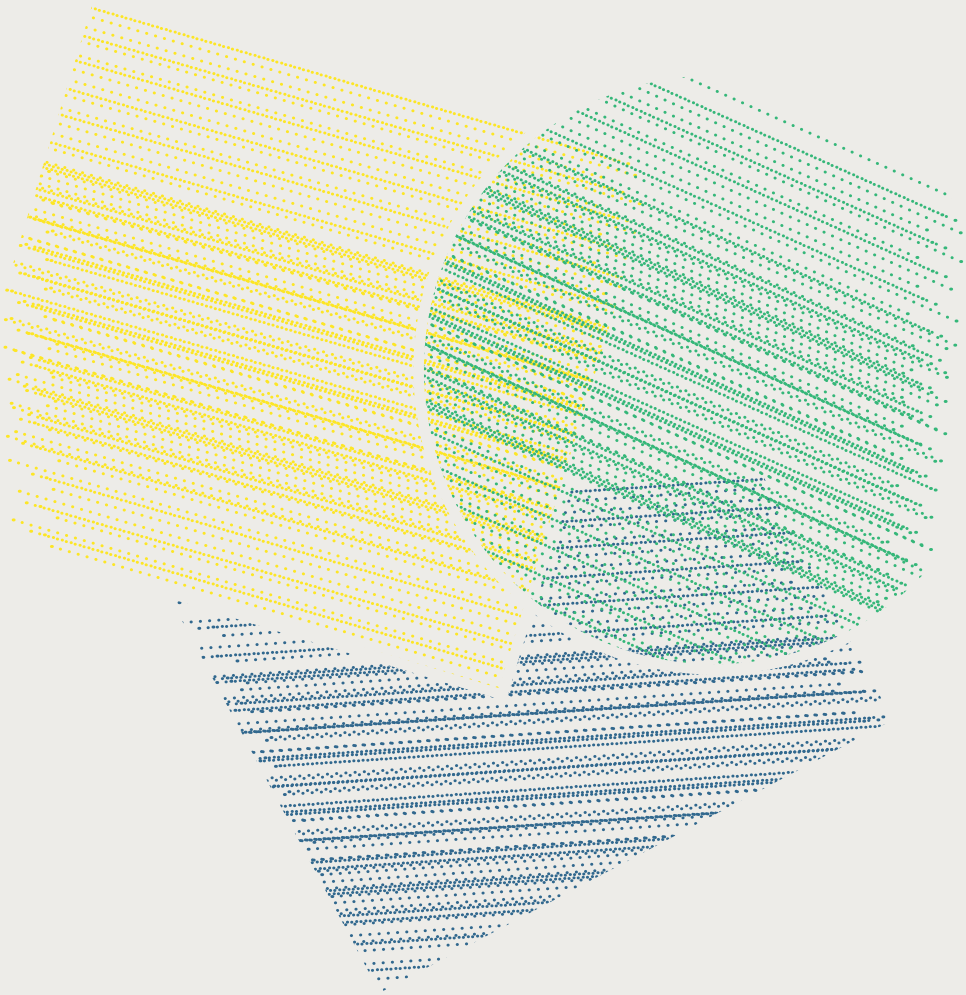
Slow Train Coming?



Equality, Diversity and Inclusion in UK Music Higher Education

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- Royal Musical Association
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Slow Train Coming? Equality, Diversity and Inclusion in UK Music Higher Education. Equality, Diversity and Inclusion in Music Studies network.

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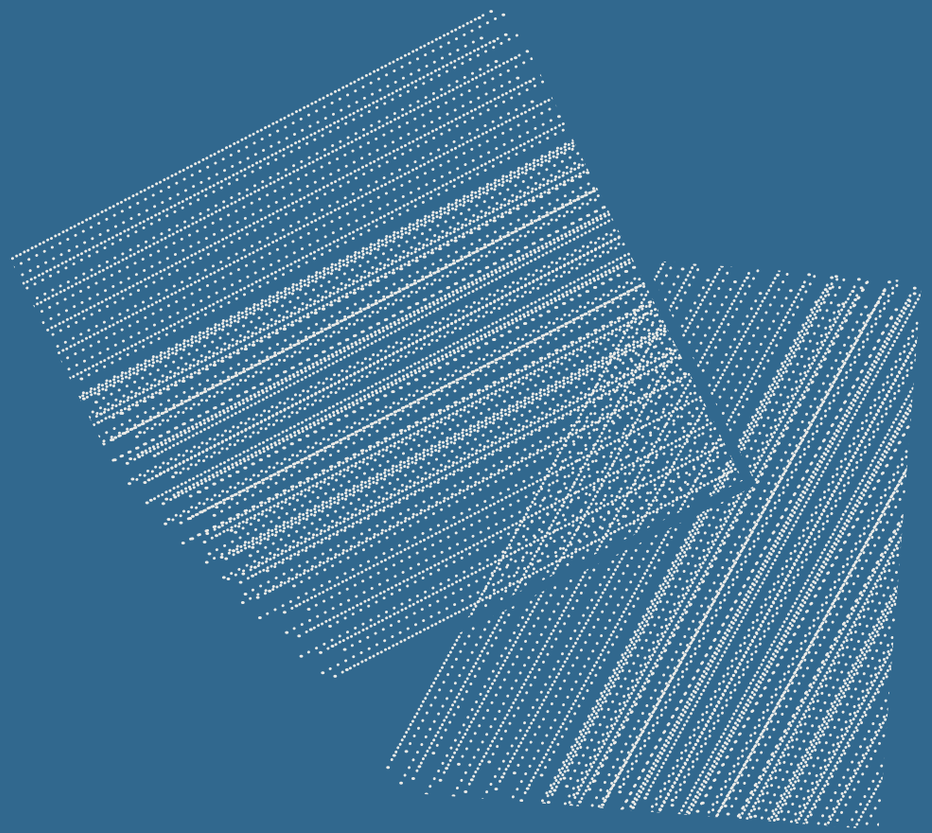

Equality, Diversity and Inclusion in Music Studies (EDIMS) is a cross-organisational network that aims to promote, support and share good practice in relation to equality, diversity and inclusion (EDI) in music higher education (HE) in the UK. The network has grown out of the EDI Working Group established by MusicHE and the Royal Musical Association in early 2019. In late 2019, EDIMS set up a working group to produce a report on EDI across the music HE sector.

This report aims:

1. To provide data on the demographic patterns of staff and students in UK music HE on which to base arguments for progressive change.
2. To illuminate some of the experiences of marginalised staff and students in UK music HE.
3. To document the ongoing work around, and the challenges in carrying out, equality, diversity and inclusion initiatives in music HE.

In order to do this, it draws on three sources of data:

1. Higher Education Statistics Agency (HESA) data for all music staff and students in UK HE across four academic years, 2016-20.
2. Survey responses from heads of department and EDI leads from 32 music degree providers about staff perceptions of EDI work within their department/institution.
3. Testimony about the lived experience of staff and students in UK music HE who saw themselves as minoritised or marginalised in some way.

Overall, this report gives a broad, shallow overview rather than an in-depth exploration of any particular question or issue, focusing on EDI initiatives across all levels of student and staff experience, including: learning and teaching; curriculum; admissions and retention; and staff diversity programmes. We have compared this data with the HESA

data in order to explore where gaps exist and also where good practice is occurring. We hope that this will help the EDIMS network target its interventions and also provide a mirror back to the sector to help us reflect on what we are already doing and show how we can join up and support this work better.

Part I: Analysis of HESA data

Racialised inequalities

- Between 2016 and 2020, UK-domiciled or 'home' music students (across both postgraduates and undergraduates) were more likely to be white than the general student population.
- There was a notable underrepresentation of British Asian people among music students during this period (encompassing both South and East Asian groups). While 11% of the UK undergraduate student population were British Asian/East Asian, only 2% of UK-domiciled music students were. There was also an underrepresentation of Black British students in music: 4% of the music student population was Black British compared to 8% of the total music student population. Roughly two-thirds of both these groups were male students, so these inequalities are even starker for British Asian and Black British female students. By contrast, mixed-race students were not underrepresented compared to white students.
- These proportions remain consistent over the four-year time period.
- In order to delve deeper into the data, institutions were divided up into seven groups based on age and type of institution. For most British Asian/East Asian, mixed-race and 'other' ethnicities, proportions of students remained relatively constant across different types of higher education institution (HEI). However this was not the case for Black British students, for whom the percentage varied according to the type of institution. Post-1992 (ex-polytechnic) universities had the highest percentage of Black British music students (7%), while 'old and ancient' universities had less than 1% and conservatoires about 1% Black British students.
- Across all ethnicities, white members of staff were most likely to hold professorial or management positions, while Black staff as well as those in the category 'other' were the least likely to be in professorial positions. During 2019-20, across 215 people in professorial roles within the data set (not including staff in senior

management roles), 88% (n=190) were white (155 were white men and 35 white women). With all figures rounded to the nearest five to ensure anonymity, five professors in this year were British Asian from Indian heritage, 15 were from an 'other Asian background' and five were mixed race (all of these groups included both women and men). There were no Black professors.
- There were different patterns by ethnicity across the 'pipeline' from undergraduate to postgraduate to staff. The proportion of British Asian students and Asian staff at all levels of music HE remained stable across all levels, accounting for about 2% of students and staff members. This picture was different for Black and mixed-race students, where there is a marked decline between undergraduate level and postgraduate level, and this proportion decreases further at doctoral level and among academic staff.

Gender Inequalities

- The UK-domiciled or 'home' music student population for 2016-20 had more male students than female; this is the opposite pattern compared with the wider student population in the UK, in which there are more women than men students.
- The proportion of women students increased slightly between 2016/17 and 2019/20 but male students were still clearly in the majority.
- There were clear differences across type of institution, but even so the only type of university that had more women than men students on music courses was 'civic', or early-20th-century, universities.
- Among academic staff, there were significant gender inequalities in terms of contract level and terms of employment. The starkest differences could be seen at higher levels of seniority, where men were more likely to hold senior roles. For example, at professorial level, during 2019-20 there were 42 women (19% of all professors) and 174 men (81% of all professors). This means there are more than four times as many male than female professors in UK music HE.

- Analysing the pipeline from undergraduate to postgraduate study and then on to academic staff, women students are more likely than men to progress on to postgraduate, non-doctoral degrees at most types of institutions – which are likely to be master's, postgraduate certificate in education (PGCE) or postgraduate diplomas – but then less likely to continue on to PhD-level study (and to become academic staff). This pattern is not specific to music but consistent with similar trends across other disciplines and countries.
- While there is important variation across types of institution to these patterns, there are also similarities: at doctoral level all groups of institutions have a predominantly male cohort that then becomes even more male-dominated at staff level, with about a two-to-one male-to-female ratio.

Class inequality among UK-domiciled students

- Compared to the general UK student population, music students appear less likely to have parents in intermediate or routine and manual occupations (but there are high levels of missing data here).
- Across 2016-20, the class intake of students remained consistent.
- Of all UK-domiciled music students, 8% had attended fee-paying schools. This figure is similar to the proportion of privately educated pupils across the UK (7%). However within this figure there were stark differences across type of institution, with 'old and ancient' universities (at least 23%), conservatoires (at least 19%) and 'civic' universities (at least 16%) having the highest proportion of privately educated students. In comparison, 3-4% of post-1992 universities' student intake came from fee-paying schools, with the highest proportion of students coming from state-funded schools.

Disability among UK-domiciled music students

- Music students have higher rates of known disabilities compared to the UK student population.
- There were fairly large differences in the proportion of students with known disabilities across institution groups. This could be due to some institutions being better at gathering this data, or it could indicate actual differences in numbers of disabled students. Specialist, non-conservatoire institutions and post-1992 institutions that are not ex-polytechnics were supporting the highest number of students with known disabilities, and 'old and ancient' universities the fewest.
- Students with a known disability made up 16% of the UK-domiciled music student population in 2016/17, increasing to 20% in 2019/20.

Part II: Survey data analysis

Key findings: General

- There are relatively high levels of recent activity among survey respondents in relation to EDI initiatives. However some departments/institutions are not carrying out any work or are only at the very early stages of this work. Overall, for many respondents, their work could be summed up by saying 'discussion is active; change is slow'.
- There was little evidence of EDI initiatives occurring across more than one area of inequality, and that were sufficiently embedded to be able to demonstrate results.
- The most common areas of practice were 'race', gender inequality and decolonising work. There was much less focus on disability, class, sexuality and gender identity more widely.
- Challenges included: staff and student attitudes and engagement; competing perspectives on decolonising; agreeing on the pace and scope of change and choosing which areas to prioritise; and diversifying staff and student recruitment.

Key findings: Admissions

- Admissions is an important area for diversifying the student body. Indeed, as Boliver (2021: 7) notes, if HEIs in England are to meet the widening participation targets set by the Office for Students, 'higher-tariff providers will need to set academic entry requirements much lower for socioeconomically disadvantaged learners'.
- Admissions requirements for undergraduate degree courses varied greatly across responding institutions and departments.
- The majority (n=18) stated that A-level music was a requirement.
- There were two broad groups among responding institutions/ departments:
  - Those for which a relatively high level of prior knowledge and experience – including A-level music – were required for entry

    - Those that had a high level of flexibility around admissions, and minimal, if any, formal entry requirements.
    - Ten respondents indicated their institution/department used contextual admissions for at least one of their undergraduate degree courses.
    - The use of contextual admissions ranged across almost all groups of institutions.
    - There is more scope for exploring what contextual admissions could look like for performance degrees.
    - Boliver (2021: 7) found that using contextual admissions resulted in a significant increase in students from low-income backgrounds attending highly selective universities, without setting up those students to fail.
- Many respondents from university music departments noted that their university's admissions processes gave them very limited, if any, scope for making changes to department-level admissions.
- Where contextual admissions were used, this appeared to be in limited ways.
- Contextual admissions for performance-based degree courses require a different approach to academic admissions, and there appears to be scope for sharing of good practice, particularly between conservatoires.
- While most respondents felt that their admissions processes were fair, not all were able to agree with this statement, or agree strongly with it.
- Areas of good practice included:
    - Taking an individualised approach to admissions that enabled recognition of a wider range of forms of prior learning/ability
    - Implementing a bespoke programme to address issues with the pipeline into music HE (*see Sase Study 02*).

See recommendations at the end of the report.

A Word from the Co-Chairs of EDIMS

As current and former co-Chairs of EDIMS, we are delighted to see this report come to fruition, and hope that it will be a useful contribution in envisioning and bringing about a more equitable Music Higher Education sector in the UK.

We are grateful to everyone who has contributed to the report– especially the authors, who have committed so much to this endeavour - and for the financial and moral support of a number of our professional associations.

The aim of the report is to offer an overview and analysis of the current state of play in relation to EDI in Music Studies in the UK and to identify inequalities and barriers to music education, from student and staff perspectives, and what we might do as colleagues and communities to effect positive change.

Our work started in earnest during the summer of Black Lives Matter in 2020 and as we publish the report in Autumn 2022, there are people all over the world fighting for equality, for freedom of expression, and for a fair chance at life.

We hope that this report is useful for the equity work going on in individual institutions, and that the information and testimony gathered here will ripple through that work and the experience of the students we seek to educate and support.

Prof. Laudan Nooshin
Prof. Helen Minors
Dr. Amy Blier-Carruthers
Dr. Shzr Ee Tan

Introduction

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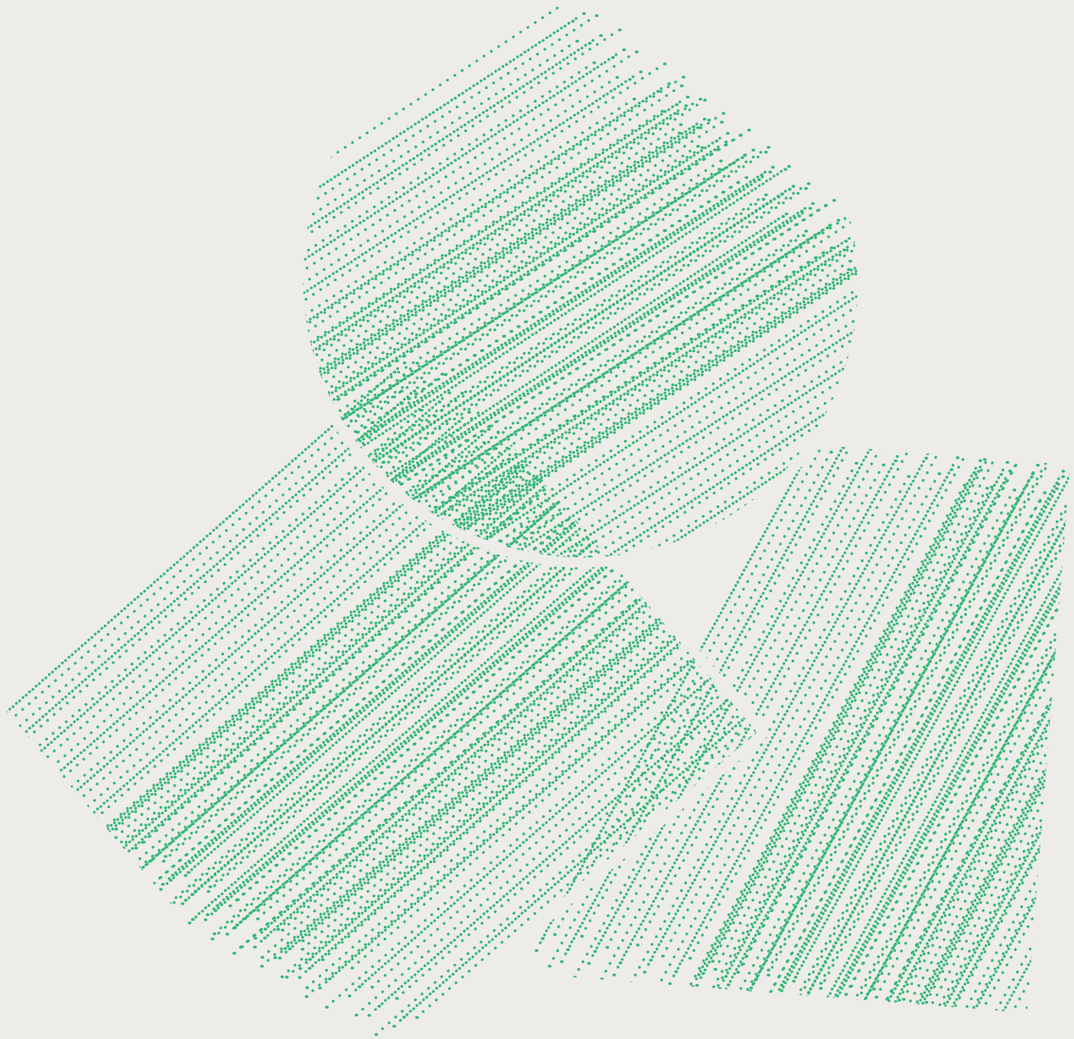


This report was produced by the Research Working Group of the Equality, Diversity and Inclusion in Music Studies (EDIMS) network. It started life as an enquiry into equality, diversity and inclusion in UK music HE. We were inspired by the Royal Historical Society's report into 'race' within the discipline of history in HE, but we wanted to explore EDI in music as a whole, including but not limited to 'race'. We also wanted to build on the earlier discussions opened up by the Gender and Equality in Music Higher Education from 2015 (Bogdanovic, 2015). The scope and remit for such a report is potentially very wide and therefore we had to make some difficult decisions about what the most appropriate use of the funding would be.

One ongoing issue with research in this area is the real difficulty getting hold of good quality, up-to-date data. Diversity data is not produced at the level of HE disciplines – due in part to issues discussed below – and therefore we decided that one contribution of this report would be to reflect back to the music HE sector its composition and variety, and where inequalities exist and persist within it, to feed into its collective representations of itself and its ongoing discussions about change. To do this we purchased and carried out analysis on Higher Education Statistics Agency (HESA) data on staff and students in music HE from 2016 to 2020.

But the numbers only tell part of the story. The EDIMS network has tapped into a wealth of energy, expertise and commitment to making change in music HE, and from its 15 (and growing) working groups we have learnt about some of the exciting and sometimes unknown EDI work that is going on across the sector. Therefore we aimed to document ongoing work around, and challenges within, EDI initiatives in music HE through carrying out a scoping survey across music departments and HE institutions across the country.

This is necessarily a broad, shallow overview rather than an in-depth exploration of any one question or issue, focusing on EDI initiatives across all levels of student and staff experience, including: learning and teaching; curriculum; admissions and retention; and staff diversity

programmes. We have compared this data with the HESA data in order to explore where gaps exist and where good practice is occurring. We hope that this will help the EDIMS network target its interventions and will also provide a mirror back to the sector to help us reflect on what we are already doing and show how we can join up and support this work better.

Finally, interspersed within these discussions, we have included testimonies about the experience of living as a student or staff member who is part of a marginalised group within a music department or institution in UK HE. These voices are only a small part of the conversation around making visible – and audible – the experience of being from a marginalised identity in music HE, but we hope these testimonies allow those members of our community who have been marginalised in some way to be heard. Our sincere thanks to those who trusted us and shared their accounts. For those who are from more privileged backgrounds, we hope these accounts illuminate the experiences of colleagues, students and friends and inspire even more commitment to positive change.

Overall, we want this report to be read by all staff and students in UK music HE and to provide a touchstone for ongoing discussions. Please go ahead and organise a reading group with your students and staff or carry out further research to address the questions the report raises – or use this as inspiration for your music-making and programming. We hope it will be a helpful resource for staff and students who are trying to make positive change in their departments.

About EDIMS

EDIMS is a cross-organisational network that aims to promote, support and share good practice in relation to EDI in music HE in the UK. The network has grown out of the EDI Working Group established by MusicHE and the Royal Musical Association in early 2019.

The network is affiliated to a number of music organisations and supports and promotes work seeking to redress historical exclusion and underrepresentation in relation to a range of areas in music HE, including but not limited to class, disability, ethnicity, gender, neurodiversity and sexuality. We hope that raising awareness and facilitating change will lead to a re-envisioning and fostering of educational and research environments that are welcoming to all and in which everyone feels enfranchised. This includes listening to voices that have been historically excluded as a result of structural inequalities. We believe that music should be a means of celebrating human diversity and understanding ourselves from multiple perspectives in ways that are fundamentally enriching.

We recognise that this is long-term work and not confined to one group but takes place alongside other initiatives, including national projects such as Athena Swan and the Race Equality Charter. We seek to offer a subject-specific space for discussion, reflection and action as a way of moving towards longer-term structural changes to address inequality and underrepresentation. As a fledgling network we also recognise that we need to listen and learn and be adaptable to the changing and emerging needs in our community.

Background to the Report

In late 2019, EDIMS set up a working group to produce a report on EDI across the music HE sector in order to understand the current 'state of play' and as a starting point for planning future strategy. The Research Report Working Group, as part of the EDIMS network, was set up in August 2020 to produce a report documenting and analysing inequalities and the challenges with/initiatives around addressing inequalities across music HE. The working group was chaired by Dr Anna Bull, with Dr Diljeet Bhachu as the researcher on the project, and support from Dr Seferin James and Dr Alexander Bradley. Dr Amy Blier-Carruthers also supported Dr Bhachu and Dr Bull in writing the report (including working on the design of the publication with graphic designer Samuel Jones), and the working group (Professor Tom Perchard, Dr Erin Johnson-Williams, Alexander Douglas, Professor Rachel Cowgill and Dr Caroline Waddington-Jones) fed into the ongoing work.

The report seeks to understand the current picture in relation to inequalities in music HE in the UK as a starting point for planning the future strategy of the EDIMS network. While EDI issues have been extensively researched across HE as a whole, to date there has been relatively little UK-wide research specifically in music HE, although authors including Born and Devine (2015; 2016), Bogdanovich (2015), Davies (2019), de Boise (2018), Dibben (2006), Hopkins and Berkers (2019) and Scharff (2015; 2017) have documented and analysed patterns of gender and class inequalities for students and staff as well as their experiences of gender inequalities. There is also ongoing discussion of inequalities in the music industry, drawing on important research from Bain (2019), O'Brien et al. (2016), Brook et al. (2018), Cox (2021), Jones and Manoussaki (2022), Gross and Musgrave (2020) and UK Music (2020), among others. The context is also shaped by ongoing challenges for state-school provision of music education, with declining teacher numbers in secondary schools and fewer pupils taking GCSE and A-level music (Daubney, Spruce and Annetts, 2019; Bath et al., 2020; Whittaker et al., 2019). This report seeks to build a more detailed picture of EDI issues in music HE, across conservatoires, universities and other HEI providers to understand the specific issues facing music as an area of work and study.

