



CUKAS Annual Report

2011

2011 ENTRY CYCLE

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Once again, CUKAS has provided an effective and efficient applications process for our applicants and for participating conservatoires. We know that because our students consistently express satisfaction with the system, as do colleagues from participating conservatoires.

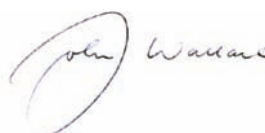
Applicant numbers for entry in session 2011/12 showed a slight increase over the previous year. The number of international applicants increased significantly, which is reflected in increased levels of international recruitment. Indeed, the number of international applications received has increased by 30% since CUKAS was established in 2006, which represents a remarkable success story. International students are, of course, of vital importance to the conservatoire sector and we look forward to working with government to ensure that the UK remains a welcoming and attractive destination for them whilst, at the same time, ensuring that appropriate border controls are in place.

It is encouraging to note that the number of undergraduate applicants who declare a disability has increased, which is reflected in increased levels of recruitment of students with a disability. That fact is testament to the conservatoire sector's commitment to equality of opportunity and the extent to which we can tailor the unique educational experience offered by conservatoires to the needs of the individual student.

CUKAS is like the sector which it serves – it is unique. We are aware, of course, of the review of the UCAS admissions process which is underway as I write and would wish UCAS and university colleagues well in that review. Given the distinctive nature of the conservatoire sector's admissions process, we

welcome UCAS's early commitment not to attempt to impose a one-size-fits-all model (which is, of course, anathema to small specialist institutions) across the entire higher education sector. On that understanding, we look forward to continuing to work with UCAS colleagues in the development of CUKAS as the bespoke admissions system for the UK's conservatoire sector.

CUKAS has made a bold innovation for 2012 entry with the absorption of the other subject areas – dance, drama, production, screen – which energise our evolving conservatoire environments in the UK. This, at a stroke, has created a unique portal through which the student, wherever in the globe that student may live, can access the conservatoire of his or her choice. Given the different auditioning cycle of these subjects, applications close later than music, but, at the time of writing, in those institutions which belong to the new system, applications are significantly up, especially from overseas. The wealth of rich data CUKAS now gives access to, is crucial to the future coherence, visibility and positioning of the performance arts disciplines in the UK. CUKAS is an achievement of which the conservatoire sector is justifiably proud and I look forward to its future growth within and without the CUK organisation.



Professor John Wallace
Chairman, CUK



about conservatoire education

Conservatoire (music college) education is suitable for any talented musician wishing to develop their performing, conducting or composing to a professional standard. Offering a combination of practical training, academic study and professional development, conservatoires provide the most holistic training for those planning a career in the creative arts. With individual tuition forming the major component of most courses, conservatoire students can expect to enjoy a vibrant, creative atmosphere geared to helping them develop their unique artistic and academic potential.

The UK is well served by conservatoires, most of which are members of Conservatoires UK (CUK), the network of British music colleges. Together, these conservatoires cover a wide range of musical disciplines drawn from all corners of the professional music industry, including solo orchestral and chamber music instruments; piano and other keyboard instruments; vocal studies; jazz; early music; music technology; traditional music; composition; conducting; community music and popular music.

Emphasis is placed on first study provision within the context of validated degree courses at university level: three- or four-year undergraduate courses (BA or BMus) and one- or two-year postgraduate courses (MMus, PgDip etc), which fit within the developing framework of studies established by the European Bologna Agreement. Some conservatoires also offer research degrees, which are underpinned by the research interests of the institutions' own performing and academic staff.

recruitment policy

The opportunity to conduct, perform or have their music performed on a regular basis, both informally and in public, is integral to conservatoire students' development. Therefore, all conservatoires must maintain high-calibre performing ensembles (orchestras, bands, jazz and world music ensembles, choirs, operas, musical theatre productions and many other groups) in which students can participate. To ensure that each ensemble can run and that each student receives an adequate number of playing opportunities, ensemble instruments are normally recruited in line with an accepted 'instrumental ecology', which sets out the optimum number of students of each instrument based on the ratios of instruments needed to make up an orchestra, band or other ensemble. In contrast, the recruitment of predominantly solo instruments, such as piano, can be more flexible and numbers are often based on how many students a conservatoire can comfortably accommodate.



the student mix

Conservatoires benefit immeasurably from encouraging both musical and cultural diversity, and so welcome a diverse population of staff, students and visiting artists from different communities and countries around the world. Recognising that every student possesses a unique set of abilities, applications are encouraged from all musicians who meet the stated entry requirements. Relevant support is available to students with physical, learning or hidden disabilities on an individual and (if desired) confidential basis.

At the most fundamental level, conservatoires are committed to promoting equality in all activities, and aim to provide performing, learning, teaching, working and research environments free from discrimination. Each conservatoire maintains its own Widening Access and Equal Opportunities policies, which can be viewed on its website. Applying these

principles within a broader context, conservatoires work actively to widen access to the performing arts and conservatoire education, in many cases working in partnership with education departments, schools, music services and community groups.

International students are warmly welcomed at conservatoires, both as undergraduate or postgraduate degree students and through ERASMUS and other exchange programmes. Many conservatoires hold auditions outside the UK, offering international applicants the chance to talk to conservatoire staff, ask questions about the applications process and audition in person. Unlike most higher education institutions, conservatoires' recruitment patterns are based on extremely long-term trends. Effective developmental work within the sector can start up to ten years in advance of application.



about cukas

The Conservatoires UK Admissions Service (CUKAS) is a small, specialised online admissions system which processes applications to undergraduate, postgraduate and other music programmes at UK conservatoires. It also includes some foundation year courses at pre-undergraduate level and a limited number of research programmes, as well as a number of specialised study programmes.

The CUKAS system handles applications for:

Conservatoire

CUKAS Institution code

Birmingham Conservatoire, Birmingham (BHAM CONS) www.conservatoire.bcu.ac.uk	B34
Leeds College of Music, Leeds (LCM) www.lcm.ac.uk	L31
Royal College of Music, London (RCM) www.rcm.ac.uk	R56
Royal Northern College of Music, Manchester (RNCM) www.rncm.ac.uk	R57
Royal Conservatoire of Scotland, Glasgow (RCS) www.rcs.ac.uk	R58
Royal Welsh College of Music and Drama, Cardiff (RWCMD) www.rwcmd.ac.uk	R59
Trinity Laban Conservatoire of Music and Dance, London (TLCMD) www.trinitylaban.ac.uk	T75

This report provides information on applications to music programmes only at the above conservatoires; information relating to other programmes of study (drama, dance, etc) is not included. Further education courses and some music technology-based degree courses offered at CUK institutions are also excluded from the CUKAS scheme, although links to individual institutions' websites from the CUKAS website enable students to find out about these courses and apply direct to the institution.

Similar to UCAS, CUKAS enables applicants to create a single electronic application that can be submitted to up to six conservatoire music courses. Importantly, applicants can also make a simultaneous application through UCAS to other UK institutions offering music courses, although they can only accept a place through one system.

This report provides a useful snapshot of the UK conservatoire sector at the present time. Comparison tables are provided in order to show trends.

the application process

The CUKAS website allows potential applicants to search by instrument and includes over 108 courses covering areas from jazz to opera and from teaching to composition. Through a secure web interface, CUKAS users can then create an application, check its progress and reply to offers, all using a unique ID and password. The system can be accessed 24 hours a day from anywhere in the world, making it particularly convenient for international applicants.

