH4), Secondary age (KS3 onwards) pupils continuing to engage in extracurricular musical activities, 2018/2019 data, base 317; National Children's Orchestras (NCO) 2019 national orchestras membership, base 567; National Youth Orchestra main orchestral activities (NYO) 2018/2019 Monitoring Return to Arts Council England, base 162; National Youth Orchestra all regular participants (NYO + NYO Inspire) 2018/2019 Monitoring Return to Arts Council England, base 675; UCAS Undergraduate (UG) and UCAS Postgraduate (PG) from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 950 for undergraduates and 525 for postgraduates.

The more granular data on ethnic background in the figure above reveals some significant differences. MEH WCET data, as already noted, mirrors the ethnicity of the national school population. The In Harmony projects, reflecting as they do the demographics of the specific

schools and communities in which they take place, engage a more ethnically diverse group of participants than we can see elsewhere in other datasets, and is the case in the national school population. In particular, the In Harmony data shows a significantly higher proportion of Black or Black British participants than other activities and training routes considered in this study. By comparison NCO and NYO data reflects engagement in a different type of activity. NCO data in this study is restricted to the national orchestras (of which there are five with different upper age limits, ranging from under 10s to 'Main Orchestra' in which participants may be aged up to 14); the NYO data which focuses on 'main' orchestral activities to some extent picks up where NCO national orchestra activity finishes. Both opportunities are competitive, requiring auditions for entry. Whilst not every NCO or NYO alumnus may choose or be able to go on to further instrumental training in HE, they are a useful reflection of 'elite' instrumental players in the Western classical orchestral tradition at this stage in their learning.

The data used in this study covers a single year of membership in these orchestras, and so tracking this data over time would be valuable to enable more confidence in the potential trends which it indicates. As we could see in figure 9, the proportion of Black, Asian and ethnically diverse members in NCO and NYO for the year in question is higher than that in UCAS UG or PG acceptances, and higher than the proportion that can be seen in the workforce data from ACE NPOs, the BBC orchestras and the Musicians' Union members.

Figure 10 gives us a clearer sense of which specific ethnic groups are more present or absent at some stages in the learning and training journey. Black or Black British musicians appear to be no more present in NCO and NYO activity than they are in UCAS UG and PG acceptances. Musicians from an Asian or Asian British background are, however, very strongly represented in NCO data, and within this group musicians from a Chinese background make up two thirds of the total and musicians with a background from elsewhere in East or Southeast Asia (particularly Japan, Korea and Malaysia) make up a further fifth. Despite this, musicians from an Asian or Asian British ethnicity are less prevalent in NYO and in UCAS UG and PG data, which poses a question about whether some groups are not progressing (either through choice or circumstance) or alternatively whether there is a change which has been prompted by migration or other factors which may suggest that what we see in the NCO may carry through (over time) to the elite training routes for older musicians.

NCO data shows a substantial proportion of young people from mixed heritage backgrounds, with more than half of these being from White and Asian backgrounds, and around a third from White and East/Southeast Asian backgrounds. In NYO and UCAS UG and PG data this level of detail is unavailable, but overall the proportion of students from mixed heritage backgrounds declines slightly through the training stages.

Looking just at UCAS UG and PG acceptances, Black acceptances appear at a very low level in UG acceptances across the 2016-2020 five year period, and disappear entirely at PG level. Disclosure controls mean that data may be missing here, but at most this would mean two acceptances across five years at PG within this group of instrumentalists. Beyond the high proportion of White acceptances, in both the UG and PG figures acceptances for musicians with mixed ethnic heritage are higher than that of any other ethnic group.

UCAS data also provides analysis which enables us to look at the relationship between different demographic characteristics. Amongst UG acceptances, White, Black and 'other' ethnic group acceptances were 50% male and 50% female; amongst Asian and mixed ethnic group acceptances around 65% of acceptances were female. In PG acceptances this pattern is less

clear; all ethnic groups have more female than male acceptance, and the proportion of female acceptances is highest amongst those from a mixed ethnic background.

3.2.2 Ethnic group and offer/acceptance rates for training routes

NCO data includes information about offer rates. Looking at both 2018 and 2019 data, the offer rate for participation in NCO's national orchestral programme is higher for applicants from White groups (including White ethnically diverse groups) than is the case for applicants from Black, Asian and ethnically diverse groups by 9 percentage points on average (2018: 8 percentage points; 2019: 10 percentage points). Different instruments show different offer rates: for example, applicants on the tuba, double bass and viola in 2019 experienced offer rates of over 80%. By comparison, applicants on the flute (48%), violin (50%), cello (54%) and trumpet (58%) all sit under the 60% offer ratio.

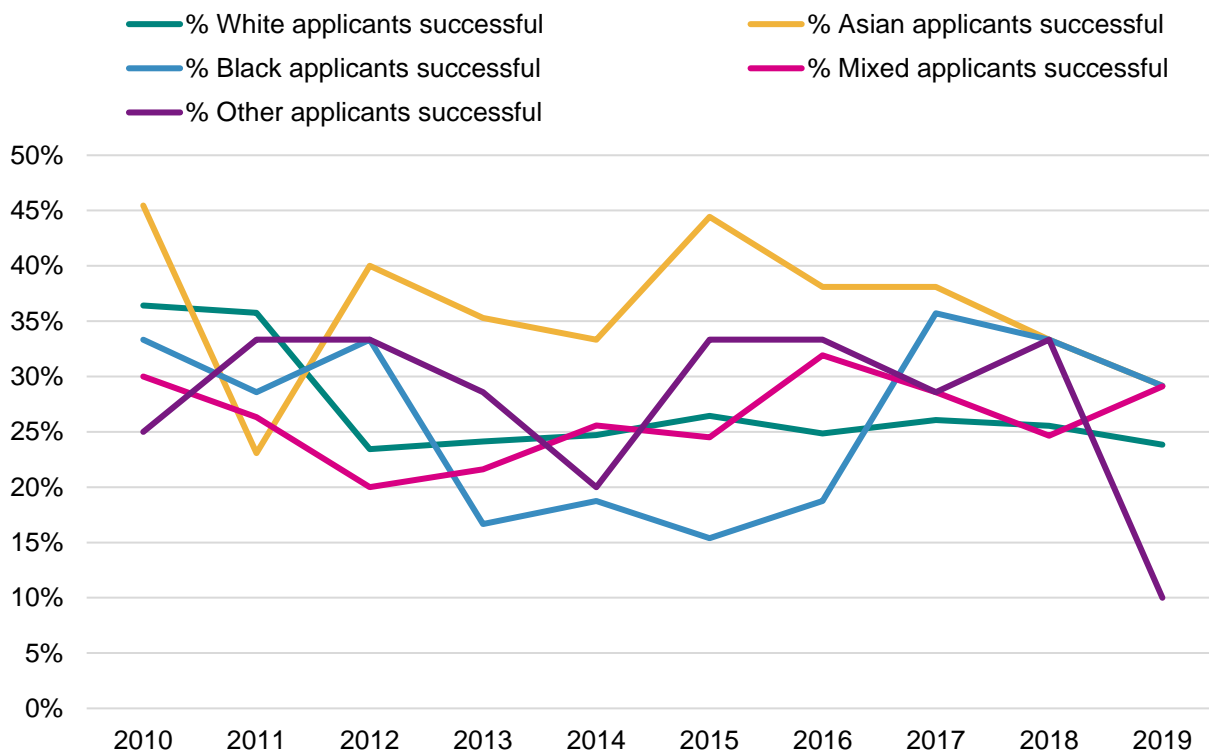
Looking at the balance of different instruments for which applicants in different ethnic groups applied, applicants from an Asian or Asian British background were twice as likely as those from a White (including ethnically diverse groups) background to apply to play the violin, one of the most competitive instruments, and the instrument with the largest volume of intake across the national orchestras. Similarly applicants from mixed or multiple ethnic groups and those from other ethnic groups were also significantly more likely to apply to play the violin than applicants from a White background. Offer rates by ethnic group within instruments vary, and are more susceptible to issues with small sample sizes; there is evidence of 'non-white' applicants in some ethnic groups experiencing better offer rates than applicants from a White background, as well as applicants in ethnic groups experiencing less favourable offer rates than those from a White background. As there are only two years of data available, and because NCO has only just begun to collect data systematically, this should be treated with caution; tracking this over time, alongside other factors such as gross household income, would be beneficial in understanding whether there is a trend.

Within the UCAS dataset it is possible to explore acceptance rates, but data within sub-groups such as Black or Asian applicants relates to a very small number of students – even for a dataset which aggregates five years – and so these calculations should be treated with caution. For UG acceptances acceptance rates are better for Black, Asian, Mixed and Other ethnic group acceptances than for White applicants; however, some of the differences are within the margin of potential variance created by disclosure controls (meaning that if all the data was available without disclosure controls, the rates could be the same rather than different). At PG level acceptances for Black applicants are shown as zero – even accounting for the potential impact of disclosure controls, this would be lower than the average acceptance rate. Applicants from all the other ethnic groups show variance, but are within the margin of potential variance created by disclosure controls.

Figure 11 below uses ten years of data from all applicants/acceptances to all UK conservatoires using the UCAS system for all courses at any level. The relative 'messiness' of the data on Black, Asian and other ethnically diverse applicants is quite visible in this graph. The steadiest trend is visible for White applicants. The difference in numbers for each data point between White applicants and applicants from other ethnic groups is significant. The effect of disclosure controls (rounding to the nearest 5, so potentially altering any data point by 2) makes no discernible difference to, for example, the number of White acceptances in any given year; but it may make a difference of up to 40% on individual acceptance data points for other ethnic groups (for example, for the 5 acceptances reported for applicants from Other ethnic groups in

2019). Thus, the significant fluctuations in acceptance rates in figure 11 are, for ethnic groups who are less strongly represented in the data, relate at least in part to the small numbers and potential effects of disclosure controls.

Figure 11: Comparison of proportion of successful applications amongst different ethnic groups to UCAS Conservatoires, all courses



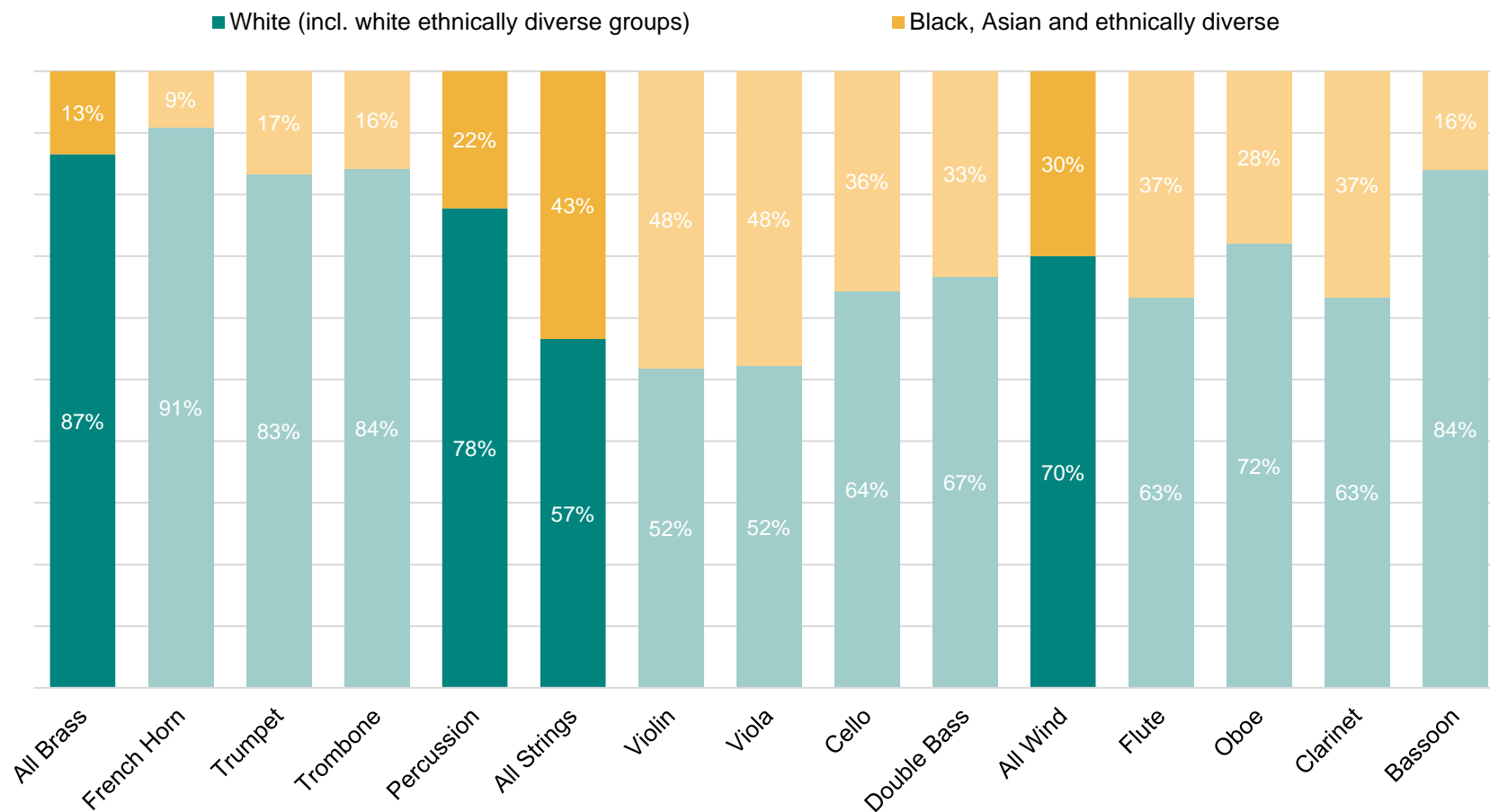
Source: UCAS Conservatoires end of cycle 2019 data resources: 51,795 applications and 13,660 acceptances over a ten-year period.

3.2.3 Ethnic group and instrument choice

Data on NCO national orchestra membership and from UCAS UG and PG acceptances provides the opportunity to look at ethnic group and instrument choice. In both NCO members and UG and PG acceptances string instruments as a group are more ethnically diverse than other instrument groups. Wind instruments are, as a group, more ethnically diverse than brass or percussion in the NCO membership; this is less clearly the case amongst UG and PG acceptances.

Figures 12, 13 and 14 below set out instruments, in groups and individually, by ethnicity. Data for NCO members sometimes includes small numbers; where the number of members in a subgroup (e.g. a specific ethnic group within those who are playing a particular instrument) is lower than 3, data has either been omitted but may be discussed in general terms in the commentary below, or is only presented within broader ethnic groupings.