Overall, then, the report aims:

1. To provide data on the demographic patterns of staff and students in UK music HE on which to base arguments for progressive change.
2. To illuminate some of the experiences of marginalised staff and students in UK music HE.
3. To document ongoing work around, and the challenges in carrying out, EDI initiatives in music HE.

These three aims map onto the three sources of data drawn on in the report, as outlined in the next section.

Mapping out UK music HE

Where are the boundaries around music HE? What counts as a 'music' degree or a music student or staff member? How do we draw a line that designates what is included and excluded in this field? Despite being in a time of intense reflection and discussion on what music HE is/should be doing (Westerlund and Gaunt, 2021; Heile, Rodriguez and Stanley, 2017; Reitsamer and Prokop, forthcoming), there is a surprising dearth of research that attempts to give a comprehensive overview of the sector as a whole, perhaps due to the difficulties in accessing and categorising data that we outline below and in Appendix B (see also Tatlow, forthcoming). These difficulties raise questions. Most notably, given the fragmented nature of the discipline – characterised as it is by many different professional societies, with more than 130 different institutions providing 'music' or music-related degrees, and with degrees that include music sitting within a variety

of different departments – does 'music' as a discipline have enough coherence to justify grouping these diverse strands together? In relation to the purposes of this report, the challenges for equality and diversity are different across departments dominated by sound engineering degrees, by contrast with popular music degree courses or departments where European-heritage classical music is the predominant genre.

Despite these differences, in this report we work on the assumption that 'music' as a HE discipline does indeed constitute a meaningful field of analysis. Furthermore, we hope that making visible the breadth of where music studies exist within UK HE is helpful in reflecting the discipline back to itself in its institutional and genre diversity, as well as the focus of this report – its diversity across social groups, most notably gender, class, ethnicity and disability.

About the data

This report draws on three sources of data:

1. Higher Education Statistics Agency (HESA) data for all staff and students in UK HE across four academic years, 2016-20.
2. Survey responses from heads of department or EDI leads from 32 music degree providers about staff perceptions of EDI work within their department/institution.
3. Testimony about the lived experience of staff and students in UK music HE who saw themselves as minoritised or marginalised in some way.

The methods are outlined in more detail in Appendix B but we briefly introduce the data sources here.

Higher Education Statistics Agency (HESA) data

We acquired the HESA data across four academic years (2016-20) for all students and staff in music HE. The difficulties in designating what should be included in and excluded from this category of 'music higher education' began at this point. We included all students who were taking a course where at least 50% of the content was designated as music, audio technology or music recording.[1] Academic staff data was acquired where the staff members' current academic discipline was listed as music in their top three disciplines.[2]

There is, of course, a huge diversity in music HE courses and institutions across the UK. Clearly, breaking down the data to list every institution was not feasible, but nor did the overall figures across all institutions always give a helpful or meaningful picture of inequalities. Therefore we have split the data into seven groups based on the age and type of institutions. These divisions are supported by previous research into typologies of HEIs (for example, Boliver (2015)) and are preferable to the 'mission groups' (for example, Russell Group) that can be seen as forming a hierarchy of prestige or value. We discuss

this decision in more detail in Appendix B; the groupings should be seen primarily as a way of making sense of the data in more detail and indeed there are clear patterns that emerge in many of the variables, as discussed below. The groupings are:

1. **Conservatoire, e.g. Royal Academy of Music.**
2. **Specialist performing arts/music institute (non-conservatoire), e.g. Institute of Contemporary Music Performance.**
3. **Post-1992 university (former polytechnic), e.g. Anglia Ruskin University.**
4. **Post-1992 university (not former polytechnics – many are former teacher training colleges), e.g. York St John University.**
5. **Universities set up during the 1960s, e.g the University of York.**
6. **'Civic' universities (established in the first half of the 20th century), e.g. Queen Mary, University of London.**
7. **Ancient and 19th-century universities (established in the 19th century or earlier), e.g. Durham University.**

[1] JACS codes (now updated and renamed as HECOS codes) are a way of classifying academic subjects in higher education. In this report we included all W3 courses (W3 is the general code for music degree courses), as well as J930 (audio technology) and J931 (music recording). This is because these codes are not used consistently by HEIs in classifying degrees and similar degrees can be categorised as either W3 or J codes. Therefore it would have created a false divide to include music technology courses that are classified as W3 while excluding J930 and J931 degrees.

[2] Staff can be counted as FTE (full time equivalent) or FPE (full person equivalent). We chose the latter in order to easily disaggregate demographic data for all staff. This means that the staff data is based on a census of all academic staff employed on 31 December of a particular year, on all kinds of contracts. This measure therefore doesn't include staff who might have a short-term contract from January to June, for example. In addition, there are up to three academic disciplines listed for all staff. We included all staff where music is listed as either their first, second or third discipline. In practice, most staff only have one or at most two disciplines listed.

While we considered including non-academic staff, we decided that as we are interested in the production and reproduction of knowledge and how this intersects with inequalities, it made most sense to focus on academic staff. In line with Howard Becker's (1982) argument that music is produced by all of those involved in any aspect of its production, we acknowledge that non-academic staff – including technical staff, administrative staff and others such as estates staff – play a crucial role in music higher education and we are open to discussion or critique of this decision.

The data analysis presented here is purely descriptive. There is much further analysis that could be carried out to delve deeper into the strength of the patterns described in this report as well as more detailed examination of reasons for the findings – for example, around the high numbers of women students doing master's degrees without continuing on to PhD or academia.

The student data is more extensive than the staff data. The latter includes only markers for gender and 'ethnicity', while the student data also includes measures of class and disability. It was not possible to obtain data on sexuality and gender identity for two reasons: first, the quality of the data in both cases was so poor (with high levels of non-reporting) that it was not possible to draw any conclusions from it. Second, in relation to gender identity, it is not possible to supply this data as part of the wider dataset due to the small numbers, which could compromise anonymity.

Within the data reported below, we acknowledge the large amounts of missing data in some of the analysis. This is usually due to gaps in the data that institutions report to the HESA (see Appendix B) and in some cases also due to small numbers, meaning that the data needs to be rounded up or down, which produces figures that do not always add up to 100%. In many of the figures throughout the report, this missing data is visible and therefore the findings are necessarily tentative. Further work is needed to explore whether there are patterns in this missing data. The analysis here is therefore far from exhaustive, but we hope it opens up opportunities for more sector-wide conversations about who is studying and making music in HE.

HESA data analysis

Analysis of the student data explored three key questions. First, how do the characteristics of music students – gender, ethnicity, class and disability – compare to the wider UK student population? Second, how did the composition of music students change between 2016 and 2020? Third, how do the characteristics of music students vary by type

of institution, as grouped above?

In analysing the staff data, we focused on the employment terms of music staff in HE, in particular looking at patterns of gender and ethnicity relating to contract types (fixed term or permanent), full-time or part-time employment, zero-hours contracts and levels of academic seniority.

Finally, we analysed the levels of inequalities from students through to staff to explore where inequalities exist. This is sometimes known as the 'leaky pipeline', although this term has been critiqued for its implication that there is something natural or inevitable about these 'leaks', rather than attrition of women and minoritised groups being due to harassment, discrimination or structural disadvantage.

It was not possible to break down the data by genre, which would have allowed findings to be put more closely in dialogue with previous literature, such as Born and Devine (2015; 2016), Davies (2019) and Scharff (2017), among others who have analysed the music industry and music education by genre. This was partly due to the sheer size of the dataset – such analysis would have made this report significantly longer – and partly due to the data quality; significant further work would have been required for analysis of the data in this way (see discussion in Tatlow (forthcoming) comparing HESA data with Freedom of Information data on music HE). This was not possible when the report was already reliant on the voluntary labour of several of the authors, and we are very grateful to the data analysts Alexander Bradley and Seferin James, who volunteered substantial amounts of their time in order to get the report to this level of detail, as well as substantial additional support from Mark Taylor.

[3] In the UK, universities are often designated 'post-1992' or 'pre-1992', referring to the date when many teachers' colleges and polytechnic institutions gained university status.

Survey

A bespoke survey designed by the research team for this report was circulated to heads of departments at 133 music degree provider institutions (using a list of institutions drawn from the HESA data). Representatives from 32 music degree providers completed the survey. Of this, 11 indicated that two members of staff were involved in completing it together, so responses reflect the views of both staff members. The intention of this was to provide the opportunity for discussion and reflection while responding, and to achieve a more accurate picture through the involvement of both senior staff and EDI leaders.

In order to make the survey data comparable to the HESA data, we divided the institutions into the same groupings (see descriptions above). Across these groupings, we received responses from five conservatoires, four specialist performing arts/music institutions, and 23 universities. Eight of the universities were part of the 'old or ancient' grouping, i.e. they were established during or before the 19th century. It should be noted that individual music programmes may have been established at a later stage in universities' development and therefore may not be as old as the institutions they are part of.

The total student enrolment varies significantly across the survey sample, from university departments with fewer than 100 students to conservatoires with 1,000+ students. Where department/institution size is relevant, this will be indicated in the findings.
The most frequently listed taught components of degree courses were performance and composition (offered by 30 out of the 32 respondents), music history (offered by 29) and music technology (offered by 27).

Type of institution/department	Number of respondents
Music department at a university established 19th century or earlier	8
Music department at a post-1992 university former polytechnic	7
Conservatoire	5
Specialist performing arts/music institute (non-conservatoire)	4
Music department at a university set up in the 1960s	4
Music department at a university established in the first half 20th century	3
Music department at a post-1992 university that is not a former polytechnic	1

Table 1. *Number and type of music HE institutions among survey respondents*

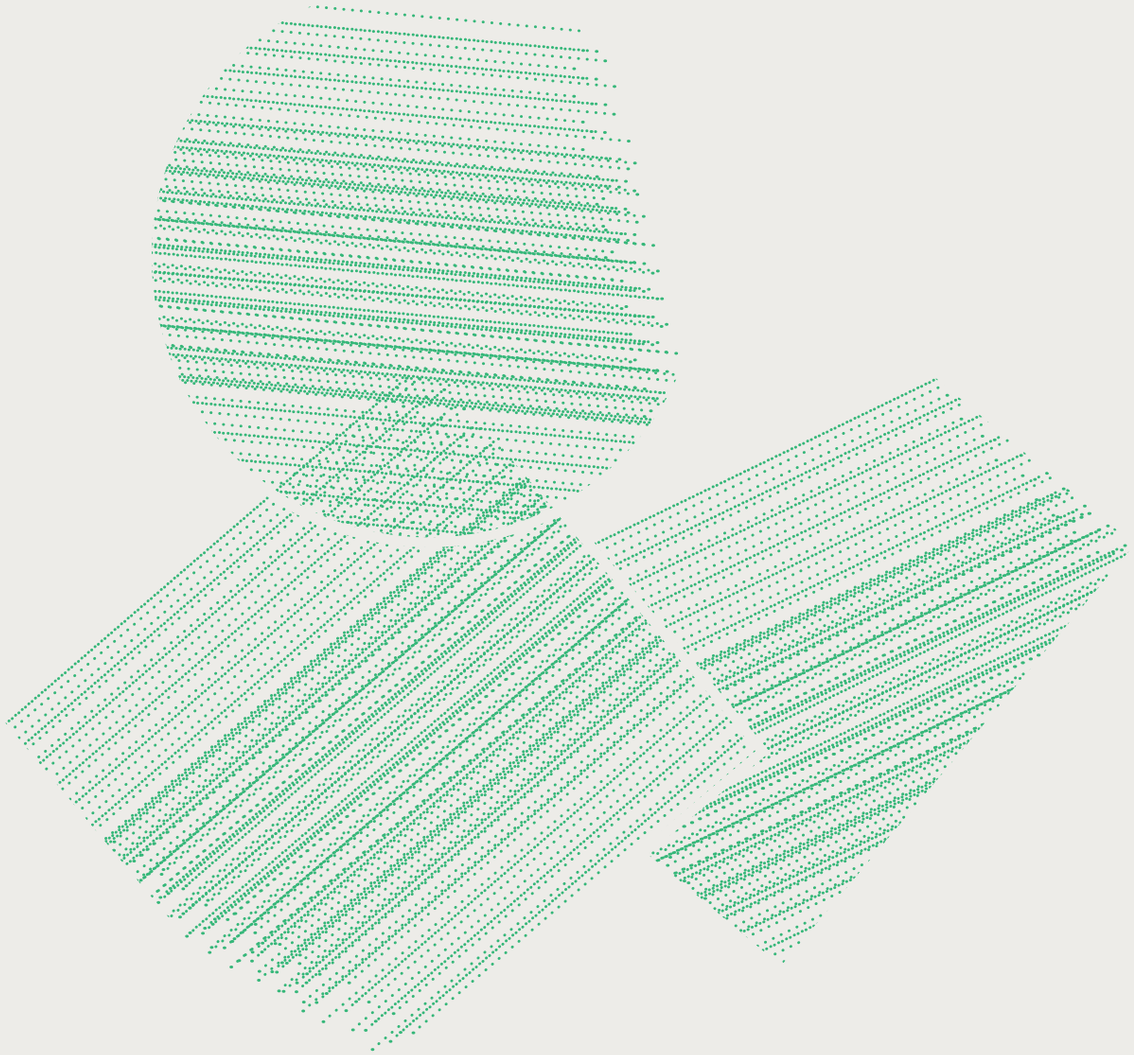
Testimony

We collected testimony about lived experience from staff and students in UK music HE who saw themselves as minoritised or marginalised in some way. We received testimony from 16 individuals across a range of positions – seven academic staff, three postgraduate research students, three postgraduate taught students, two undergraduates and one recent graduate. Nine accounts related to gender, seven to ethnicity, six to 'race', five to disability and class, four to decolonisation, two to sexuality and age, and there were also accounts relating to neurodiversity, mental health, pregnancy, parenting and caring, sexual harassment and nationality/accent. A selection of these accounts are interspersed throughout the report in order to make visible some of the ways in which the inequalities it describes are experienced by students and staff. We would like to thank all of those who provided testimony for use in this report. For readers, we hope that these accounts help to bring to life some of the structural inequalities that are described, and remind us of the importance of working towards more equality and inclusion in music HE.

Finally, we have interspersed throughout the report some good practice examples from music HE departments and institutions to showcase exciting EDI work that is currently taking place and to inspire readers.

Part I: Students and staff in UK music HE, 2016–20

P33–93



In Part I, we present an overview of the HESA data analysis on students and staff in UK music HE from 2016 to 2020. Interspersed throughout this section is testimony from students and staff with minoritised or marginalised identities in music HE. Part II presents the survey findings in detail.

'Race' and ethnicity

In the survey and testimony, we asked questions about both 'race' and ethnicity.[4] Following the 2020 murder of George Floyd in the US, there has been a surge of anti-racism work in the UK. Prior to this there had been an increase in predominantly self-led initiatives by racially marginalised and minoritised staff and students in HE, in the form of support networks, events and conferences. The ways in which differently racialised staff and students experience music HE are diverse: while some groups are underrepresented, others are present in the sector but face other types of oppression. Recently, to explore these issues, Kawabata and Tan (2019) convened the first gathering of Non-Black People of Colour (NBPOC) in music HE to explore the nuanced experiences of Asian staff and students, in particular those of East Asian heritage.

Indeed, in our call for testimony, six of the 16 submissions detailed experiences of racism in music HE, enacted by both staff and students, towards both staff and students. One student described how peers would complain 'about how there were too many Asian students' and how they 'didn't communicate with anyone', as well as how their instrumental teacher made a number of racist remarks during their

[4] HESA uses the term 'ethnicity', and therefore we have continued its use in the interests of consistency of terminology. Nevertheless, we suggest that 'race' is a more helpful term as it acknowledges the social construction of racialised inequalities and therefore we use this term when discussing the survey data. We place the term 'race' in inverted commas throughout the report in order to draw attention to the constructedness of the concept and to counter views of racial categories as biologically rather than socially determined.

studies and another member of staff made anti-Asian remarks with regard to the Covid-19 pandemic. These experiences are not limited to students. A member of academic staff detailed being mistaken for a student on a regular basis and tokenistically used in departmental marketing materials despite being on a temporary contract. These examples demonstrate how music HE can be a hostile environment for students and staff who are minoritised or marginalised on the basis of 'race'. They are included in order to remind readers that the data outlined below is not just about moving towards greater equality for its own sake, but also to help create environments where all students and staff can flourish. Addressing racialised inequalities is one way this can be achieved.

> As an Indian student and potentially the only one on the course, [a member of staff] would frequently mistake me for another Asian student who is not even Indian and also a student that [the member of staff] knows well. It was frustrating because we know he knows who both of us are but [he] persisted with making the mistake and never apologising.

Inequalities of 'race' and ethnicity among students in music HE

The proportion of racially minoritised music students compared to the wider student population varies greatly across different groups. Below, we report on data from UK-domiciled students only (also known as 'home' students) as we do not have access to good-quality data on 'race' and ethnicity in relation to international students. This analysis includes all 'home' music students, including those at undergraduate (UG) as well as postgraduate (PG) level. In terms of ethnicity, music students are more likely to be white[5] (86%) than the general student population (74%). Music students are also much less likely to be 'Asian British' (as denoted by the HESA categorisation) than the wider UK student population. This group includes UK-domiciled students from Pakistani, Bangladeshi, Indian or 'other Asian' (according to HESA categories) backgrounds as well as those from Chinese backgrounds. Just 2% of music students are British Asian/East Asian compared to 11% of students in UK HE more widely being from such backgrounds. Music students are also half as likely to be Black British than students more generally (4% of music students are Black British compared with 8% of the wider student population in UK HE identifying as Black British students). Among both British Asian and Black British music students, the gender breakdown is approximately two-thirds male students and one-third female students, so these inequalities are even starker for

[5] HESA uses 'ethnicity' categories as follows: White includes White, White – Scottish, Irish Traveller, Gypsy or Traveller, plus Other White background. Black includes Black or Black British – Caribbean, Black or Black British – African, and other Black background. Asian includes Asian or Asian British – Indian, Asian or Asian British – Pakistani, Asian or Asian British – Bangladeshi, Chinese, and other Asian background. Mixed includes mixed – White and Black Caribbean, mixed – White and Black African, mixed – White and Asian, other mixed background. Other includes Arab and other ethnic background. Please note that Unknown/Not applicable is used to denote those who do not have a permanent address in the UK; their permanent address is unknown; they have refused to give ethnicity information; or whose ethnicity is unknown for other reasons. See 'Ethnicity' on https://www.hesa.ac.uk/support/definitions/students (accessed 11 March 2022). We note the problems with categorising identity due to racialised categories; these figures are a shorthand only and may not reflect the complexities of individuals' identities, nor do they reveal intersectional identities.

British Asian and Black British women students. Among other groups, there are similar proportions of music students to the wider student population. This holds across mixed-race students (music students, 5%; UK students, 4%), 'other' students, which HESA describes as including students from 'Arab and other ethnic background' (music students, 1%; UK student population, 2%) and those whose racial identity is not known (music students, 2%; UK student population, 2%)[6].

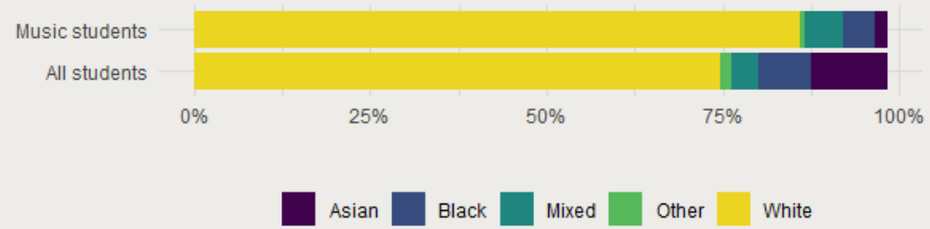


Figure 1. *'Home' students' ethnicity (UG and PG; simplified) by student category, 2016-17 to 2019-20*

In terms of ethnicity the numbers remain remarkably consistent over the four-year period, with white students accounting for 87-85% of music students, while mixed-race students accounted for 5-6%, Black students 4-5%, Asian 2% and Other and Unknown about 1-2% each.[7]

There were differences across type of institution in relation to the proportion of Black British students. 'Old and ancient' universities had the highest percentage of UK-domiciled white students across the four-year data set (91%), with the majority of university types having 88-89% white students. By contrast, at post-1992 universities, the UK-domiciled white students made up 83%. Post-1992 (ex-poly) universities also had the highest percentage of Black British music students at 7%, followed by specialist (non-conservatoire) who had 5%, while 'old and ancient' universities had less than 1% and conservatoires had about 1%. Black British students make up 2-3% of music students at all other types of universities. All ethnicities remain relatively constant across university types, with British Asian/East Asian students accounting for 1-3% of intake, mixed-race students about 4-7% and those of 'other' ethnicities at 1% of student intake.

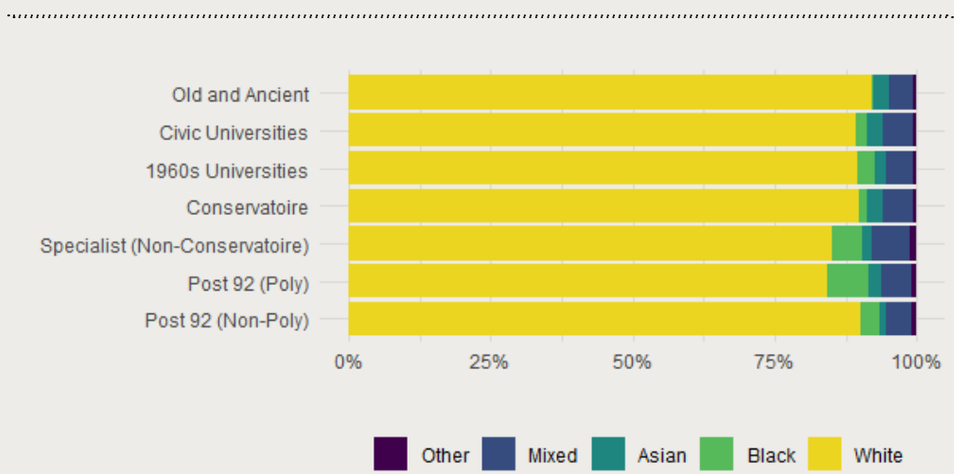


Figure 2. *'Home' music students' ethnicity (UG and PG; simplified) by institution group, 2016-17 to 2019-20*

If we remove white students to examine the patterns across 2016-20, it is possible to see other groups in more detail. For example, Black British students on music courses increased from 4% to 5% between 2017/2018 and 2018/19 and the proportion has remained at that level. Similarly, mixed-race British students have increased from 5% in 2018/2019 to 6% in 2019/20. Other than this, little has changed over the period 2016-2020.