In each application cycle, the common deadline for on-time applications is 1 October in the year preceding entry. Late applications may be considered at the discretion of individual conservatoires until the close of each application cycle. Once their submissions have been made, applicants enjoy an efficient follow-up service and can take advantage of a central point of contact for queries.

Applicants who cannot be accommodated by the CUKAS system for any reason can apply directly to and be auditioned at the conservatoire(s) of their choice at the discretion of the conservatoire(s). Any direct applicant who is successful in gaining a place can be added retrospectively to the CUKAS system for the purpose of being incorporated into statistics. This type of record is known as a Record of Prior Acceptance, or RPA (see overleaf).

principal and second study disciplines

Normally, an applicant specifies a single instrument or area of study they wish to pursue: their 'principal study discipline'. Alongside this, they will normally be able to select a complementary or related second instrument or area of study in which they will receive additional tuition. Although the desire to pursue a 'second study' may be specified on the CUKAS application, the granting of this is normally negotiated directly with the conservatoire, outside the CUKAS system. Occasionally, however, an applicant may specify that they wish to study two instruments/areas of study concurrently and equally. In this case, a CUKAS application would be made for 'joint principal study'. The availability of joint principal study varies by institution.

It is common for prospective conservatoire students to apply to several conservatoires and/or to request an audition on an alternative principal study instrument.

auditions

Auditions are an integral part of the conservatoire application process. Because practical ability is the main selection criterion, nearly all applicants are auditioned, either in person or through an audition recording. Though live auditions are still held at individual colleges or international audition centres, CUKAS is an important tool in streamlining the process of applying to conservatoire music courses.

supporting cukas users

Comprehensive advice for applicants, advisers, referees and CUK staff is available on the CUKAS website. Additionally, UCAS runs dedicated helplines for applicants and for conservatoire admissions staff.

The CUKAS system is regularly reviewed by both CUK and UCAS to identify and act on any potential areas for development or improvement.

terminology

populations

applicants

Applicant counts in this report provide the number of applicants who submitted a completed CUKAS application through the CUKAS scheme for 2009, 2010 or 2011 entry. The population will include any applicants who applied for entry by an alternative application method, but who were later added to the CUKAS system through a Record of Prior Acceptance (defined below).

The applicant population will *include*:

- applicants who applied for 'deferred entry' (entry in the following academic year)
- applicants who applied but subsequently 'withdrew' their application (defined below) during the cycle
- applicants who were added to the CUKAS system through Records of Prior Acceptance.

The applicant population will *exclude*:

- applicants who 'cancelled' their application (defined below).

offers

When an institution makes a decision about an applicant's choice with either a guaranteed unconditional (GU) or guaranteed conditional (GC) decision, that applicant is deemed to have received an 'offer'. Where figures are provided at an applicant level, applicants have been counted once regardless of how many offers they received.

placed applicants

Applicants are defined as 'placed' when they are holding a choice with a 'GU1' state at the end of the application cycle. A 'GU1' choice state occurs when an applicant has been offered a guaranteed unconditional (GU) place on a course, and the applicant selects this offer as their first choice.

Applicants who were accepted through Records of Prior Acceptance (defined below) are included in the placed population. Applicants who were placed but subsequently withdrew their application are not included in the placed applicant population.

record of prior acceptance (rpa)

Applicants were encouraged to apply through CUKAS between the published application dates; however, not all applicants are able to do so. To ensure that information about all those applying to and accepted by conservatoires was as complete as possible, a Record of Prior Acceptance (RPA) was available to collect details of individuals who did not apply through the main CUKAS application scheme. The RPA captured summary details of the applicant and course, as well as principal and secondary areas of study. Information about individuals who were accepted using the RPA process is sometimes shown as a separate line in data tables.

unplaced applicants

Applicants who either were rejected by all the institutions to which they applied, declined any offers they held, or withdrew their application at any stage in the CUKAS cycle are defined as 'unplaced'.

withdrawn applicants (withdrawals)

A count of the number of applicants who withdrew their entire CUKAS application at any point during the application cycle.

cancelled applicants

Applicants who cancel their application within seven days of receiving their welcome letter receive a full refund of their application fees and any audition fees paid to CUKAS. Applications may also be cancelled due to the identification of a duplicate application, if fraudulent activity is suspected, or in the case of the death of the applicant. Cancelled applications are not included in any of the populations in this report.



data definitions

age

The age of an applicant is calculated from the date of birth stated on their application. The assigning of applicants to age categories is based on the age they will be at the end of the September just prior to the start of their course.

disability

Disability information is requested from all applicants on the CUKAS application.

domicile

Domicile data is derived from the applicant's home postcode for UK applicants, and the area of permanent residence for overseas applicants.

ethnicity

Ethnicity data is requested on the CUKAS application from UK domiciled applicants only. The applicant can choose not to provide this information.

level of study

Most of the tables in this report are split into postgraduate (PG) and undergraduate (UG) levels of study. For the purposes of this report, all data concerning graduate diploma (GradDip) courses have been included with postgraduate (PG) data; similarly, all gap year, pre-graduate and exchange programmes have been included with undergraduate (UG) data.



tables 1a and 1b

Table 1a - Applicant summary, 2011

	Gender				Total
	Male	% Male	Female	% Female	
Applicants	1,778	45.4	2,136	54.6	3,914
Accepted applicants	657	49.8	661	50.2	1,318
<i>(of which were RPAs)</i>	4	50.0	4	50.0	8
Unplaced applicants	1,121	43.5	1,475	56.5	2,596
<i>(of whom were withdrawals)</i>	87	39.5	133	60.5	220

Table 1a shows the split of applicants by gender and by their final status, whether they were accepted onto a course (including RPAs) or not placed (including withdrawn applicants).

The percentages show the split between male and female applicants (e.g. 54.6% of applicants were female).

Table 1b - Applicant summary, 2009-2011

	Year					
	2009	% 2009	2010	% 2010	2011	% 2011
Applicants	3,841		3,901		3,914	
Accepted applicants	1,408	36.7	1,363	34.9	1,318	33.7
Unplaced applicants	2,433	63.3	2,538	65.1	2,596	66.3

Table 1b shows a year-on-year comparison for applicants split by their final status, whether they were accepted or not placed, for the last three years.

The percentages show the split each year between accepted and unplaced applicants.

Note 1: Tables that provide CUKAS applicant numbers by level of study (UG/PG splits) or mode of study (full-time/part-time splits) may not total to the same sum as figures presented in these summary tables. This is because applicants may apply to courses at different levels and/or modes of study and therefore would be duplicated in applicant tables with such splits.