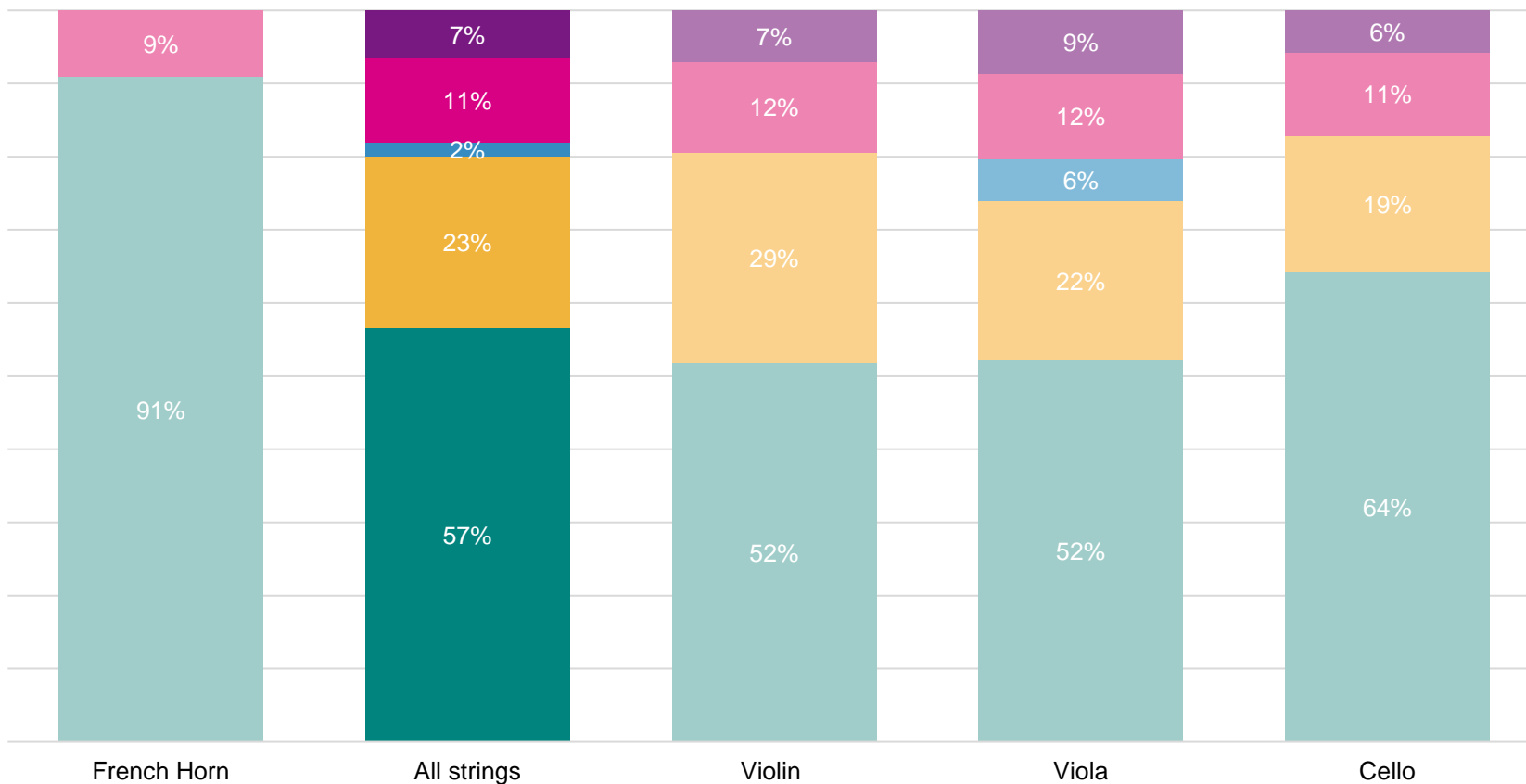
Figure 12: Instrument by ethnicity, members of the National Children’s Orchestras, 1



Source: National Children’s Orchestras (NCO), 2020/2021 national orchestras membership, base 567

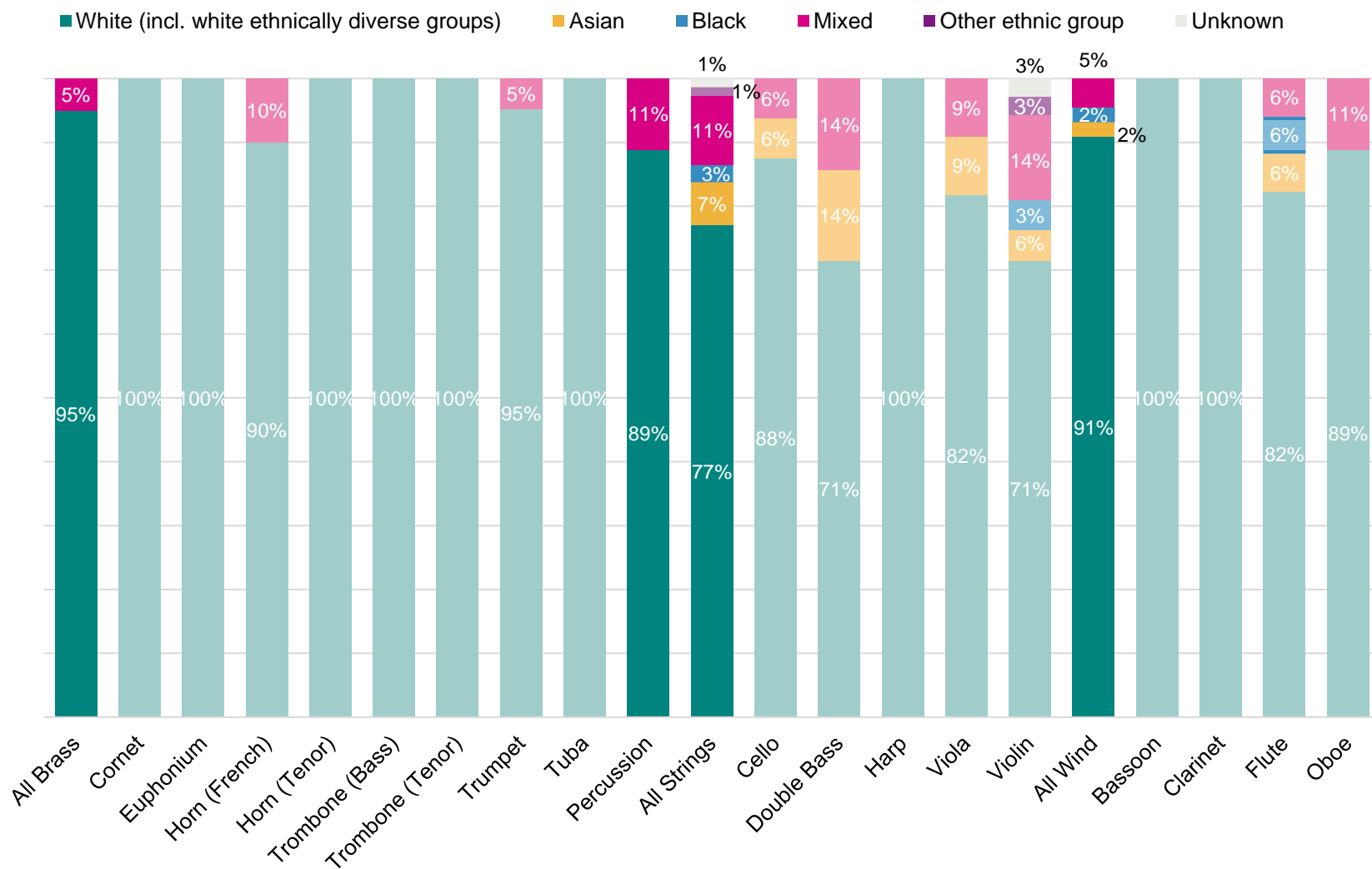
Figure 13: Instrument by ethnicity, members of the National Children’s Orchestras, 2

■ White (incl. white ethnically diverse groups)
 ■ Asian/ Asian British
 ■ Black/African/ Caribbean/ Black British
■ Mixed/ Multiple ethnic groups
 ■ Other ethnic group



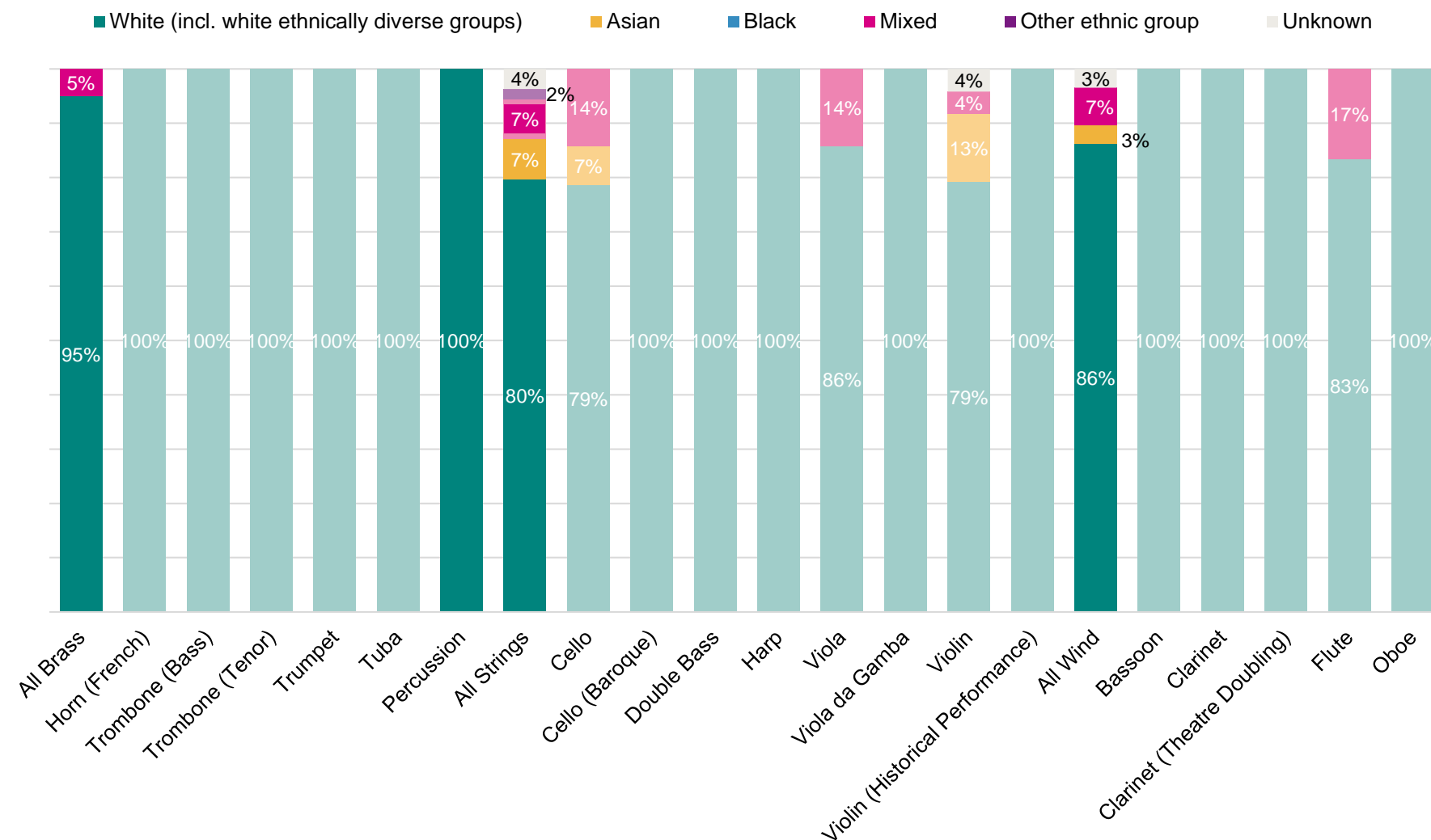
Source: National Children’s Orchestras (NCO), 2020/2021 national orchestras membership, base 567

Figure 14: Instrument by ethnicity, UG UCAS Acceptances



Source: UCAS Undergraduate from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 935.

Figure 15: Instrument by ethnicity, PG UCAS Acceptances



Source: UCAS Postgraduate from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 500.

Looking at individual instruments, the violin is played by the most ethnically diverse group in comparison with other instruments. Amongst NCO members, 29% of violin members are Asian or Asian British, 12% from mixed or multiple ethnic groups and 9% from other ethnic groups. Amongst UG UCAS acceptances, 6% of violin acceptances are Asian, 3% are Black, 14% from mixed ethnic backgrounds and 3% from other ethnic groups. Amongst NCO viola players there is also a significant proportion of players from Black, Asian and ethnically diverse groups; cello and double bass offers also show some ethnic diversity, though less than the violin and viola. Amongst wind instruments NCO members playing the flute or the clarinet are more diverse than those playing the oboe or bassoon; in UCAS UG and PG acceptances there is ethnic diversity amongst flute players, and to a limited extent amongst oboe players.

Amongst NCO members there are only a relatively small number of harp and tuba players, and therefore the figures are omitted from the graphs above; in the case of both there is some ethnic diversity amongst the members, and future data collection may enable a better understanding and sharing of this data without risk of disclosing small numbers. In NCO data there are Black members playing brass instruments, making up 5% of the total players of those instruments. A similar presence is not visible in the UCAS UG or PG acceptance data, and of the brass instruments tuba is the only brass instrument for which there were enough Black applicants that they show in the five-year UCAS dataset (any data in which 2 or fewer applicants for an instrument over the period would be subject to disclosure controls and therefore not appear in the data).

Comparing different instruments by the ethnicity of players (NCO members or UCAS UG and PG acceptances) is made more complex by the fact that there is significant variation in the number of people who might choose to play an instrument and the number of places available (in an orchestra or a conservatoire) for that instrument. For example, violin is the most recruited for instrument in the NCO (170 were given places in the national orchestras as a result of the 2019 auditions, in comparison to 70 cellos, 30 double bass or fewer than 10 tubas); similarly there are 175 violin acceptances for UCAS UG courses in the period between 2016-2020 (in comparison with 105 trumpet acceptances, 70 clarinet and 25 tubas). Some instruments are particularly competitive: both NCO data and UCAS UG data, for example, shows more applicants per place for the flute than any other instrument. Violin places are also very competitive in both datasets. Double bass players, by comparison, are likely to experience a higher acceptance rate: fewer apply for the places which are available.