[6] Ethnicity data in this section on students is based on 'Home'/UK-domiciled students only due to ethnicity data not being routinely available from international students. The figures do not always add up to 100% due to HECOS rounding rules:

[7] https://www.hesa.ac.uk/about/regulation/data-protection/rounding-and-suppression-anonymise-statistics

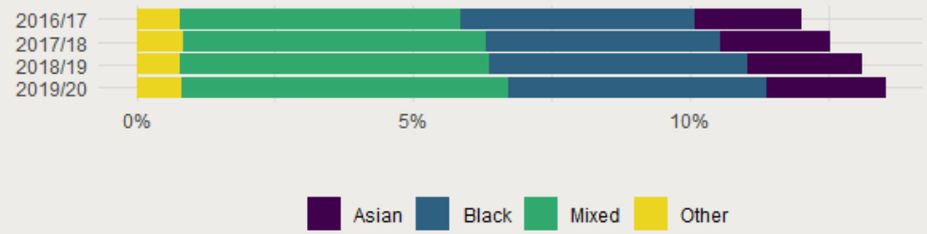


Figure 3. *'Home' music students' ethnicity (UG and PG; simplified and excluding white category) by academic year*

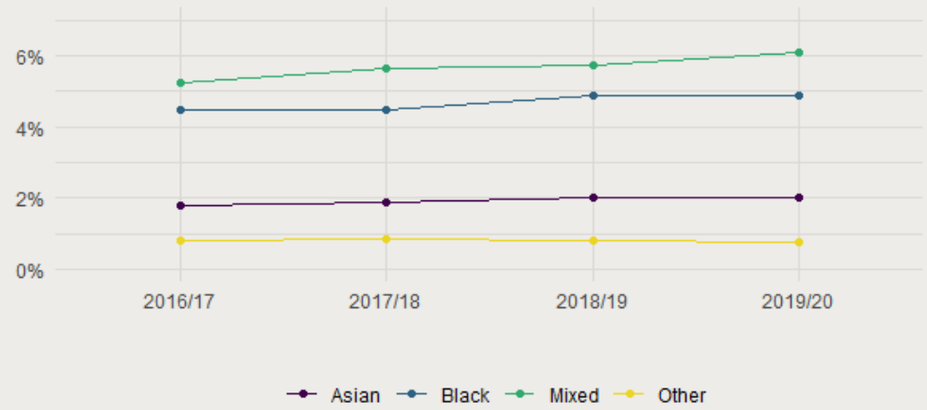


Figure 4. *'Undergraduate 'Home' music students' ethnicity (simplified and excluding white category) by academic year*

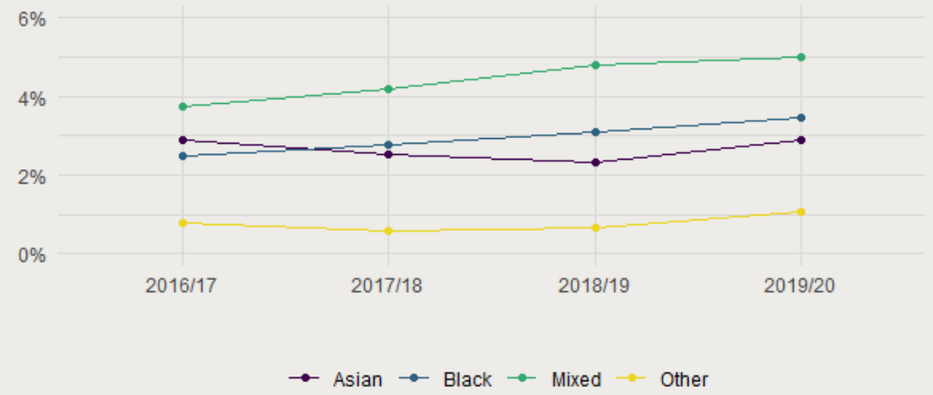


Figure 5. *Postgraduate (non-doctorate) 'home' music students' ethnicity (simplified and excluding white category) by academic year*

The numbers of Black, British Asian, mixed-race and 'other' ethnicities of doctoral students are too small to plot here due to the rounding needed for anonymity (and in this reporting all numbers are rounded to the nearest five to follow HESA rules on anonymisation). However, there were fewer than 10 Black British doctoral students in music HE in 2016-17, rising to 15 in 2019-20 (out of a total of 969 in 2019-20). Similarly for British Asian doctoral students in music, there were fewer than 10 in 2016-17, rising to 15 in 2017-18 and falling to 10 in 2019-20. There were 20 mixed-race British music doctoral students in 2016-17, falling to 15 by 2019-20, and across 'other' ethnicities there were 10 doctoral students in 2016-17, rising to 20 in 2019-20.

> For two to three years I was not given the opportunity to be a graduate teaching assistant in the department despite having applied every year. The positions were mostly given to young, white female British students. In contrast to me needing the extra money, their studies were already funded by the AHRC [the Arts and Humanities Research Council]. I could only suspect that I was discriminated [against] based on my accent, skin colour and foreigner status.

Staff data: 'Race'/ethnicity by contract level and terms of employment [8]

Unsurprisingly, racialised inequalities were visible across different levels of seniority. White members of staff were most likely to hold professorial or management positions (89% of all staff at these levels). Black members of staff were also the least likely of all racialised groups to be senior lecturer/readers/principal lecturers. Black senior academic staff were even less common. In 2019-20, across 215 people in professorial roles within the data set (not including staff in senior management roles), 88% (n=190) were white (155 were white men and 35 were white women). With all figures rounded to the nearest five to ensure anonymity,[9] five professors in this year were Asian British from Indian heritage, 15 were from an 'other Asian background' and five were mixed-race (all of these groups included both women and men). There were no Black professors.

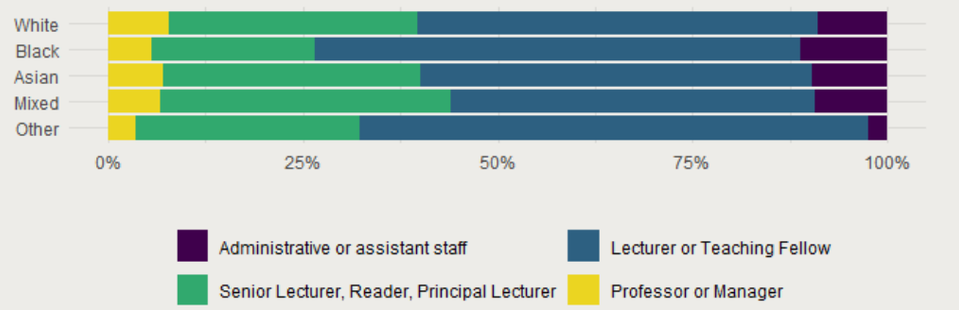


Figure 6. *Postgraduate (non-doctorate) 'home' music students' ethnicity (simplified and excluding white category) by academic year*

[8] While the student data on 'ethnicity' only includes UK-domiciled students, data on 'ethnicity' includes all staff, not just those from the UK.

[9] Percentage suppressed due to HECOS rounding rules. Similarly, on the zero-hour contract and academic position graphs, percentages lower than 5% were suppressed to align with these rules.

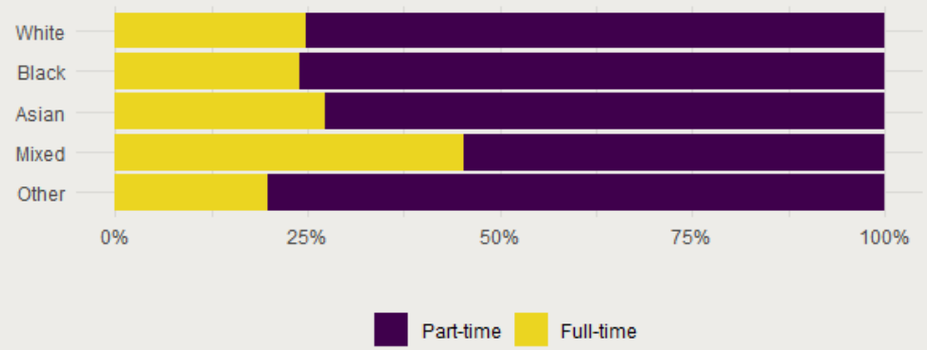


Figure 7. *Contract type of music staff by ethnicity: part time versus full time*

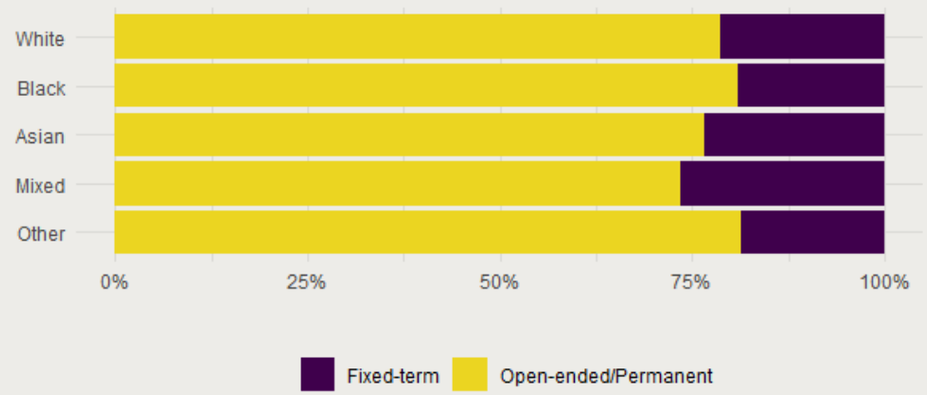


Figure 8. *Contract type by ethnicity: fixed term versus permanent*

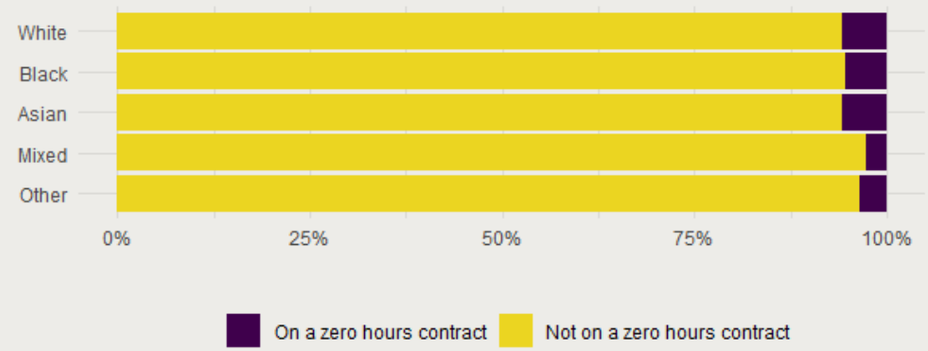


Figure 9. *Zero-hours contract type of music staff by ethnicity*

The 'race' pipeline

Comparing the student and staff data, it was possible to compare whether there are simply low numbers of both students and staff across racially minoritised groups or whether there is attrition across levels of study and employment in HE. Without having access to data on ethnicity of international students this analysis is, of course, only partial.

The picture across this pipeline varied according to which racialised population we looked at. As noted above, there are substantially fewer British Asian/East Asian students in music HE (2%) than in the student population as a whole (11%). This is not caused by a 'leaky pipeline' but by low numbers of British Asian students and staff at all levels of music HE: these remained stable across all levels, accounting for about 2% of students and staff members.

The picture is different with Black and mixed-race students, where there is a marked decline between undergraduate level (Black, 4%, and mixed-race, 5%) and graduate level (Black, 2%, and mixed-race, 3%), decreasing further at doctoral level and staff levels (Black,

1%, and mixed-race, 2%). White students were the largest group at undergraduate (74%), postgraduate (non-doctorate; 53%), doctorate (60%) and staff levels (86%) (see Figure 10). UK-domiciled students and staff not included in these groups (which includes Arab, Chinese and other ethnicities, labelled here as 'other') remained at about 1% at all levels. The category 'Unknown/not applicable', which is not included in Figure 10, accounted for 15% of undergraduates, rising to 40% of postgraduate (non-doctorate) and 34% at doctorate level before dropping to 9% at staff level. However, caution is required when interpreting the 'Unknown/not applicable' category as this contains those students/staff for whom their ethnicity is not recorded in the data that institutions have reported to HESA ('Unknown') but also those students/staff who preferred not to answer this question (selecting 'not applicable').

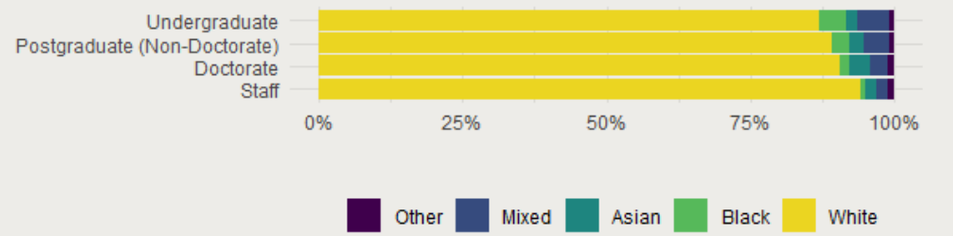


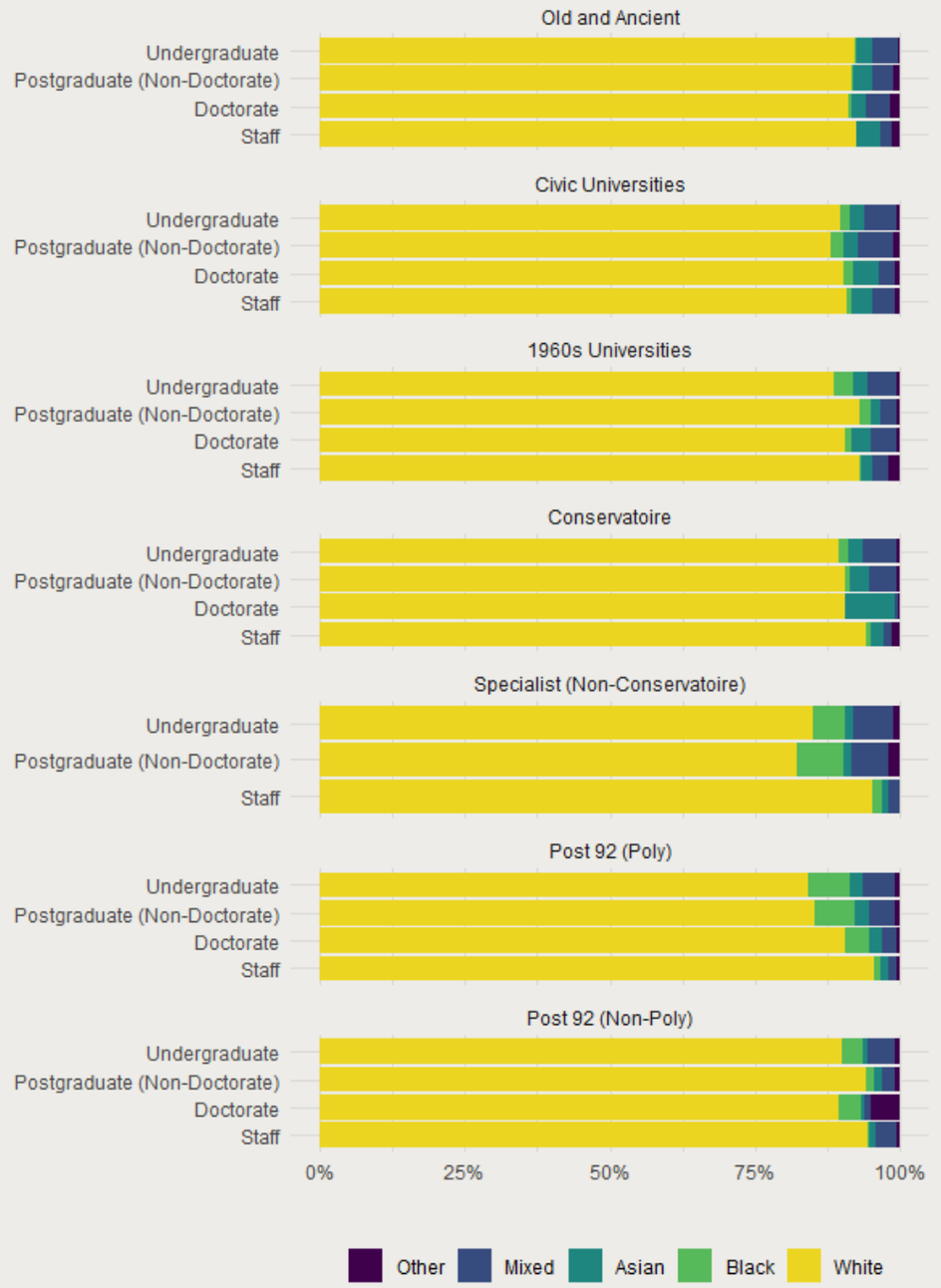
Figure 10. *Contract type by ethnicity: fixed term versus permanent*

After examining the pipeline across different types of institutions, a clear picture emerged. White students form the large majority at undergraduate level (which is particularly true at post-1992 (non-poly) universities (82%) and 'old and ancient' universities (81%) (see Figure 11)). The proportion of white students then drops at postgraduate (non-doctorate) and doctorate levels, for example, at 'old and ancient' universities (postgraduate non-doctorate, 59%; doctorate, 56%) and 'civic' universities (postgraduate non-doctorate, 50%; doctorate, 58%). However, this fall in white students is primarily driven by an increase in those selecting 'Unknown/not applicable' as opposed to increased racial diversity. The proportion of white people then rises again at staff level, with most types of institution having more than 79% of staff members who are white. The exception to this is specialist institutions that are not conservatoires, but again that is entirely due to more members of staff selecting the 'Unknown/not applicable' category.

To what extent these patterns are due to poor-quality data reporting and to what extent they demonstrate real changes at different levels of study/work is not clear. Furthermore, it is important to remember that student data is from 'home' students only, as opposed to all staff, therefore it is possible that international students who continue onto academic roles are contributing to staff diversity, such as it is.

> As a young, female academic of colour I have been mistaken for a student (by staff and students) on a regular basis. When I was employed precariously, I was often given an unreasonable workload; permanent, more senior members of staff's (white,

male, middle-aged) needs and voices were prioritised and I was told outright that I just needed to 'get on with it' when I raised concerns over my workload and pointed out the disparity. Meanwhile, when the same department wanted to shoot a promotional video for applicants, despite me being the only temporary member of staff, I was placed front and centre as one of the few female staff members and the only non-white staff member.



Figures 11-17 (opposite). *Ethnicity across the pipeline from undergraduate music students to staff among different types of universities* [10]

[10] At specialist non-conservatoire institutions, students at doctoral level are not included as numbers are too small to be anonymised.

Summary: Racialised inequalities

- Between 2016 and 2020, UK-domiciled or 'home' music students were more likely to be white than the general student population.

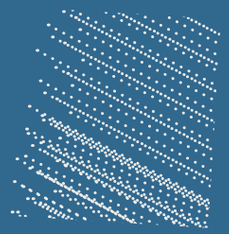
- There was a notable underrepresentation of British Asian/East Asian people among music students during this period. While 11% of the UK student population were British Asian, only 2% of UK-domiciled music students were. There was also an underrepresentation of Black British students in music: 4% of the music student population was Black British compared to 8% of the total UK student population. Roughly two-thirds of both of these groups were male students, so these inequalities are even starker for British Asian and Black British female students. By contrast, mixed-race students were not underrepresented compared to white students.

- These proportions remained consistent over the four-year period.

- For most British Asian/East Asian, mixed-race and 'other' ethnicities, proportions remained relatively constant across the types of HE institution. However this was not the case for Black British students, where the percentage varied according to the type of institution. Post-1992 (ex-poly) universities also had the highest percentage of Black British music students (7%), while 'old and ancient' universities had less than 1%, and conservatoires had about 1%.

- Across racialised groupings, white members of staff were most likely to hold professorial or management positions, while Black and 'other' groups were least likely to be in professorial positions. During 2019-20, across 215 people in professorial roles within the data set (not including staff in senior management roles), 88% (n=190) were white (155 white men and 35 white women). With all figures rounded to the nearest five to ensure anonymity,[11] five professors in this year were Asian British from Indian heritage, 15 were from an 'other Asian background' and five were mixed-race (all of these groups included both women and men). There were no Black professors.

- There were different patterns by ethnicity across the pipeline from undergraduate to postgraduate to staff. The proportion of British Asian students and Asian staff at all levels of music HE remained stable across all levels, accounting for about 2% of students and staff members. This picture is different for Black and mixed-race students, where there is a marked decline between undergraduate level and postgraduate level, and this proportion decreases further at doctoral level and among academic staff.



[11] Percentage suppressed due to HECOS rounding rules. Similarly, on the zero-hour contract and academic position graphs, percentages less than 5% were suppressed to align with these rules.

I am an international student of south Asian origin, working in an area that could be considered ‘core WAM [Western Art Music]’. On the positive side, I have been extremely well supported by my supervisors, who have been nothing but generous in praise, but more importantly, their time and support.

One instance when I felt the minoritisation acutely was when a peer/colleague, a white European woman had a normal chit-chat and then immediately lapsed into arguing about immigration, international fees, my funding and why I could not just apply for citizenship and move on. What was supposed to be an afternoon coffee to discuss our love of music and the frustrations of research turned into some kind of trap. It struck me that this person had never once had to face the trauma of filing a visa application and waiting on it, did not realise that I as an immigrant did not have the support system that meant if my work was not complete within a set period of funding, I had no luxurious option of sticking around and completing it while lodging with parents and instead would have been served a kick-out notice from the country.

That day, it felt vicious – she argued over me that she was sure that it couldn't be that bad and that she just couldn't believe it. It didn't come from righteous indignation at the situation, but instead from a place of 'I don't believe you', a blatant invalidation of my experience and an almost knee-jerk justification of her whiteness. It left me traumatised and I have kept my distance from this person. It made me realise that for all the work and scholarship I put in, the immigrant struggle sometimes remains a hovering invisible phantom.

I remember rushing to the toilet and breaking down and crying because of the invalidation, as though my penny-pinching and precarity of existence could just be waved off by one woman and her belief that it couldn't exist. Over time, I realise I have to pick my battles. I remain cordial with this person but am equally wary of her. I just quite don't know what next is going to 'innocuously' fall out of her mouth that will traumatise me.

Framing these findings in relation to the survey data

The issues outlined above were very familiar to survey respondents (i.e. heads of department and EDI leads in music departments and institutions). Four-fifths of respondents disagreed with the statement 'we have a diverse cohort of staff in terms of "race"' and indeed only two out of the 32 respondents felt that they had good racial diversity within their staff. This is in contrast to more positive responses about gender balance. Many of the responses described an all-white

or predominantly white teaching staff, with attempts to change recruitment practices having not yet made any significant differences.

Looking at questions around the diversity of the student body, respondents' perceptions were that racial diversity among the student body and support for disabled students were the biggest issues out of those they were asked about. Indeed, when elaborating and reflecting on the question that asked them to reflect on various protected and/or marginalised groups, several respondents specifically noted 'race' as an issue:

> I feel quite ashamed to work in an environment where there is such poor representation of Black and ethnically diverse staff, especially in senior leadership, academic management and teaching roles.

This was particularly noted in academic and leadership roles, in contrast to where perhaps there are operational and hospitality staff of colour working in the institution. In the full survey analysis, below, we draw out some positive practices with regard to recruitment and retention that were outlined in the survey.

One area of discrepancy between the HESA data and the survey data concerned which racialised minorities were underrepresented. Where respondents drew out specific underrepresented groups, this tended to focus on Black students, for example one response noted:

> Black students are underrepresented at all levels and in all departments. We see fewer Black students at PGT [postgraduate taught] level than UG [undergraduate] and at present we have no Black students at PGR [postgraduate research] level.

While this statement is correct, it obscures the fact that British Asian students are also underrepresented at all levels, and even more so than Black students at undergraduate level. As we draw out in the concluding discussion to this report, while attrition of Black students is a clearly evidenced issue, underrepresentation of British Asian students and staff also needs to be addressed.

Case Study 01:
Tackling race in the university – Kingston University

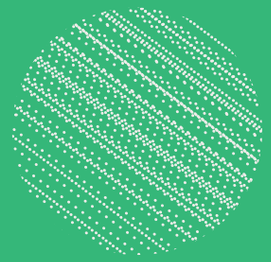
Taking Race Live was a four-year funded project at Kingston University that intended to explore and share experiences of race through collaborative research resulting in performances and reports, with the aim of removing the attainment gap. The project ran officially from 2014 to 2018, with an ongoing discussion group, and unofficially to 2019. This interdisciplinary initiative involved academics from sociology, music, drama, dance and media, with students also employed as project partners. The inclusion of each subject area was staggered, with music joining in 2015/16 until the end of the project. Each of the four years of the project had a theme through which Race and Cultures were explored, e.g. Spaces of Race and Cultures, Sounds of Race and Culture. Each year a series of events was hosted, culminating in a symposium. Teaching on linked Level 5 Modules also drew on the annual themes, to embed experiences of race and identity within the curriculum. There was a focus on decolonising the curriculum to ensure a wider range of voices were made present.

Students were involved in planning the project, as well as designing and running events and other activities. Feedback from students informed the project year-to-year. In an article for the London Review of Education, staff involved in the project outlined three positive themes that emerged from students' experiences of Taking Race Live (Sharma et al., 2019):

1. Discussing race became welcome, where it was previously taboo.
2. The interdisciplinary dialogue between sociology and the arts offered multiple perspectives for thinking about race, from the theoretical to the embodied.
3. The project allowed students to explore their own identities in conjunction with the academic study of race, embracing and validating personal and emotional experiences.

