



CUKAS Annual Report

2010

2010 ENTRY CYCLE

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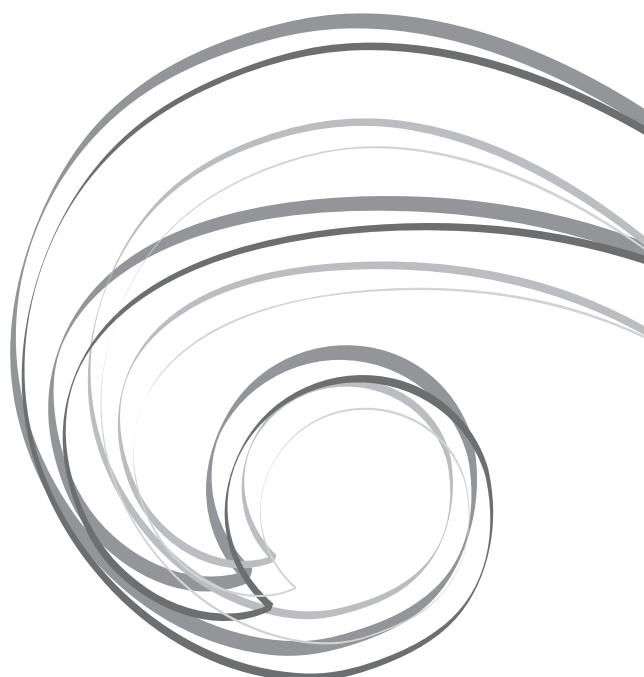
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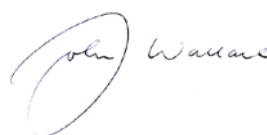
CUKAS first went live in July 2005 for student entry in September 2006. This report therefore represents a significant milestone in that, through our partnership with UCAS, Conservatoires UK (CUK) has been offering our applicants in the UK and internationally an excellent admissions service for five years. CUK is delighted at the way in which the service has developed over those five years and is particularly gratified at the way in which CUKAS has kept pace with technological developments - particularly in terms of developing increasingly effective ways of communicating with our applicants. Significantly, we have managed to exploit technology whilst, at the same time, we have maintained personal contact with our applicants which, of course, is the hallmark of the conservatoire experience. One very straightforward measure of the success of CUKAS is the ever increasing number of applicants which we continue to attract. In our first year of operation, we attracted 3,253 applicants. For entry in 2010, we attracted 3,901 applicants, which represents a 20% increase over five years. We are very pleased at that significant increase, particularly as the quality of our applicants is also on an upward trajectory.

As always, this report includes many fascinating and informative statistics. I would particularly draw your attention to the fact that the percentage of applicants for entry in 2010/11 who declared a disability rose by

12% over those who applied for entry in the previous session, which is an indication of the sector's commitment to improving access. Having said that, we recognise the need to continue to encourage applications from areas of low participation and from ethnic minorities.

Looking to the future of CUKAS itself, we very much hope that this excellent system can be extended in some form to other institutions which offer highly specialised education in the performing arts eg dance and drama.

The conservatoire sector is fiercely competitive - one of the most competitive in higher education. However, the success of CUKAS is testament to what we can achieve when we work together, without compromising individual institutional independence or identity. In short, CUKAS has been a great success for all concerned.



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 Scottish Academy of Music and Drama, Glasgow (RSAMD) www.rsamd.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 100 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.

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 2008, 2009 or 2010 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 14 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, 2010

	Gender				Total
	Male	% Male	Female	% Female	
Applicants	1,821	46.7	2,080	53.3	3,901
Accepted applicants	696	51.1	667	48.9	1,363
<i>(of which were RPAs)</i>	2	40.0	3	60.0	5
Unplaced applicants	1,125	44.3	1,413	55.7	2,538
<i>(of whom were withdrawals)</i>	93	50.3	92	49.7	185

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. 53.3% of applicants were female).