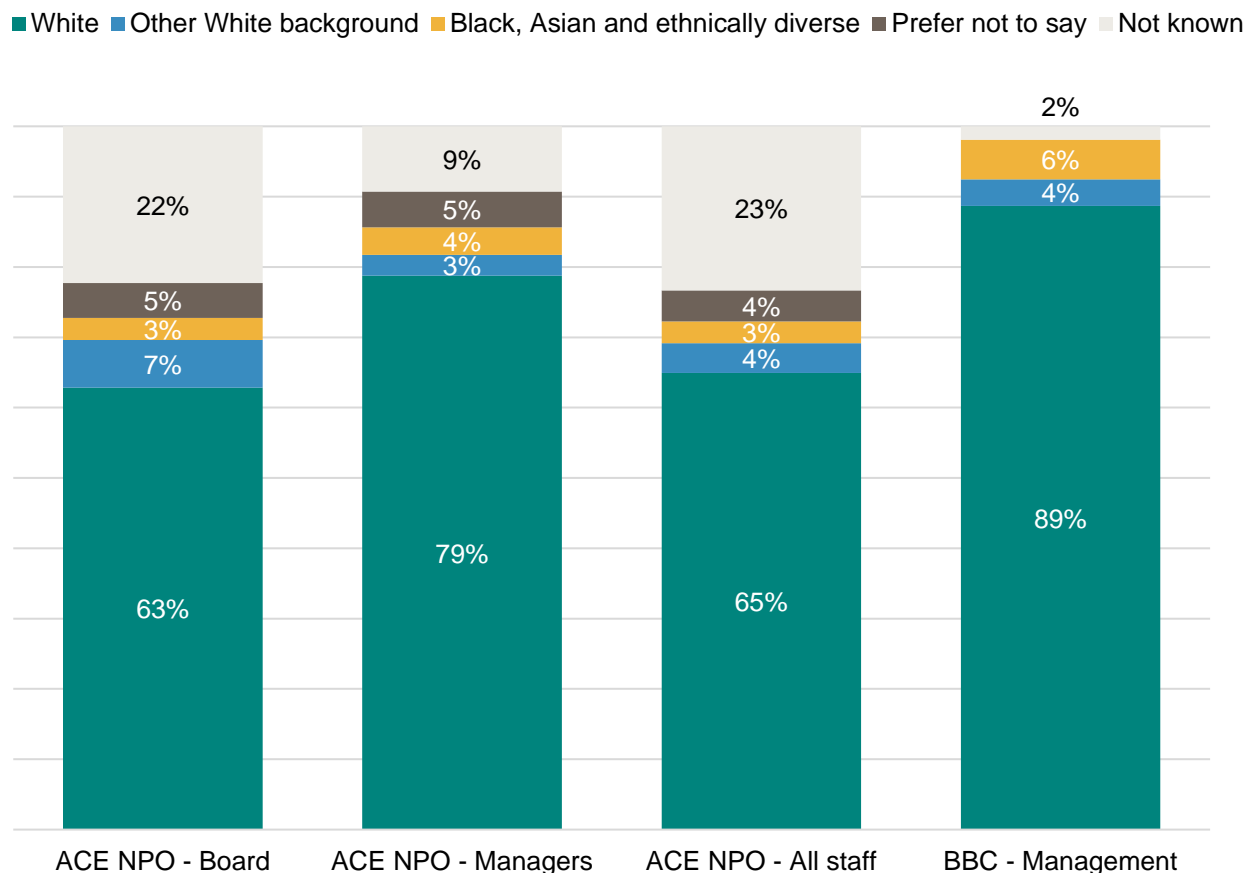
This variation reflects both the musical form (symphony orchestras and most of the music they play require more violins than any other instrument) and the perceived wider musical opportunities which might exist for trained instrumentalists beyond orchestral playing. It will also reflect a range of practical factors about how and why instrument choice takes place for children and young people, but the data on gender and instrument choice in this study and other studies considered in the literature review suggests that there are socio-cultural reasons which – to some extent – affect instrument choice. It seems reasonable to suppose that these might also in some cases intersect with ethnicity and socio-cultural perceptions and experiences in the selection of instruments.

3.2.4 Ethnic groups represented amongst other workers and board members in classical music organisations

Using data from Arts Council England National Portfolio organisations and the BBC, it is also possible to look at the ethnicity of non-musician workers in classical music organisations. In this

data, due to the way data is arranged in the two data sources available, three categories are presented: White, other White background and Black, Asian and ethnically diverse. Arts Council England data is separated into three groups: Board members, managers and all staff. The latter group includes managers, and excludes any musical or artistic staff.

Figure 16: Ethnicity of other workers in classical music organisations



Sources: Arts Council England National Portfolio Organisation Monitoring Returns 2015/2016, 2016/2017 and 2017/2018 (see section 2 for detailed specification), base 444 for board, 334 for managers and 1,968 for all staff; BBC orchestras based in England (see section 2 for detailed specification), no information on base.

More workers and board members are reported to have preferred not to state their ethnicity than preferred not to state their gender within the same monitoring process for Arts Council England National Portfolio Organisations. Amongst those who are prepared to give their ethnicity, the percentage of Black, Asian and other ethnically diverse staff and board members is never greater than 4%; amongst BBC staff who work with the three England-based orchestras, a slightly higher proportion of Black, Asian and ethnically diverse staff are reported.

3.3 Disabilities and long-term health conditions

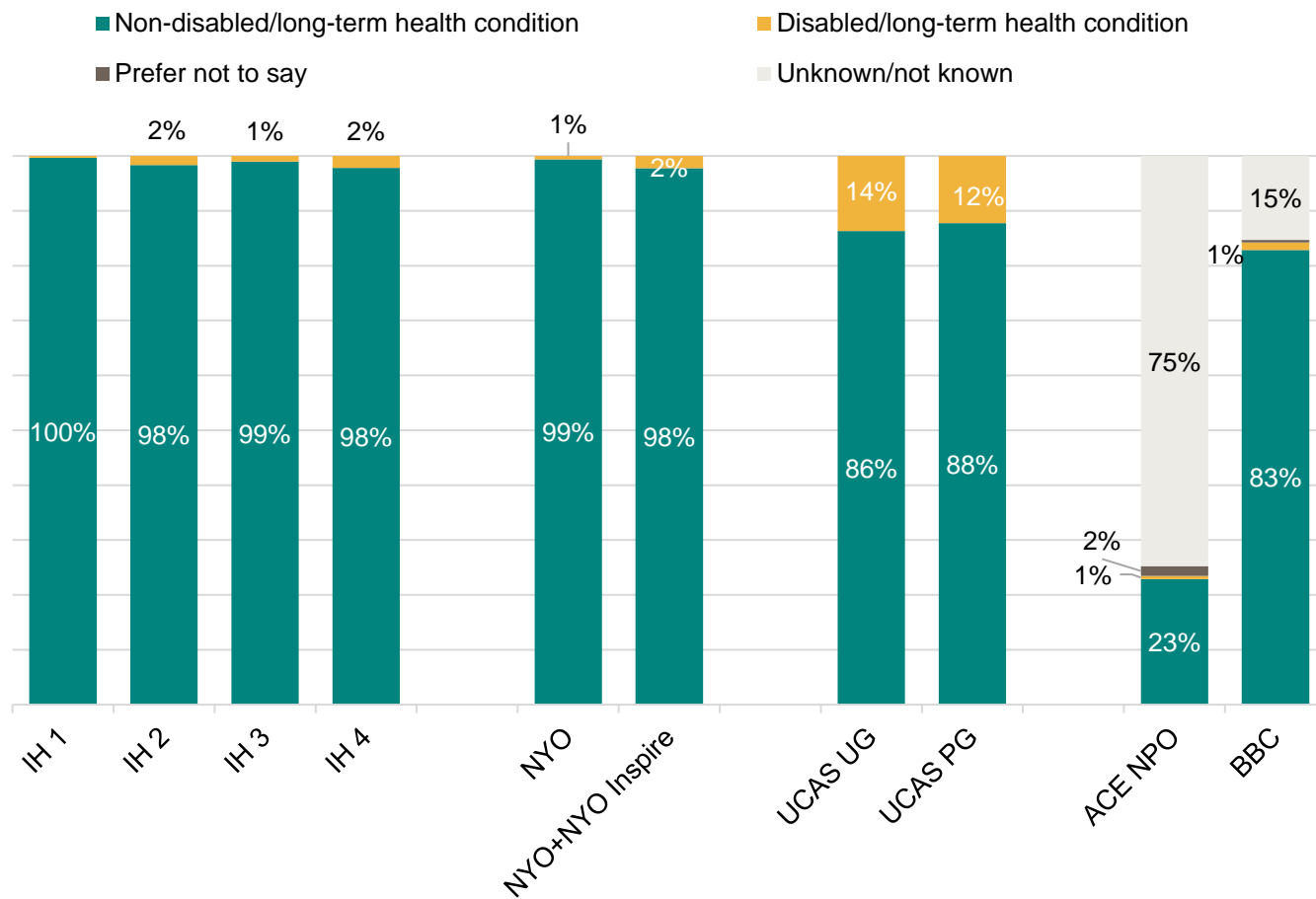
3.3.1 Disabilities and long-term health conditions amongst learners and musicians

Data on disability is collected across a number of the data sources used in this study. In all cases what is available is a single indicator; for data collectors like UCAS this will be an aggregation of data across several sub-categories relating to specific conditions. For others, data may have been collected using a question in which participants, employees or others are asked whether they are disabled or have a long-term health condition, or in more recently collected data it may be formulated slightly differently to ask whether individuals identify as D/deaf, disabled or have a long-term health condition. Some data may be collected in a way which includes neuro-diverse conditions. It is worth noting that at least some of this data will have been collected in a way which did not specify as set of conditions as being include or excluded from any definition of disability.

So, the data below – whilst laid out in a comparative fashion – reflects some different approaches to collection. Finally, it is important to acknowledge two other factors which may affect data in this area. The first is the question of disclosure, and the degree to which individuals may feel confident in disclosing conditions or feel that it is relevant to do so. Some of the material in the literature review suggested hesitancy amongst some musicians, for example, in disclosing conditions. The second is that ‘disability’ – however narrowly or widely it might be defined – amongst any population is not static. Occurrence and diagnosis may happen at different stages of an individual’s education, career or life. For example, the Family Resources Survey data for 2019/2020 (Department for Work and Pensions, 2020) provides the following figures for the percentage of people reporting a disability amongst different age groups in the UK as follows:

- 8% amongst children
- 19% amongst working age adults
- 46% amongst state pension age adults

Figure 17: Disability amongst musicians by data source/grouping



Sources: In Harmony 1 (IH1) Children in Early Years Settings - including nursery and reception, 2018/2019 data, base 1,672; In Harmony 2 (IH2) Pupils Participating in Curricular Time, 2018/2019 data, base 7,887; In Harmony 3 (IH3) Primary age (KS1-2) pupils engaging in both curriculum time and extra-curricular activities, 2018/2019 data, base 1,075; In Harmony 4 (IH4), Secondary age (KS3 onwards) pupils continuing to engage in extracurricular musical activities, 2018/2019 data, base 319; National Youth Orchestra main orchestral activities (NYO) 2018/2019 Monitoring Return to Arts Council England, base 162; National Youth Orchestra all regular participants (NYO + NYO Inspire) 2018/2019 Monitoring Return to Arts Council England, base 675; UCAS Undergraduate (UG) and UCAS Postgraduate (PG) from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 950 for undergraduates and 530 for postgraduates; Arts Council England National Portfolio Organisation (ACE NPO) Monitoring Returns 2015/2016, 2016/2017 and 2017/2018 (see section 2 for detailed specification), base 10,349; BBC orchestras based in England (see section 2 for detailed specification), no information on base.

Looking across the data the presence of instrumental learners, musicians and artistic staff with a disability or long-term health condition appears limited. In Harmony and NYO data reports a very small number of musicians who identify as disabled.

The data sources which relate to children and young people include some indications of those young musicians who also have Special Educational Needs (SEN), and in the case of data collected by Music Education Hubs data on SEN or pupils with Education, Health and Care

(EHC) plans will include children and young people with a range of needs, including those requiring learning support and those with physical disabilities. Music Education Hub (MEH) Whole Class Ensemble Teaching (WCET) figures for 2017/2018 show that out of 701,822, 2% of those pupils had a SEN statement or EHC plan, which is slightly under the national average for the school population in England. For those participating in In Harmony programmes, which take place in disadvantaged areas, the proportion of pupils who have a SEN statement or EHC plan are slightly higher across the different groups (3-5%); as with MEH data this is likely to include children and young people who are also reported in the disability data from the In Harmony programme, and there will therefore be some overlap in these groups. For pupils involved in area-based ensembles and choirs run by MEHs, which are optional activities, the proportion of pupils with *any* SEN support was 3.73%, which is around a quarter of the national average, suggesting that once activities are elective pupils with SEN are underrepresented. NYO has collected some data on SEN amongst its participants, which indicates that only very few have a SEN statement or EHC plan.

The highest proportions of musicians with disabilities across the data sources used in this study appear within the acceptances to higher education. Looking across all acceptances to higher education institutions handled via the UCAS admissions process, the proportion of acceptances disclosing a disability has grown slowly but steadily over a number of years. In 2017, the overall proportion was 10.6% (UCAS, 2017). Amongst *all* those acceptances for a degree within the JACS subject group W3 Music (a wider cohort than is shown in the figure above, and including non-performance degrees), 14% of those in 2016 were disabled (UCAS, 2016). Looking at all acceptances via the UCAS Conservatoire system, 16% of acceptances disclosed a disability or long-term health condition in 2019, up from 6% in 2010. The most significant rise is the number of acceptances disclosing learning difficulties (the proportion of acceptances disclosing learning difficulties increases by around 60% over the 10-year period), though other conditions in the categories of mental health and autistic disorder also show a sharper rise than other areas (UCAS, 2020).

Amongst both UG and PG acceptances a higher proportion of women than men declared a disability (UG: 15% women acceptances vs 12% men acceptances; PG: 15% women acceptances vs 9% men acceptances). Almost half of UG acceptances who declared a disability were POLAR4 quintile 5 (from a local area in which young people were most likely to go to HE, in comparison with 39% amongst all UG acceptances); amongst PG acceptances those who declared a disability were more evenly distributed across the POLAR4 quintiles than was the case with acceptances who did not declare a disability. PG acceptances are, overall, a smaller group than UG acceptances and so include some smaller sub-groups; this analysis should, therefore, be treated with caution given the potential effects of disclosure control. Looking at disability and ethnicity, amongst UG and PG acceptances White acceptances make up a higher proportion of those acceptances who declared a disability than is the case for those who did not; however, other ethnic groups contain small numbers which may be affected by disclosure controls, and so again this analysis should be treated with caution.

Data from the BBC and Arts Council England NPOs suggests a small number of musicians who have a disability working in orchestras and other ensembles. The data available from the NPO monitoring returns was very limited with the initial data showing that organisations did not know about the disability status of 75% of their artistic workforce. Material reviewed in the literature review suggests that something of a taboo exists for musicians disclosing conditions in some circumstances. It is unclear whether NPOs have chosen not to ask the question, where they

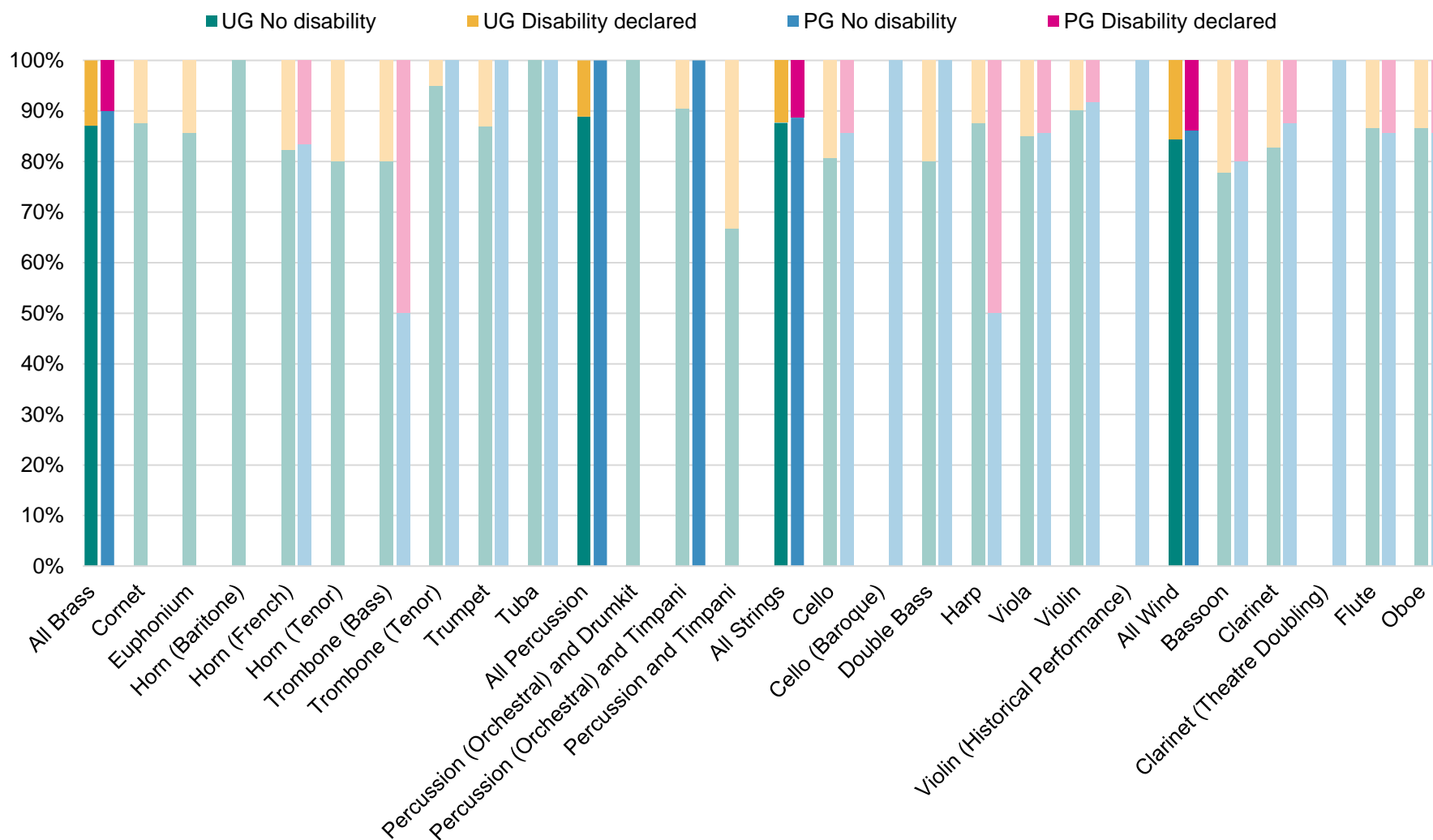
have collected other kinds of demographic data, or if there are other factors affecting the quality of this data.