An article showing the music impact was published in the London Review of Education (Minors et al., 2017). The legacy of the project has been used as an example of best practice in training staff in the university's inclusive curriculum framework. The principles from the project have fed into revalidations and now the programmes have embedded the inclusion curriculum framework in practice, ethos and language.

Helen Minors (School Head of Department of Performing Arts), Kingston University, with Diljeet Bhachu



Gender

In 2015 the Gender and Equality in Music Higher Education report (Bogdanovic, 2015) outlined the ways in which staff in music HE experienced gender inequalities, making recommendations for good practice. The analysis below builds on that report by analysing how gender inequalities have changed – and stayed the same – since then. Gender inequalities have, until recently, attracted more focus than other inequalities, thanks in part to the existence of a specific gender-equality kitemark programme for HE staff in the UK, Athena Swan. However, as the data below demonstrates, pervasive and ongoing gender inequalities show that there is substantial work to be done. The survey responses indicate that for some music departments and institutions, this work was indeed underway and had become institutionalised; eight out of the 32 departments who responded to the survey stated that their departments had Athena Swan committees, and 15 had institutional or faculty-level Athena Swan committees (others had general EDI committees at department level). However, this institutionalised focus on gender inequalities can lead to a danger that gender is seen as 'done' and attention then moves onto other issues. Indeed, seven survey respondents, including all five conservatoires who responded to the survey, felt that they do well in terms of gender representation within staff. This is at odds with the HESA data as outlined below, which shows that there is a significant gender imbalance at staff level across the board, including in the conservatoire sector, as the discussion below outlines.

Further evidence that attention to gender inequalities is needed comes from the testimony gathered for this report from academic staff, which included multiple instances of gender-related discrimination, bullying and harassment towards women. One member of academic staff reported that a senior male colleague repeatedly undervalued their expertise, and they also observed other women in the department were 'sidelined or ridiculed and their knowledge of specific performance genres dismissed' while men were celebrated. Another described a manager who exhibited gendered bullying behaviours including opinions on how women should behave or present themselves. Furthermore, multiple respondents indicated that the physical infrastructure of their building did not include gender-neutral toilets, a step that they indicated would allow greater inclusivity of non-binary and trans people.

In the analysis of gender inequalities below, much of the data is presented in binary terms. This is due to the small numbers of non-binary participants in the data, which means either they would not be visible on visual representations or it would not be possible for the data to be anonymised. Furthermore, unfortunately it was not possible to include data on trans students and staff for two reasons. First, the quality of the data reported to HESA by HEIs is very poor, with a high proportion of non-responses to relevant questions, and second, HESA does not usually make this data available as there are high risks of anonymity being compromised, therefore we were not able to access it. However, it is important to note that the number of students selecting 'other' as their gender identity, as HESA designates this category[12], has increased from 15 in 2016/17 to 80 in 2019/20. As the broadness of HESA's definition shows, there are inadequacies in the ways in which HESA is gathering data on gender, most notably the lack of recognition of non-binary identities[13]. In the analysis below, we use the term 'gender' throughout both for consistency with Bogdanovic (2015) and to problematise HESA's uncritical use of 'sex' instead of 'gender'.

[12] See Higher Education Statistics Agency (2022). Definitions: Students. https://www.hesa.ac.uk/support/definitions/students (accessed 10 March 2022)

[13] See Tatlow (forthcoming) for a more detailed discussion of the implications of this for data analysis.

Gender inequalities among music students[14]

The music student population has more male students than female; this is the inverse of the wider student population in the UK. Music students are 59% male and 40% female, whereas the wider student population is predominantly female at 57% *(see Figure 18)*.[15]

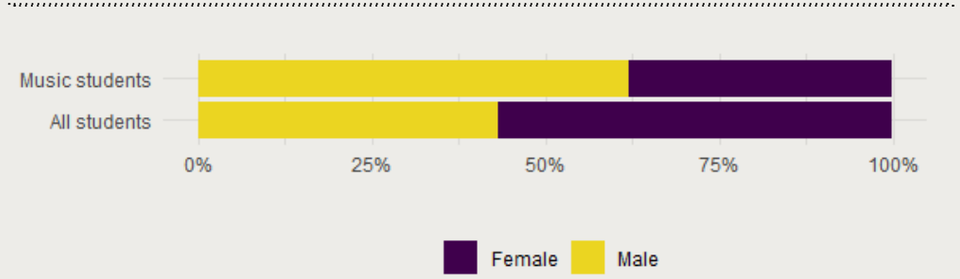


Figure 18. *Students' (UG and PG) gender by student category, 2016-17 to 2019-20*

The proportion of women students increased slightly between 2016/17 and 2019/20 from 39% (n=14,130) to 42% (n=16,245), with a corresponding decrease in men students, although men are still clearly in the majority (2016/17 male, 61%, n=22,460; 2019/20, 58%, n=22,350) *(see Figure 19 on the next page)*.

[14] The data on gender includes both international and UK-domiciled students.

[15] It should be remembered that in the category of 'music' students the dataset included students doing courses in audio/sound engineering and recording, which may not take place in music departments, and which, according to Born and Devine (2015), are strongly male-dominated.

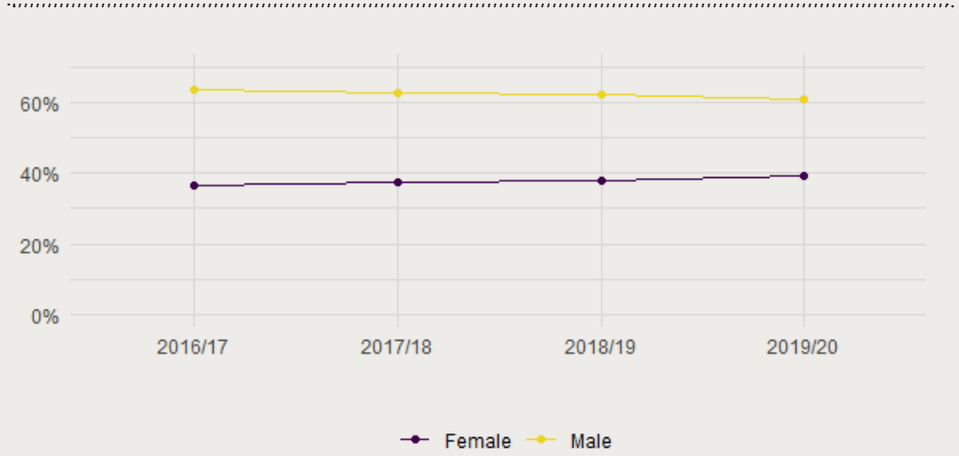


Figure 19. *Gender of music students by academic year*

However these aggregate figures are not necessarily helpful in understanding what is going on within specific institutions, departments and types of degree course. Tatlow (forthcoming) argues that combining data across all music degree courses is not necessarily helpful for understanding gender inequality, as the high proportion of male students on music technology courses 'can significantly alter the presentation of the data for the overall field of music', when in fact some types of degree courses are dominated by women students. Indeed, when the student population is divided up by institution type, clear differences emerge. Post-1992 universities, 1960s universities and specialist institutions (non-conservatoire) tended to have courses that were more male-dominated, while 'old and ancient' universities as well as conservatoires tended to be more equal in their gender split. The only type of university that had more women than men students on music courses is 'civic', or early-20th-century, universities (see Figure 20) . These differences can be explained in part by the different types of degree courses on offer at different institutions, with post-1992

institutions more likely to offer music technology degrees, which are strongly male-dominated (Born and Devine, 2015). Further analysis is needed to explain these patterns.

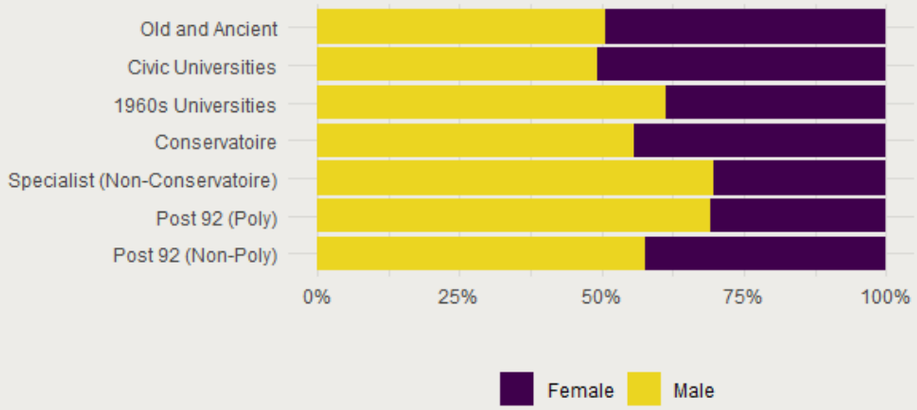


Figure 20. *Music students' (UG and PG) gender by institution type, 2016-17 to 2019-20*

(female, 33%; male, 67%) tended to have courses that were more male-dominated, while 'old and ancient' universities (female, 50%; male, 49%), as well as conservatoires (female, 49%; male, 51%), tended to be equal within their gender split. Civic, or early-20th-century, universities (female, 54%; male, 46%) are the only type of university that have more women than men students on music courses. For all university types, those who selected 'other' as their gender made up less than 1% of their student intake.

There are so many microaggressions I could say in here that I experienced in my development as a composer and conductor, particularly as a choral conductor. I've often been made extremely aware of my gender through comments in class, tutorials, lessons. They're not necessarily malicious - just things that I know wouldn't be said to the guys in my class.

Gender inequalities among staff

Among academic and professional-services staff in music HE, there were significant gender inequalities in terms of contract level and terms of employment (permanence of contract, zero-hour contracts, whether full-time or part-time and levels of seniority). The starkest differences could be seen at higher levels of seniority, where males were more likely to hold senior lecturer/reader/principal lecturer positions (33% of male staff were at this level, and 29% of female staff) or professorial/management roles (9% of male staff were at this level but only 5% of women)[18]. For example, at professorial level, during 2019-20 there were 40 women (19% of all professors) and 175 men (81%), meaning that there are more than four times as many male than female professors in UK music HE. Women were more likely to work as administrative or technical staff[19] (8% of male staff and 10% of female staff were at this level) or teaching fellows/lecturers (50% of male staff and 57% of female staff were at this level)[20].

Looking at precarity, women (25%) held more fixed-term contracts than men (22%) (see Figure 22). Women were also more likely to be part-time (80%) compared to men (70%), and women (7%) were also very slightly more likely to be on zero-hour contracts than men (6%)[21].

[18] To protect anonymity in our analysis of gender for academic staff the category 'other' was removed because it accounted for fewer than 10 people.

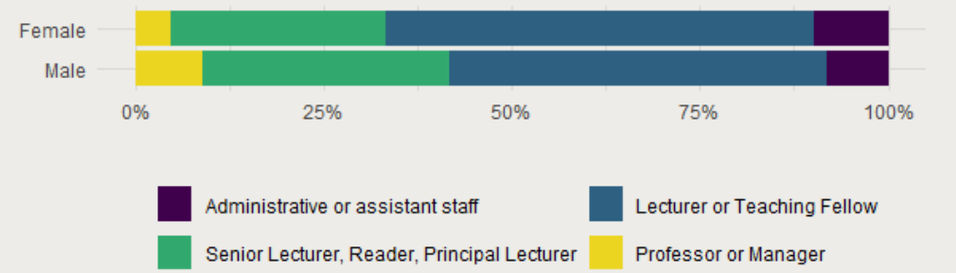
[19] There are a small number of administrative/non-academic staff in the dataset because it is drawn from 'cost centres' for music, which may include administrative staff. This is the best way to access data on academic staff in UK HE.

[20] Figures across 2016-20 were combined to reach these percentages. Raw numbers are not reported across all four years for ease of reading, except where the year they come from is indicated. Contract levels were aggregated as follows, drawing on HESA (2022) Staff record 2019/20 – combined levels https://www.hesa.ac.uk/collection/c19025/combined_levels

i. A-F (including D&E) – Professor or manager
ii. J0 and I0 – Senior Lecturer, Reader, Principal Lecturer
iii. K0 – Lecturer or Teaching Fellow
iv. M0, P0, N0, O0 – Administrative or assistant staff/technicians

[21] Analysis of zero-hours contracts relates to the years 2017/18 onwards only.

An academic member of staff responded to the call for testimony and described being marginalised on the basis of gender, including 'feeling misunderstood and isolated, especially by one senior male academic who did not value the experience I brought to a programme [...]; watching my female colleagues sidelined or ridiculed and their knowledge of specific performance genres dismissed while men who knew about western classical orchestral or choral performance were feted.'



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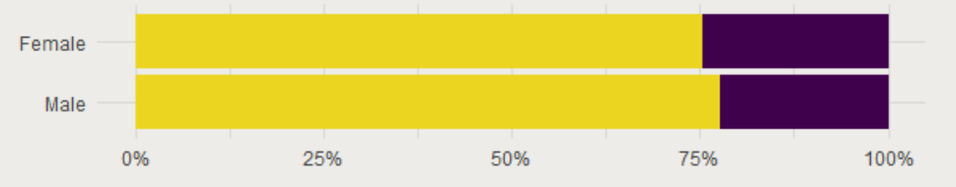

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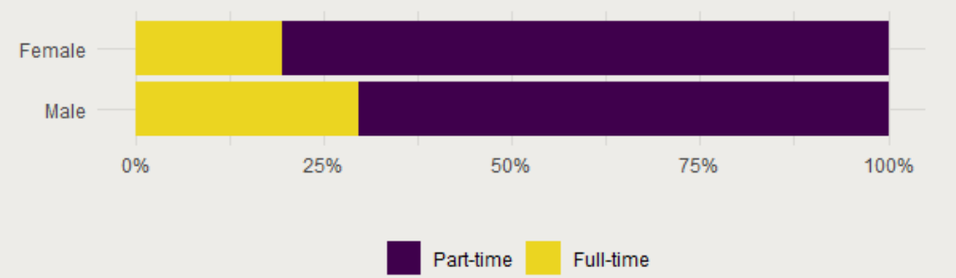

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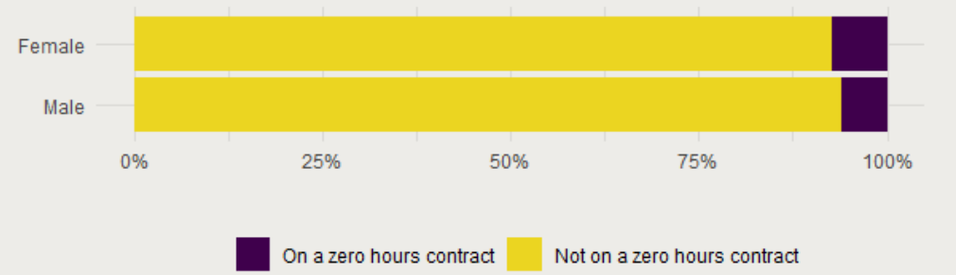

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Figures 21–24. *Academic positions and contract types by gender*

The gender pipeline

We also looked at whether there was attrition of women students and staff through the pipeline from undergraduate to postgraduate to academic staff. At undergraduate level there were more male (61%) than female students (39%). The proportion then becomes more equal at master's level (male students, 49%; female students, 50%) before again becoming more unequal in favour of males at doctoral level (males, 60%; females, 39%) and staff levels (male staff, 65%; female staff, 35%) *(see Figure 25)*.

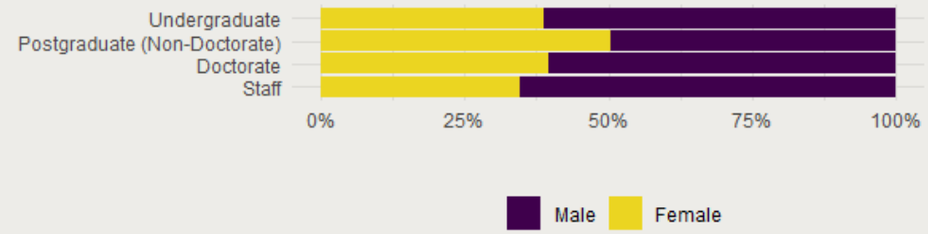
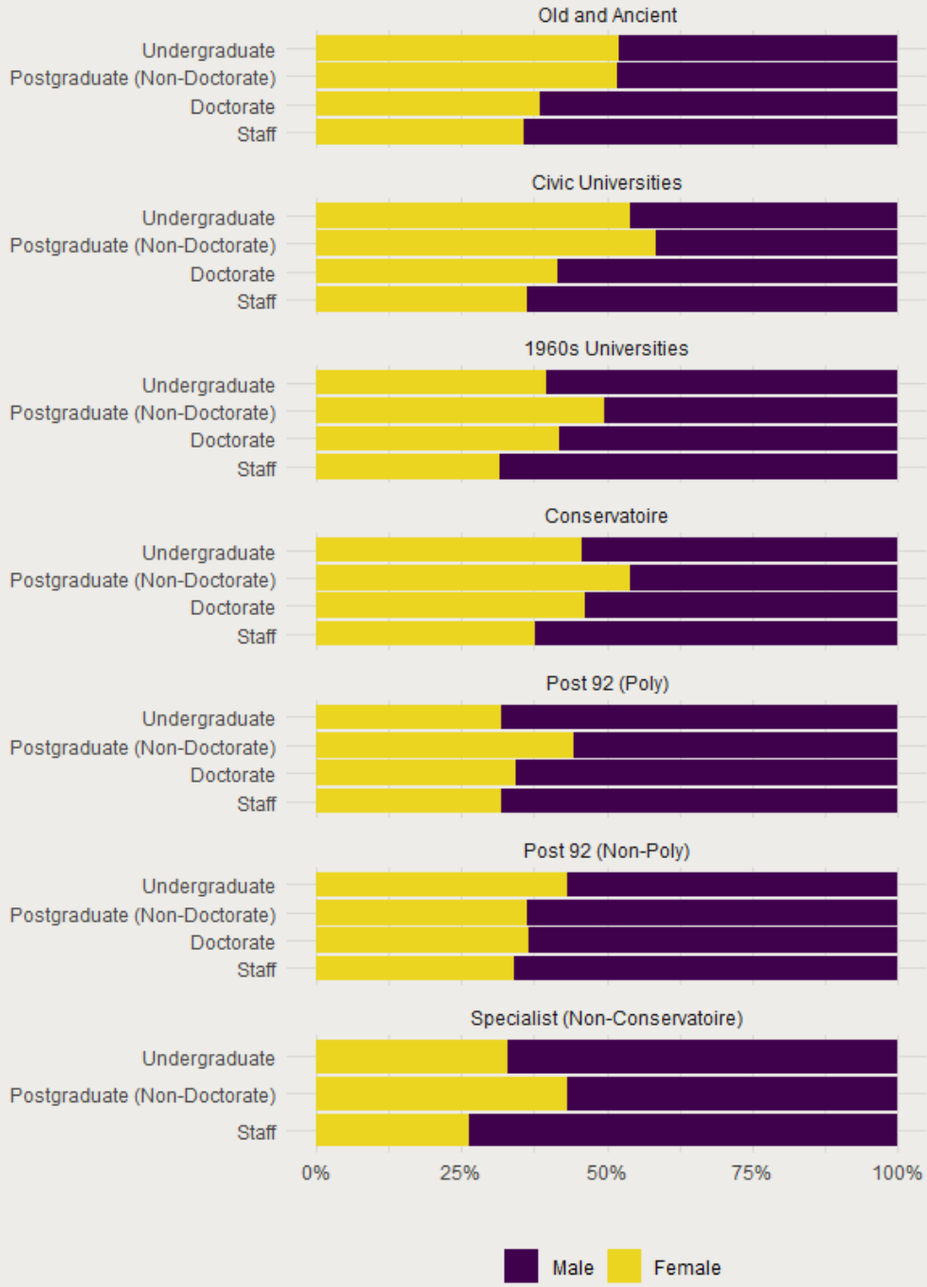


Figure 25. *Gender inequalities across the pipeline from undergraduate music students to staff*

The different proportions of men and women at different stages was further explored by looking across different types of institutions (1960s universities, post-1992 (ex-poly/non-poly) universities, specialist non-conservatoires, conservatoires, 'civic' universities, and 'old and ancient' universities). Composition of undergraduate students does vary by university type, with civic universities having slightly more women undergraduates (54%) compared to men, while post-1960s universities are at the other end, having a majority of male undergraduates (60%) *(see Figures 26-32)*.

At graduate level there is substantial variation of women to men, with early-20th-century 'civic' universities (58%) having more women than men, while at post-1992 (non-poly) universities it is 64% male at graduate level. However, at doctoral level all universities groupings are predominantly male (54-65%), which then become even more male-dominated at staff level, with about a two-to-one male-to-female ratio. Conservatoires are also dominated by male staff, at 62% male to 38% female (see also Scharff, 2017), while specialist non-conservatoires are at the higher end, with 74% male and 26% female staff.

[22] Specialist non-conservatoire institutions do not include gender at doctoral level due to the small numbers.



Figures 26–32. *Gender breakdown by institution type*[22]

Across all the different groups of institutions, a larger proportion of women are doing postgraduate (non-doctorate) music degrees than undergraduate degrees or PhDs. This pattern varies substantially across different types of institutions, with conservatoires and 'old and ancient' universities relatively equal in terms of gender at undergraduate and master's level, but all institutions showing increasing numbers of men at doctoral level and among staff. This raises questions about why women students are more likely than men to progress on to postgraduate non-doctoral degrees at most types of institutions – which are likely to be master's, PGCE or postgraduate diplomas – but then are less likely to continue on to PhD-level study (and then become academic staff). This trend of more women than men undertaking taught master's degrees without progressing to PhD stage is not specific to music but has been observed across Europe across a variety of disciplines (EURAXESS, 2019). Nevertheless, music departments and institutions should focus on what is happening at master's and taught postgraduate-level study that is leading to women being less likely to progress further.

In Part II of this report, we draw on data from survey responses from staff in music departments to explore how they are responding to the challenges outlined above.

A staff member described homophobic, sexist, ableist bullying from a manager.

> He would go into individual staff members' offices and shout at them, and he would yell at us all at meetings, standing at the end of the table and banging his fists on it until he was red in the face. He also had a flip side--a classic behavioural pattern in abusive relationships--in which he would be very paternalistic and apparently caring, a kind of "I only do it because I want the best out of you" approach.

The staff members who were most severely targeted for this bullying behaviour were members of the department who were minoritised. The staff member describes how, due to her sexual identity as gay:

> I believe he went after me more vehemently and more frequently than he did most of my colleagues. The one colleague who I saw got it anywhere near as hard as I did was a woman of colour, an immigrant to the UK, [who] had multiple disabilities.

She reported the bullying, sexism and homophobia to the institution, but only the bullying complaint was upheld. The fact that she had been granted research leave and put up for promotion was seen as evidence that the sexism and homophobia hadn't existed. Reporting had adverse consequences for her:

> As a direct result of my having reported the bullying, I was ostracised by my colleagues, as was [my colleague] because of both her support for me and a longer-standing culture within the department that marginalised her in ways connected to her disabilities and national origin.

Summary: Gender inequalities

- The UK-domiciled or 'home' music student population of 2016-20 had more male students than female; this is the opposite pattern to the wider student population in the UK, where there are more women than men students.

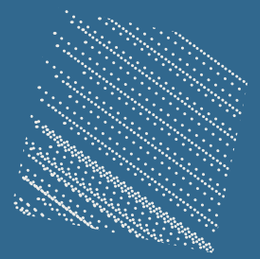
- The proportion of women students increased slightly between 2016/17 and 2019/20 but male students are still clearly in the majority.

- There were clear differences across type of institution, but even so the only type of university that had more women than men students on music courses was 'civic', or early-20th-century, universities.

- Among academic staff, there were significant gender inequalities in terms of contract level and terms of employment. The starkest differences could be seen at higher levels of seniority, where men were more likely to hold senior roles. For example, at professorial level, in 2019-20 there were 40 women (19% of all professors) and 175 men (81% of all professors). This means there are more than four times as many male than female professors in UK music HE.

- Analysing the pipeline from undergraduate to postgraduate study and then on to academic staff, women students are more likely than men to progress on to postgraduate non-doctoral degrees at most types of institutions – which are likely to be master's, PGCE or postgraduate diplomas – but then less likely to continue on to PhD-level study (and then to become academic staff). This pattern is not specific to music but consistent with similar patterns across other disciplines and countries.