Table 1b - Applicant summary, 2008-2010

	Year					
	2008	% 2008	2009	% 2009	2010	% 2010
Applicants	3,568		3,841		3,901	
Accepted applicants	1,404	39.3	1,408	36.7	1,363	34.9
Unplaced applicants	2,164	60.7	2,433	63.3	2,538	65.1

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.

Note 2:

Please note that there was a slight movement in the 2008 file after the 2008 annual report was produced and therefore the 2008 figures in the 2009 annual report may not match the figures in the 2008 annual report.

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.

Table 2 - Institution summary, 2010

Level ¹		BHAM CONS	LCM	RCM	RNCM	RSAMD	RWCMD	TLCMD
UG	Applicants	740	402	932	903	623	599	1,010
	Applicants offered places	303	174	214	291	184	158	325
	Accepted applicants	136	88	101	153	119	85	129
	Unplaced applicants	604	314	831	750	504	514	881
	<i>Withdrawals</i>	48	41	48	43	23	34	60
PG	Applicants	199	71	970	434	357	179	351
	Applicants offered places	120	33	355	246	173	85	165
	Accepted applicants	66	14	176	116	106	44	30
	Unplaced applicants	133	57	794	318	251	135	321
	<i>Withdrawals</i>	6	2	47	14	20	6	17

Table definitions*Applicants*

number of CUKAS applicants with at least one choice to the specified institution.

Applicants offered places

applicants who received at least one guaranteed unconditional (GU) or guaranteed conditional (GC) decision at the specified institution (includes applicants who later withdrew).

Accepted applicants

applicants with a 'GU1' choice state (guaranteed unconditional offer at their first choice) at the specified institution.

Unplaced applicants

the number of applicants to the specified institution who were not placed at that institution.

Withdrawals

number of applicants to the specified institution who withdrew their application at some point before the close of the application cycle.

Note 1:

'Graduate diploma' 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 institution. The number of accepted applicants will add up to the total of accepted applicants in the other tables.

tables 3a and figure 1a

Table 3a - Age of UG applicants, 2008-2010

Age	Year					% change 2009-10
	2008	2009	2010			
			Male	Female	Total	
Under 21	1,768	1,886	974	954	1,928	2.2
21-24	243	263	136	146	282	7.2
25-39	118	120	65	57	122	1.7
40 and over	11	16	6	3	9	-43.8
Total	2,140	2,285	1,181	1,160	2,341	2.5