3.3.2 Disability and long-term health conditions and instrument choice

Looking at UCAS UG and PG acceptances, some instruments have a higher proportion of acceptances for those applicants who declared a disability than other instruments; however, at the level of individual instruments, the numbers are very small and the potential effect of disclosure controls is therefore significant. Figure 16 on the following page shows acceptances by instrument for UCAS UG and PG over the period 2016-2020, identifying the proportion of acceptances who declared or did not declare a disability. The graph shows, for example, significant proportions of PG acceptances with a declared disability for the bass trombone and the harp; however, the overall numbers of acceptances for these instruments are very small and so these proportions should not be assumed to indicate a reliable trend.

Looking at instruments with high applicant and acceptance numbers over the five-year period, there is some variance. For example, amongst violin acceptances 10% of UG acceptances had declared a disability, and 8% of PG acceptances. Disclosure control would have a very minimal impact on these figures. Other instruments with higher volumes of applicants and acceptances show some variation: 13% of UG acceptances for the trumpet have declared a disability, falling to 0% at PG. In comparison with the violin, amongst flute and clarinet acceptances a higher proportion of acceptances which had declared a disability is apparent at UG and PG level.

Figure 18: Instrument by disability, UG and PG UCAS acceptances

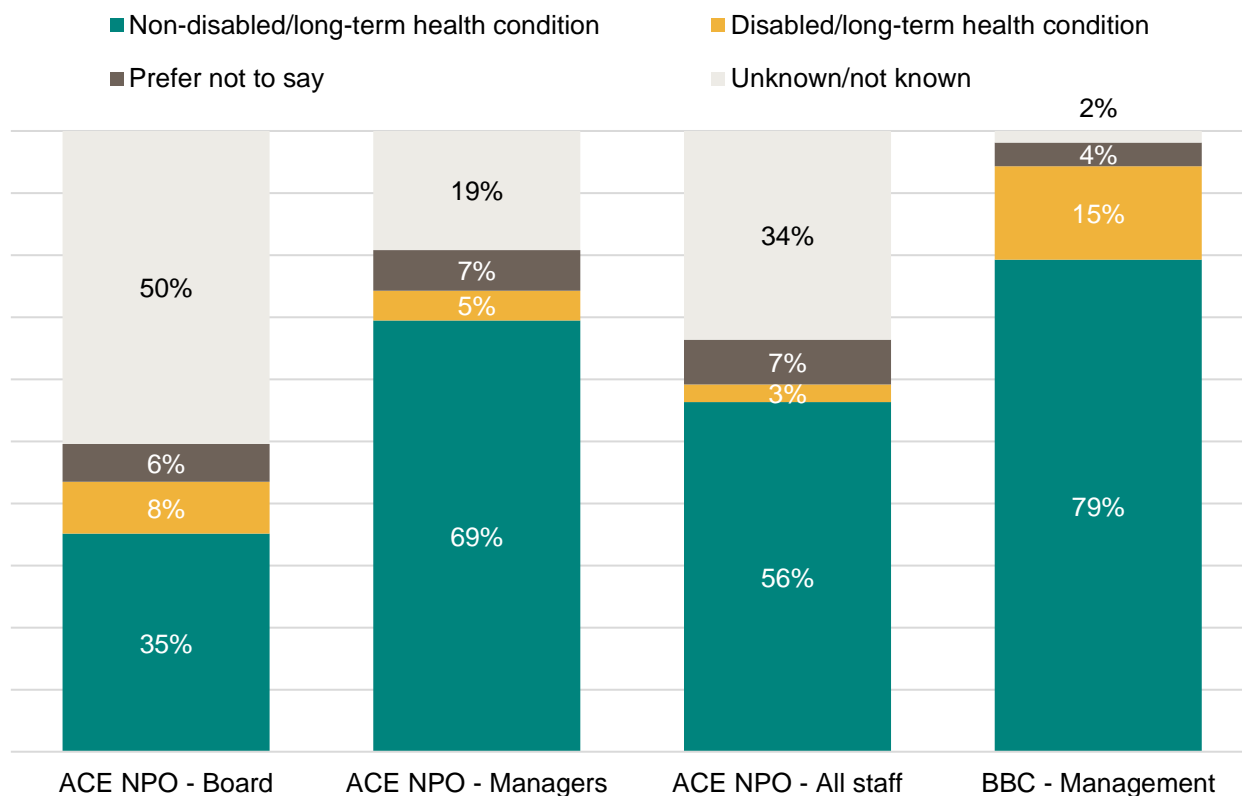


Source: UCAS Undergraduate and UCAS Postgraduate from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 945 for undergraduates and 505 for postgraduates.

3.3.3 Disability and long-term health conditions amongst other workers and board members in classical music organisations

The following figure looks at disabilities amongst other workers in classical music organisations, using data from Arts Council England’s National Portfolio Organisations and BBC England-based orchestras.

Figure 19: Disability amongst other workers in classical music organisations



Sources: Arts Council England National Portfolio Organisation Monitoring Returns 2015/2016, 2016/2017 and 2017/2018 (see section 2 for detailed specification), base 444 for board, 334 for managers and 1,968 for all staff; BBC orchestras based in England (see section 2 for detailed specification), no information on base.

The proportion of ACE NPO board members who are disabled or have a long-term health condition is significant, particularly if ‘not known’ data is removed from the findings. Data from three organisations constitutes a significant part of this, and there is some evidence of unusual variance between different years which suggests that the data may not have been collected consistently. Removing these unusual variances would suggest that around 6% of board members for whom data is known are disabled or have a long-term health condition: this number may be a better indicator across ACE NPOs. Monitoring this data over the longer-term would be beneficial to establish data which can be interpreted confidently.

Amongst data on non-musicians working in classical music organisations, BBC data suggests a significantly higher proportion of staff with a disability or long-term health condition than we can

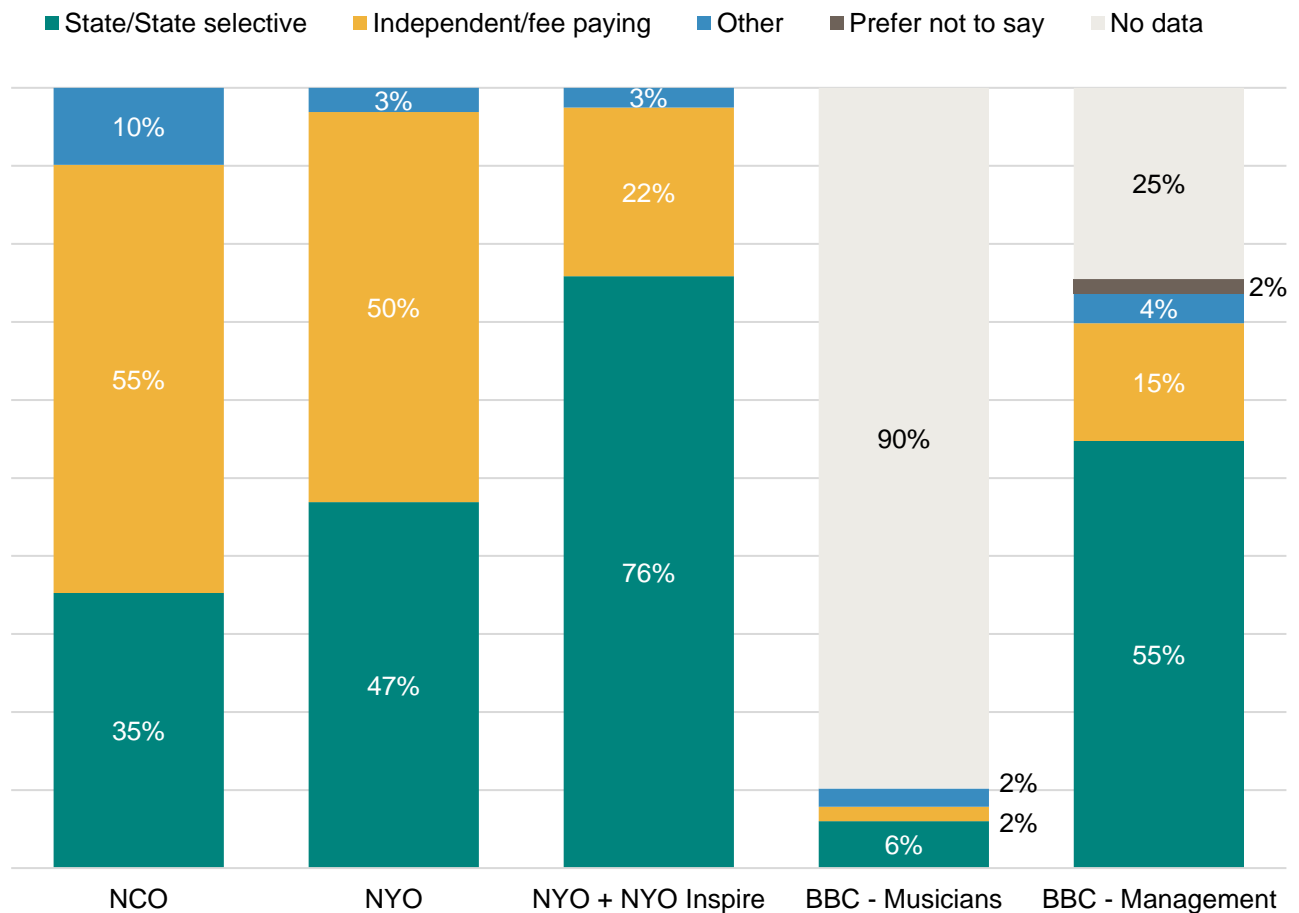
see amongst non-musicians in ACE NPOs. The data from the BBC is significantly more complete than that from ACE NPOs, and so the degree to which systematic data collection has taken place may affect the quality of ACE NPO data.

3.4 Socio-economic indicators

3.4.1 Socio-economic indicators amongst learners, musicians and other workers

Data on a variety of indicators which relate to the socio-economic circumstances of musicians are available through the different sources included in this study. From three sources – the National Children’s Orchestras of Great Britain, the National Youth Orchestra of Great Britain and the BBC – data is available which indicates the type of school which learners attend, or professional musicians attended.

Figure 20: Musicians and other workers by type of school attended



Sources: National Children’s Orchestras (NCO) 2020/2021 national orchestras membership, base 567; National Youth Orchestra 2018/2019 Monitoring Return to Arts Council England, base 162 for NYO and 675 for NYO and NYO Inspire; and BBC orchestras based in England (see section 2 for detailed specification).

The figure above attempts to group similar categories together across different datasets, but it is not always entirely clear whether some categories are strictly comparable; BBC data separates out 'state' and 'state selective', with the latter likely to cover, for example, grammar schools. The 'other' category for the BBC includes schools outside the UK; for NCO it includes home-schooling arrangements (as does NYO data under the 'other' category) and attendance at a specialist music school (it is unclear, for example, if the BBC data includes specialist music schools as state or state selective, or elsewhere). All three datasets include a category which is termed 'independent', 'independent – fee-paying' or 'fee-paying'. There is potential that between the datasets attendance at specialist music schools (only specified very clearly in the NCO data) is attributed to different categories; nonetheless, the overall balance between the state and the independent sector is unlikely to be altered very significantly by this.

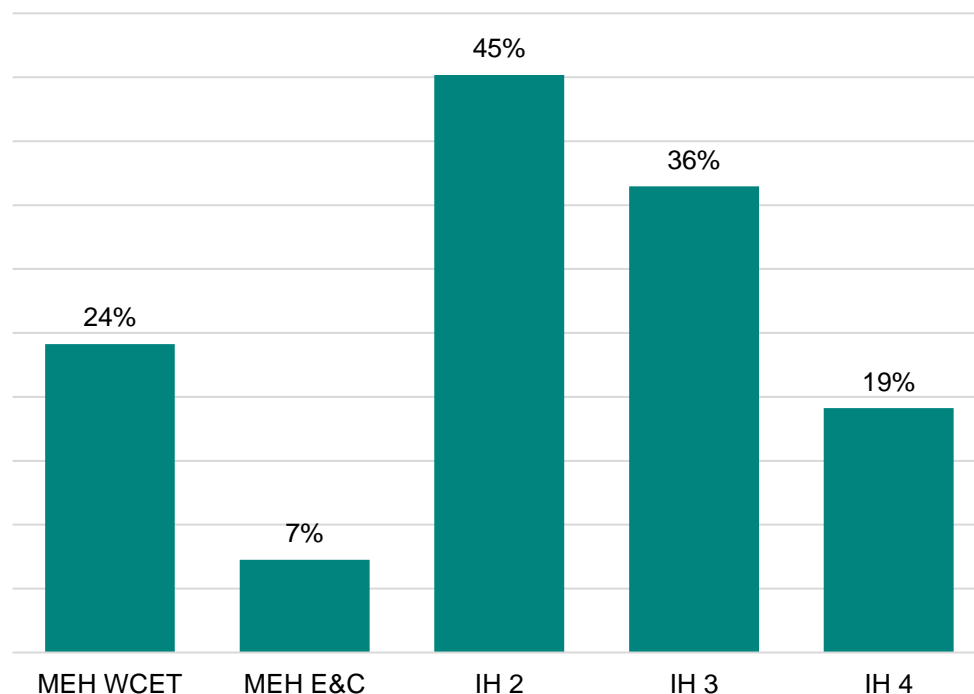
Given the limited nature of this data what we can reliably observe is that the proportions of musicians attending or having attended independent school is significantly above the population average, which is about 7% (Sutton Trust, 2019). NYO and NYO Inspire data shows the different emphasis and approach which the Inspire element of NYO activity brings: the overall proportion of those engaging from state schools is much stronger than for 'main' orchestral activities alone.