- While there is important variation across type of institution to these patterns, there are also similarities: at doctoral level all groups of institutions have a predominantly male cohort, becoming even more male-dominated at staff level with about a two-to-one male-to-female ratio.



Class

Survey responses suggested that while class inequality was seen as an issue for music HE within departments or specialist institutions, it is not a central focus of most EDI work. This might be in part because work in this area is more strongly embedded than other inequalities at national and institutional levels. For example, HEIs in England are required by the Office for Students to produce Access and Participation plans outlining how they are addressing unequal participation among their student population.

Nevertheless, as well as these sector- and institutional-level inequalities, there are specific ways in which class inequalities manifest in music HE that are important for institutions and departments to address. For example, Bull (2019) has argued that classical music as a genre institutionalises exclusions on the basis of class due to the requirement for a long, intensive training period that is more viable for middle- and upper-class families and young people. Nicola Dibben found, in a study of one Russell Group university's music department, that there were differences in the ways that students who had parents who had attended HEIs and those whose parents had not experienced student life (2006). In addition, Jennie Joy Porton, in her study of alumni of British conservatoires, highlighted the ways in which hidden costs – such as for instruments or accompanists – had affected their experiences, finding that participants in her study felt that conservatoires showed little awareness of differences in background (forthcoming). Her interviewees also described a state/private school divide within conservatoires that impacted on their experiences. The focus of the existing literature on conservatoires, classical music and Russell Group universities reflects the findings below that these are the primary contexts where class inequality is an issue.

Staff data on class inequality was not available and therefore this section examines only student data from UK-domiciled or 'home' students (since this was the only comprehensive data available). We examined the socioeconomic backgrounds of music students across two different measures – parents' occupation[23] and type of school attended, whether fee-paying (independent/'private' school) or state school. We have not used POLAR data as it has been convincingly argued that this is not fit for purpose (Boliver et al., 2022)[24]. Compared to the general student population, music students were less likely to have parents in intermediate or routine and manual occupations[25], although the large proportion of missing data here makes this finding somewhat tentative. Equally they were less likely to have attended a state school, although again due to missing-data issues we must be cautious in overinterpreting this finding[26].

[23] To understand class inequalities in music HE we drew on two of the four categories available in the HESA data: school type (private or state) and parental occupation, drawing on the NS-SEC (National Statistics Socio-Economic Classification Scheme). The NS-SEC is the UK government's measure of class, drawing on parental occupation. It consists of eight categories according to their main breadwinner parent's occupation. For the purposes of readability of the report, we have organised these eight categories into three groupings, as below, with a fourth category of 'never worked and long-term unemployed':

- NS-SEC 1 and 2 – parents in professional and managerial occupations
- NS-SEC 3, 4 and 5 – parents in intermediate occupations
- NS-SEC 6 and 7 – parents in routine and manual occupations
- NS-SEC 8 – parents are long-term unemployed

See further discussion with recommended reading in National Archive (2016), or as applied to music education in the UK, see Bull (2018) and https://www.ons.gov.uk/methodology/classificationsandstandards/otherclassifications/thenationalstatisticssocioeconomicclassificationnssecrebasedonsoc2010#classes-and-collapses

[24] Boliver et al. (2022) argue that use of POLAR, an area-level indicator, leads to high numbers of individuals being identified as socioeconomically disadvantaged when they are not. They argue instead for the use of data on receipt of free school meals and low household income. In the absence of access to these forms of data we have used parental occupation and private/state schooling, the former of which is the UK government's proxy measure for socioeconomic status, and the latter is regularly under discussion in relation to music students as high numbers of music students in some types of institution come from private schools.

[25] Intermediate occupations (music students, 13%; population students, 22%); routine and manual occupations (music students, 10%; population students, 17%).

[26] School type only covers 2018/19 to 2019/20 for comparison between music and the wider population of students. This measure of class also excludes international students, for whom data was not always collected. Full figures for those who attended state school: music students, 66%; UK student population, 84%. There is some difference between music

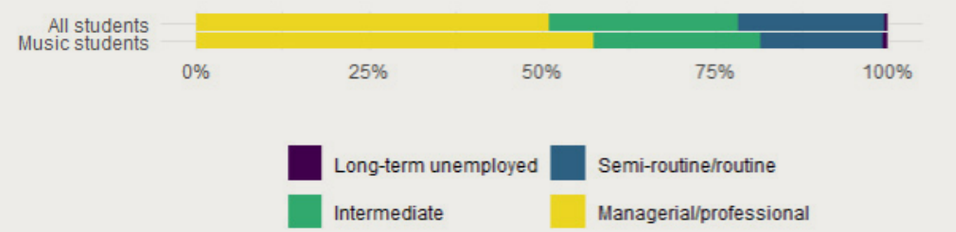


Figure 33. *'Home' music students versus all 'home' students (UG and PG): class according to parental occupation*

For example, music students were less likely to have parents who had intermediate occupations (music students, 13%; UK student population, 22%) or routine/manual occupations (music students, 10%; UK student population, 17%). To contextualise this, it's important to remember that the UK student population is more skewed towards the those with parents in professional and managerial jobs than the UK working-age population more widely. As of 2019, the working-age population in the UK comprised 37% workers in professional and managerial occupations, 24% in intermediate occupations, and 39% in routine or manual occupations (Social Mobility Commission, 2021).

Across 2016-20, class intake remained consistent. Class as measured by parental occupation also remained consistent over time, with the largest group – just below a third – having parents with jobs classed as professional or managerial (31% in 2016/17, rising to 32% in 2019/20), while intermediate and routine/manual parents' employment

students and the wider UK student population for having parents in professional and managerial occupations (music students, 32%; UK student population, 41%) but only a small difference between the proportion who are privately educated (music students, 7%; UK student population, 9%). The puzzle could be explained by more music students designated as 'not classified' for parental occupation compared to the general population of students (music students, 45%; UK student population, 19%) and far more selecting 'unknown' regarding whether their school was state or privately funded (music students, 26%; UK student population, 7%).

remained at 13-14% and 10% respectively. The proportion of students with parents who are long-term unemployed remained at or below 1%, while 'not classified' accounted for 44-46% consistently over the time period.

The class of music students as measured by parental occupation varied across university types, with 'old and ancient' (53%) and 'civic' universities (50%) having half of their intake coming from parents with professional or managerial jobs. At the other end of the spectrum, post-1992 institutions had 36% of students whose parents have professional or managerial jobs. Post-1992 universities seemed to have a higher proportion of students with parents in intermediate jobs (non-poly, 20%; ex-poly, 17%) and routine and manual jobs (non-poly, 17%; ex-poly, 15%) students than other university types. Those whose parents/carers were long-term unemployed remained at less than 1% (N < 100) of student intake across university type, except at post-1992 (non-poly) universities, where 1% of students had parents who were long-term unemployed.

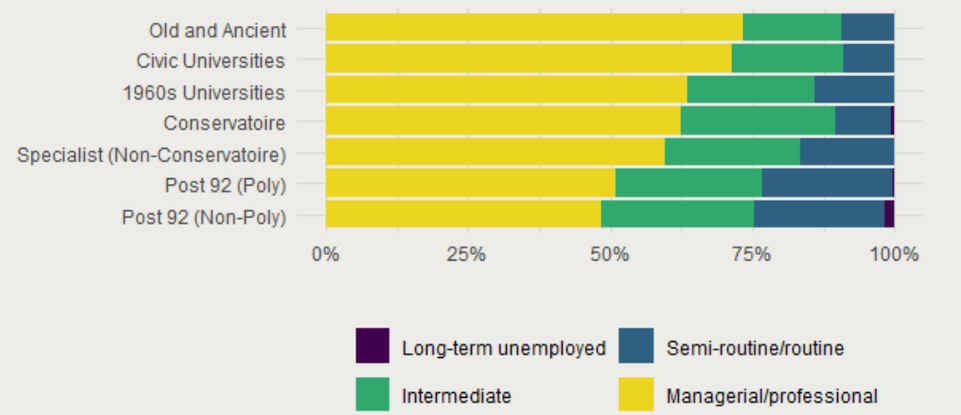


Figure 34. *'Home' music students and class inequalities by institution type*

The other proxy for class used was state and privately funded schooling. To put this into context, about 7% of pupils in the UK (Sutton Trust, 2019) and 9% of students in HE in 2016-20 had attended fee-paying schools. A similar proportion, 8% of music students, had attended fee-paying schools, but within this figure there were stark differences across type of institution, with 'old and ancient' universities (23% of the music student population), conservatoires (19%) and 'civic' universities (16%) having the highest proportion of privately educated school children. In comparison, the post-1992 universities (non-poly, 3%; ex-poly, 4%) had 3-4% of their student intake coming from fee-paying schools.

Post-1992 universities (non-poly, 86%; ex-poly, 80%) and specialist (non-conservatoire) institutions (89%) had the highest proportions of students from state-funded schools, with 'old and ancient' universities having the lowest, at 58%, number of music students coming via this pathway.

These findings reflect wider patterns of class inequalities across UK HEIs (Savage and Wakeling, 2015). There are likely to be a variety of factors that explain these patterns, only some of which are music-specific. For now it is clear that there are many music students whose parents are in intermediate, manual or routine jobs – but they are not studying at older universities or conservatoires.

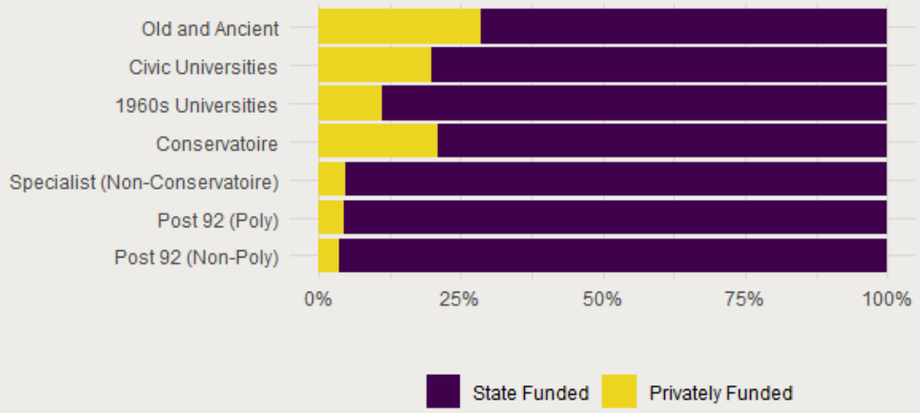


Figure 35. *"Home' music students, privately funded versus state-funded schooling, by institution type*

I studied music as an undergraduate (though I am now a postgraduate in a completely different field!), and at the time [my institution's] music curriculum included 'Keyboard Skills' - a compulsory (at the time, it is thankfully now optional) module for first years in which we were expected to sight read

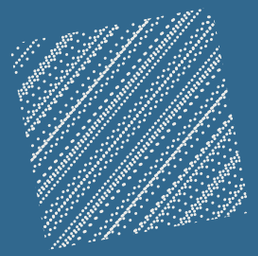
two exercises on the piano. The first exercise was to realise a figured bass, and the second was a score reading task with either a vocal counterpoint or a string quartet. This module effectively required you to have taken piano lessons as a child, which I never did because the lessons and, in particular, the instrument, were too expensive. To add to this, I am also disabled, which made it very difficult not only to play, but to read and process the music in the manner required, especially for the figured bass exercise. The entire module was incredibly humiliating and frustrating for me, and I ended up being the only person in our cohort of 70 students to fail it. This module was the difference between a 1st and a 2.1 in my first year exams. All because I never learned piano as a child!

Summary: Class inequality among UK-domiciled students

- Compared to the general UK student population, music students appear less likely to have parents in intermediate or routine and manual occupations (but there are high levels of missing data here).

- Across 2016-20, the class intake of students remained consistent.

- Of all UK-domiciled music students, 8% had attended fee-paying schools. This figure is similar to the proportion of privately educated pupils across the UK (7%). However, within this figure there were stark differences across type of institution, with 'old and ancient' universities (at least 23%), conservatoires (at least 19%), and 'civic' universities (at least 16%) having the highest proportion of privately educated students. In comparison, post-1992 universities had 3-4% of their student intake coming from fee-paying schools, and the highest proportions of students from state-funded schools.



Case Study 02: Widening access to music HE – the Royal Conservatoire of Scotland

The Transitions programme at the Royal Conservatoire of Scotland (RCS) specifically supports students who might not otherwise get the opportunity to study the arts or study at a conservatoire. It is funded by the Scottish Funding Council, which administers funding for further and higher education in Scotland.

To be eligible for Transitions, young people must:

- **Have a passion for the performing and production arts.**
- **Be aged 15+ (7+ if interested in music or dance).**
- **Be one or more of the following:**
  - **Living in a SiMD1 postcode (the 20% most-deprived areas in Scotland).**
  - **Care experienced.**
  - **Estranged from parents or carers.**
  - **Have not completed a college or university course.**

The Transitions approach to creative learning is designed to nurture young people's understanding of arts training at conservatoire level and equip them with the transferable skills and qualities needed to excel as a student and beyond.

The Transitions offer includes fully funded tuition on all pre-HE programmes – via the Junior Conservatoire

or short courses – as well as one-to-one and group coaching, access to masterclasses and events, trips to attend performances, and opportunities to collaborate and perform. Young people who participate in Transitions have the opportunity to explore multiple disciplines across music, drama, dance, production and screen, including taking part in Bridge Week, an annual festival of interdisciplinary practice where new work is created by students. This gives young people the chance to work across disciplines from an early stage. It also embeds the same collaborative culture as found within the RCS's pre-HE widening participation programme.

Transitions (and the wider Fair Access department) has a team of eight dedicated staff, as well as a cohort of coaches and a pool of workshop facilitators. It was launched in 2013, with an embedded part-time doctoral research project to study its impact longitudinally across the ensuing six years. The doctoral thesis (Smillie, 2021) notes both an honest recognition of the limitations of such initiatives, as well as evidence of widening participation in action.

Jesse Paul (Fair Access Manager), Royal Conservatoire of Scotland, with Diljeet Bhachu

Disability

While disability was mentioned frequently in survey responses, it was largely in relation to a lack of progress or accessibility rather than to say that staff and students could be supported – although a small number did say they could support disabled students and staff. Disability was less frequently included as an explicit category in diversity initiatives than gender or race. As with class inequality, it could be that some department-level responses were assuming that this work would take place at university level. Nevertheless, several respondents reported challenges in supporting disabled staff and students with physical access to buildings, in particular where buildings were older or of listed status.

In the HESA data, only student data regarding disability was available (not staff). This data showed that music students have higher rates of known disabilities compared to the UK student population (music students, 18%; total UK student population, 13%).

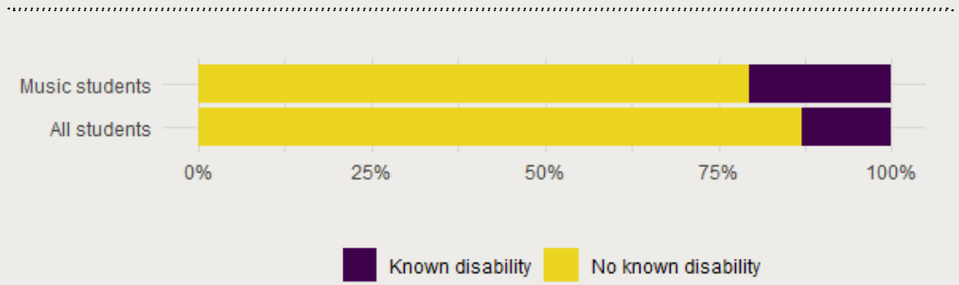


Figure 36. *Disability across music students compared to all students*

Those students with a known disability made up 16% of the music student population in 2016/17, increasing slightly to 20% in 2019/20.

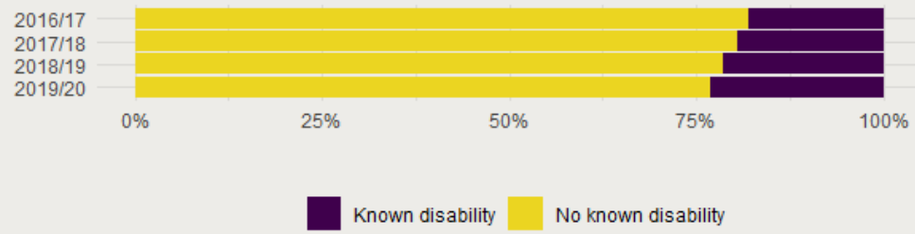


Figure . *Music students and disability by academic year 2016-17 to 2019-20*

There are fairly large differences in the proportion of students with known disabilities across institution groups. This could be due to some institutions being better at gathering this data, or it could indicate actual differences in the numbers of disabled students. What we can tell from this finding is that post-1992 (non-ex-poly) institutions are supporting the highest number of disabled students at 21% of their music students, and 'old and ancient' universities the fewest at 15%.

A closer inspection of the known disabilities shows that during 2016-20, post-1992 (non-ex-poly) universities had 8% of students dealing with specific learning difficulties and 7% dealing with mental health conditions, compared to 'old and ancient' universities, where 4% of students had a specific learning difficulty and 5% had a mental health condition *(see Figure 38)*.

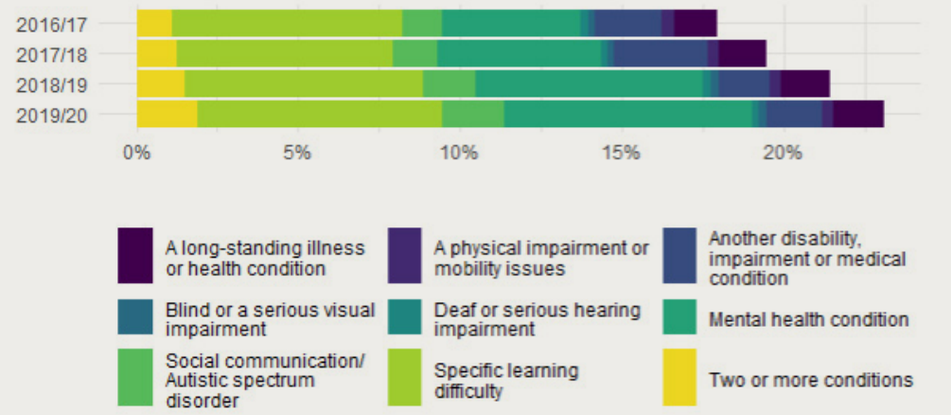


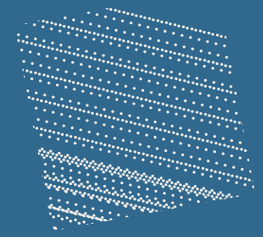
Figure 38. *Music students and disability by academic year 2016-17 to 2019-20*

I exhibit traits of autistic-spectrum disorder especially Asperger's. I am often anxious when meeting new people and feel constantly regretful about what I have said, thinking it might have come across as inappropriate or impolite. I often come away from conversations with the impression that I have offended someone. I also struggle with sarcasm in serious situations. This caused me significant trouble in an audition at one conservatoire where the interviewers were sarcastic towards me, which made me think they were ridiculing me. This was possibly just sarcastic humour. I spent the rest of the interview feeling on edge. I was later asked a difficult question intended to provoke an inventive response, nonetheless I took this question personally and it caused my later responses to the questions to become less well articulated to the extent that the interview ran over time. Needless to say the feedback was unhelpful and didn't help me to improve. I felt embarrassed to put my diagnosis on the application for fear that it would create an impression of inadequacy in the minds of the

interviewers, that being autistic makes me a worse musician. I also feared that if the interviewers tried to accommodate for me they would come across as patronising and I would get the feeling they were infantilising me. This was driven by trauma I had in the past of being patronised by educators. Being autistic in higher education simply feels like a Catch-22 situation.

Summary: Disability among UK - domiciled music students

- Music students have higher rates of known disabilities compared to the UK student population.
- There are fairly large differences in the proportion of students with known disabilities across institution groups. This could be due to some institutions being better at gathering this data, or it could indicate actual differences in numbers of disabled students. Specialist non-conservatoire institutions and post-1992 institutions that are not ex-polytechnics are supporting the highest number of students with known disabilities, and 'old and ancient' universities the fewest.
- Students with a known disability made up 16% of the UK-domiciled music student population in 2016/17, increasing to 20% in 2019/20.



Survey findings: Supporting staff and student mental health

A common theme in survey responses on mental health was a disparity in mental health support between staff and students. While it is common practice for counselling and other pastoral care to be available through student services, staff support is more complex. For example, one respondent noted that:

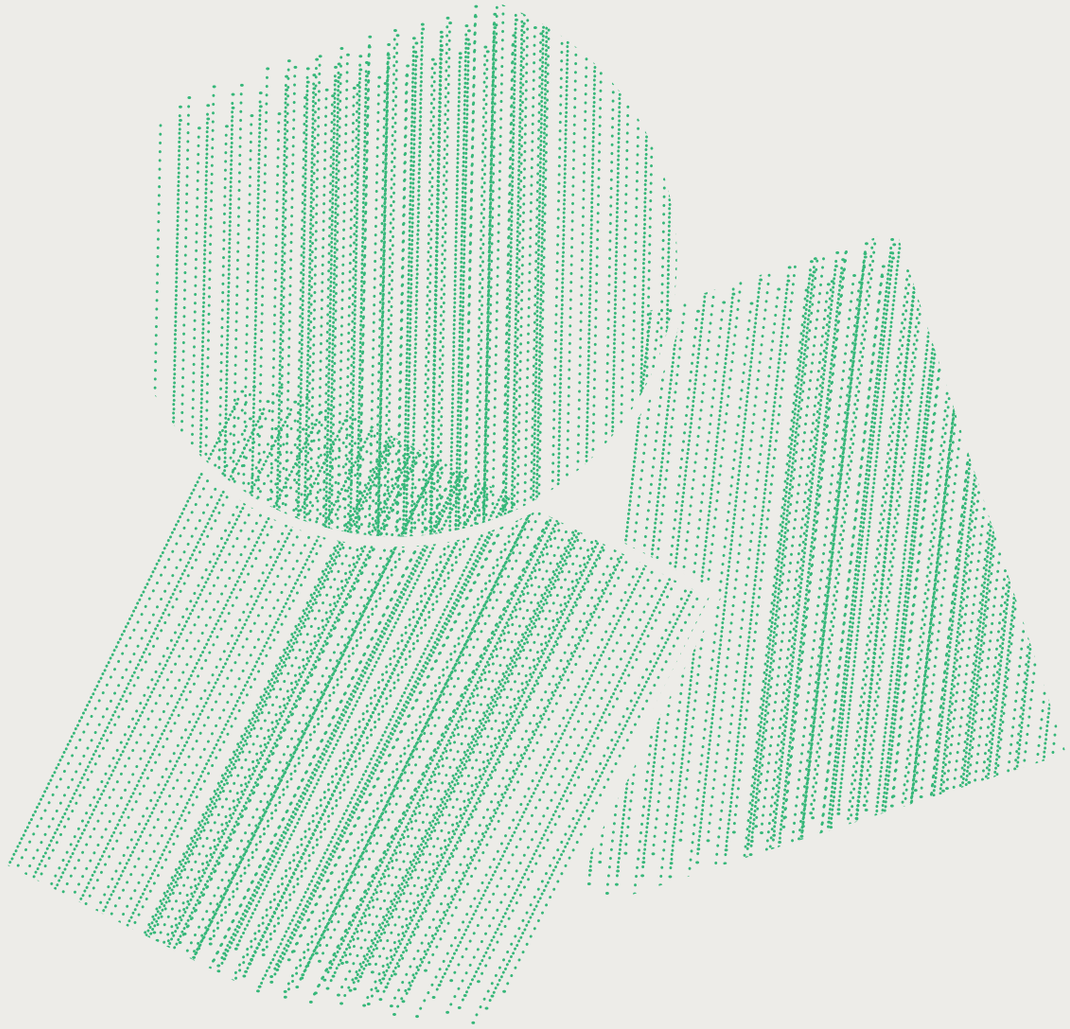
> Because of the extraordinary demands on our time, even before Covid, we struggle to fully support the mental wellbeing of our staff. [...] We have, however, established a convener of wellbeing who provides a primary contact point for pastoral and wellbeing support for our students, which has made some difference in this area.