Table 2 - Institution summary, 2011

Level ¹		BHAM CONS	LCM	RCM	RNCM	RSAMD	RWCMD	TLCMD	TOTAL ²
UG ³	Applicants	706		993	922	635	587	958	4,801
	Applicants offered places	320		218	307	196	203	333	1,577
	Accepted applicants	124		99	155	120	93	167	758
	Unplaced applicants	582		894	767	515	494	791	4,043
	<i>Withdrawals</i>	46		54	66	41	39	55	301
PG	Applicants	212	102	1,095	452	325	215	328	2,729
	Applicants offered places	136	38	365	234	139	121	176	1,209
	Accepted applicants	70	11	179	105	69	55	71	560
	Unplaced applicants	142	91	916	347	256	160	257	2,169
	<i>Withdrawals</i>	18	7	39	33	19	15	14	145

Table definitions

Applicants - number of CUKAS applicants with at least one choice to the specified conservatoire

Applicants offered places - applicants who received at least one guaranteed unconditional (GU) or guaranteed conditional (GC) decision at the specified conservatoire (includes applicants who later withdrew)

Accepted applicants - applicants with a 'GU1' choice state (guaranteed unconditional offer at their first choice) at the specified conservatoire

Unplaced applicants - the number of applicants to the specified conservatoire who were not placed at that conservatoire

Withdrawals - number of applicants to the specified conservatoire who withdrew their application at some point before the close of the application cycle

Note 1: 'Graduate diploma' and 'Doctoral Programme' courses are included within 'PG' level in this report. 'Gap year', 'Flexible', 'Individualised',

Junior year' and 'Semester experience' courses are included within 'UG' in this report.

Note 2: The table above will not add up to the total number of applicants, due to applicants being able to apply to both levels (UG/PG) and to more than one conservatoire.

The number of accepted applicants will add up to the total of accepted applicants in the other tables.

Note 3: For the 2011 admissions cycle Leeds College of Music (L31) ceased offering undergraduate (UG) courses through the CUKAS scheme. The conservatoire now offers UG courses through the UCAS scheme, but continues to use CUKAS for postgraduate course applications. This must be taken into account when considering CUKAS undergraduate application figures.

tables 3a and figure 1a

Table 3a - Age of UG applicants, 2009-2011

Age	Year					% change 2010-11
	2009	2010	2011			
			Male	Female	Total	
Under 21	1,886	1,928	878	971	1,849	-4.1
21-24	263	282	144	154	298	5.7
25-39	120	122	46	68	114	-6.6
40 and over	16	9	7	2	9	0.0
Total	2,285	2,341	1,075	1,195	2,270	-3.0

Figure 1a: UG applicants by age

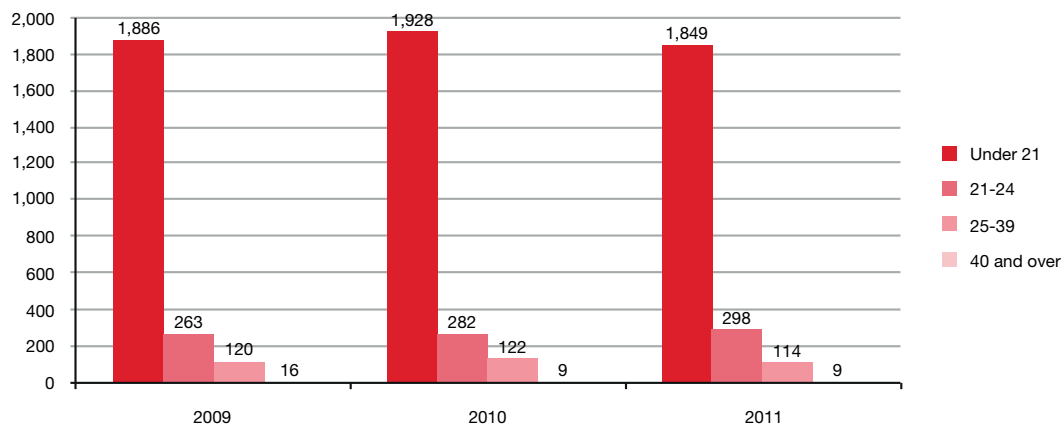
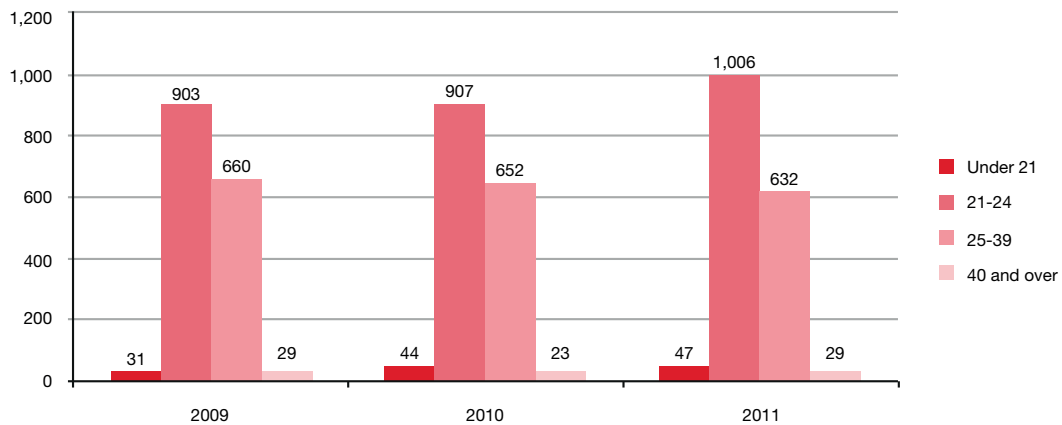


Table 3b - Age of PG applicants, 2009-2011

Age	Year					% change 2010-11
	2009	2010	2011			
			Male	Female	Total	
Under 21	31	44	24	23	47	6.4
21-24	903	907	420	586	1,006	9.8
25-39	660	652	270	362	632	-3.2
40 and over	29	23	15	14	29	20.7
Total	1,623	1,626	729	985	1,714	5.1

Figure 1b: PG applicants by age



Tables 3a and 3b show a year-on-year comparison for applicants split by age group (and by gender for the latest year).

tables 4a and 4b

Table 4a - Disability of UK domiciled UG applicants, 2009-2011

Disability	2009		2010		2011		% change 2010-11	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	1,726	659	1,752	640	1,598	558	-8.8	-12.8
Learning difficulty	78	29	102	31	95	32	-6.9	3.2
Blind/partial sight	3	1	2	0	2	0	0.0	0.0
Deaf/partial hearing	4	2	1	0	3	1	200.0	100.0
Wheelchair/mobility	4	1	3	1	5	1	66.7	0.0
Autistic disorder	7	3	8	2	18	7	125.0	250.0
Mental health	4	1	5	2	12	4	140.0	100.0
Unseen disability ¹	16	6	0	0	0	0	0.0	0.0
Multiple disabilities	3	2	7	1	9	4	28.6	300.0
Long standing illness	0	0	12	3	10	3	-16.7	0.0
Other disability	18	7	15	8	15	2	0.0	-75.0
Total	1,863	711	1,907	688	1,767	612	-7.3	-11.0

Table 4b - Disability of UK domiciled PG applicants, 2009-2011

Disability	2008		2009		2010		% change 2009-10	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	907	326	866	302	84	295	2.1	-2.3
Learning difficulty	44	24	47	17	40	15	-14.9	-11.8
Blind/partial sight	2	1	4	1	4	1	0.0	0.0
Deaf/partial hearing	5	2	2	0	0	0	-100.0	0.0
Wheelchair/mobility	2	1	2	1	0	0	-100.0	-100.0
Autistic disorder	1	1	0	0	1	0	100.0	0.0
Mental health	2	1	5	0	3	1	-40.0	100.0
Unseen disability ¹	6	3	0	0	0	0	0.0	0.0
Multiple disabilities	1	0	3	1	2	1	-33.3	0.0
Long standing illness	0	0	10	3	10	4	0.0	33.3
Other disability	8	3	8	2	6	2	-25.0	0.0
Total	978	362	947	327	950	319	0.3	-2.4

Tables 4a and 4b show a year-on-year comparison of applicants and accepts split by disability, for UK-domiciled applicants only (based on area of permanent residence).