NCO data for 2019 does provide some further sub-categories. In this year of auditions 7% of national orchestra places went to applicants who were at a specialist music school (this group is separate from those listed as 'fee-paying'); 62% of these young musicians receive means tested bursaries and a further 16% receive an academic scholarship which supports their attendance at a specialist music school. Amongst NCO members for those who attend fee-paying schools 28% receive means tested assistance in order to attend, and a further 29% receive an academic or music scholarship in order which support their school fees. Data for NYO plus NYO Inspire activities for 2019/2020 includes some data on those musicians who also participate in specialist music education. 31% of the 531 young people participating with NYO plus NYO Inspire in 2019/2020 attend Centres of Advanced Training, and 18% receive Music and Dance Scheme bursaries to do so or otherwise benefit from assisted places at independent schools.^{viii}

The BBC data is for a very limited proportion of its musicians and a slightly larger proportion of management, but includes a sub-category of 'state selective' (combined in the figure above into the 'state' category). Of those employees – musicians and management - for whom the BBC has data, 26% went to a state selective school (a bit more than a third of all those who went to state school). It is worth noting the way in which changes to the education system may produce an uneven effect when looking at musicians in different age groups. Grammar schools only took around 5% of all state-funded secondary pupils in 2019, in 163 grammar schools; the decline in grammar schools between the 1960s and the 1980s meant that more than 1,000 schools closed (Danechi, 2020), and so the likelihood of attending a state selective school will have been much higher for older musicians simply due to the greater presence of such schools.

Across the data which we have about musical activities for children and young people, data has been collected on the proportion of participants who are in receipt of the Pupil Premium, which is a grant for schools to support disadvantaged pupils based on the number of children a school has in the following groups: those who claim or have claimed free school meals, and those who are looked-after or previously looked-after children.

Figure 21: Pupil Premium amongst children and young people taking part in musical activities



Sources: Music Education Hub Whole Class Ensemble Teaching from Fautley and Whittaker, 2020, base 701,822; and Music Education Hub Area-Based Ensembles and Choirs from Fautley and Whittaker, 2020, base 154,655. In Harmony 2 Pupils Participating in Curricular Time, 2018/2019 data, base 7,887; In Harmony 3 Primary age (KS1-2) pupils engaging in both curriculum time and extra-curricular activities, 2018/2019 data, base 1,075; In Harmony 4 Secondary age (KS3 onwards) pupils continuing to engage in extracurricular musical activities, 2018/2019 data, base 319;

Nationally in England data published by the Department for Education identifies that 27% of pupils overall are eligible for the Pupil Premium, with 22.6% of pupils in primary year groups being eligible for the Deprivation Pupil Premium and 27.7% of pupils in secondary year groups eligible for the Deprivation Pupil Premium (Department for Education, 2020). Fautley and Whittaker report that the 24% participants who are eligible for Pupil Premium in the MEH WCET group are around twice the level of eligibility for Pupil Premium in the wider school population (Fautley and Whittaker, 2020: 24) and carry a comparative figure for the national school population of 12.25%. It is currently difficult to reconcile these details accurately, or to understand whether there is the possibility that categories are being defined differently across different datasets.

What appears to be the case from the figure above is the relationship between optional activities and a decline in the presence of some groups. Fewer children and young people eligible to receive the Pupil Premium participated in the optional activities, including the MEH area-based ensembles and choirs and the extra-curricular elements of In Harmony programmes. The National Youth Orchestra of Great Britain reported no participants in receipt of the Pupil Premium, but did report that 9% of its NYO 'main' orchestral activity participants came from schools in local authority districts which were listed as category 5 and 6 in the 'Achieving Excellence Areas' definitions (indicating those areas in which schools achieved the least

progress and had the most limited access to high quality schools); this rose to 10% amongst the wider group of NYO plus NYO Inspire participants.

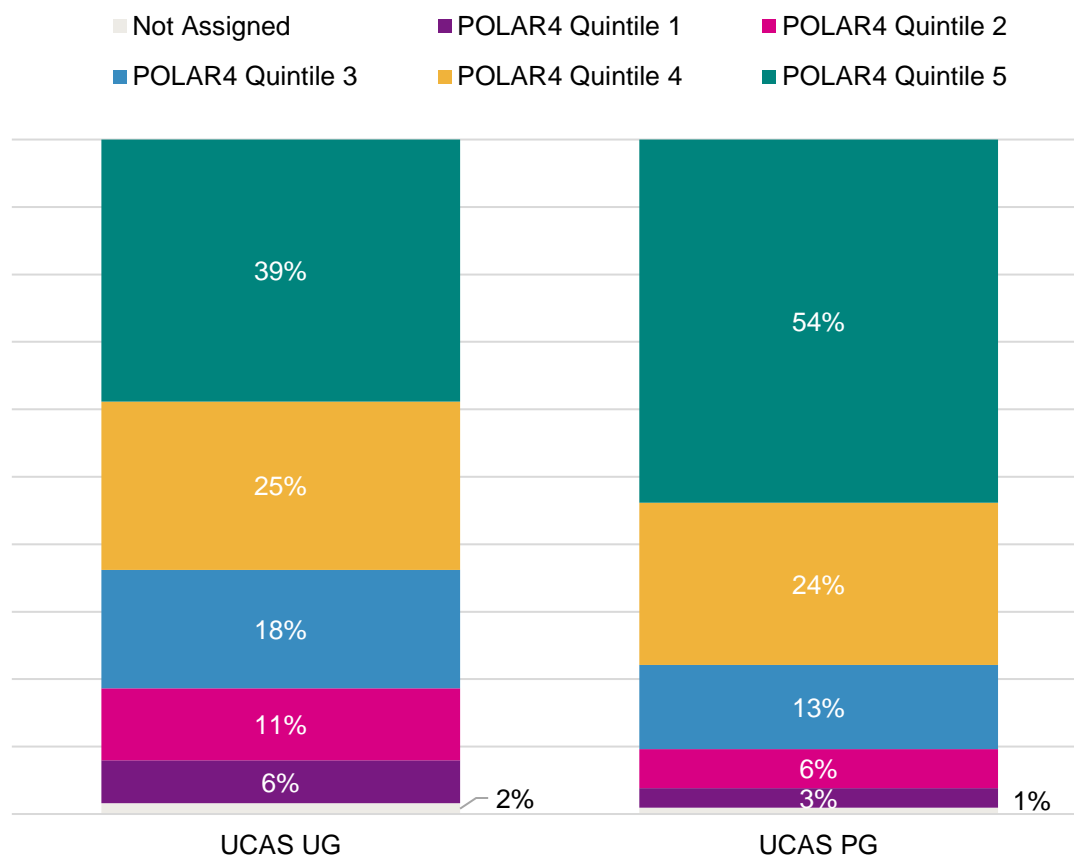
NYO's activities are all subsidised to some extent, so that no young person who takes part and their family pays the full cost. All the NYO Inspire activities, which are for state school and Black, Asian and ethnically diverse young people are free, and some support is also offered towards travel expenses. For participation in the 'main' orchestra, fees are around 25% of the full cost, and bursaries are provided to reduce the fees to zero on means tested basis. Around 20% of participants receive a full bursary, and 10% a bursary which removes 75% of the fees. NCO also offers a financial assistance scheme, and publishes the range of household income within which it will consider bursary applications (in line with the CAT Music and Dance Scheme bursary scales), and in 2019/2020 NCO supported 23% of its national orchestra membership through bursaries.

NCO also collects data on gross household income for its members, though it is noted as an area for which NCO has received feedback that applicants' families feel sensitive about providing the data, and that it may therefore be limited in its reliability. Broadly there is evidence of participants from across a spectrum of different income categories, including members from lower household income groups. At the top end those in the higher household income groups appear to be overrepresented in comparison to the wider population.

The BBC also collects data on parental occupation and education, for both musicians and management. In some cases, the completeness of the data is very limited (for example, for 90% of musicians there is no data on parental education or occupation) so the data needs to be treated as – at best – indicative of an area which requires more exploration and for which better data would be beneficial. Where data is known, around 80% of musicians report their parent(s) having a degree, and a similar proportion report a parent in a higher managerial and professional occupation. Amongst management, for whom there is more data but who are likely to be a smaller group, around 58% of those for whom data is known had a parent(s) with a degree and around 50% report a parent in a higher managerial and professional occupation.

UCAS data on applicants and acceptances at conservatoires includes an indicator called POLAR4 quintile (see endnote iv for a description of POLAR4 data). This indicator was selected for this study as a proxy for the socio-economic circumstances of musicians applying and being accepted by conservatoires. The figure on the next page shows UCAS UG and PG acceptances by POLAR4 Quintile.

Figure 22: UCAS UG and PG acceptances by POLAR4 Quintile



Sources: UCAS Undergraduate and UCAS Postgraduate from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 940 for undergraduates and 520 for postgraduates.

Looking at the data on POLAR4 quintiles for undergraduates and postgraduates together, the shift towards an even higher proportion of students from the upper quintiles amongst postgraduates can be clearly seen. Amongst UG acceptances 64% come from quintiles 4 and 5; 78% of PG acceptances come from quintiles 4 and 5.

UCAS data also provides analysis which enables us to look at the relationship between different demographic characteristics. Looking at gender and POLAR4 quintile, there is some slight variation between men and women in the distribution of UG acceptances over the quintiles: a slightly higher proportion of women were also quintile 1 and quintile 4 than men, a lower proportion of quintile 3. Amongst PG acceptances, overall a higher proportion of women acceptances were quintile 4 or 5 than was the case with men acceptances.

Amongst White acceptances and those from a mixed ethnic background the data shows a spread of acceptances in each of the five POLAR4 quintiles; Asian acceptances are particularly strongly concentrated in quintile 5 (those most likely to go to HE). Whilst a similar profile is apparent in the UCAS PG acceptance data, the smaller overall size of the sample means that these sub-groups are likely to be affected even more by disclosure controls and so this analysis

should be treated with caution. Amongst Black UG applicants and acceptances appear across quintiles 3-5, though data on PG indicates the presence of Black applicants from quintile 1; overall, the numbers of black applicants and acceptances in different quintiles are very small, and therefore the rounding effect and disclosure controls may significantly affect this picture.

3.4.2 Socio-economic indicators and offer/acceptance rates

NCO collects data in a way which allows us to look at offer rates. Two years data (for auditionees in 2018 and 2019) are available with fewer sub-categories than the data in the figure above. Looking at state school applicants, across both years they experienced a lower offer rate for a place in one of the national orchestras by an average of 7 percentage points than applicants who had attended fee-paying schools, specialist music schools or were home-schooled.

Acceptance rates in UCAS data can be compared for applicants and acceptances from different POLAR4 quintile areas. Looking at the relationship between acceptances and unique applicants, the acceptance rate hovers between 48-50% for quintiles 2-5, but is 43% for unique applicants from quintile 1. Disclosure controls might bring that gap down slightly, but the data suggests this is an area which might benefit further investigation. This gap is more marked amongst PG acceptances. Unique applicants from POLAR4 quintile 1 and 2 areas experience a 33% acceptance rate; this rises to an acceptance rate of between 42-5% for applicants from POLAR4 quintile 3 and 4 areas, and 54% for applicants from POLAR4 quintile 5 areas. Again, whilst the impact of disclosure controls might bring the gap down slightly, it would still appear in the data.

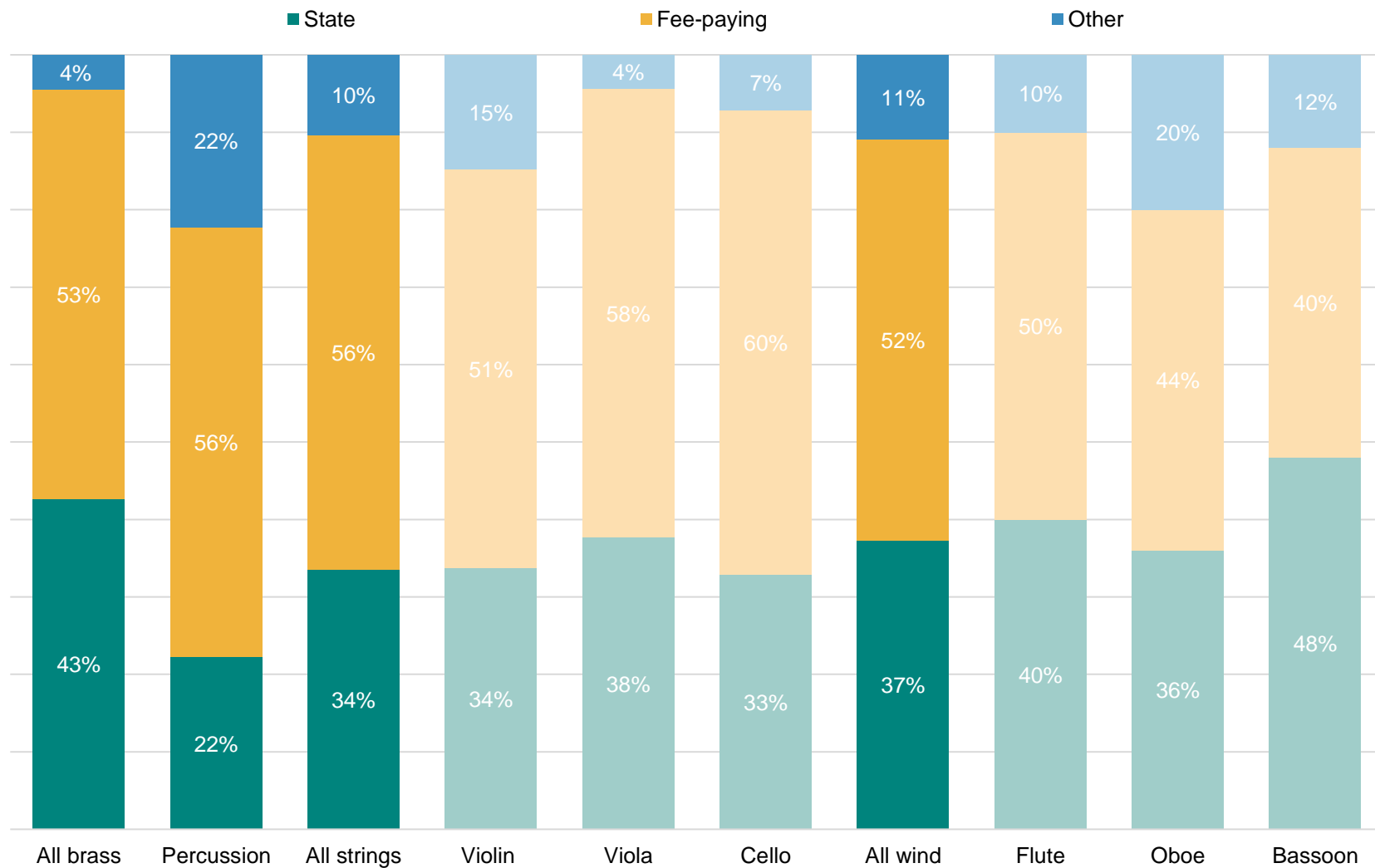
3.4.3 Socio-economic indicators and instrument choice

Both NCO data and UCAS UG and PG data enables some analysis of instrument choice by a socio-economic indicator. In NCO data we can explore instrument by school type and by household income. This detailed data is currently only available for a single a year, and so should be treated with caution: multiple years of data would provide the basis for understanding any potential trends. It is also the case, as with other data in this study, that some sub-groups (e.g. tuba or harp players) are very small.