Other respondents also noted that, especially during Covid, 'the focus has very much been on student issues around mental health'. In relation to staff mental health, survey responses suggested that mental health support is not consistent: 14 respondents felt their department or institution was indeed able to support staff with their mental health, but 10 disagreed with this. Indeed, one respondent from a small university department noted a high number of staff had left the department due to mental health issues. Examples of good practice included a small department with fewer than 100 students, which reported that all staff have been given Mental Health First Aid training and flexible working arrangements. Another respondent noted that while there were 'services available to staff, they need to be better publicised' and that there was a need to train line managers to better support staff. Several survey responses noted the challenges for staff mental health that current workloads pose, including in response to the pandemic. (See also the UCU Workload Survey, 2022).

Overall, these findings around increasing numbers of disabled students – alongside the survey findings on staff mental health – show that disability needs greater focus in EDI work in music HE. While the very generalised analysis outlined here does not allow detailed exploration of the ways in which different disabilities are affecting staff and students, it points to the urgent need for greater understanding of this issue.

Part II:
Survey analysis

P95–137



Many of the findings outlined above will be very familiar to students and staff in music HE. As well as describing patterns of inequality, however, the report also aimed to understand how institutions are addressing these issues. Below, we analyse the 32 responses to our survey sent to heads of departments and EDI leads in music HEIs or departments in May/June 2021. The survey was sent to all 130 departments and institutions across the UK, so this is a response rate of 24.6%. It seems likely that respondents who are actively addressing these issues would be more likely to have filled out the survey, and so these findings may be skewed towards representing departments or institutions that are more active in EDI work. These findings should therefore be read as outlining the vanguard of work in EDI in music HE.

Successful initiatives

One of the aims of the survey was to find out what is already going on in EDI in UK music HE. To explore this question, we asked respondents to describe and reflect on an example of a successful EDI initiative in their department/institution. There were 31 responses received to this question, and these demonstrated a wide range of levels and types of activity. There was evidence of a high level of recent activity, particularly since 2019-20. Indeed, nearly half of responses to this question – 14 – mentioned work carried out since 2019 only, while eight discussed work that had been ongoing for longer than this. This suggests that EDI work in music HE has been particularly active in the past two to three years. However, many such examples of recent work described initiatives that were fairly basic, suggesting that department-level EDI work was relatively new for many respondents.

Four levels of EDI work could be identified across the responses, ranging from no specific EDI initiatives to ongoing work taking place across a range of areas. In relation to the first level, five respondents were not able to describe any specific initiatives, or only described practices that are a normal part of institutional functioning. One respondent simply noted, 'I am not aware of any specific EDI

[initiatives] in my department', but added they were attempting to make changes within their own teaching. As the question asked about an example of a *successful* EDI initiative, this suggests that across these responses there were none taking place.

In relation to the second level, 10 respondents described EDI work that had only recently started. For example, they described having just set up a departmental working group or committee; outlined changes at module level; or pointed to events that had been put on, rather than describing initiatives that encompassed wider practices acro across the department. For example, one respondent said:

> We have established an EDI working group within the subject that feeds into our school/college EDI committees as well as our curriculum planning and reform. We plan to focus upcoming curriculum reform specifically on decolonising aspects of our curriculum formally, beyond what we are each currently undertaking in our individual teaching.

As in this example, these respondents focused more on future plans than on achievements to date.

Regarding the next level, 10 respondents were further advanced in their EDI work, describing initiatives underway in more than one area (for example, involving both staff and students) or an initiative in a single area where they could outline impact.

> During 2020-21, discussions with instrumental teachers featured the development of a more representative gender balance in repertoire selection for individual student performance as a core aim for the academic year. In response, instrumental teachers collectively led an extensive effort to develop student engagement with non-male-identifying (NMI) composers and artists in works prepared for assessment, leading to a significantly more balanced cohort of final-performance recitals. In 2020-21, music by NMI composers feature[ing] in student-recital programmes increased significantly from 2019-20. We don't have the statistics but we take this as the beginnings of a success.

This example, while still only recent and targeting gender alone, had already become embedded in institutional practices across instrumental teachers and was perceived as having had an impact.

A fourth level comprised seven respondents who were able to describe initiatives in more than one area that have been implemented, or who outlined ambitious changes across the whole department's practices that were ongoing in their department/institution.

> This year we have undertaken a project focusing on all of the processes and procedures within our institution, looking at them through an EDI lens. This has led to a recommendation report being produced, with several of these recommendations due to be implemented in the coming months. The key areas that were focused on included: curriculum, student voice, committees and working groups, and institutional culture. We are hoping that this will lead to a number of new, successful EDI initiatives.

While this response describes work that is recent and ongoing, still at an early stage, it is ambitious in scope and is described as being comprehensive across the institution.

Despite the ambition of responses such as these, the vast majority remained at similarly early stages. There were only two clear examples of long-standing initiatives. One of these described how inclusion (across admissions as well as curricula) was embedded in the department and the institution as a whole:

> Since its inception, the Music department has provided entry to HE for students without prior educational qualifications in the subject and/or without the music notation skills that have traditionally been expected of entrants. We have a long track record of producing modules that introduce students to these skills and that enable them to reach standards that align with QAA benchmarks.

This response was an outlier and demonstrates the gap between departments that are built on inclusion and those attempting to adapt to become more inclusive. Perhaps as a result of these initiatives being for the most part very recent, there was little discussion of evaluation or monitoring of such events or practices. However, elsewhere in the survey, eight respondents stated that their departments/institutions had Athena Swan committees. This can be seen as a form of monitoring and evaluation, since applying for an Athena Swan award involves presenting and analysing data about gender equality within the department, faculty, school or institution, but more generally, monitoring and evaluation were only rarely discussed in responses.

It is notable that no responses described EDI initiatives that were occurring across more than one area of protected characteristics (e.g. both 'race' and gender) and that were sufficiently embedded to be able to evidence changes. This finding seems to evidence the relatively recent nature of this work. While 20 respondents stated that their department (or institution if they were in a small institution) had an EDI committee, of which 14 had student representation, it seems likely that many, if not most, of these committees are relatively new and therefore further monitoring of EDI work in two to three years' time to see how this has progressed would be of interest.

> Recently I was one of a few students heavily involved in [a diversity committee] in my university. The meetings were attended and led [by] the director and deputy director (both straight white males of a presumably similar socio-economic background) and for the most part, any proposal was usually shot down immediate by the directorate while the staff who attended seemed to be more interested in patting their own backs for what little progress was made. We made several pleas to hire a EDI consultant who students and staff could trust with sensitive

issues (given that the institution is small) and who would be adequately trained to handle such situations. However, at first the director said that this should be the responsibility of all staff and later when this argument was torn down the director still refused to take up this proposal.

Key areas covered in EDI initiatives

Continuing the analysis of respondents describing and reflecting on an example of a successful EDI initiative in their department/ institution, the most common area discussed in responses to this question was diversifying curricula, which was mentioned specifically in 12 out of 31 responses. These initiatives sometimes referred to gender or racial diversity. Three of these described mechanisms for ensuring such changes were embedded: integrating EDI into course approval and modifications processes; setting targets for student recitals, as described in the quotation above; and making attention to gender equality within curricular resources a condition as part of the staff annual review. Several of these examples described detailed programmes of change, reflecting the high level of interest in discussing curriculum diversity in music HE. The other most common types of initiative mentioned were diversity in student admissions (six responses), EDI committees (five responses) and running events (five responses).

It is notable also that only four responses mentioned initiatives directly focusing on staff. These included specialist, expert anti-racism training for staff; gender equality in promotion; and two mentions of diversifying recruitment. Several other responses discussed committees and events for staff and students, in which staff were included. Nevertheless, given the number of responses (as above) that focused on curricula and admissions, it is clear that student-facing EDI initiatives rather than staff-facing ones are more central to current work. We reflect on this issue below.

Challenges and barriers

We asked about barriers to carrying out EDI work within departments/ institutions, listing time, funding, institutional processes, staff and student resistance, and expertise. Time, funding and institutional processes had the most respondents who stated that these were 'always an issue'. Less often, staff resistance and expertise were named as always or often an issue. However a further barrier was mentioned by one respondent in terms of the pipeline from previous education and the industry that employs graduates:

> We vigorously prioritise EDI work within the department but have limited capacity and access to the communities: 1. who employ our graduates (as EDI issues are evident in many areas of the music industry and appear to establish poor models for students in some instances), and 2. the communities that educate HE applicants.

More nuanced responses to this question were indicated in the free text responses, which noted different challenges from those mentioned above. Respondents were asked to describe and reflect on an example of an EDI initiative in their department that has been challenging. There were 31 responses out of a possible 32. The key challenges are described below, across four areas: student and staff

engagement with diversity initiatives; competing perspectives on decolonisation; difficulties with agreeing on the pace and scope of change; and challenges in recruiting a diverse student and staff body.

Staff and student attitudes and engagement

Eleven respondents described resistance or lack of engagement from staff or students in implementing change. For two respondents, this took the form of lack of student engagement with diversity initiatives such as events, and for three others this took the form of resistance from some students to engaging with diversity initiatives, as these two accounts describe:

> The biggest problem we are dealing with is actually narrow-mindedness within the students themselves. […] We have confronted this through peer sessions and interdisciplinary collaborations to encourage them to experience a range of different viewpoints and perspectives.
>
> We have encountered a certain resistance from some students to 'dwelling on the past' and 'talking about things that have nothing to do with music' when leading discussion on decolonisation, and it would be helpful […] to develop some strategies for managing this situation.

Similarly, in the case study example below (*see Case Study 03*), it was white students who were resistant to spending time talking about the music rather than making music.

Six respondents described difficulties in engaging staff, which ranged from lack of time and availability to lack of agreement that change was needed or staff feeling that 'their position is under threat and feel[ing] worried by the whole process' of decolonising. Others noted staff fears about their own lack of expertise in this area.

A further challenge came in making changes in HE that conflicted with industry expectations, especially in a context where teaching staff were active in the industry:

> There are some entrenched views [among staff] about what should be core in performance training and there are mixed appetites for change amongst the teaching staff. […] Reaching out to instrumental/vocal professors and providing relevant training is a major task ahead of us. However it will be fruitless if our institutional EDI narrative and ambitions conflict with teachers' first-hand experiences of the industry today.

This comment points to the need for joined-up initiatives across HE and the music industry.

> As a member of academic staff in a music department, for many years I faced a huge battle. I felt that I was not taken seriously in the department, my suggestions for course changes, for example, were not considered and I was made to feel I knew nothing about the subject I had been employed to teach. […] I wasn't

> one of the ‘posh boys’ so didn’t really feel like I fitted in. […] I suffered huge imposter syndrome (like lots of folk I know) and it has taken me years and years to find confidence to actually start to hold my own.

Decolonising: Competing perspectives and emotional labour

As was somewhat expected in the current climate, many survey respondents mentioned decolonisation work, particularly among responses to a survey question inviting descriptions of work that was in development, future planning or early-stage ideas, which may not have been captured elsewhere in our survey. Examples of work in this area included discussions with students and a staff ‘away day’. Decolonisation was also discussed in relation to challenges that have arisen relating to EDI work, as this section explores.

Shzr Ee Tan (2021a) unpacks tensions in decolonising work, drawing on Sara Ahmed and Linda Tuhiwai Smith to define decolonisation as the ‘fundamental questioning’ of normative and dominant structures and ideas. She (2021b) describes decolonisation as a ‘messy’ and ‘situational’ ‘work-in-progress’, through ‘a search for equal playing fields across the world’. Decolonisation requires acknowledgement of the damages done by past (and ongoing) colonial projects but is also about learning and looking ahead. As Tan (2021a) reminds us, while there is no single definition of decolonisation, there are things that it is not: tokenistic, tick-box exercises in curricular change; performative allyship; a metaphor.

Decolonisation as a complex and multifaceted area of work was not always supported by departments and emerged in survey responses as a challenging area of practice. For example, as one respondent described:

> There is a great deal of misunderstanding about what it is, not helped by misunderstanding in the public sphere. There are also fears from colleagues who fear that, e.g. including Black music, involves activity that is not ‘in their lane’.

As noted above, decolonisation was highlighted as an area of work that prompts resistance from staff. This is mirrored in recent media coverage of white male academics feeling pushed out of academia by efforts to dismantle coloniality and diversify curricula and workforces.

> This has revealed white fragility from many colleagues when introducing the subject; achieving buy-in from colleagues has been difficult due to different levels of understanding and perspectives on the concept of ‘decolonisation’ – the fact that it necessarily means different things in different areas of the music curriculum (e.g. decentring Western classical music or addressing racism within ethnomusicology) results in the creation of ‘camps’.

The difficulties of implementing the decolonisation agenda within existing systems of teaching and learning was also mentioned, as well as the emotional toll that this work takes on staff who themselves are in marginalised positions:

> We would be keen to see discussion of the emotional and personal toll that can be involved in delivering work on decolonising the curriculum, particularly for colleagues with protected characteristics.

This issue is perhaps particularly important for decolonising work, but also for EDI work more widely.

Case Study 03: Approaching anti-racism in choral culture

George Burrows, Reader in Performing Arts at the University of Portsmouth, describes how discussions around a programme that included Choral Ballads by the Black British composer Samuel Coleridge-Taylor in a setting of poetry by the white American poet Henry Wadsworth Longfellow led to some difficult conversations on how to adapt the racist language of the poetry. In this blog post, Burrows, the conductor of the university choir in which these discussions were held, describes how they played out:

> **'I offered a number of options for the choir to consider. These included not performing the work at all, acknowledging the historical context and keeping the language as it is, or changing the language as a political act of decolonisation. What I hadn't anticipated was the way that these options split the choir into factions that each felt very strongly that we should or should not change the language or else not perform the pieces at all.**
>
> **'I tried, as best I could, to please everyone by suggesting in a follow-up presentation that we could overlay words in a glorious and performative cacophony so that singers could make their own decisions but, in retrospect, I can see why that proved unacceptable for some, especially coming from me [a white man].**

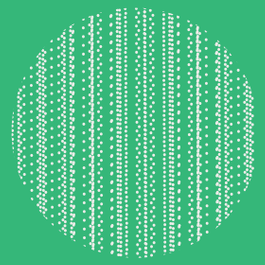
On hearing my suggestion, one of our black students stated that if we used the problematic words at all she would leave the rehearsal in offence. Another was clearly tearful as she explained that she felt she was being told what to do by yet another white figure of power, when her life was full of that sort of experience. [...]

'We had several meetings in which we discussed the programme and the issues of racial representation that were bound up with its performance. Several of our white singers were of the view that we, as a majority white choir, had no business in performing this repertoire but our black students spoke very passionately about the importance of engaging with such music and pointed to the prevailing problem of white fragility (DiAngelo, 2018) when it comes to addressing such issues.

'It was an often-difficult and time-consuming discussion, but it was one of paramount importance because it caused us all to reflect on how choral-society culture is essentially racist in the way it tends to avoid such matters by effectively excluding black repertoire (apart from the odd token such as Hiawatha) and those who would identify with it. There were some within our choir who despaired that we 'wasted' time on this discussion when there was music to learn, and they urged me to use my power to put a stop to it.

'That conception of white privilege is, however, a part of the problem and if we are to embrace the challenges set by the Black Lives Matter campaign and dismantle racist structures in choirs as much as in every other part of society, then we need to be brave and have these difficult conversations around such problematic repertoire as a matter of course.'

Read more here



Pace and scope of change

Seven respondents recounted difficulties in agreeing the pace and scope of change, as well as choosing which areas to prioritise. The challenge of creating sustained change in a context where staff and students might want a quick result was a core dilemma. One respondent described negotiating this issue in some detail:

> [The process] has included the sometimes-difficult job of asking staff to park ideas for quick-fire, short-burst plaster-like initiatives (most often around curriculum change), in favour of laying the foundations needed to ensure sustainable, purposeful change is possible. This has meant a longer-than-desired planning period; and a concern for process which is detailed, time-consuming and to some pedantic. But this is part of a wider journey towards questioning our assumptions and seeking to effect a change in the way we do things to the benefit of establishing an inclusive space for everyone.

As this respondent noted, setting up a clear strategic direction at the outset, while challenging, was crucial to underpinning this work.

Supporting the point that 'quick-fire' initiatives are not necessarily helpful, two respondents noted that imperatives – especially top-down ones – to diversify reading lists were 'not conducive to any real change in curriculum'. Others described how slow staff turnover within small departments and working within sub-disciplines (such as audio/production) that are strongly dominated by male staff and students led to challenges in creating change.

Diversifying student and staff recruitment

Seven respondents identified diversifying student and staff recruitment – in relation to gender, class, and 'race' – as an example of an EDI initiative that has been challenging. This extended to external speakers/presenters as well as employed staff. As noted in the previous section, many of the initiatives that respondents described were in early or planning stages or expressed as intentions, and this extended to issues of diversifying staff recruitment:

> The biggest challenge that we face (and it's faced by other institutions too, I think) is the predominantly white faces of our teaching staff. We are in the process of developing an anti-racism action plan and one of our priorities will be to try to recruit more people of colour to our teaching staff.

For five respondents, diversifying the student body was described as challenging. The most common challenges mentioned were recruiting a racially diverse student cohort and recruiting women onto music technology programmes. Another mentioned sustained success in recruiting women onto sound recording degrees, which was then lost as numbers of women students fell during the pandemic. A further challenge, mentioned by one respondent, was inflexibility from the wider university about required grades for entry, which meant that 'we often miss out on talented and interesting students whom we would love to admit but are prevented from doing so by the institution'. The scope of these challenges is borne out by the HESA data. However, as this data shows, some racialised groups are more underrepresented than others and it was not clear from the responses whether diversity initiatives relating to 'race' were focusing on the most underrepresented groups. In addition, class inequality among the music student population, which is also revealed by the HESA data to be a major challenge, was only mentioned by one respondent (although as class is not a protected characteristic under the Equality Act, it could be that respondents didn't see class as part of their EDI agenda).

Fourteen respondents outlined strategies that their department/institution were using to diversify staff recruitment. These included:

At the application stage:

- Including EDI [knowledge/understanding] as ‘essential criteria’ in job adverts.
- Reviewing essential and desirable criteria through an EDI lens.
- Reviewing applications from an explicitly EDI perspective.
- Using affirmative action statements in job adverts.
- Advertising jobs in more diverse places away from ‘standard’ places such as jobs.ac.uk and using personal contacts and networks to broaden applicant pools for vacancies.
- Adopting a set of institutional value statements that are used in recruitment and appraisal.
- Including a fuller narrative explanation of commitment to anti-racism in adverts and job information.
- Requiring candidates to submit a statement outlining their commitment to EDI as part of their application.

At the interview/shortlisting stage:

- Anonymising applications for shortlisting (although this is difficult if shortlisting relies on named research outputs).
- Introducing an EDI and/or anti-racism question as standard in all interviews.
- Avoiding the use of all-white panels.
- Implementing recruitment and promotion targets for underrepresented staff.
- Keeping in mind the UK legal framework that allows for a tie-break on EDI grounds.
  (*see Case Study 04.*)

However the majority of respondents did not have any specific EDI strategies in staff recruitment, with some stating, ‘We’re required to follow institution-wide policies strictly in HR matters’, or that that discussions were ongoing about diversifying recruitment. One respondent simply stated, ‘[We use a] standard text in job advertisements. We can do better.’

Case Study 04: Using tie-breakers in recruitment

Positive action in recruitment and promotion can be used where an employer reasonably thinks that people with a protected characteristic are underrepresented in the workforce, or suffer a disadvantage connected to that protected characteristic.

In practice it allows an employer faced with making a choice between two or more candidates who are of equal merit to take into consideration whether one is from a group that is disproportionately underrepresented or otherwise disadvantaged within the workforce.

This is sometimes called either a 'tie-breaker' or the 'tipping point'. But this kind of positive action is only allowed where it is a proportionate way of addressing the underrepresentation or disadvantage.

Government Equalities Office, 2011. Equality Act 2010: What Do I Need to Know? A Quick Start Guide to Using Positive Action in Recruitment and Promotion. p.5

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/85014/positive-action-recruitment.pdf (accessed 2 March 2022)

Further challenges

As well as these broad themes, there were other challenges noted. Two respondents described challenges around accessing appropriate resources, whether due to limited library resources or the canon itself:

> The white and male centric canon of electronic music and music technology has made attempts towards diversity challenging. There is a need for greater resources and references that highlight the creative practices of non-white artists so that these can form the basis of teaching materials.

Other challenges described by respondents were: building access for disabled staff and students; relying on 'the goodwill and determination of specific people' to push work to go ahead; and the mixed quality of EDI training provided by the university. The survey also asked specifically about knowledge and expertise across a range of EDI areas, and about 85% of respondents felt that there was expertise within permanent staff within their department or specialist institution regarding most aspects of EDI work such as gender, 'race' and disability. In some cases respondents noted that this expertise was held by professional services staff. While many academic staff will indeed have expertise in these areas due to their research, many will not, and in larger institutions such training is carried out by professional services staff (with varying degrees of quality, as some respondents noted). One respondent noted that there existed generational disparities in knowledge among staff; this points towards a change over time, with early-career academic staff perhaps having acquired more EDI-related knowledge or feeling like they are expected to. Overall, these responses raise questions about the extent to which academic staff should be required to have EDI knowledge; who should hold this knowledge; and how it should be acquired. These questions will have different answers within different types of institutions and we suggest that it is helpful for departments or institutions to be

explicit about the level of EDI knowledge that academic staff are expected to have.

There was evidence of both good practice and challenges around engaging hourly paid staff in EDI work. Some respondents described good practice in remunerating hourly paid staff to engage with EDI work. For example, one respondent noted that 'hourly paid staff are asked to engage with the [EDI] policies and paid a fee to do so but do not (as yet) receive the same training as staff as they are currently self-employed', and another noted that they were remunerating hourly paid staff to be on the EDI committee. By contrast, another respondent noted that 'there is good representation of knowledge of these issues in our staff but the precariousness of many of our staff on fixed-term contracts is a barrier to sustained progress'.

Among music staff (rather than professional services staff) other respondents noted a lack of knowledge:

> We are at the very beginning of exploring these things, and there is little knowledge yet on these amongst any of the above categories.

More widely, the types of initiatives that were described across the responses reveal, to some extent, the priorities of music departments and institutions. The most commonly mentioned initiatives related to 'race', gender and/or decolonisation. By contrast, class, pregnancy/maternity/menopause (as distinct from gender) and gender identity/sexuality were not mentioned and disability only in one response. It may be that there were initiatives in these areas that were not mentioned, but it was clear that 'race', gender and decolonisation are foremost in EDI agendas in music studies. These are certainly important priorities, but this finding is a reminder that the longer-term strategic work that some departments and institutions are managing to engage in should also involve work across these wider areas.

Case Study 05: 'Quick-fire' responses

Below we have listed some of the ideas that respondents shared that they were carrying out or are planning to implement regarding EDI. However it's important to note that these 'quick-fire' responses should form part of a longer-term strategy as described in insert box 6. Readers may wish to discuss the relative merits of the approaches below before implementing them.

- **Setting up an EDI student essay prize.**
- **Employing a student intern to support work on decolonisation.**
- **Holding a Decolonising the Department away day.**
- **Setting up scholarships for BME students at PhD level.**
- **Supporting staff to apply for research funding to focus on projects that will support diversifying curricula, resources and canons.**
- **Paying hourly paid/casual staff (such as instrumental teachers) to engage in EDI training and sit on EDI committees.**
- **Joining the Keychange Pledge.[27]**
- **Considering provision for students with backgrounds in traditions of performance other than western art music or popular music.**
- **Addressing the BAME awarding gap.**
- **Realigning scholarships to address underrepresented groups and support them through their degrees.**
- **Establishing reading/study groups to focus on EDI in music.**

EDI infrastructure in music departments and institutions

The findings from this report raises the question for music departments that are situated within larger HE institutions as to how much of this work should be carried out at institutional level, and what is possible and reasonable to carry out at department level? This is an especially important question when EDI work can end up being carried out by staff and students who already have minoritised or marginalised identities, and therefore, within larger institutions, where possible, it should be led at institutional rather than department level. Nevertheless, as noted above, there are specific music-related issues that need to be addressed at department level and therefore infrastructure needs to be in place.