Note 1: At the beginning of the 2010 CUKAS application cycle, 'Unseen disability' was removed as a disability category from the application form.

This explains why the numbers of applicants and accepts falling within this category appears to have dropped dramatically between 2009 and 2010.

Table 5a - Domicile of UG applicants, 2009-2011

Domicile	2009		2010		2011	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
North East	33	11	53	18	27	12
Yorkshire and the Humber	133	64	143	69	109	40
North West	181	78	173	60	173	62
East Midlands	105	49	132	58	115	48
West Midlands	149	61	147	61	121	42
Eastern	145	50	146	48	142	50
Greater London	215	70	220	67	221	69
South East	245	94	260	92	258	91
South West	172	78	169	60	154	55
Wales	122	50	129	42	128	49
Scotland	321	95	307	103	287	87
Northern Ireland	36	8	26	9	30	7
Other UK	6	3	2	1	2	0
UK sub-total	1,863	711	1,907	688	1,767	612
EU	214	53	225	70	251	58
Non-EU	208	64	209	53	252	88
Total	2,285	828	2,341	811	2,270	758

Table 5b - Domicile of PG applicants, 2009-2011

Domicile	2009		2010		2011	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
North East	12	2	11	8	12	5
Yorkshire and the Humber	39	19	44	15	45	9
North West	78	35	67	31	85	28
East Midlands	32	17	45	21	43	12
West Midlands	54	20	59	26	55	21
Eastern	73	28	70	18	72	23
Greater London	274	68	272	56	270	74
South East	135	48	114	30	126	49
South West	67	25	64	21	67	24
Wales	70	26	67	29	57	20
Scotland	121	63	116	67	102	49
Northern Ireland	14	5	14	4	9	4
Other UK	9	6	4	1	7	1
UK sub-total	978	362	947	327	950	319
EU	254	71	252	84	289	84
Non-EU	391	147	427	141	475	157
Total	1,623	580	1,626	552	1,714	560

Tables 5a and 5b show a year-on-year comparison of applicants and accepts split by area of permanent residence.

tables 6a and 6b

Table 6a - Top five EU countries (excl. UK) for UG applicants, 2009-2011

Domicile	2009		2010		2011	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
France (2)	30	6	25	6	46	9
Spain (1)	40	8	29	5	33	6
Ireland (3)	22	7	22	7	22	3
Sweden (4)	13	4	16	2	19	3
Portugal (5)	13	2	15	5	16	3
Other EU	96	26	118	45	115	34
Total	214	53	225	70	251	58

Previous year's ranking shown in brackets.

Table 6b - Top five EU countries (excl. UK) for PG applicants, 2009-2011

Domicile	2009		2010		2011	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
Spain (1)	49	11	55	13	80	21
France (9)	27	6	17	4	33	9
Ireland (2)	27	10	27	6	25	7
Italy (3)	24	4	24	10	24	5
Poland (6)	13	7	17	9	21	13
Other EU	114	33	112	42	106	29
Total	254	71	252	84	289	84

Previous year's ranking shown in brackets.

Tables 6a and 6b show a year-on-year comparison of applicants and accepts from the top EU countries.

Table 7a - Top five Non-EU countries for UG applicants, 2009-2011

Domicile	2009		2010		2011	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
China (2)	21	7	29	10	34	14
United States of America (1)	35	13	33	7	32	5
Hong Kong (3)	17	3	20	8	23	7
Singapore (5)	13	2	12	3	17	9
Australia (6)	7	3	11	1	16	7
Other overseas	115	36	104	24	130	46
Total	208	64	209	53	252	88

Previous year's ranking shown in brackets.

Table 7b - Top five Non-EU countries for PG applicants, 2009-2011

Domicile	2009		2010		2011	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
United States of America (1)	73	21	94	18	97	26
China (2)	40	13	64	26	74	30
Australia (3)	40	15	46	15	48	14
Hong Kong (4)	32	9	31	12	32	12
Taiwan (8)	15	8	18	7	29	13
Other overseas	191	81	174	63	195	62
Total	391	147	427	141	475	157

Previous year's ranking shown in brackets.

Tables 7a and 7b show a year-on-year comparison of applicants and accepts from the top non-EU countries.

table 8

Table 8 - UK domiciled 17-19 year-old UG applicants by POLAR2 quintile, 2009-2011

POLAR2 quintile	Year				
	2009	2010	% change 2009-10	2011	% change 2010-11
Quintile 1	86	85	-1.2	72	-15.3
Quintile 2	152	164	7.9	143	-12.8
Quintile 3	249	238	-4.4	236	-0.8
Quintile 4	417	388	-7.0	365	-5.9
Quintile 5	567	598	5.5	521	-12.9
Unknown	24	18	-25.0	18	0.0
Total	1,495	1,491	-0.3	1,355	-9.1

Table 8 shows the split of UK-domiciled UG applicants by their postcode classification.

The POLAR2 (Participation of Local Areas 2) classification groups small areas across the UK into five quintile groups according to their rate of young participation in higher education in the early 2000s.

In quintile 1 less than 1 in 5 young people enter higher education compared to well over half in quintile 5.

Each quintile represents around 20 percent of the young population. Further information on the POLAR2 classification can be found on the HEFCE website (www.hefce.ac.uk/widen/polar/polar2/).

The POLAR2 Young Participation Rate classification has been applied (by using the recorded home postcode of the applicant) to UK domiciled applicant data for those aged 17-19 years.

Unknown includes applicants whose postcode is either missing or has not been matched in the system.

Figure 2: UK domiciled UG applicants by POLAR2 quintile, 2009-2011

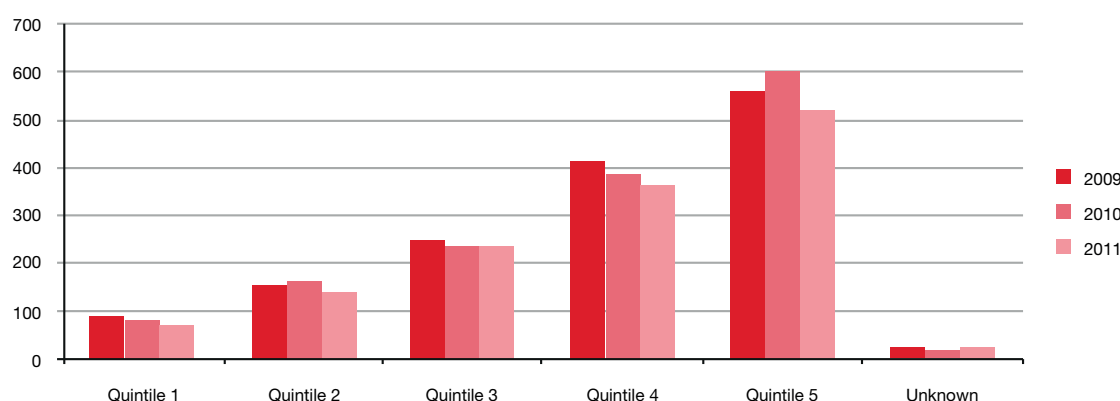


Table 9a - Ethnicity of UK domiciled UG applicants by gender, 2011

Ethnicity	Gender		Total	%
	Male	Female		
White	796	837	1,633	92.4
Asian	13	15	28	1.6
Mixed	33	27	60	3.4
Black	12	13	25	1.4
Other	3	4	7	0.4
Not known	8	6	14	0.8
Total	865	902	1,767	100.0

See figures 3a, c, e, g, i.