The pattern of household income categories does vary between different instruments. Flute, violin and trombone players are more likely than those playing other instruments to have a household income of up to £60k, for example. French horn, trumpet, harp, oboe and viola players are more likely to have a household income of £60k and above. More years of data would help to ascertain whether there is a relationship, or whether this varies between different years of in-take.

NCO data also allows us to look at instruments by school type; figure 21 lays out this data. Where numbers in sub-groups (e.g. members attending a particular school type within those playing a particular instrument) are smaller than 3, the data has not been included on the graph but the commentary may refer in general terms to any key findings. Overall, brass players are proportionally more likely to go to a state school (43%). Whilst both tuba players and bassoon players show a higher proportion of state school pupils than other instruments, the data should be treated with caution: both instruments will have small numbers (particularly in comparison with instruments like the cello or violin).

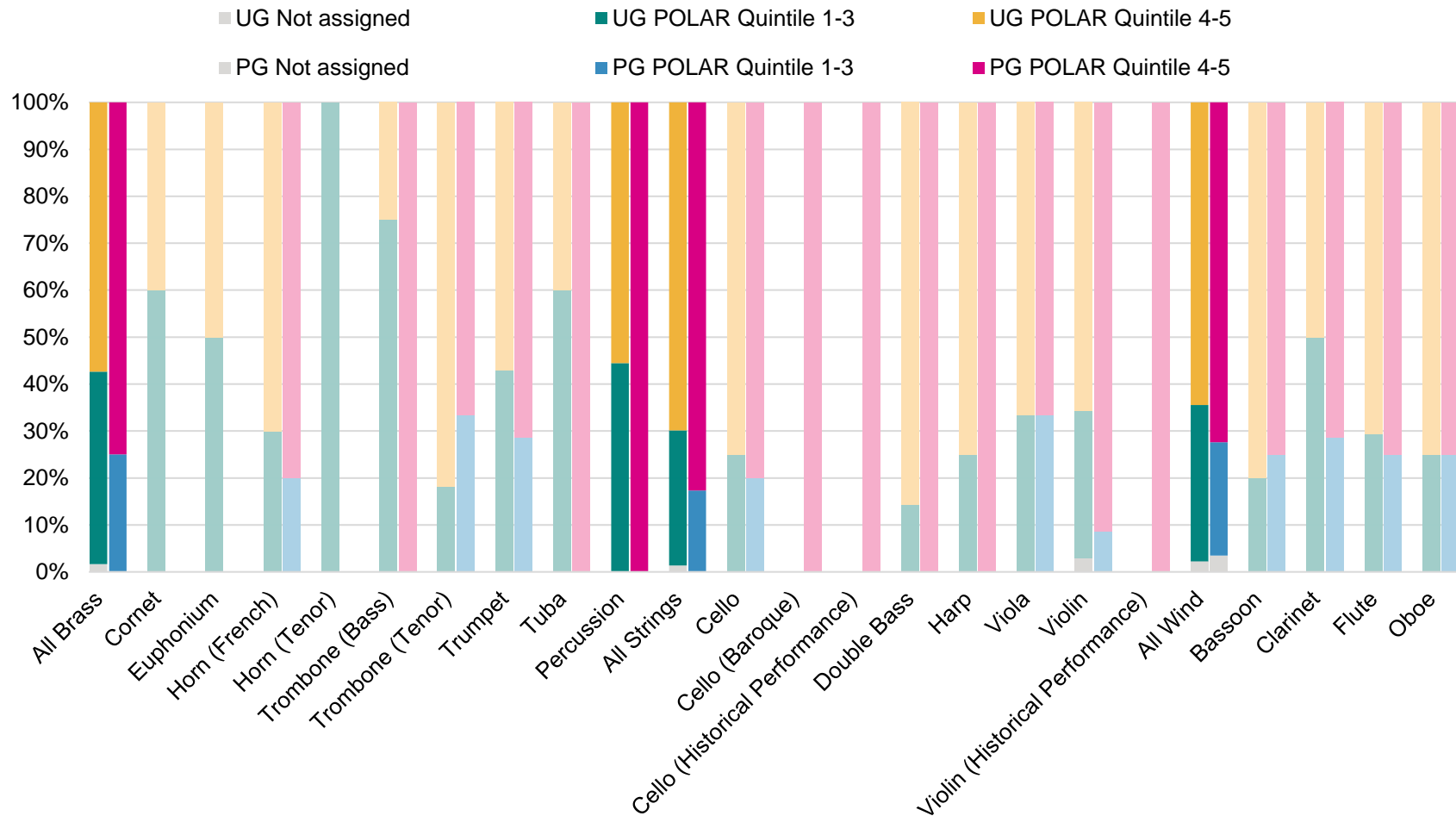
Figure 23: NCO national orchestra membership by instrument and school type



Source: National Children’s Orchestras (NCO), 2020/2021 national orchestras membership, base 567

The graph below sets out UCAS acceptances by instrument and POLAR4 Quintile. The quintiles are grouped together as quintiles 1-3 and quintiles 4-5. In each case acceptances for undergraduate and postgraduate study are shown alongside each other.

Figure 24: UCAS Acceptances by instrument and POLAR4 Quintile



Source: UCAS Undergraduate and UCAS Postgraduate from UCAS Conservatoires Scheme, 2016-2020 (5 cycles) of acceptances (see section 2 for detailed specification), base 945 for undergraduates and 485 for postgraduates.

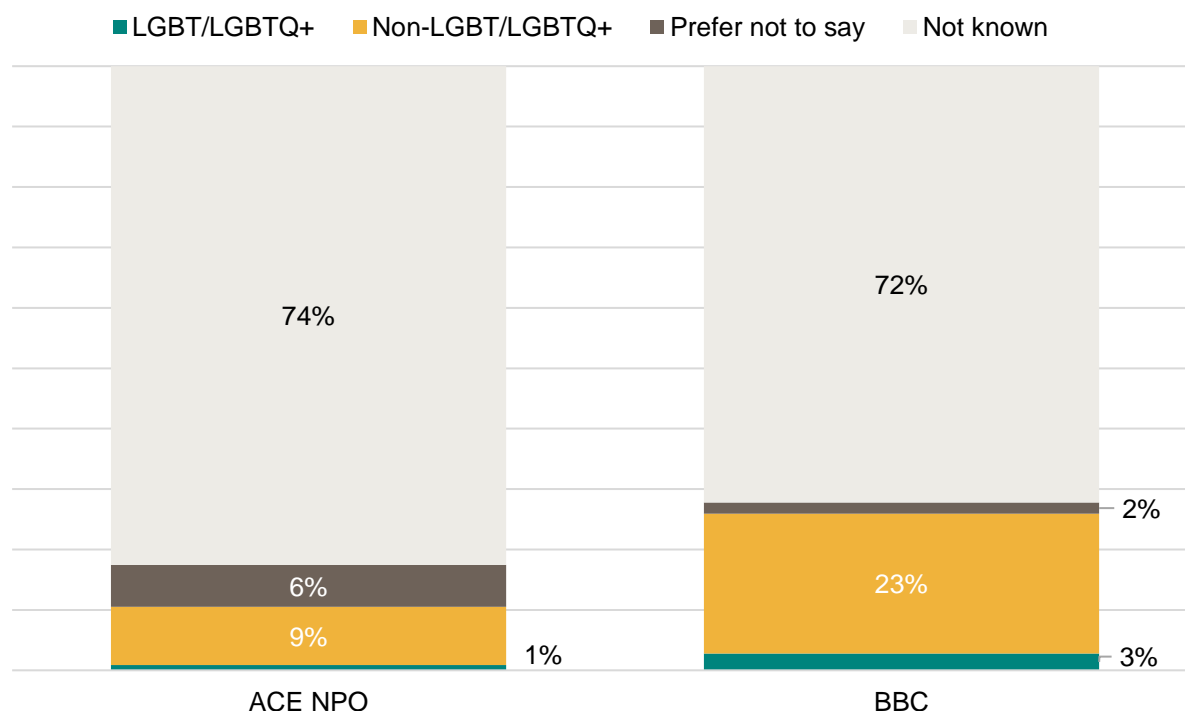
All the instrument groups – brass, percussion, strings and wind – show a decrease in the diversity of POLAR4 quintiles between UG and PG acceptances. It is worth noting that some instruments are not typically taught at PG stage (e.g. cornet, euphonium) and that any students progressing from these instruments at UG into a PG course would appear likely to switch instrument. At UG level both brass and percussion show acceptances more evenly across the POLAR4 quintiles than is the case for string and wind instruments. Looking at instruments with large intake at UG level, both trumpet and clarinet acceptances are more evenly balanced across the POLAR4 quintiles than is the case with violin acceptances, for example.

Reading across the NCO and UCAS data there are some potential areas for future investigation. Tuba numbers are difficult to analyse reliably because the in-take is small for both training orchestras and HE; however, NCO's membership data shows that one year of intake had a higher proportion from state schools than was typically the case for other instruments, and UCAS UG acceptance data suggests a higher proportion than is typical from POLAR4 quintiles 1-3. Viola players in NCO are more likely than other string players to go to state school in this year's in take, and UCAS UG acceptances suggest that viola acceptances are more diverse than some other string instruments. These observations are very limited by the small data sizes, but indicative of valuable areas for further investigation in the future.

3.5 Sexual orientation

Data collected by the BBC and by National Portfolio organisations for Arts Council England includes sexual orientation.

Figure 25: Sexual orientation of musicians^{ix}

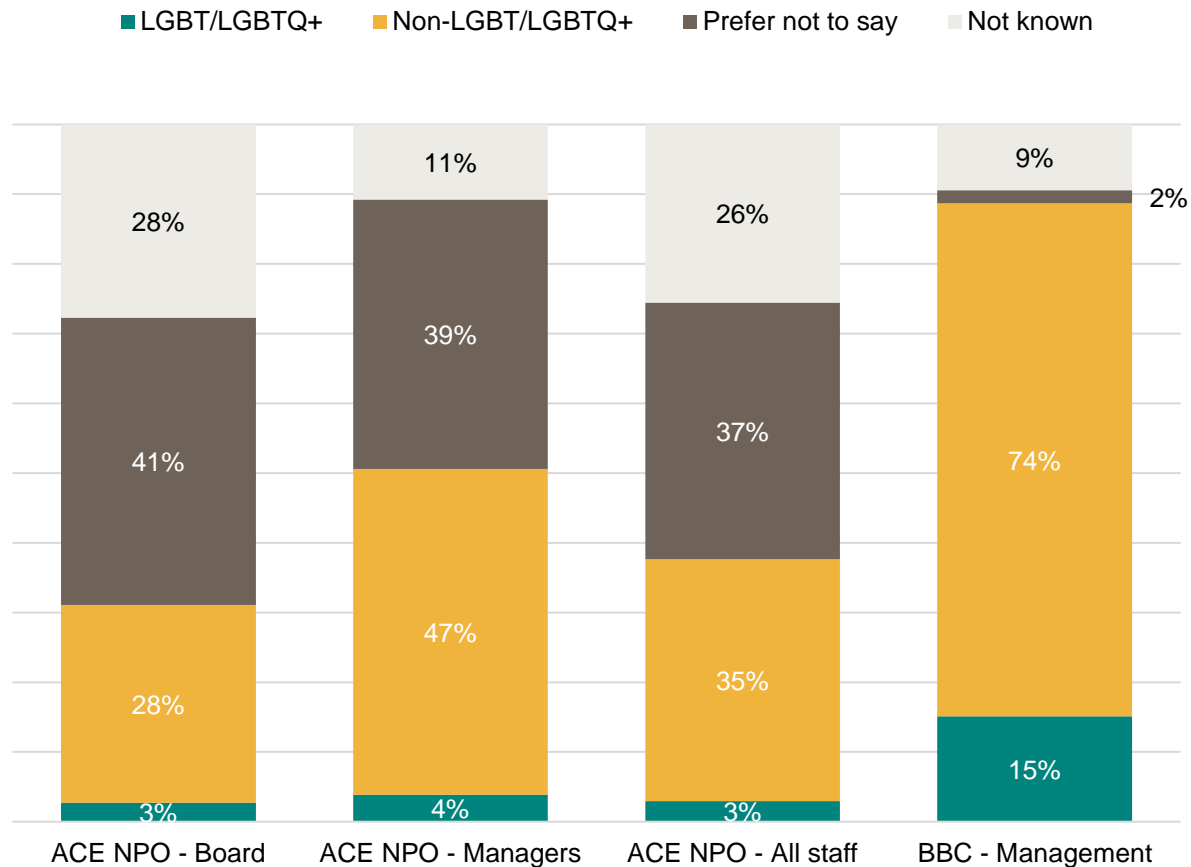


Sources: Arts Council England National Portfolio Organisation Monitoring Returns 2015/2016, 2016/2017 and 2017/2018 (see section 2 for detailed specification), base 7,506; and BBC orchestras based in England (see section 2 for detailed specification).

Many NPOs did not collect this data at all, and the data which has been collected includes a high proportion of 'prefer not to say' responses. Experimental data collected by the Office of National Statistics estimates that 94.6% of the UK population aged 16 years and over identifies as heterosexual or straight. The data from the BBC, therefore, suggests that a higher proportion of musicians identified as LGBT than would be the case across the wider population. Removing 'unknown' data and 'prefer not to say' respondents from the ACE NPO data would also suggest a slightly higher proportion of musicians identifying as LGBT than is the case in the overall population, though not as high as the BBC data reports.

The ACE NPO data and BBC data on England-based orchestras also includes figures on the sexual orientation of other non-musician workers and board members.

Figure 26: Sexual orientation of other workers in classical music organisations



Source: Arts Council England National Portfolio Organisation Monitoring Returns 2015/2016, 2016/2017 and 2017/2018 (see section 2 for detailed specification), base 444 for board, 334 for managers and 1,968 for all staff; and BBC orchestras based in England (see section 2 for detailed specification).

In the ACE NPO data it appears to be the case that more organisations attempted to collect data from non-musicians; a higher proportion of respondents, however, are reported as having selected ‘prefer not to say’. For those workers and board members for whom data is available the figures are very broadly in line with those presented in respect of musicians working with NPOs. Amongst BBC management the proportion of LGBTQ+ staff is higher than in the ACE NPO data, and higher than the experimental ONS statistics suggest would be the case in the wider population.

4 Conclusions

This paper brings together a range of sources of data which look at children and young people engaging in instrumental learning activities, some training routes into the classical music sector and the workforce in the sector itself. It specifically focuses on the instruments which are part of the symphonic tradition in Western classical music and the organisations which operate within this tradition. In bringing different data sets together, which relate either to different parts of the sector or to particular stages of learning and training for musicians, it has been possible to construct an approximate view of the 'pipeline' into the sector. Within this picture there are several significant gaps and limitations, as well as some challenges in reading across different datasets. This is, therefore, by no means a complete or fully granular picture; however, bringing these data sources together provides some meaningful evidence in key areas, some clarity about what is missing and identifies some opportunities for future work with data.