Diversifying curricula and pedagogy

One area of EDI work that by definition has to be carried out at least in part by academic staff is diversifying curricula and pedagogy. In response to the statement 'EDI is embedded in our teaching practices', there were clear patterns across types of institutions. Music departments within universities were much more likely to agree with this statement than specialist institutions, especially conservatoires. Music departments in 'old and ancient' universities were most likely to agree with this statement (five out of nine respondents in this group). It should be noted, however, that since these responses are self-assessments, there is likely to be a variety of practice within similar answers.

And indeed, in some specialist institutions it was clear that this work was underway:

> The institution introduced new EDI policies, supported by a robust committee structure, in 20/21. EDI is discussed at all levels and there is good ongoing discussion about including work by musicians from groups traditionally underrepresented in classical music. However there is much work to do to reach a point where we can say that EDI is embedded in all of our teaching practices.

Overall there may be potential in good-practice sharing, from university departments to some specialist institutions, especially conservatoires, on embedding EDI in teaching practices.

By contrast, the majority of the conservatoires and specialist institutions stated that their department/institution had engaged with processes of decolonisation. Only four respondents stated that their departments had not engaged, with all of these being from universities rather than specialist institutions. For example, a respondent from a post-1992 university stated:

> We have just rewritten our course to start in September 2021, which addresses emerging issues of decolonisation. We have identified this as an area that we need to embed into timetables and committee structures, in order to raise the level of engagement at department level. We need to be more proactive in bringing the student voice into the conversations and initiatives going forward.

The vast majority of respondents noted that their department/institution was having ongoing discussions about including works by women and people of colour on their reading lists and musical works lists.

[27] Keychange is an international campaign working towards equal gender representation in the music industry. Music conservatoires or departments can join the Keychange pledge by outlining their own ambitions when signing the pledge and then gathering data to evidence this. https://www.keychange.eu/what-can-i-do/as-a-music-organisation-representative (accessed 2 March 2022)

Policies and training

The most significant component of EDI infrastructure reported by respondents was policy. Despite this, nearly a third of respondents (n=10) indicated that they did not have strong EDI policies in place in their departments, across all types of institutions. While relatively few respondents had policies on menopause awareness (n=2), decolonisation (n=6) and class (n=9), a high number of respondents had policies (either at department or institutional level) addressing gender (n=18), sexual harassment (n=20), disability (n=17), sexuality (n=17), parenting and caring (n=13), 'race' (n=15), ethnicity (n=14) and faith (n=11). In some cases these specific issues were covered by general EDI policies. While it was clear, then, that policies existed on a number of issues, only 12 respondents felt their EDI policies were strong. This indicates that there is substantial infrastructure work to be done on EDI. Between similar departments or institutions this could be carried out collectively to create shared templates that are specific to issues arising in music departments and institutions.

A similar picture is presented in the provision of specific training – there was good availability of training in gender (n=13), sexual harassment (n=18), disability (n=17), 'race' (n=18) and ethnicity (n=16). This is in contrast to low levels of training provision on parenting and caring (n=2), menopause (n=2), faith (n=6), class (n=6) and sexuality (n=7). Finally, very few respondents reported reading or study groups on EDI issues. Four reported having groups for gender and six reported decolonisation groups. All other EDI topics were reported on two or fewer times.

The survey also asked about EDI issues being included as standing agenda items in departmental staff meetings to understand how often these topics are discussed within this regular forum alongside other day-to-day departmental matters. There were somewhat higher instances of EDI issues being present on meeting agendas as a standing item. Gender was the most commonly reported standing agenda item (n=10), followed by ethnicity (n=9), 'race' (n=8) and decolonisation (n=7). Only one respondent reported menopause awareness and two reported parenting and caring; these areas of EDI work were generally underreported across the survey. Some respondents reported that their departments had a general EDI standing item on agendas as opposed to specific items for different EDI issues.

Overall, in relation to discussion of EDI infrastructure including policy and curricula/pedagogic reforms, the overall theme is perhaps best captured by the comment from one respondent that 'change happens very slowly, so while discussions are active, results emerge more gradually'. Similarly, another respondent noted: 'EDI policies in our department are young and work is ongoing in this area. We recognise that we have work to do.'

Case Study 06:
Creating communities of practice:
BIMM London

BIMM Institute is a popular music HE provider with colleges in Ireland, Germany and the UK. BIMM Institute London, one of five colleges in the UK, set up a local Inclusivity Action Group (IAG) involving staff and students to lead on devising and implementing a college-wide strategy for improving inclusion and celebrating diversity, and to inform change via the group-wide Equity, Diversity & Inclusion Committee (EDIC).

Over an extended period of months, dialogue with stakeholders – management, HR and staff at the forefront of delivery – has been a central part of generating buy-in for an institutional emphasis on inclusivity. This process has demonstrated the power and critical importance of leading from the top – with senior management and a team of committed advocates pursuing a programme of inclusive stakeholder engagement.

Trust-building, regular and transparent communication, and an awareness of an ongoing learning process have been key to building sustainable equalities practices. Taking the time to lay a strong foundation has been prioritised over short-term fixes. This longer planning period reflects a wider journey towards questioning assumptions and seeking to effect a change in the way BIMM does things to the benefit of establishing an inclusive space for everyone.

The London-based IAG became EDI_London and has become a framework model for other EDI groups across the five UK BIMM Institutes, and now meets monthly, with a core membership of 14 comprising junior and senior staff from across all departments, permanent and freelance teaching staff, students and alumni, and external advisors. Members are remunerated for their active participation in the group, and training will be provided as part of a wider development strategy for all staff.

The visibility of inclusion-focused work as a priority for BIMM has led to staff feeling empowered to establish their own Employee Resource Groups in areas such as LGBTQIA+ and parenting. Staff feel more able to break the silence on instances of exclusive or problematic behaviour and are becoming more comfortable in talking about issues affecting them and others (from mental health to harassment). Generally there is wider understanding of the business case for diversity, and how this is an outcome of improved inclusive practice for staff as well as students. Conversations are happening – in the open – that may not have happened previously. Perhaps most significantly, the experience of staff is now being prioritised alongside that of students, with workplace inclusion being considered key to the effective role-modelling required to improve student progress, retention and attainment, and to increase the diversity of both staff and student bodies.

In the coming year, EDI_London will be developing an action plan that includes further consultation with staff and students, a comprehensive diversity audit, training, and target-setting in line with national benchmarks to increase accountability. The college has already held the first of its inclusivity training events, inviting the Centre for Inclusive Leadership to provide an incredibly successful keynote session to all staff, which is to be followed by a series of training events for college middle and senior managers in the coming months.

Kate McBain, BIMM London, with Diljeet Bhachu

Building on the issue of student recruitment, the final section of this report explores survey responses about student admissions in music HE.

Admissions

Student admissions practices are important for diversifying music HE. To date, much of the focus of diversifying admissions has related to class inequality due to national policy imperatives. As noted above, class was not discussed as much as other areas of EDI by survey respondents; this may be partly because class inequality is seen as being addressed at an institutional and national level. However, the national targets set in England for increasing fair access to HE will require substantial shifts in admissions policies over the coming years. This issue is also, therefore, one that some music departments and institutions will have to address. Indeed, as the HESA data shows, the class intake of different groups of institutions varies greatly, so the challenges for different institutions also vary. More widely, Boliver, Gorard and Siddiqui (2019) argue that in order to meet new widening participation targets set by the Office for Students, English universities need to be bolder in their approach, including adopting contextual admissions practices, an issue that we discuss below. Not only class inequality but also 'race' inequalities are an issue; Christina Scharff, studying conservatoire admissions 2011-13, found that there was a lower acceptance rate for Black and minority ethnic students, as well as fewer applicants (Scharff, 2017: 48). Furthermore, both de Boise and Scharff have found gender gaps in admissions to music HE. De Boise (2018: 28), drawing on data from 2010-14 admissions in UK music HE, found that more men than women were offered places in the UK on music degree courses, and similarly, Scharff (2017: 45) as well as Cox and Wilshaw, examining conservatoire admissions (Cox, 2021: 18-19), have found that female applicants were less likely to be

accepted into conservatoires than male applicants. This report was unable to explore whether this is still the case, and the reasons for this discrepancy in this data need further examination.

In the survey we asked for details on admissions to undergraduate degree programmes only, in order to keep the length manageable. From the responses it was clear that admissions requirements varied greatly across the responding institutions and departments. Over half of respondents (n=18) indicated that A-level music or equivalent (for example, a Scottish Higher qualification in music) was required for entry. 'Old and ancient' universities had the most stringent entry requirements, with seven out of the nine respondents in this group requiring A-level music or equivalent, and four requiring an advanced performance qualification such as grade eight. Ten respondents, across all groups, indicated that they require grade five theory or equivalent.

By contrast, many degree courses had alternative entry requirements, such as portfolios, BTecs or equivalents to the above qualifications, understood very broadly. In fact, across almost all types of institution, there was at least one respondent who stated that A-level music was not required. Two respondents indicated their degree courses had no entry requirements, and two others asked for Es in any subject at A-level. A general theme for many respondents was the flexibility of the entry requirements, with one respondent from an early-20th-century university music department stating:

> None of the [requirements listed] are required in isolation – context, available qualifications and combinations of qualifications are taken into account.

Overall, it appeared that there were two groups of responding institutions/departments: those for which a relatively high level of prior knowledge and experience – including A-level music – were required for entry, and a second group for which there was a high level of flexibility around admissions and minimal, if any, formal entry requirements. While these groups mapped onto type of institution to some degree, this was only partial, and there were examples of each type of institution in both of the two groups.

This wide variation in admissions practices suggests that there is a lot of scope for diversifying the student body through recruitment practices. However, while some survey respondents stated that diverse candidates were not even applying, there was evidence that respondents felt there is more work to do in some places to improve admissions processes.

Contextual admissions practices

The term 'contextual admissions' refers to 'where the social background of a university applicant is taken into account in the application process' (Boliver et al., 2017: 3). This can involve lowering the A-level entry requirements for students from disadvantaged backgrounds. Following an analysis of a list of 30 British HEIs deemed the 'most highly selective', Boliver et al. (2017; 2021) found that 'academic entry requirements for disadvantaged learners can be reduced substantially without setting these students up to fail at university' (2021: 7), and that using contextual admissions resulted in a significant increase in students from low-income backgrounds attending highly selective universities. They therefore recommended that all UK universities should use contextual admissions, including more transparency over their use.

Ten respondents indicated that they used contextual admissions for at least one of their undergraduate degree courses.

Conservatoire – two out of five respondents in this category.
Specialist performing arts institution – zero out of three respondents.
Post-1992 ex-poly – one out of five respondents.
Post-1992 non ex-poly – zero out of one respondent.
1960s university – two out of four respondents.

‘Civic’, or early – 20th-century, university – two out of two respondents.
‘Old and ancient’ university – three out of nine respondents.

Many of the responses from universities (rather than specialist institutions) indicated inflexibility or constraints at the level of the wider institution around admissions, giving them very limited, if any, scope for making changes to their admissions processes, e.g. interviewing marginal applicants. However, in some universities, a few respondents noted that contextual admissions were being used in limited ways only. For example, two respondents noted that their contextual offers were only slightly lower than their regular offer level. Even this limited adjustment was seen as helpful, with one respondent noting that ‘the contextual admissions policy allows us to reduce our standard offer by the equivalent of one A-level grade, and has helped us recruit’.

However, as Boliver et al. (2021: 7) note:

> Higher-tariff providers will need to set academic entry requirements much lower for socioeconomically disadvantaged learners if they are to achieve the targets set by OfS. For example, if higher-tariff providers in England were to admit the highest-performing ten percent of FSM [free school meals]-eligible pupils from state schools, this would mean admitting all state-educated FSM-eligible pupils with Key Stage 5 qualifications falling anywhere within the upper half of the distribution nationally (roughly equivalent to BCC and above at A-level).

This suggests that lowering entry requirements by only one A-level grade may not be sufficient to make contextual admissions effective and bolder changes may be needed. As these requirements are set centrally within many universities, there may be little that departments can do within wider institutional constraints, but having access to this evidence on what contextual admissions policies should look like may help departments to argue their case within the institution for more flexibility around contextual offer-making. However, performance grades required for admission are determined at department level, so there is flexibility in this area.

By contrast with university music departments, conservatoires and specialist music performance institutions have much more flexibility over entry requirements. However there was evidence from survey respondents that even when contextual admissions were used, this was still not sufficient to diversify the student body. For example, a conservatoire respondent noted that:

> The contextual admissions process goes a long way to recognising barriers to entry and identifying musical potential, but there will still be many applicants who don’t come close to our minimum entry requirement due to a lack of access to high-level tuition and support in the years prior to application.

Even this limited step was not part of the admissions process for three out of five conservatoire respondents. As a result, there appears to be scope for greater use of this approach. This would require sharing – and perhaps development – of good practice in this area around using contextual admissions for performance-based degree courses.

The three non-conservatoire specialist music performance institutions in the sample did not use contextual admissions, as noted above. However, all respondents from this group (non-conservatoire specialist institutions) were relatively confident about their admissions processes. Indeed the HESA data shows that this group has a more diverse cohort than other music degree courses in relation to state school students and ‘race’ inequalities (although poorer in relation to gender equality). Nevertheless, while contextual admissions may be a more urgent step for some institutions than others, for all courses where entry requirements involve formal qualifications there may

be scope for the use of contextual admissions. Indeed, this issue is becoming even more urgent in the context of declining numbers of secondary school music teachers and pupils taking GCSE and A-level music; and as Whittaker et al. (2019: 1) note, local authority areas with high levels of deprivation are tending to have lower numbers of pupils taking A-level music. Overall, then, it appears from the responses described above that the development of good practice around contextual admissions for music performance institutions, particularly conservatoires, has some way to go.

Respondents' perceptions of their admissions processes

We also asked about respondents' perceptions of their admissions processes as well as the strengths and weaknesses. The vast majority – 26 respondents – felt that their admissions processes were fair, but only 10 of these strongly agreed with this statement.

One respondent strongly disagreed that their admissions processes were fair. Unsurprisingly, there was a correlation between those who think their admissions are fair and those with a higher number of widening participation activities/initiatives, most significantly in relation to diverse representation in marketing materials and outreach events. This correlation was less clear with contextual admissions: four respondents stated that they have contextual admissions but neither agreed nor disagreed with the statement that 'admissions processes are fair'. This is a reminder that contextual admissions are only one step in a wider conversation about diversifying admissions.

Another factor viewed as contributing to fair admissions was the importance of getting to know applicants through auditions, interviews and visits. Benefits of this approach were described as 'not relying solely on data', the ability to be 'highly contextual' and offering applicants 'a fair chance to perform to the best of their ability' through auditions. One account of good practice from a specialist music institution (non-conservatoire) described how:

> We interview/audition all our applicants and without a fee. This provides an opportunity to learn more about the applicant's background, prior learning and their motivation for studying at higher education. We recognise applicants may enter higher education through experiential instead of certificated learning and support them through this application and evidence process.

Some respondents described issues in attracting 'diverse candidates' but saw these as systemic and out of their hands. For example, a respondent from an 'old and ancient' university music department stated:

> We have very little control over [admissions], which is not a strength. The system is not producing a very wide diversity, particularly of class and economic backgrounds, which is a big issue for our institution, but the structures for changing this are substantially out of our hands.

By contrast, there was evidence that some respondents were putting considerable resources into diversifying their student body. For example, one conservatoire noted 'significant success in attracting applicants and students from socioeconomically disadvantaged areas, as a result of targeted work' through a bespoke programme. The difference between these two responses – both from highly selective institutions – demonstrates that despite the systemic issues described by the former respondent, there are still possibilities for attempting to create change even within a wider context of inequality.

Summary

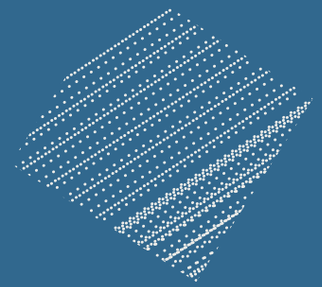
- Admissions is an important area for diversifying the student body. Indeed, as Boliver (2021: 7) notes, if HEIs in England are to meet the widening participation targets set by the Office for Students, 'higher-tariff providers will need to set academic entry requirements much lower for socioeconomically disadvantaged learners'.
- Admissions requirements for undergraduate degree courses varied greatly across responding institutions and departments.
- The majority (n=18) stated that A-level music was a requirement.

- There were two broad groups among responding institutions/ departments:
  - Those for which a relatively high level of prior knowledge and experience – including A-level music – were required for entry, and
  - Those that had a high level of flexibility around admissions, and minimal, if any, formal entry requirements.

- Ten respondents indicated that their institution/department was using contextual admissions for at least one of their undergraduate degree courses.
  - The use of contextual admissions ranged across almost all groups of institutions.
  - There is more scope for exploring what contextual admissions could look like for performance degrees.
  - Boliver (2021: 7) found that using contextual admissions resulted in a significant increase in students from low-income backgrounds attending highly selective universities without setting up students to fail.

- Many respondents from university music departments noted that their university's admissions processes gave them very limited, if any, scope for making changes to department-level admissions.
- Where contextual admissions were used, this appeared to be in limited ways.
- Contextual admissions for performance-based degree courses require a different approach to academic admissions, and there appears to be scope for sharing of good practice, particularly between conservatoires.
- While most respondents felt that their admissions processes were fair, not all were able to agree with this statement or agree strongly with it.

- Areas of good practice included:
  - Taking an individualised approach to admissions that enabled recognition of a wider range of forms of prior learning/ability, and
  - Implementing a bespoke programme to address issues with the pipeline into music HE *(see Case Study 02)*.



Concluding discussion

This report has aimed to describe, rather than explain, the patterns of inequality in UK music HE, as well as to document ongoing work to address these inequalities. Nevertheless, as Anamik Saha describes in his work on racial and ethnic diversity in UK publishing, theatre and media, diversity is not 'purely a numbers game' (Saha and van Lente, 2020: 40). This means that while it is important to audit how many people from underrepresented groups are involved in a particular cultural field, 'diversity entails recognising structural inequalities and that people of colour are not afforded the same opportunities or freedoms as their white peers', including creative freedom (Saha and van Lente, 2020: 40; see also Saha, 2017). Overall, then, diversity is not just about increasing numbers of representatives from minoritised groups, but also about examining the experiences that existing students/staff are having. The focus in this report on documenting inequalities among different populations of students and staff should therefore be seen as a contribution to conversations around diversity, but not the whole conversation. We therefore hope that this report will inspire further research and action that will examine in more detail the experiences of minoritised groups in music HE.

Even with the extensive discussion of quantitative data presented here, there exist some significant gaps in this study. One major omission is around trans and non-binary/gender-queer students and staff, and the experiences of LGBTQ+ students and staff. It was not possible to obtain data about these groups from HESA both because the data was poor quality and because the numbers in each category were very small and therefore there was a risk that people would be identifiable. We therefore recommend that future research carried out by EDIMS or others in the sector prioritises understanding the routes through music HE and the experiences of trans and LGBTQ+ staff and students. As noted in the introduction, there are also other significant gaps in the data, most notably around international students, as well as mental health and disability due to barriers to reporting and declaring mental health and disability, particularly related to employment. Further limitations include the poor quality of the data on class and the lack of data on class inequalities among staff, as well as the lack of visibility around the impacts of parenting/caring on academic careers in the data in this report. Some – although not all – of these issues can be addressed by institutions reporting better-quality data to HESA, and so this should be a priority for music institutions. Even with these limitations to the data, further analysis could be carried out on existing HESA data, including more intersectional analysis of the data. Indeed, it is surprising that there exists relatively little published analysis of national data on inequalities within music HE, despite ongoing conversations about these issues over recent years.

One of the most important findings from the HESA data analysis is the variation in representation of different racialised groups at different stages of music HE. While numbers of Black students drop off between undergraduate and PhD/academic staff, by contrast, the numbers of British Asian/East Asian music students remain stable at a low proportion throughout and are substantially lower than the proportion of Asian students in UK HE more generally. To our knowledge, the low representation of Asian students in music HE has not been explicitly discussed and this issue requires further exploration around the reasons for this underrepresentation; the impacts on those students and staff who are present; and the impact of this underrepresentation on the music industry. The differences between patterns of representation of British Asian students/staff and Black British students/staff (as well as within each of these broad categories) demonstrate the importance of exploring differences between racialised groups rather than assuming similarities across all students/staff of colour.

There is also a puzzle to be solved concerning the relatively higher numbers of women doing postgraduate (non-doctorate) music degrees compared to lower numbers of women among undergraduate and PhD students, and academic staff. This pattern varies substantially across different types of institutions, with conservatoires and 'old and ancient' universities relatively equal in terms of gender at undergraduate and master's level, but all institutions showing increasing numbers of men at doctoral level and among staff. It is important to note that this pattern is not specific to music but has been observed across Europe in a variety of disciplines (EURAXESS, 2019). Nevertheless, these findings suggest that the pipeline between master's and doctoral level for women students would be a helpful area to target interventions.

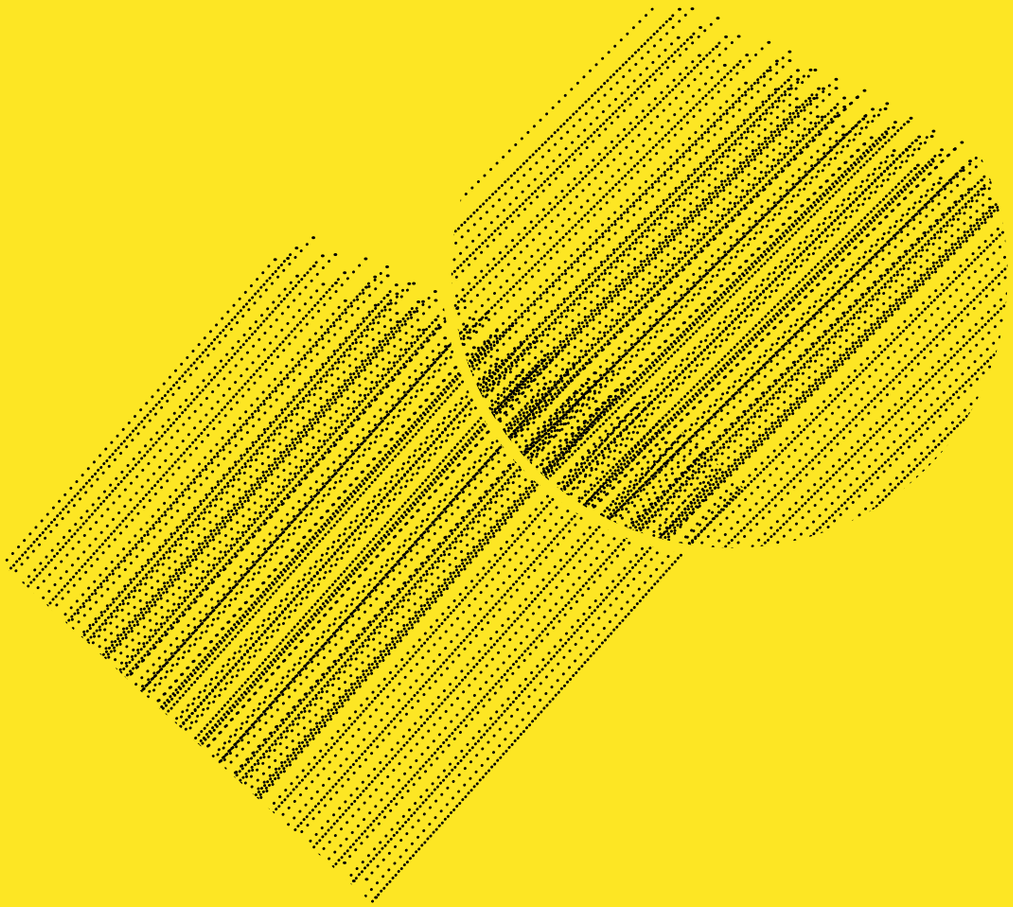
It's important to examine what hasn't changed over the four years examined here as well as what has (although it should be noted that four years is too short a period to be able to see most population-level shifts). The only substantial change between 2016 and 2020 is the increasing number of students recorded as having a disability. Other patterns have remained relatively constant. This illustrates the structural nature of the inequalities that are outlined and helps us to view these on a wider level rather than looking at individual institutions or issues. It is crucial to remember that while some of these patterns are specific to music, many of them characterise the entire HE sector (AdvanceHE, 2020). For this reason we have compared our findings to the wider UK student population in order to illuminate where these inequalities are about HE in general, and where they are about music in particular.