Table 9b - Ethnicity of UK domiciled PG applicants by gender, 2011

Ethnicity	Gender		Total	%
	Male	Female		
White	379	457	836	88.0
Asian	16	17	33	3.5
Mixed	17	20	37	3.9
Black	5	4	9	0.9
Other	2	4	6	0.6
Not known	13	16	29	3.1
Total	432	518	950	100.0

See figures 3b, d, f, h, j.

Tables 9a and 9b show the ethnicity and gender split of UK domiciled applicants for the latest year.

The percentage is the proportion of each ethnicity of the total.

figures 3a - 3j

Apps - Applicants Accs - Acceptances

Figure 3a: White UG applicants and acceptances by gender, 2009-2011

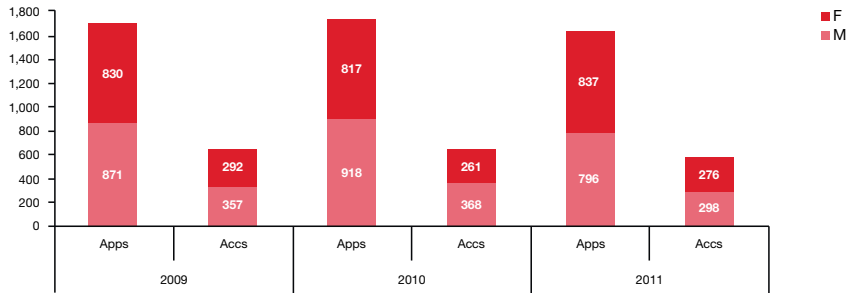


Figure 3b: White PG applicants and acceptances by gender, 2009-2011

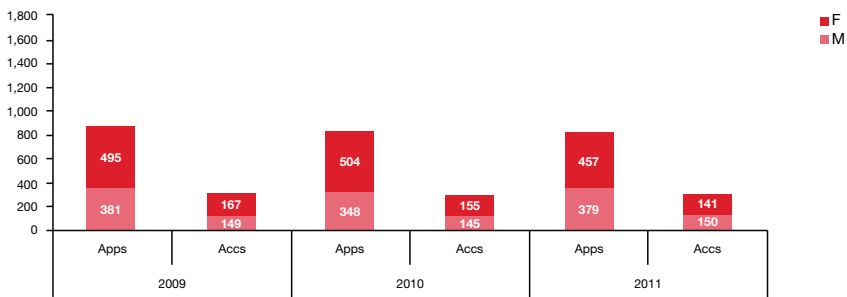


Figure 3c: Asian UG applicants and acceptances by gender 2009-2011

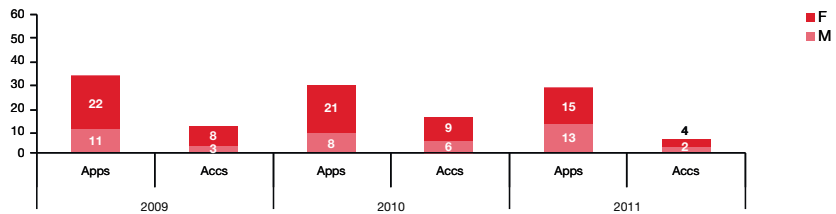


Figure 3d: Asian PG applicants and acceptances by gender 2009-2011

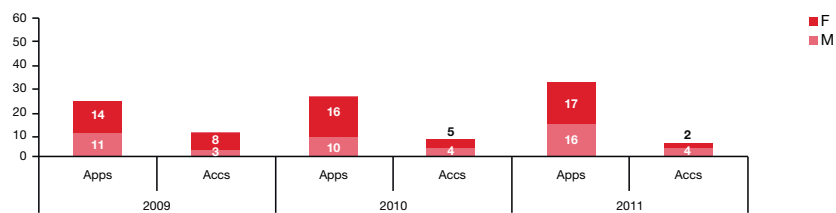


Figure 3e: Mixed UG applicants and acceptances by gender 2009-2011

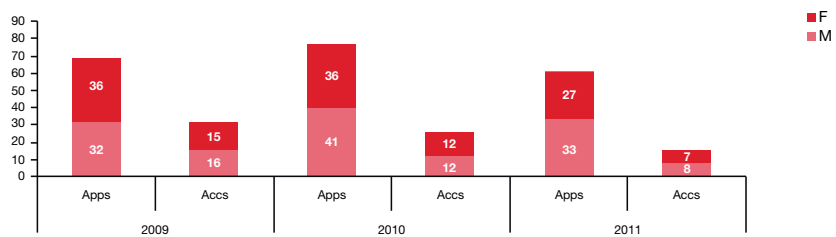


Figure 3f: Mixed PG applicants and acceptances by gender 2009-2011

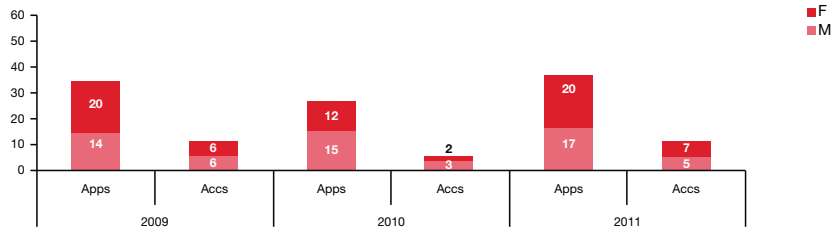


Figure 3g: Black UG applicants and acceptances by gender 2009-2011

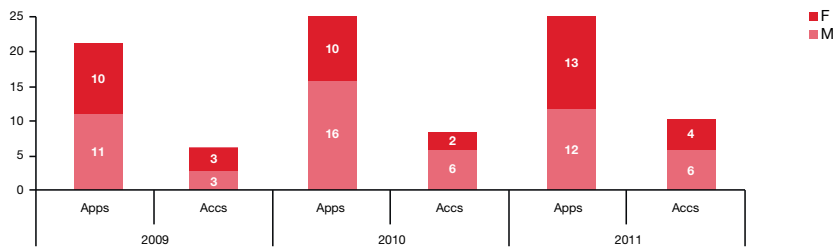


Figure 3h: Black PG applicants and acceptances by gender 2009-2011

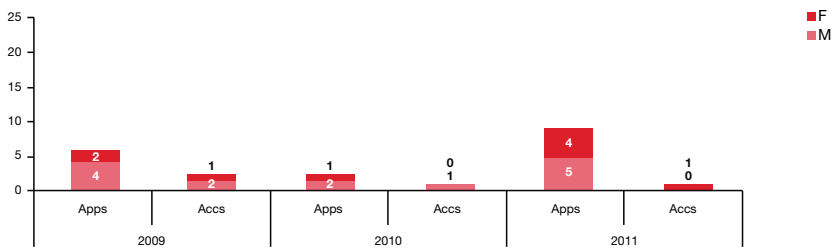


Figure 3i: Other UG applicants and acceptances by gender 2009-2011

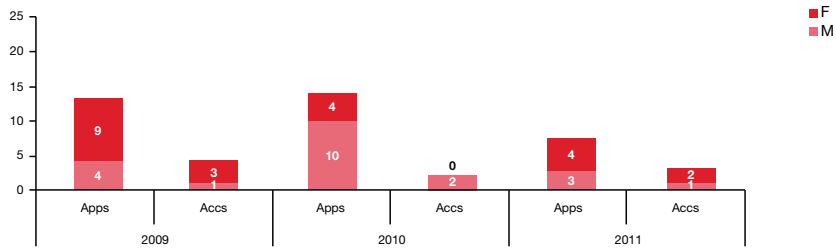


Figure 3j: Other PG applicants and acceptances by gender 2009-2011

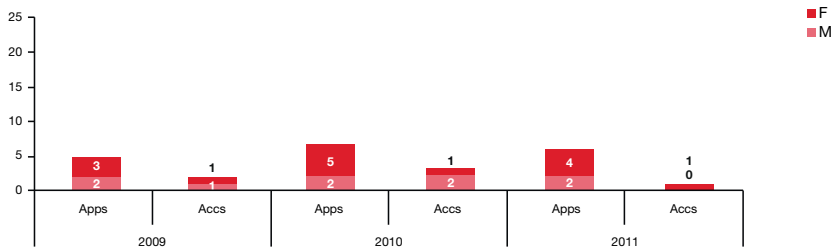


table 10a (1 of 3)

Table 10a - Applicants by principal study discipline, 2011

Principal Study Discipline		Course level, Study mode, Gender						Total
		UG		PG				
		FT		PT		FT		
		M	F	M	F	M	F	
Orchestral, Band & Early Music Ensemble Instruments	Banjo (tenor)	1	0	0	0	0	0	1
	Bassoon	12	12	13	5	1	1	44
	Bassoon (Baroque)	0	0	1	0	0	0	1
	Cello	48	56	23	45	2	0	174
	Clarinet	26	31	19	17	0	2	95
	Cornet	10	7	1	0	0	0	18
	Double Bass	10	10	14	7	2	0	43
	Drumkit	29	2	4	0	0	0	35
	Euphonium	7	4	5	1	0	0	17
	Flugelhorn	2	3	0	0	0	0	5
	Flute	21	84	18	50	1	4	178
	Flute (Baroque)	0	0	0	1	0	0	1
	Harp	1	16	0	15	0	1	33
	Horn (Baritone)	1	3	0	0	0	0	4
	Horn (French)	15	16	14	6	2	0	53
	Horn (Natural)	0	0	1	0	0	0	1
	Horn (Tenor)	1	5	0	0	0	0	6
	Lute	0	0	1	0	0	0	1