4.1 How 'good' is the data?

The group of data sources used in this study reflects an attempt to construct a dataset which relates to a specific sub-set of musical practice. Our ability to do so is limited in a number of areas by the way in which data is collected, and in the quality and comprehensiveness of data that is available. For example, none of the data relating to music learning in schools – which comes from Music Education Hubs and the In Harmony project – allows us to differentiate between different instruments which children and young people may be learning. Music Education Hub data will include children and young people learning instruments other than those typically found in Western classical orchestral contexts, whereas In Harmony projects do focus on orchestral instruments. The absence of instrumental data means that it is difficult to know how representative the data might be of those children and young people learning instruments from the tradition which this study focuses upon.

Generally, the data included here for general music education serves as a useful reference point but does not provide a useful picture of instrumental music learning for under 18s at a population level. Data from the independent/fee-paying education sector is missing, as is that from the Junior Conservatoires and other organisations, a proportion of whose students are directly supported by the DfE funded Music and Dance Scheme. NCO and NYO data suggests that these are important routes to opportunities like the national orchestras.

Music Education Hub data is also quite a partial picture of learning within the state sector. MEH's operate differently in their different geographical contexts: some deliver work directly with schools, but some activity happens independently from the Hub. They will have different levels of access to data from schools or about the children and young people who engage with them directly. The data from Hubs covers a limited number of activities which will take place in state schools (for example, WCET and 1-2-1 or small group instrumental learning is included), and the demographic data collected varies according to the activity.

The use of National Children's Orchestras and National Youth Orchestra data give us indications of engagement and representation within 'elite' training opportunities. For NCO two years of data were available for headline figures, and one for more detailed data. NCO has begun this level of detailed data collection relatively recently, and the data already provides a nuanced picture; there may be possibilities to add further elements (e.g. more comprehensive data on disability, long-term health, special educational needs or other indicators) in the future.

NYO data refers to a single year partly because the reporting approached changed in the following year; so currently only one year of data which enables us to see both NYO ‘main’ orchestral activities on their own and NYO plus NYO Inspire activities is available to us.

For this study we made a selection of data from the UCAS conservatoires dataset.^x It is worth noting that there are other variables not included here (e.g. sexual orientation, other socio-economic indicators), and that there are other ways to look at data (e.g. not aggregating a number of cycles together and instead looking at a year-on-year data series). This study demonstrates some of what can be done with UCAS data, and identifies some other areas for future interest. It is worth noting that whilst a five-year dataset helps to mitigate against some of the challenges with disclosure controls, it remains the case that some of the sub-groups that might be useful to explore – e.g. instrument choice and different demographic factors – may always prove challenging because the numbers will be small. Extending a dataset over a much longer period risks obscuring changes which might take place over time.

We have accessed data on the classical music workforce either in relation to specific employment units – e.g. an orchestra – or, via the Musicians’ Union membership, looking at a kind of proxy dataset for the wider population. For the Musicians’ Union membership applying an instrument selection allows us to narrow down the wider pool of musicians. What it is not possible to tell from MU data is the extent to which the membership is likely to be representative of the workforce; or, if there are gaps, where those might exist. Nevertheless, it provides one of the largest groups amongst whom we can examine some demographic data.

Data on individual employment units from the BBC and Arts Council England National Portfolio Organisations begins to give us a sense of what happens within orchestras, including both symphonic and chamber orchestras. Both datasets, however, show significant gaps in the data collection for some demographic characteristics. It is not clear from either whether there is a particular reason for this, though it seems reasonable to assume that a combination of factors might affect the quality of data, including: data collection which is undertaken only occasionally, and which does not reflect characteristics for which data collection has only recently been introduced; organisations with poor or limited systems for data collection; reluctance or lack of confidence from organisations in collecting data; and reluctance to supply data by employees.

In the ACE NPO data, information on gender is much more complete than data on ethnicity or disability, for example. There also appears to be significant variation in the way some organisations have supplied data between different years of monitoring returns, and in several cases employment units have been excluded because data looks unreliable, or inconsistencies cannot be accounted for. Taking multiple years of data potentially provides some mitigation against significant fluctuation within an individual year (e.g. a special project).

4.2 What the data tells us

4.2.1 Gender

The data on gender shows some variation in representation across the data sources. Overall, it is worth noting that some datasets (MEH, In Harmony and UCAS) either did not seek to collect data including a ‘non-binary’ category or the numbers were too small to be present in the dataset due to disclosure controls; where non-binary is included in the data the proportions are very small. Given the relatively new introduction of this category into data collection systems, the data this study has seen may be an under-representation of this group.

In the MEH and In Harmony data relating to children and young people learning instruments and taking part in musical activity, activities which are whole class or whole year group activities (and not optional) demonstrate an even balance of male and female participants; where activities are optional more female participants are represented in the data. The data here is similar to the over-representation of female participants in activities for those of school age which is identified in material in the literature review. The participation by young musicians in elite training opportunities, and on into conservatoires seems to narrow the gap slightly though there are some interesting fluctuations at different stages which would benefit from further exploration, and there is some evidence of female applicants to training routes and HE being less likely to experience success than male applicants.

Looking on into the workforce, on the whole the data suggests a relative balance of male and female musicians. Data from the Musicians' Union dataset suggests that the gender balance becomes significantly more biased towards male musicians amongst those in the older age-groups, suggesting the possibility that the older workforce is in the majority male, while the younger learners may be in the majority female. The extent to and way in which this apparent shift will translate into the future workforce is not clear, particularly given the breadth of different ways in which musicians may make a living.

Data on gender and instrument choice reinforces findings from other material in the literature review; some instrument choices appear to be strongly gendered, whilst others are more balanced. Looking at this data across three stages – from the NCO data (i.e. young people aged 14 or under), to UCAS UG and PG acceptances and through to the workforce in the MU data – there is evidence of younger musicians reflecting these gender patterns less strongly. A higher proportion of young female musicians appear in the brass and percussion figures amongst NCO national orchestra membership than is the case for UCAS acceptances; and UCAS acceptances show a better gender balance in these areas than the MU data. Similarly men are represented in a higher proportion in MU data for string and wind players, than is the case in UCAS data and amongst the NCO membership.

Looking at the data on other workers in classical music organisations, women are well represented within the overall workforce and at management level, but are slightly underrepresented at Board level.

4.2.2 Ethnicity

Looking at ethnicity, the data shows some significant variation between those learning instrument and training as musicians, and those in the workforce. As with gender, data from whole class or whole year group activities (MEH WCET) reflect the ethnicity of the similar-aged population. Data from the In Harmony activities reflects the school populations in which the activities take place, although there is some decline in the take-up of one element of optional activity by Black, Asian and ethnically diverse participants in comparison with the non-optional activities. As noted earlier, this data is difficult to put into a proper context as we do not know enough about the wider population of instrumental learners.

Data from NCO, NYO and NYO including NYO Inspire is very interesting. NCO national orchestra membership has a higher proportion of Black, Asian and ethnically diverse participants than would be the case for the wider school population; NYO and NYO Inspire are closer to the school population in their proportion of Black, Asian and ethnically diverse

participants. This falls significantly in UCAS UG and PG acceptances, and the proportion of Black, Asian and ethnically diverse musicians and artistic staff in the workforce is smaller again.

It is important to note the wider context of a changing population: the younger population in the UK is significantly more ethnically diverse than the older population. The data poses an interesting question for future tracking of trends, which is to what extent the data reflects wider population trends and to what extent it reflects the 'leakage' in the pipeline - whether by choice or due to other circumstances and experiences – of Black, Asian and ethnically diverse musicians. To understand whether there is an uneven 'conversion' of learners into HE students and HE students into the workforce, it would be valuable to track these data sources over time.

Some of the data sets gather and present data on ethnicity in very broad groups; however, others enable us to get beyond the unhelpful binary of White and, effectively, 'non-White' to explore participation and representation by more specific ethnic groupings. Data from the In Harmony project, for example, shows a much higher proportion of participation amongst Black or Black British groups than is the case for any other dataset, reflecting the way in which the activity seeks to work with communities who might otherwise be underrepresented in this kind of activity. Data across the elite training routes of musicians from a mixed ethnic backgrounds and from 'other' ethnic backgrounds than are currently present in the school populations. NCO data has a higher proportion of Asian or Asian British members than is the case in the wider school population, and within this group is very strong representation of participants from East Asian ethnicities. Black or Black British participants are underrepresented in NCO, NYO and NYO including NYO Inspire in proportion to the wider school population. Within UCAS data the representation musicians of Asian or Asian British background, mixed ethnic background or 'other' ethnic background declines.

There is some evidence across NCO and UCAS UG and PG acceptances of a stronger representation of ethnic groups amongst particular instruments; the violin, for example, appears to have a more ethnically diverse range of participants. Reading this data is challenging due to small numbers in sub-groups, but the data on gender and instruments (and material from the literature review) suggests that socio-cultural factors play a role in instrument choice and so the potential for this should be considered in any future analysis of instrument choice and ethnicity. The presence of Black, Asian and other ethnically diverse groups, not including White ethnic groups, within other workers and at Board level in classical music organisations is, however, limited, and broadly similar to the levels we can see in the musician workforce.

4.2.3 Disability

Data on disability and long-term health conditions poses something of a challenge. Amongst the data sets which this study considers, UCAS undergraduate acceptances show the highest levels of musicians who declared a disability/ies, but it is not clear why this is the case. Several contributing factors to this are: the classification of 'disabled', which in the UCAS admissions system includes a range of conditions including specific learning difficulties^{xi} and is sometimes combined or included in broader categories, e.g. those with an SEN statement or EHC plan in Music Education Hub data; the point at which any individual is likely to be diagnosed with a condition, given that some of our data covers both children and young people who may not yet have either a condition or a diagnosis, and older musicians who may have a condition but never have sought a diagnosis; and what we recognise from the literature review to be a general culture of non-disclosure around some conditions, where musicians either felt that the condition was not relevant to their work or where the taboo of disclosure prevented them from doing so.

The presence of musicians with a declared or recorded disability in the datasets is significantly below the proportion of people in the population reporting a disability, even taking into account the variance in disability amongst different age-groups in the population. Where the datasets provide data on other workers in classical music organisations, there is a stronger representation of people reporting disabilities amongst non-musicians.

4.2.4 Socio-economic indicators

This study has looked at a range of socio-economic proxies or indicators. The limited data on school type (either for young musicians still in education, or for professional musicians reflecting their educational background) available to this study suggests that those with an independent school education are overrepresented within elite training opportunities, and within the workforce. Within activities happening in state schools, optional activities (Music Education Hub area-based ensembles and choirs and In Harmony data which includes children and young people taking part in extra-curricular activities) show lower proportions of students with Pupil Premium than is the case with 'compulsory' activities.

Household income levels for NCO members show the presence of members in lower household income groups, but also an overrepresentation of those in the highest income groups. UCAS undergraduate and postgraduate acceptances show very low intake from those in areas less likely to go into higher education, and the shift between undergraduate and postgraduate representation suggests that acceptances become less socio-economically diverse at postgraduate level. There is also some indication of a relationship between socio-economic indicators and instrument choice.

4.2.5 Sexual orientation

Data on sexual orientation seems to suggest a higher proportion of people who identify as LGBT across both musicians and non-musician workers in classical music organisation, than might the case in the wider population.

4.3 What else would we like to know?

The purpose of this data audit has been twofold: to ascertain what data exists to inform our understanding of who learns instruments, trains for and works in classical music, and to find out what that data can tell us. Much of this report has been concerned with describing the data which is available, and identifying some of its limitations. There are some areas in which data collection could be improved, in order to support a more robust and detailed understanding of what is taking place.

4.3.1 Filling in the unknowns

Some of the datasets, particularly those relating to the workforce (e.g. ACE NPO data), suffer from large proportions of unknown data. Variance between years in the dataset suggests that some organisations may not have well-established data collection approaches, and it is unclear how often data collection is refreshed if there are changes in the workforce. Where musicians and non-musicians are employed regularly, improved data collection could support significantly better quality data, and potentially allow us to track trends in the workforce over time. It will always be the case that ethical data collection allows any individual to opt not to provide data on any given characteristic. Some material in the literature review suggests that there may

be areas – like disability and long-term health conditions – where some groups may be less confident about disclosure or may feel that disclosure is not required or relevant if it does not effect their day-to-day working. There may, therefore, be work to do in some environments to provide employees and others with the confidence to disclose conditions or answer questions about some characteristics, and to help them understand the significance and value of this disclosure, both to enable understanding but also to make visible (potentially for those earlier on in the pipeline) the presence of different groups in the workforce.

4.3.2 Filling the gaps in the ‘pipeline’

This data audit attempts to construct a view of the ‘pipeline’, but there are significant gaps at various stages. A clear area in which a more comprehensive picture could be sought is in instrumental learning amongst children and young people. Participation in the Music and Dance Scheme, either through a boarding school or a Centre for Advanced Training, is a missing link. A more challenging area for seeking usable data is participation in instrumental learning amongst those in other independent schools, and our picture of learning in the state sector is also significantly limited.

Another element which may add to our understanding of the ‘pipeline’ is consistent tracking not just of the presence of certain groups, but of the success of those groups in accessing particular stages. This study has considered some data on offer or acceptance rates, and to ascertain the degree to which there is variance for different demographic groups, this data would need to be tracked over time. Organisations with key ‘gatekeeping’ roles into opportunities or stages of development are well-placed to do this.

Finally, constructing a pipeline from a series of data points (as this study attempts to do) can be valuable in highlighting the ‘leakage’ of specific groups at particular stages. It provides, however, a limited picture of exactly when individuals might ‘drop-out’ of the system because it is only able to track particular stages, and very little information as to why they are absent. The literature review explores some of the reasons why progression through the pipeline may be limited for some groups, but there is more to do to understand properly when the key moments are, and what barriers and influences exist at those junctures.

4.3.3 Different characteristics and standardised approaches

Data on some characteristics (e.g. gender) is more widely collected than others (e.g. socio-economic indicators). This study has also found challenges in comparing data within the same characteristic, where definitions may be different or unclear between different data providers, or good practice in data collection and definition may change. There are different parts of the system already seeking to improve data collection: Arts Council England has added socio-economic indicators and questions on neurodiversity to its annual monitoring requirements, for example, and National Children’s Orchestras has recently begun to collect a wide range of useful data.

It would be valuable to consider whether data providers could be encouraged to use a more standard and/or comparable set of definitions, and to support a wider set of characteristics being collected where possible. At present our ability to look at the intersection between different characteristics is limited, both by the number of areas in which data is or is not collected, but also by the sample sizes in small groups. Material from the literature review suggests that a more granular approach may be required to understand particular combinations

of effects. What, for example, is the relationship between class and ethnicity in the presence of instrumental learners? To examine this in detail consistent and high quality data collected for a wider number of characteristics is required.

4.3.4 Tracking trends over time

One of the recurring issues in this study has been the challenge of small data sets, leading to small numbers in sub-groups in the analysis. To address these issues there are a number of approaches which may be useful. The first is to encourage ongoing, systematic data collection with standardised approaches and definitions, enabling aggregate datasets – like the UCAS data used in this study – covering multiple years of data to be included. This helps to mitigate against some of the challenges with small numbers of data, and to manage some of the potential fluctuation of data between different years.

At the same time, analysing data year-by-year would also be useful, to identify whether patterns (even amongst small sub-groups) are repeated, and also to provide a basis for understanding whether some of the potential changes which data in this study suggest actually take place. This may support a better understanding of the relationship between demographic changes in the overall population and patterns within classical music learning, training and professional practice, and to examine how this fits into other factors which effect the presence and absence of different groups at various stages of a musician's development. This approach may also enable more analysis on the intersection of different demographic characteristics, which is currently limited both by the quality of data but also by the confidence we can have in very small samples.