Finally, the survey data shows a substantial amount of activity taking place to address certain types of inequalities – most notably gender and 'race'/decolonising – but also demonstrates that much of this work has been taking place only relatively recently. It is also important to note that only about a quarter of UK music HEIs/departments responded to our survey and it is likely that these were the ones that are most active in this work, so we should not assume that these findings are representative of work nationally. Nevertheless, it is exciting and encouraging to see action underway in many departments and institutions, as highlighted by some of the case-study examples presented throughout the report. Similar to what is happening with admissions, there appear to be sophisticated discussions occurring within institutions but there is scope for more joined-up work. In particular we have noted the scope for more use of contextual admissions by music departments, as well as more development and/or sharing of good practice around what this looks like for performance-related degrees.

While the current moment is a difficult one for many music departments and for UK HE as a whole due to threats of closure of departments and declining numbers of pupils taking GCSE and A-level music, we hope that this report provides inspiration, ideas and motivation to continue the good practice that is currently occurring, and our recommendations are designed to inspire such change.

Recommendations

P139–147



Here, we have highlighted a selection of recommendations that departments or institutions can take to address some of the issues raised in the report. While these recommendations are not comprehensive (since each area of diversity covered in this report could lead to a whole action plan in itself), we hope that they will provide ideas for ways forward and knowledge-sharing among the music HE sector.

In implementing these recommendations, we suggest the following approaches:

- While professional societies and EDIMS can support this work, for example by running knowledge-sharing events, we suggest that (as is already the case in many, but not all, places) institutional and department heads should be taking the lead on this work. This is because we suggest heads of department/institution are best placed to know which actions are relevant to their staff and students and are in a position to collaborate with their internal stakeholders (including HR and EDI specialists) to make the most-rounded and impactful decisions/changes.
- Prioritise sustained, longer-term change over short-term interventions that are not part of a wider programme of work (see insert box ‘Creating communities of practice’).
- Between similar departments and institutions, policy, training and good-practice development could be carried out collectively to create shared templates or practices that are specific to issues arising in music departments.
- We suggest that it is helpful for departments or institutions to be explicit about the level of EDI knowledge that academic staff are expected to have. As noted below, academic staff should not be expected to hold detailed

expertise on EDI and, on specific issues, external experts should be engaged to provide training or offer support. Nevertheless, as educators we would expect that staff working in HE would understand and believe in the need to address EDI, in that they believe in the potential of all students regardless of factors, including gender/gender identity, sexuality, class, ethnicity, age, parental status, faith and disability.
    - We would also remind readers that plurality around EDI expertise is a good thing, therefore don't be afraid to get multiple opinions on issues that arise.
    - As departments/institutions diversify there will be more lived experience among staff/students of minoritised identities. These staff/students may be willing to contribute to diversity work. However, specific expertise should also be drawn on alongside insights from lived experience.

- Many institutions and departments will already be in ongoing dialogue with relevant industry representatives, including on EDI-related issues.
    - There may be ways in which EDI could become more central to these conversations. Shared directions for progress on EDI therefore could be agreed and publicised between music HE and the music industry.

- These recommendations may not all be possible for different sizes/types of departments/institutions, so please adapt them to suit your setting, or team up with others elsewhere.

- Finally, disciplinary associations such as the Royal Historical Society and British Sociological Association have produced reports about and recommendations for tackling 'race' inequalities within their disciplines, and many of their recommendations are also relevant to music HE. We encourage departmental EDI working groups to read and discuss these recommendations alongside ours.

These recommendations primarily cover the specific issues identified in the report. They are not intended to be a comprehensive overview of a diversity programme for institutions and departments, but instead to address immediate/short-term recommendations and suggestions:

- Create discussion spaces to talk about the findings and recommendations from this report in relation to your own department/institution. This could occur at bespoke events or in existing committee spaces such as:
    - EDI committees,
    - Student-staff consultative committees, or
    - Department management committees.

- In your department/institution we suggest that a standing EDI agenda point is put in place for all committees.
    - For every departmental/institutional committee, make sure there is someone for whom EDI is within their remit/responsibility.

- In your department/institution, ensure there is a named EDI lead for whom there is dedicated time for this work in their allocated workload hours.
- If you have not already done so, we suggest that departments and/or institutions audit their admissions, staff recruitment and

internal progression processes to better understand their own specific pipeline issues, for example, at what stage do people who experience marginalisation and minoritisation drop off?
    - This audit can form the basis for devising and implementing interventions to address these issues.

Recommendations to address inequalities concerning specific protected characteristics as evidenced in this report:

- Areas that were under-addressed in policy and training were menopause and faith, and parenting/caring. We therefore suggest that:
    - Alongside existing policies to address issues of gender inequality such as pregnancy and maternity/paternity, institutions should have menopause-awareness policies as well as support for staff experiencing menopause.
    - Training should be delivered to address awareness of inequalities and discrimination relating to parenting/caring, menopause and faith.

- The report found that there is underrepresentation of British Asian/East Asian students and staff at all stages of music HE. There is a need to understand the reasons for this in order to formulate appropriate interventions. However, in the meantime, actions could include:
    - Liaison with specialist Asian music and arts industry organisations to understand the reasons for this and the ways forward for inclusion of Asian music students and staff.

    - For example, South Asian Arts UK, Scottish-Asian Creative Artists' Network, SAMA Arts Network, Asian Arts Agency, Surtal Arts, Sampad.
    - Look for more ideas from Arts Council England and Courtney Consulting's mapping exercise on South Asian arts organisations (2020).
    - Audit curricula, marketing and admissions processes to find out whether and where British Asian/East Asian musicians are represented or included.

- Explore ways to include British South Asian musicians and musics within curricula.

- More generally, it may be helpful to engage in discussion about the ways in which existing British Asian music students and staff (as well as other racially minoritised students/staff) may experience diversity initiatives and focus on making changes that work towards inclusion more widely (e.g. at the level of curricula, as above) rather than targeting British Asian students/staff directly in recruitment and admissions.

Disability and class inequalities do not appear to be current priorities for EDI work in music HE. This is despite stark inequalities in these areas and increasing numbers of students with known disabilities.

In relation to disability:
- Gross et al. (2018: 24) argue that within HE, 'there needs to be a concerted effort to embed mental health within the curriculum' to prepare students for the music industry work environment, including the 'psychological ramifications' for self-employed musical careers.
    - If they are not already doing so, we suggest that music departments within larger institutions liaise with the

institutional wellbeing/counselling team to offer bespoke sessions for students that address the specific concerns that music students might have, for example around managing mental health and wellbeing during precarious careers (drawing on Gross and Musgrave, 2020: 138)

- Ensure that teaching and learning is appropriate to neurodivergent students. Recommendations from Lorna Hamilton, an expert on neurodiversity in HE, include:
  - Designing teaching for anxiety, e.g. provide as much information about modules/tasks/processes in advance; avoid enforcing participation in group activities (e.g. by providing an alternative task); provide written and/or visual supporting materials in advance. Such activities need to be resourced in the form of staff time.
  - As many autistic and other neurodivergent students experience significant sensory sensitivities, consider classroom/meeting environments in terms of light, noise levels; where possible, create quiet spaces in working environments; accept differences in clothing and food preferences; avoid intervening to curtail stimming behaviours (e.g. rocking, twisting fingers) – these can be helpful in coping with over- or under-stimulation and managing anxiety.
  - Evaluate your spoken and written communications for accessibility, aiming for maximum clarity, concision and informativeness. Where non-literal language is used, consider providing additional explanation. Present information in small chunks, with frequent breaks and/or interspersed activities.

In relation to class inequality:

- While HEIs are required to have Access and Participation plans to address class inequalities, music departments that sit within larger institutions can put in place specific interventions in this area to complement the institutional approach. For example:
  - Ensure that wherever participation in HE courses requires students to pay for essential items for their education (such as auditions, instruments, accompanists) there is financial support available for those students who need it and there are systems in place to inform students of this support, and encourage them to take it up.
  - Partner with music-industry organisations to reduce barriers to transition from study to work, e.g. via fellowship schemes or paid internships.
  - Drawing on Sam Friedman and Daniel Laurison's book, The Class Ceiling, we suggest that music departments and institutions 'start a conversation about talent', in particular how class advantage can be misrecognised as 'talent'. As the authors describe it, 'the identification of "merit" is often intertwined with the way "merit" is performed (in terms of classed self-presentation and arbitrary behavioural codes)' (2019: 232).
  - For example, a discussion might ask people from different class positions within an institution/department to discuss whether and how auditions and other admissions processes do not involve judgments of 'cultural capital', whereby candidates' taste, clothing, or accent are taken as proof of ability (Burke and McManus, 2011).
  - Ensure good-quality data is returned to HESA and work with HR departments to gather data on staff class origins to enable analysis of class inequality among staff.
  - To address class inequalities in admissions, departments

and institutions can work together to develop good practice around what contextual admissions look like in the context of music-performance degrees.
    - Where possible within institutional constraints, music departments should be bolder in their use of contextual admissions, as well as challenging institutional constraints where they exist.

In relation to decolonising and anti-racism:

- Develop and share strategies within departments/specialist institutions to draw on when students and/or staff show resistance to discussions of decolonisation, racism and diversity.

- Develop resources and references that highlight the creative practices of artists of colour to form the basis of teaching materials.
    - This issue was noted as particularly urgent for electronic music and music technology, but it can apply to all genres.
    - To build on existing work on diversifying repertoire, HEIs can work with the industry to embed diverse repertoire and practices across the pipeline from HE to the music industry.
    - For example, diversifying repertoire required for orchestral auditions will lead to more diverse repertoire being taught in conservatoires.
    - Provide support and dedicated workload hours for staff leading on decolonising, anti-racism and other areas of diversity work.
    - This could be provided either through a wellbeing allowance to enable access to culturally appropriate and sensitive therapists and through adding downtime to workloads for staff doing this labour, to recognise that decompression time is important to enable this work to be sustainable.

- If necessary, draw on external expertise to navigate the different and sometimes competing ways in which decolonisation is understood.

In relation to gender:

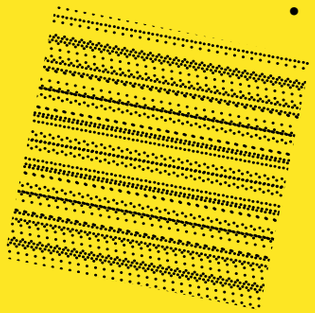
- Develop interventions to identify and support women postgraduate students to progress from master's or taught postgraduate courses onto postgraduate research degrees.

- Heads of department should encourage and support women and other minoritised staff to apply for promotion and support women into senior and leadership roles.

- Use 'tie-breakers' in recruitment to support minoritised staff to be appointed *(see Case Study 04)*.

- Make sure hourly paid staff are trained to understand what sexual harassment is and to uphold appropriate professional boundaries with students.

- Ensure that curricula and programming are gender balanced.



- Draw on existing good practice concerning inclusion of trans students (e.g. Pullinger, 2020).

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Appendix A:

List of expert organisations
for departments/institutions to consult

Disability

Attitude is Everything (http://www.attitudeiseverything.org.uk/)
Attitude is Everything improves Deaf and disabled people's access to live music by working in partnership with audiences, artists and the music industry.

Drake Music (https://www.drakemusic.org/)
A Disabled-led organisation working with Disabled people of all ages, from schoolchildren having their first instrumental lessons to professional Disabled musicians.

Drake Music Scotland (https://drakemusicscotland.org/)
Scotland's leading organisation creating music-making opportunities for children and adults with disabilities and additional support needs.

Disability Rights UK (https://www.disabilityrightsuk.org)
The UK's leading organisation led by, run by and working for Disabled people, with a helpline specifically for disabled students (https://www.disabilityrightsuk.org/how-we-can-help/helplines/disabled-students-helpline).

Women

She Said So (https://www.shesaid.so/)
A global community of women, gender minorities and allies in the music industry who offer mentorship programmes.

Girls I Rate (https://www.girlsirate.com/)
A UK-based movement pushing for change and creating opportunities for young women in the music and entertainment industry.

The F-List (https://thef-listmusic.uk/)
A directory of up-to-date information on UK-based female + musicians, songwriters and composers.

Donne Women in Music (https://donne-uk.org/)
Donne is a charitable foundation that celebrates, advances and amplifies women in music through creating supportive material to educate for gender equality in music, researching the presence of women composers in concerts and advocating for their inclusion, and raising awareness of women in music. c

LGBT+

Pride in Music (https://www.prideinmusic.org/)
Pride in Music is a non-profit charitable collective working to create a cross-industry network for the LGBTQ+ community, artists and allies working within British music.

Safe in Sound (https://www.safeinsound.org/)
Safe in Sound is an exciting new initiative working to provide a safe space for underrepresented voices in the Northern Irish music sector.

Black, Asian and Global Majority

Black Lives in Music (BLiM) (https://blim.org.uk/)
BLiM's goal is to dismantle structural racism in our industry. It aims to support the industry in providing better professional opportunities and wants to achieve equality for Black professionals at all levels and in all areas of the UK jazz and classical industry.

Power Up (from PRS Foundation) (https://prsfoundation.com/powerup/) Power Up is an ambitious, long-term initiative that supports Black music creators and industry professionals and executives, as well as addressing anti-Black racism and racial disparities in the music sector.

South Asian Arts UK (https://www.saa-uk.org/)
SAA-uk is the centre of excellence in Indian classical music and dance, focusing on celebrating and educating South Asian classical dance and music, as well as pushing the boundaries of how traditional and contemporary South Asian arts are taught, performed and experienced by audiences.

Parents and Carers
Parents & Carers in Performing Arts (PiPA) (https://pipacampaign.org/)
A UK organisation with a Best Practice Charter for supporting parents working in the performing arts, supporting the development of family-friendly policies, resources and working practices.

Supporting Women and Parents in Opera (SWAP'ra) (https://www.swap-ra.org/) SWAP'ra works with individuals and organisations to address the systemic underrepresentation of women in senior decision-making and creative roles, and to dismantle outdated views of parenthood and careers.

Health and Wellbeing
Help Musicians (HMUK) (https://www.helpmusicians.org.uk/)
An independent UK charity for professional musicians of all genres, from starting out through to retirement, providing crisis support and opportunities.

Help Musicians: Music Minds Matter (https://www.musicmindsmatter.org.uk/)
Available 24 hours a day, seven days a week, Music Minds Matter is Help Musicians' dedicated mental health support line and service for the whole UK music community: **0808 802 8008**.

Musicians' Union (MU) Mental Health and Wellbeing Support List (https://musiciansunion.org.uk/health-safety-wellbeing/mental-health-and-wellbeing/mental-health-support)
A comprehensive list from the MU on various external organisations, online guides and therapist directories.

British Association for Performing Arts Medicine (BAPAM) (https://www.bapam.org.uk/)
BAPAM delivers expert health and wellbeing services for those working in the performing arts, including access to specialist health professionals.

Music Support (https://musicsupport.org/)
Music Support provides help and support for those who work in UK music and live events affected by mental ill-health and/or addiction.

Student Minds (https://www.studentminds.org.uk/)
Student Minds empower students and members of the university community to develop the knowledge, confidence and skills to look after their own mental health, support others and create change.

Discrimination, Bullying and Harassment
Help Musicians: Bullying and Harassment helpline (https://www.helpmusicians.org.uk/get-advice/bullying-and-harassment-helpline/)
If you work in music and are concerned about a bullying or harassment situation, you can call this helpline confidentially for free on **0800 088 2045** to receive non-judgmental support and advice.

MU Safe Space (https://www.musafespace.org.uk/)
This site is a safe space for everyone working in the music industry to log instances of sexual harassment and abuse on the job. It also includes a page of support services.

Appendix B:
Methods: Institutional groupings

There are important differences between HEIs in terms of their student intake as well as income and wealth. For example, the data in this report reveals that Oxford and Cambridge music departments between 2016 and 20 took 46% of their student intake from private schools, while many other universities took only 1% of their intake from private schools. Similarly, less than a quarter of the University of Wolverhampton's music-student intake had parents in professional and managerial backgrounds, whereas at Cambridge, Oxford and Durham this figure was about two-thirds. Therefore it does not make sense to analyse HEIs as an undifferentiated group when the class composition is so starkly different between institutions.

These patterns have been identified and analysed extensively by sociologists (e.g. Archer et al., 2015; Reay, 2010). The HE sector has relied on 'mission groups' to organise institutions for analysis, but these groupings constitute a hierarchical ordering, with Russell Group universities supposedly better than other institutions. Very recently, a discussion has opened up about how better to group UK HEIs in their increasing number and diversity (Kernohan, 2021, September 14), but as this discussion was ongoing at the time of writing with no clear consensus, we decided to group HEIs according to their age, in line with groupings of institutions outlined by Boliver (2015) and Archer et al. (2002). Boliver describes how status distinctions between groupings of universities today can be mapped, more or less, onto their historical origins, with older (pre-1992) universities characterised by higher levels of research activity, greater wealth and more academically successful and socioeconomically advantaged student intakes in a binary divide with new (post-1992) universities (2015). Notably, her study found, from the publicly available data analysed, similar levels of teaching quality across these two groupings.

We considered splitting the data instead by type of degree course, as this would have led to interesting findings across genre groupings, but this was not possible with the limited time and budget of this study due to the patchy categorisation of courses in the HESA data. Therefore, in this report, in order to do justice to differences between institutions, the following groupings have been arrived at. First, a grouping of older institutions includes both universities sometimes labelled as 'ancient' (such as Oxford and Cambridge) and 19th-century institutions. Further groups of older universities are 'civic', or early-20th-century, institutions, and 1960s universities (set up following the Robbins Report of 1963). University of London colleges are divided between the first two categories based on the dates that they achieved their Royal Charter or degree-awarding powers. Finally, post-1992 institutions have been divided between former polytechnics and other institutions with a variety of different origins, often former teachers' colleges, in recognition of the fact that the former tend to be much larger than the latter. While these groupings are not unproblematic, and a few discretionary decisions have been made that could be disputed, there is a clear pattern of older institutions having a larger intake of privately educated students with parents from professional and managerial occupations, and newer institutions having fewer students from such backgrounds.

Missing data

There are three reasons for missing data:

1. 'Level unknown' – HESA supplied it as a missing value, so probably the person filling in the form didn't fill it in (whether the student or institution).

2. Level missing of IV (Institutional Group) is because we grouped all the institutions using the staff data, but the student data has a slightly different list of institutions so there are a few that didn't get categorised.

3. HESA rounding methodology has led to some anomalies, for example if there are small numbers of students in any category then no percentage can be reported. For example, there might be five students in a particular category, but according to HESA rounding rules we can't report this as a percentage. If there are several categories like this, then it will add up to missing data on the visualisation. For example, in the disability data there is a large number of categories and some of these have small numbers that can't be reported as percentages, so this means missing categories.

Survey

We conducted a survey of departmental and institutional leads in music HE providers in the UK in order to better understand how equality and diversity is being addressed. The survey data was analysed alongside data from HESA on staff and students on music degrees in the UK, as well as testimonies from marginalised and minoritised staff and students from music HE.

The survey asked about general information on music HE departments/institutions and provision, admissions practices, workforces, EDI structures and initiatives, and perceived opportunities and barriers in addressing EDI issues. We invited respondents to reflect on successful and challenging EDI initiatives and practices in their work contexts, considering where EDI knowledge sits, as well as reviewing the areas covered by current EDI initiatives and practices.

We circulated the survey link to staff members in leadership positions within music departments or institutions, with the request that if there was no music-department or music-specific senior leadership team, music programme or course leaders should complete the survey.

We also requested that, if possible, the survey should be completed collaboratively with another member of staff, ideally someone with EDI responsibilities. The purpose of making this a joint activity between two members of staff was to ensure that the responses gave the best possible reflection of activities within that department/institution, and also to allow the process of completing the survey to be a reflective one that can feed into wider conversations and activities. We suggested using screen-share on a video-call as the most effective way to complete the survey collaboratively while working remotely under Covid-19 restrictions.

Across the responding institutions, modules were offered in a range of areas, including: Composition, Performance (including Musical Theatre and Stage Skills), Music Technology (including Production, Recording, Live Sound and Computer Programming), Music Business, Community Music, Music Education, Music Therapy, Musicology, Ethnomusicology, Music Psychology, Popular Music Studies, Music History, Music Theory/Analysis, Acoustics and Music/Sound Science, Musical Instruments/Organology, Orchestration, Cultural Policy, Jazz Studies.

Testimony

Testimony was gathered with the primary intention of highlighting lived experiences of marginalisation and minoritisation, to give voice to those most impacted by EDI practices in Music HE. An online submission portal was used, with the option for both written testimony and the uploading of video or audio, to make the call more accessible. Contributors were also asked to indicate via a checklist which protected characteristics or EDI issues applied to their testimony, so that some degree of overview could be provided to highlight common themes. Not all participants gave permission to quote their testimony directly, therefore not all accounts are included in the report, however those that were not directly quoted were used to inform the data analysis from the survey and in order to make sure that we were including discussion of experiences that might not be represented in the survey and survey data.

Ethics

Both survey and testimony data were anonymised, both at individual and institutional level. At the end of the survey, we gave respondents the option to leave contact details, so that the lead researcher, Dr Bhachu, could make contact should there be any need to seek clarity or further information, and for the purposes of sharing the final report directly. Both the survey and testimony platforms included detailed consent processes for respondents to opt in/out of options for being contacted for different reasons, including the opportunity for testimony contributors to approve any edits made to anonymise their submission prior to inclusion in the report or any other means of dissemination.

All data was anonymised before analysis and stored securely in accordance with GDPR legislation. Data was only accessible to the researchers and was stored and accessed via a secure Google Team Drive as per data storage regulations from the University of Portsmouth. This project was approved by the University of Portsmouth Ethics Committee and adheres to its standards of good practice.

Lead authors' biographies

Dr Anna Bull is a Lecturer in Education and Social Justice at the University of York. Her research interests include class and gender inequalities in classical music education and staff sexual misconduct in higher education. Her monograph Class, Control, and Classical Music was published in 2019 with Oxford University Press and in 2020 was joint winner of the British Sociological Association Philip Abrams Award. Anna was an academic advisor to the National Union of Students for their report Power in the Academy: staff sexual misconduct in UK higher education and was the lead author on The 1752 Group's report Silencing students: institutional responses to staff sexual misconduct in higher education. Her co-edited book 'Voices for Change in the Classical Music Profession: New ideas for tackling inequalities and exclusions' will be published in early 2023 with Oxford University Press. Anna is also a co-founder and director of The 1752 Group, a research and campaigning organisation working to address staff sexual misconduct in higher education. Additionally, she has worked with the music education charity Sound Connections on youth voice in classical music education.

Dr Diljeet Bhachu is an independent researcher based in Glasgow. Her research interests include inequalities and inclusion in the arts industries and education. Diljeet completed her PhD in music at the University of Edinburgh in 2019 and has taught in a range of higher education institutions since then as well as carried out research consultancy work. Prior to her PhD, she worked in community music and inclusive arts contexts. In 2021 Diljeet was invited to become a Fellow of the RSA in recognition of her research and activism relating to race and gender issues in the music industry, and her co-founding of the Scottish-Asian Creative Artists' Network (ScrAN) to address the issues specific to Scottish Asians working in the creative industries in Scotland. Diljeet has remained active as a performer throughout her career, playing regularly with the singer-songwriter Kapil Seshasayee as well as developing her own solo practice as an improviser. She also has poetry published in The Colour of Madness, a BAME mental health anthology published in 2018.

Dr Amy Blier-Carruthers holds academic posts at King's College London and the Royal Academy of Music. She specialises in performance studies, recording studio practices and ethnographic approaches to studying music-making. Her work focuses particularly on musicians' experiences in the recording studio and in live-performance contexts, and on raising questions about creative agency and collaborative working practices. Her work is published by OUP, Routledge and Bloomsbury, among others. She reviews regularly for Gramophone and her monograph From Stage to Studio will be published by Routledge in 2023. She is co-investigator for the AHRC Digital Transformations project Classical Music Hyper-Production and Practice-as-Research; is a Fellow of the Royal Society of Arts (RSA); is co-director of the Institute of Musical Research and co-chair of EDIMS; and has most recently been invited to speak at the University of Cambridge, University of Oxford, Wigmore Hall and Princeton University.

Slow Train Coming?
Equality, Diversity and Inclusion in UK Music Higher Education