	Mandolin	0	0	1	0	0	0	1
	Marimba	0	0	2	2	0	0	4
	Oboe	8	23	9	8	0	2	50
	Percussion (Orchestral) & Drumkit	2	1	0	0	1	0	4
	Percussion (Orchestral) & Timpani	26	12	10	8	0	0	56
	Sackbut	0	0	1	0	0	0	1
	Saxophone	22	28	8	5	0	0	63
	Saxophone (Alto)	11	17	5	4	2	1	40
	Saxophone (Baritone)	1	0	0	0	0	0	1
	Saxophone (Soprano)	0	0	0	1	0	0	1
	Saxophone (Tenor)	0	2	3	1	0	0	6
	Trombone (Bass)	11	0	2	1	0	0	14
	Trombone (Tenor)	34	7	14	3	3	1	62
	Trumpet	40	23	15	5	1	0	84
	Tuba	16	4	4	3	0	0	27
	Viol	1	0	0	0	0	0	1
	Viola	9	32	17	21	0	1	80
	Viola (Baroque)	0	0	0	2	0	0	2
Viola da Gamba	0	0	1	0	0	0	1	
Violin	69	134	44	112	2	5	366	
Violin (Baroque)	0	0	0	2	0	0	2	
Orchestral, Band & Early Music Ensemble Instruments Total	434	532	250	325	17	18	1,576	

table 10a (2 of 3)

Principal Study Discipline		Course level, Study mode, Gender						Total
		UG		PG				
		FT		PT		FT		
		M	F	M	F	M	F	
Composition, Musicology, Music Technology, Popular Music General	Composition	106	26	58	23	9	6	228
	Composition & Technology	0	0	2	0	0	0	2
	Composition for Screen	0	0	34	7	0	0	41
	Conducting	1	0	37	2	2	0	42
	Conducting (Choral)	0	0	2	1	1	0	4
	Conducting (Orchestral)	0	0	5	0	2	0	7
	Music Psychology	0	0	1	2	0	2	5
	Music Technology	7	2	1	0	1	1	12
	Musicology	0	0	2	3	2	1	8
	Performance	0	0	2	6	0	0	8
	Performance Science	0	0	2	6	1	6	15
	Performance Studies	0	0	2	5	1	0	8
	Composition, Musicology, Music Technology, Popular Music Total	114	28	148	55	19	16	380
Non-Orchestral / Band Instruments	Guitar (Acoustic)	20	1	8	2	0	0	31
	Guitar (Bass)	9	1	0	0	0	0	10
	Guitar (Classical)	40	5	16	3	1	1	66
	Guitar (Electric)	23	1	5	0	0	0	29
	Harpsichord	0	0	1	2	0	0	3
	Opera Repetiteur	0	0	1	0	0	0	1
	Organ	10	2	11	3	0	0	26
	Piano	143	149	96	134	7	5	534
	Piano (Accompaniment)	1	1	18	30	0	0	50
	Piano/Keyboards	5	3	1	0	0	0	9
	Recorder	3	9	0	3	0	0	15
	Voice	24	51	3	19	0	1	98
	Voice (Alto)	0	7	0	0	0	0	7
	Voice (Baritone)	41	0	29	1	1	0	72
	Voice (Bass)	5	0	4	0	0	0	9
	Voice (Bass-Baritone)	47	0	60	0	0	0	107
	Voice (Contralto)	0	4	0	1	0	0	5
	Voice (Counter-Tenor)	10	0	10	0	0	0	20
	Voice (Counter-Tenor) Early Music	1	0	1	0	0	0	2
	Voice (Mezzo-Soprano)	0	121	0	86	0	2	209
	Voice (Mezzo-Soprano) Early Music	0	1	0	1	0	0	2
	Voice (Soprano)	0	321	0	314	0	20	655
	Voice (Soprano) Early Music	0	3	0	3	0	0	6
	Voice (Tenor)	67	0	67	0	6	0	140
	Non-Orchestral / Band Instruments Total	449	680	331	602	15	29	2,106

table 10a (3 of 3)