4.3.5 Looking at types of work

Material from the literature review and in this study suggests that there is a relationship between demographic characteristics and presence amongst learners, those training and those in the workforce; and also that there is a relationship between different demographics and the *type* of presence. The correlation between some demographic characteristics and instrument choice is an example of this; if we were able to explore further some of the other facets of learning and work, we might expect to find similar relationships. Material in the literature review (e.g. Scharff, 2015; Sergeant and Himonides, 2019) suggests relationships between profile, rank and gender/sex, and data from the MU shows that some types of work are more likely to be undertaken by men than women. Other material in the literature review examines questions of motivation in HE choices and perceptions about career development and the hierarchy of different activities for professional musicians. Currently the data available at population or even employment unit level is very limited, but the indications are that there will be relationships between demography and the type of training and career a musician may have.

Our focus on classical music, and particularly upon the instruments and organisations associated with an orchestral model, means that we have not looked at some other key areas of classical music. Amongst these are: pianists; conductors and artistic directors; composers; and singers. In addition, despite the broader picture which Musicians' Union membership data provides, the focus on the orchestra tends to obscure a clearer picture of some of the other types of work which such musicians undertake, including teaching (in a wide variety of environments, and with varying status and working conditions), other forms of learning and participatory activities including in health and social care settings, recording, theatre work and a wide range of other activities including work in other music genres (e.g. jazz, pop music backing

bands, etc.). Thus, the way which data comparisons are set up can be exclusionary of much of this work; we do not, for example, know enough about whether some musicians are working outside the orchestral system as a result of choices or circumstances which are linked to their demography.

Similarly the data this study considers on board members and other workers (non-musicians) in classical music organisations echoes some of the material from the literature review in terms of, for example, gender balance. It would be useful to explore roles in classical music organisations in greater detail, given the breadth of different specialisms (e.g. artistic direction and programme, marketing, fundraising, education, learning and outreach activities) to understand whether the type of work which non-musicians undertake is also linked to demography.

4.3.6 Putting this study into context

This data audit has focused on numbers, and on what they can tell us about presence and absence of different groups at different stages. Whilst there are areas in which better numerical data would be useful (and these are discussed above) there will always be limitations to the picture this data can provide. The literature review has considered a range of material including rich, qualitative studies; where there are still gaps in our understanding, they should be addressed not just through improved data collection in numerical formats, but also through qualitative work which can explore complex questions including motivations, barriers and choices.

This report also focuses on a very specific group of instruments, and the people who learn them, train on them and practice as professionals on them. In doing so this study is looking at an area of activity in isolation, and it may be tempting to assume that issues of representation are attributable to failures in the specific system. Whilst this is an important area of enquiry and cannot be ignored, it is important to acknowledge the wider literature on representation in the cultural sector and creative industries which also identifies inequalities of representation across the wider sector and in many subsectors like classical music. Similarly, other professions, sectors and subjects or interest areas likewise demonstrate inequalities of representation. There is a job to do, therefore, in putting what we know about classical music into a wider context, and considering how we examine the causes of inequality with this wider perspective. Acknowledging this context is not a way to remove responsibility from the classical music sector or its constituent parts in considering how questions of presence and absence might be addressed, but it is an important element of considering what might need to be done in order for things to change.

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6 Appendices

6.1 Overview of Data Sources

The following table provides a brief overview of the sources used in this study.

	Music Education Hubs (MEH)	In Harmony (IH)	National Children's Orchestras of Great Britain (NCO)	National Youth Orchestra of Great Britain (NYO)	UCAS conservatoires data	Arts Council England National Portfolio Organisations	BBC orchestras	Musicians' Union membership
Activity/ies	Data covers: Whole Class Ensemble Teaching, and area-based ensembles and choirs	Data covers: activities as part of the In Harmony project, which works in specific communities	Data covers: national orchestra members	Data covers: 'main' orchestral activity and NYO Inspire activities	Data covers: applicants and acceptances for UG and PG courses, as per the specification in appendix 6.2	Data covers: organisations who main or sole focus is classical music – chamber and symphony orchestras.	Data covers: England-based classical orchestras only	Data covers: MU membership, with the inclusions/exclusions noted in appendix 6.4
Instrument inclusions/exclusions	Includes 'non-classical' activities and instruments	Instruments are for a typical symphony orchestra, but repertoire is wider	Instruments are for a typical symphony orchestra	Instrument are for a typical symphony orchestra	Applicants and acceptances on a selected group of instruments and courses (see appendix 6.2)	Opera or ballet organisations have been excluded due to the challenges of separating out singers and dancers from the artistic staff data.	Classical orchestras only, no singers included	Instruments selected by the research team and Arts Council England to provide a focus on classical musicians, see appendix 6.4

	Music Education Hubs (MEH)	In Harmony (IH)	National Children's Orchestras of Great Britain (NCO)	National Youth Orchestra of Great Britain (NYO)	UCAS conservatoires data	Arts Council England National Portfolio Organisations	BBC orchestras	Musicians' Union membership
Geographical focus	England-wide	Specific locations in England	UK-wide	UK-wide	England-based conservatoires, England-domiciled applicants	England-based organisations	England-based organisations	UK-wide
Age-group	4-19	Predominantly early years and primary; some secondary	7-14	13-19	Predominantly 18 plus	Adult	Adult	Adult
Time period	2017/2018 school year, single year of data	2018/2019 school year, single year of data	2018 and 2019 auditions (for 2019 and 2020/21 activities)	2018/2019, single year of data	2016-2020 five annual cycles aggregated (most data); and 2014-018 five year cycle aggregated (data by providers)	2015-2018 three-year period (in line with NPO agreements) aggregated	As at December 2020	As at May 2020

6.2 Appendix A: UCAS Data

The research team worked with the Arts Council on the specifications for a data request on students studying in conservatoires, in particular focussed on attempting to isolate data relating to only those instrumental musicians within the defined scope of this study. Data from UCAS' data service is only available in a particular format, allowing a request to be made for a sub-group of applicants and acceptances and enabling up to six data elements (e.g. instrument name, gender, domicile, etc) to be included in a single request.

This data includes some disclosure controls to reduce the risk of disclosing personal data about identifiable individuals, which means that cell counts are reported to the nearest five, and therefore cell counts of 1 or 2 in any given year are reported as 0. In the data output schedule from the UCAS data service indications of the proportion of data effected by disclosure controls are provided. The effect of these controls is perhaps most obvious when seeking information about small sub-groups of musicians within the data, for example specific instrument types or specific protected characteristics.

The dataset includes the following elements and specifications:

- 2016-2020 aggregated together (i.e. 5 academic years in total).
- All England-based UCAS Conservatoires:
 - Leeds College of Music (PG students only)
 - Royal Academy of Music
 - Royal Birmingham Conservatoire
 - Royal College of Music London
 - Royal Northern College of Music
 - Trinity Laban Conservatoire of Music and Dance
- Applicants and acceptances from England domiciled learners only
- Applicants and acceptances to the courses using the following JACS 3.0 detailed (four digit) subject codes:
 - W300 Music
 - W310 Musicianship/performance studies
 - W311 Instrumental or Vocal Performance
- Only applicants and acceptances playing the following instruments:

Bassoon	Flute	Timpani
Bassoon (Baroque)	Flute (Alto)	Timpani (Baroque)
Bassoon (Contra)	Flute (Baroque)	Timpani (orchestral)
Bassoon (Historical Performance)	Flute (Bass)	Trombone
Brass Quintet	Flute (Renaissance)	Trombone (Alto)
Cello	Harp	Trombone (Bass)
Cello (Baroque)	Horn (Baritone)	Trombone (Tenor)
Cello (Historical Performance)	Horn (French)	Trumpet
Cimbasso	Horn (Natural)	Trumpet (Bass)

Clarinet	Horn (Tenor)	Trumpet (Natural)
Clarinet (Bass)	Marimba	Trumpet (Slide)
Clarinet (Classica	Oboe	Tuba
Clarinet (E Flat)	Oboe (Baroque)	Viol
Clarinet (E flat)	Oboe (Historical Performance)	Viola
Clarinet (Theatre doubling)	Oboe d'amore	Viola (Baroque)
Cor anglais	Percussion	Viola (Historical Performance)
Cornet	Percussion (Orches	Viola da Gamba
Cornetto	Percussion (Orchestral)	Violin
Double Bass	Percussion and Timpa	Violin (Baroque)
Double Bass (Baroq	Piccolo	Violin (Historical Performance)
Double Bass (Historical Performance)	Sackbut	Violone
Euphonium	Snare Drum	
Flugelhorn		

- The following variables selected:
 - Instrument name
 - Instrument group (ten level)
 - Gender
 - Disability indicator
 - Ethnic Group
 - POLAR4 quintile (the classification system Participation of Local Areas which indicates the likelihood of participation in higher education by those living within a given geographical area)

Looking at five years of data combined has created a cohort size which enables observation of a level of detail in some subgroups which might otherwise have been more significantly affected by the disclosure controls. The focus on England reflects Arts Council England's geographical focus. Data for undergraduates and postgraduates were requested separately, to enable understanding of whether there are differences between demographics at these different stages.

In addition, a separate dataset aggregating five years of data between 204-2018 with a slightly wider group included (all students applying for courses under the JACS codes: W300 Music, W310 Musicianship/performance studies and W311 Instrumental or Vocal Performance, without applying to the sample the specified list of instruments for inclusion) was considered, which included the variable of provider.

6.3 ACE NPOs

The data from Arts Council England NPOs is collected annually as part of the monitoring arrangement under the national portfolio funding agreement. We sought to combine three years of monitoring data to enable a larger sample, and to mitigate against unusual data returns which might be caused by a single years' activity being atypical.

In doing so, we also considered the quality of data available in the data sets. On the whole, organisations provided data more completely and consistently for their non-artistic employees. In the data from orchestras some orchestras report their regular members as 'permanent' (usually reflecting those orchestras based outside London who have a number of musicians on permanent employment contracts, for example the City of Birmingham Symphony Orchestra). Other orchestras report all their musicians as 'contractual', including regular, long-term members, reflecting the different employment approaches used in orchestras like the London Symphony Orchestra. In the analysis in this report we have not separated out contractual from permanent artistic staff, due to the likely appearance in the 'contractual' category of orchestral members of long and regular standing.

In some cases the reporting of artistic employees was either very partial or changed significantly between years and suggested issues with data collection rather than fluctuations caused by changing activities. In one case an organisation was not included for any data analysis as a whole year of data was missing.

NPOs included in this analysis of non-artistic employees	Included in analysis of artistic employees
Aurora Orchestra	
Birmingham Contemporary Music Group	
Bournemouth Symphony Orchestra	Y
Britten Sinfonia	
City Of Birmingham Symphony Orchestra	Y
Halle Concerts Society	Y
London Sinfonietta	Y
London Symphony Orchestra	Y
Manchester Camerata	
Orchestra of the Age of Enlightenment	Y
Philharmonia Orchestra	
Psappha Contemporary Music Ensemble	Y
Royal Liverpool Philharmonic Society	Y
Royal Philharmonic Orchestra Ltd	Y
ViVA Chamber Orchestra Ltd	Y

6.4 Musicians' Union Instrument Selection

The table below details the instruments selected for creating a sample from the Musicians' Union membership data.

Alto Trombone	Contra Bassoon	Strings
B Flat Slide Trombone	Cor Anglais	Tenor Horn
Baritone Horn	Cornet	Tenor Trombone
Baroque Bassoon	Double B Flat Bass	Timpani
Baroque Cello	Double Bass	Trombone
Baroque Flute	E Flat Bass	Trumpet
Baroque Horn	E Flat Clarinet	Tuba
Baroque Recorder	Euphonium	Tuned Percussion
Baroque Viola	Flugel Horn	Valve Trombone
Baroque Violin	Flute	Vibraphone
Bass Clarinet	French Horn	Viola
Bass Flute	Harp	Viola da Gamba
Bass Trombone	Horn	Violin
Bass Viol	Natural Horn	Wagner Tuba
Bassoon	Oboe	Wooden Flute
Brass	Percussion	Woodwind
Cello	Piccolo	Xylophone
Clarinet	Soprano Cornet	

7 Endnotes

ⁱ Data from the Music and Dance Scheme was sought from the Department for Education, but was not available.

ⁱⁱ Applicants using the UCAS system in order to apply to a conservatoire are invited to declare a disability using the following categories:

Disability

A - No disability

B - You have a social/communication impairment such as Asperger's syndrome/other autistic spectrum disorder

C - You are blind or have a serious visual impairment uncorrected by glasses

D - You are deaf or have a serious hearing impairment

E - You have a long standing illness or health condition such as cancer, HIV, diabetes, chronic heart disease, or epilepsy

F - You have a mental health condition, such as depression, schizophrenia or anxiety disorder

G - You have a specific learning difficulty such as dyslexia, dyspraxia or AD(H)D

H - You have physical impairment or mobility issues, such as difficulty using your arms or using a wheelchair or crutches

I - You have a disability, impairment or medical condition that is not listed above

J - You have two or more impairments and/or disabling medical conditions

ⁱⁱⁱ The 'Achieving Excellence Areas Index' was developed in 2016, and used experimental composite indicators looking at 'current educational performance' and 'capacity to improve' in order to group local authority districts into sextiles to identify areas which were most in need of support. Those areas identified as being most in need of support (category 5 and 6 areas) were then to be the subject of targeted interventions.

^{iv} POLAR stands for: Participation of Local Area. A 'local area' is an area specifically set out and used when data is produced; it is smaller than a local authority area, and larger than a ward. POLAR4 measures the young participation rate in higher education, by looking at the number of young people who go into higher education as a proportion of the young population in that area. The areas are ranked from the highest to the lowest participation, and then split into five equal groups. Quintile 5 reflects those areas with highest proportion of young people going to HE; quintile 1 reflects those areas with the lowest proportion.

^v Where data on ACE NPO Managers is presented, it includes data collected in line with the following definition:

'Refers to executive or senior management staff, for example chief executive, executive director, finance director, chief accountant, general manager, human resources manager and legal advisor.'

^{vi} Arts Council England acknowledges that some of the levels of 'not-known' are high and are working with NPOs to improve the data.

^{vii} For the period which the NPO data relates to the question on the monitoring for individuals was:

'Do you consider yourself to be disabled or have a long term condition'.

From 18/19 Arts Council England updated this question to:

'Do you identify as a deaf or disabled person, or have a long term health condition'.

An additional question has also been included relating to neurodiversity.

^{viii} There are 12 Centres of Advanced Training (CATs) for music in England; many are attached to HE conservatoires, and operate a day of activities on a Saturday during term-time. They are usually selective and competitive to attend. There are four boarding schools in the Music and Dance Scheme for young people to learn music in England. The Music and Dance Scheme (funded through the Department for Education) provides grants and help with fees at the CATs and boarding schools, on a sliding scale according to parental income.

^{ix} The data here is presented under the title of sexual orientation, but uses the category label LGBT/LGBTQ+ as used in the individual datasets, following the convention to keep the umbrella term.

^x Detailed data from UCAS Conservatoires is purchased from the UCAS data service and produced and provided according to a set of protocols.

^{xi} See endnote ii for details.