Principal Study Discipline		Course level, Study mode, Gender						Total
		UG		PG				
		FT		PT		FT		
		M	F	M	F	M	F	
Jazz	Clarinet (Jazz)	1	3	0	0	0	0	4
	Double Bass (Jazz)	8	1	3	0	1	0	13
	Drumkit (Jazz)	39	0	5	1	1	0	46
	Flute (Jazz)	2	1	0	0	0	0	3
	Guitar (Jazz Acoustic)	2	0	1	1	0	0	4
	Guitar (Jazz Electric Bass)	12	1	3	0	0	0	16
	Guitar (Jazz Electric Bass)/Jazz Double Bass	5	0	0	0	0	0	5
	Guitar (Jazz Electric Lead)	35	1	10	1	3	0	50
	Guitar (Jazz)	5	0	0	0	0	0	5
	Percussion (Jazz)	0	0	0	1	0	0	1
	Piano (Jazz)	29	6	5	3	0	0	43
	Saxophone (Alto) Jazz	21	3	2	2	1	0	29
	Saxophone (Jazz)	30	3	1	1	1	1	37
	Saxophone (Tenor) Jazz	16	3	1	0	0	0	20
	Trombone (Jazz)	6	1	2	0	1	0	10
	Trumpet (Jazz)	18	1	1	0	3	0	23
	Vibraphone (Jazz)	1	0	0	0	0	0	1
	Violin (Jazz)	0	0	1	0	0	0	1
	Voice (Jazz)	9	18	1	6	0	3	37
Jazz Total	239	42	36	16	11	4	348	
Scottish / Indian Music	Cello (Scottish Traditional Music)	0	1	0	0	0	0	1
	Fiddle	6	13	0	2	0	0	21
	Flute (Scottish Traditional Music)	1	0	0	0	0	0	1
	Gaelic Song	0	5	0	0	0	0	5
	Highland Bagpipes	10	3	1	0	0	0	14
	Piano (Scottish Traditional Music)	1	4	0	1	0	0	6
	Piano Accordion	2	1	0	0	0	0	3
	Scots Song	1	3	0	0	0	0	4
	Scottish Harp	0	3	0	1	0	0	4
	Snare Drum	2	0	0	0	0	0	2
	Tabla	1	0	0	0	0	0	1
	Scottish / Indian Music Total	24	33	1	4	0	0	62
Grand Total	1,260	1,315	766	1,002	62	67	4,472	

Table 10b - Applicants and acceptances by principal study discipline, 2010-2011

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2010	2011	2010	2011	2010	2011	2010	2011
Orchestral, Band & Early Music Ensemble Instruments	**Banjo (tenor)	0	1	0	0	0	0	0	0
	*Baritone	3	0	0	0	1	0	0	0
	Bassoon	19	24	9	15	22	20	13	13
	*Bassoon (Contra)	0	0	0	0	1	0	0	0
	**Bassoon (Baroque)	0	0	0	0	0	1	0	0
	Cello	81	104	37	35	71	70	35	25
	*Cello (Baroque)	1	0	1	0	2	0	0	0
	Clarinet	79	57	27	14	33	38	5	15
	*Clarinet (Classical)	1	0	0	0	3	0	0	0
	*Cor anglais	0	0	0	0	1	0	0	0
	Cornet	19	17	11	8	0	1	0	0
	Double Bass	35	20	13	7	18	23	8	10
	Drumkit	42	31	13	5	0	4	0	0
	Euphonium	17	11	4	3	8	6	2	3
	Flugelhorn	2	5	1	0	0	0	0	0
	Flute	136	105	28	22	74	73	19	18
	Flute (Baroque)	0	0	0	0	3	1	0	1
	Harp	14	17	9	11	17	16	6	5
	Horn (Baritone)	2	4	1	1	1	0	1	0
	Horn (French)	25	31	15	21	20	22	6	12
	**Horn (Natural)	0	0	0	0	0	1	0	0
	Horn (Tenor)	7	6	5	1	1	0	1	0
	Lute	1	0	1	0	0	1	0	0
	**Mandolin	0	0	0	0	0	1	0	0
	**Marimba	0	0	0	0	0	4	0	2
	Oboe	34	31	16	18	23	19	10	10
	Percussion (Orchestral) & Drumkit	14	3	1	1	1	1	0	0
	Percussion (Orchestral) & Timpani	52	38	25	15	21	18	5	10
	Sackbut	0	0	0	0	1	1	0	0
	Saxophone	43	50	9	15	10	13	2	5
	Saxophone (Alto)	63	28	18	7	7	12	1	2
	Saxophone (Baritone)	3	1	2	0	0	0	0	0
	Saxophone (Soprano)	1	0	0	0	0	1	0	0
	Saxophone (Tenor)	25	2	6	2	0	4	0	2
	Trombone (Bass)	8	11	6	6	5	3	2	2
	Trombone (Tenor)	48	41	16	16	11	21	5	7
	Trumpet	98	63	26	19	30	21	10	10
	*Trumpet (Natural)	0	0	0	0	1	0	1	0
	Tuba	21	20	5	8	5	7	1	4
	Viol	2	1	1	1	1	0	0	0
Viola	46	41	26	25	42	39	15	17	
**Viola (Baroque)	0	0	0	0	0	2	0	0	
**Viola da Gamba	0	0	0	0	0	1	0	1	
Violin	186	203	82	86	159	163	55	60	
Violin (Baroque)	2	0	0	0	6	2	3	1	
Orchestral, Band & Early Music Ensemble Instruments Total	1130	966	414	362	599	610	206	235	

table 10b (2 of 3)

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2010	2011	2010	2011	2010	2011	2010	2011
Composition, Musicology, Music Tech., Popular Music General	Composition	133	132	39	38	128	96	47	27
	**Composition & Technology	0	0	0	0	0	2	0	2
	Composition for Screen	0	0	0	0	53	41	19	9
	Conducting	0	1	0	0	40	41	5	8
	Conducting (Choral)	0	0	0	0	13	4	7	2
	**Conducting (Orchestral)	0	0	0	0	0	7	0	1
	Music Psychology	0	0	0	0	7	5	1	2
	Music Technology	17	9	9	6	3	3	0	1
	Musicology	0	0	0	0	3	8	1	2
	**Performance	0	0	0	0	0	8	0	1
	**Performance Science	0	0	0	0	0	15	0	8
	Performance Studies	0	0	0	0	4	8	1	0
		Composition, Musicology, Music Technology, Popular Music Total	150	142	48	44	251	238	81
Non-Orchestral / Band Instruments	*Fortepiano	0	0	0	0	1	0	1	0
	Guitar (Acoustic)	38	21	5	3	9	10	1	3
	*Guitar (Baroque)	0	0	0	0	1	0	0	0
	Guitar (Bass)	10	10	4	5	0	0	0	0
	Guitar (Classical)	58	45	21	12	20	21	8	6
	Guitar (Electric)	73	24	17	5	2	5	0	0
	Harpsichord	2	0	0	0	3	3	3	0
	Opera Repetiteur	0	0	0	0	1	1	0	0
	Organ	17	12	11	8	8	14	3	7
	Piano	325	292	109	95	225	242	93	96
	Piano (Accompaniment)	4	2	0	0	39	48	11	11
	Piano/Keyboards	5	8	3	2	0	1	0	1
	Recorder	8	12	3	5	5	3	1	3
	*Repetiteur	0	0	0	0	1	0	0	0
	Voice	129	75	20	19	12	23	5	5
	Voice (Alto)	3	7	0	0	2	0	1	0
	Voice (Baritone)	44	41	19	18	34	31	13	12
	Voice (Bass)	4	5	0	2	5	4	0	3
	Voice (Bass-Baritone)	35	47	5	8	50	60	5	9
	*Voice (Bass-Baritone) Early Music	0	0	0	0	1	0	0	0
	Voice (Contralto)	3	4	0	2	3	1	0	0
	Voice (Counter-Tenor)	5	0	0	1	14	10	4	3
	Voice (Counter-Tenor) Early Music	0	1	0	0	1	1	0	1
	Voice (Mezzo-Soprano)	124	121	15	26	106	88	25	10
	Voice (Mezzo-Soprano) Early Music	1	1	1	0	5	1	0	0
	Voice (Soprano)	259	321	51	62	295	334	52	59
	Voice (Soprano) Early Music	6	3	1	0	2	3	1	0
Voice (Tenor)	45	67	14	19	68	73	19	17	
	Non-Orchestral / Band Instruments Total	1198	1129	299	292	913	977	246	246

table 10b (3 of 3)

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2010	2011	2010	2011	2010	2011	2010	2011
Jazz	Clarinet (Jazz)	2	4	0	0	1	0	0	0
	Double Bass (Jazz)	15	9	4	3	7	4	4	1
	Drumkit (Jazz)	52	39	7	8	6	7	1	3
	Flute (Jazz)	4	3	0	0	0	0	0	0
	Guitar (Jazz Acoustic)	9	2	1	0	3	2	0	1
	Guitar (Jazz Electric Bass)	20	13	5	3	2	3	1	0
	Guitar (Jazz Electric Bass)/Jazz Double Bass	3	5	0	1	0	0	0	0
	Guitar (Jazz Electric Lead)	30	36	1	3	12	14	3	3
	Guitar (Jazz)	7	5	0	1	0	0	0	0
	**Percussion (Jazz)	0	0	0	0	0	1	0	0
	Piano (Jazz)	35	35	6	10	7	8	1	3
	Saxophone (Alto) Jazz	47	24	7	4	11	5	4	2
	*Saxophone (Baritone) Jazz	3	0	0	0	0	0	0	0
	Saxophone (Jazz)	1	33	0	4	0	4	0	1
	Saxophone (Tenor) Jazz	24	19	5	3	6	1	2	1
	Trombone (Jazz)	5	7	3	3	1	3	0	0
	Trumpet (Jazz)	19	19	7	7	6	4	2	1
	Vibraphone (Jazz)	1	1	0	0	1	0	0	0
	**Violin (Jazz)	0	0	0	0	0	1	0	0
	Voice (Jazz)	17	27	3	5	8	10	3	0
Jazz Total	294	281	49	55	71	67	21	16	
Scottish / Indian Music	*Button Accordion	2	0	0	0	0	0	0	0
	**Cello (Scottish Traditional Music)	0	1	0	0	0	0	0	0
	Fiddle	13	19	4	4	3	2	2	0
	Flute (Scottish Traditional Music)	4	1	1	1	0	0	0	0
	Gaelic Song	3	5	1	0	0	0	0	0
	Highland Bagpipes	13	13	4	4	1	1	1	0
	Piano (Scottish Traditional Music)	4	5	1	1	0	1	0	0
	Piano Accordion	6	3	2	2	0	0	0	0
	Scots Song	5	4	2	0	0	0	0	0
	Scottish Harp	2	3	1	1	2	1	2	1
	Snare Drum	5	2	0	0	0	0	0	0
	**Tabla	0	1	0	0	0	0	0	0
	*Voice (Indian Music)	1	0	0	0	0	0	0	0
	Scottish / Indian Music Total	58	57	16	13	6	5	5	1
Grand Total	2830	2575	826	766	1840	1897	559	561	

* Courses exclusive to 2010 cycle.

** Courses exclusive to 2011 cycle.

Notes on table 10

1. Table 10 does not aim to give accurate totals of applications per discipline. Rather, it gives a broad snapshot of the health of the music education sector by illustrating the skills present in the applicant pool. Applicants were counted once against each principal study discipline for which they applied. However, they were counted only once per principal study discipline, regardless of how many applications they made in that discipline. For instance, if an individual applied for principal study in trumpet at three conservatoires and principal study in piano at two conservatoires, that applicant was counted once for trumpet and once for piano. This reflects the fact

that, having attained a sufficient level of practical ability in two areas, the applicant could have been placed in either principal study, but can only attend one conservatoire. The number of applications in a discipline therefore gives a rough idea of how skilled the application population is in that discipline.

Additionally, applicants are duplicated in the table where they applied to more than one course level (UG, PG) and/or study mode (full-time, part-time). In particular, this helps to show the level of interest in and practicality of different modes of study.

2. For the purpose of this report, courses with an original qualification type recorded as 'Other' have been appropriately split between UG and PG (see Table 2 note 1). In 2011, within those courses, there

were four principal study disciplines which had more than 15 applicants. These are shown below together with the breakdown of applicant numbers split between UG and PG courses.

	UG	PG	Total
Instruments			
Piano	17	0	17
Violin	15	0	15
Voice (Mezzo-Soprano)	8	21	29
Voice (Soprano)	21	53	74
Total	61	74	135

3. The instruments listed below were available, but received no applications during the 2011 entry cycle. This may be for one or more of the following reasons:

- the instrument is a variant listing of one in the main table – eg: Saxophone (Jazz) – used only by one or a small number of conservatoires. In this case, there may not have been any applications to the conservatoire(s) using this term, even if other conservatoires received applications in this area under another instrument name.

- the instrument was superseded by another instrument name and therefore withdrawn before receiving any applications
- the instrument was open for applications on at least one course but received none
- the instrument was originally allowed but was withdrawn before receiving any applications
- the instrument was available only as a second study instrument.

Orchestral, Band & Early Music Ensemble Instruments

Baritone
 Bassoon (Contra)
 Brass Quintet
 Cello (Baroque)
 Chittarone
 Cimbasso
 Clarinet (Bass)

Clarinet (Classical)
 Clarinet (E Flat)
 Clarinet (Theatre doubling)
 Cor anglais
 Cornetto
 Double Bass (Baroque)
 Flute (Alto)
 Flute (Bass)
 Flute (Renaissance)

Harpsichord (Baroque)
Lute/Theorbo
Oboe (Baroque)
Oboe d'amore
Ophicleide
Percussion
Percussion & Timpani
Percussion (Ethnic Percussion & Drumset)
Percussion (Latin American)
Percussion (Orchestral)
Piccolo
Saxophone (All)
Saxophone (Bass)
Saxophone (Theatre doubling)
Serpent
Timpani
Timpani (Baroque)
Trombone
Trombone (Alto)
Trumpet (Bass)
Trumpet (Natural)
Trumpet (Slide)
Vihuela de Mano
Violone

Composition, Musicology, Music Technology, Popular Music

Community Music
Conducting (Brass Band)
Creative Music Technology
Music Recording
Popular Music
Practical Musicianship

Non-Orchestral / Band Instruments

Accompaniment
Clavichord
Counter Tenor
Fortepiano

Guitar
Guitar (Accompaniment)
Guitar (Baroque)
Guitar (Electric Bass)
Guitar (Electric Lead)
Repetiteur
Voice (Bass-Baritone) Early Music
Voice (Early Music)
Voice (Male Soprano)
Voice (Tenor) Early Music

Jazz

Cello (Jazz)
Composition (Jazz)
Saxophone (Baritone) Jazz
Saxophone (Soprano) Jazz
Saxophone Jazz

Scottish / Indian Music

Accordion
Bagpipes
Clarsach
Mandolin (Indian Music)
Mridangam
Sitar
Vina
Violin (Indian Music)
Voice (Indian Music)
Button Accordion
Whistle

Dance

Dance

Drama

Drama Performance
Drama Production

further information

Detailed information about programmes of study, including those that lie outside the CUKAS system, can be obtained by contacting the conservatoires directly or, in many cases, by visiting their websites, given on page 6. Further information about UCAS and the CUKAS system in general is available from UCAS (www.cukas.ac.uk or www.ucas.com) or by contacting:

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