Figure 1a: UG applicants by age

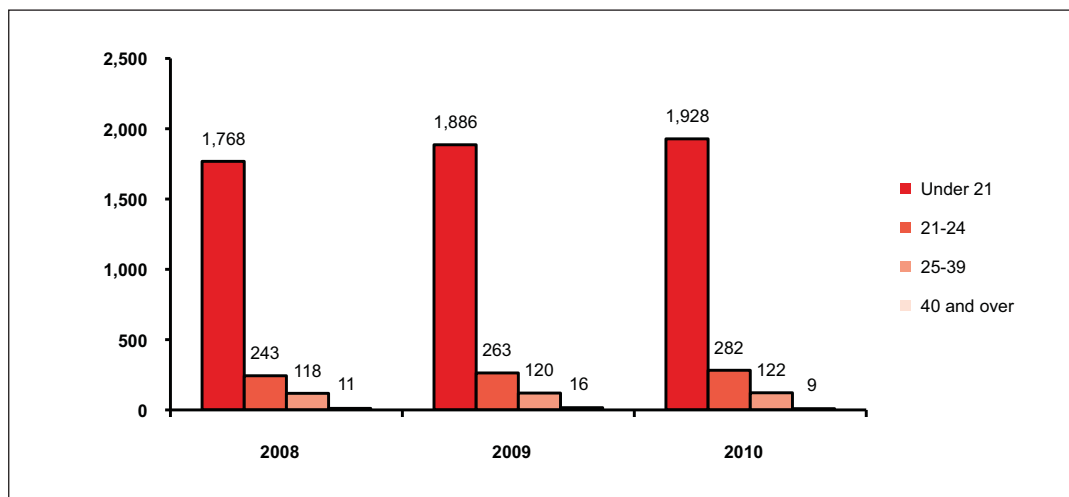
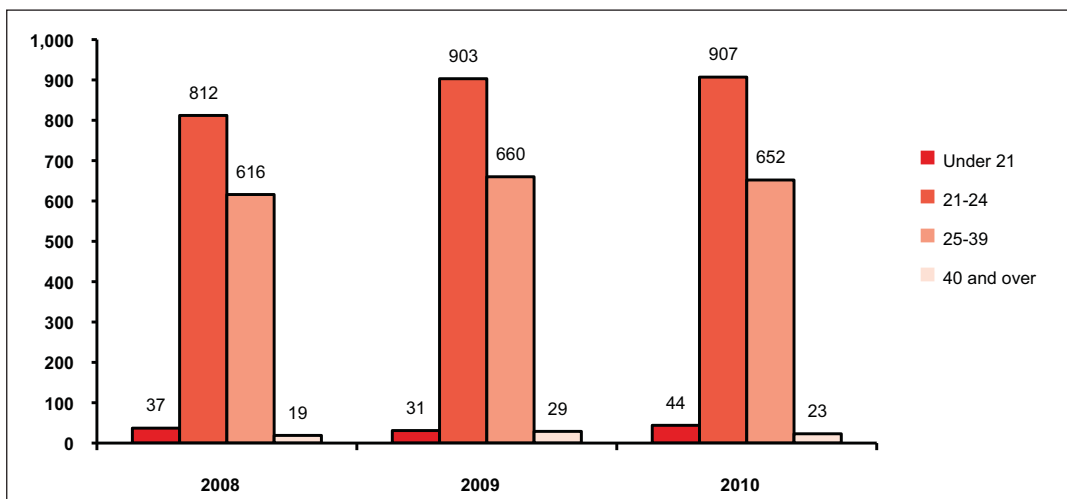


Table 3b - Age of PG applicants, 2008-2010

Age	Year					% change 2009-10
	2008	2009	2010			
			Male	Female	Total	
Under 21	37	31	20	24	44	41.9
21-24	812	903	373	534	907	0
25-39	616	660	261	391	652	-1.2
40 and over	19	29	14	9	23	-21
Total	1,484	1,623	668	958	1,626	0.2

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, 2008-2010

Disability	2008		2009		2010		% change 2009-10	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	1,627	675	1,726	659	1,752	640	1.5	-2.9
Learning difficulty	73	22	78	29	102	31	30.8	6.9
Blind/partial sight	9	3	3	1	2	0	-33.3	-100.0
Deaf/partial hearing	5	2	4	2	1	0	-75.0	-100.0
Wheelchair/mobility	0	0	4	1	3	1	-25.0	0.0
Autistic disorder	6	5	7	3	8	2	14.3	-33.3
Mental health	5	1	4	1	5	2	25.0	100.0
Unseen disability	10	3	16	6	0	0	-100.0	-100.0
Multiple disabilities	2	2	3	2	7	1	133.3	-50.0
Long standing illness	0	0	0	0	12	3	0.0	0.0
Other disability	20	8	18	7	15	8	-16.7	14.3
Total	1,757	721	1,863	711	1,907	688	2.4	-3.2

Table 4b - Disability of UK domiciled PG applicants, 2008-2010

Disability	2008		2009		2010		% change 2009-10	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	810	314	907	326	866	302	-4.5	-7.4
Learning difficulty	37	12	44	24	47	17	6.8	-29.2
Blind/partial sight	4	1	2	1	4	1	100.0	0.0
Deaf/partial hearing	0	0	5	2	2	0	-60.0	-100.0
Wheelchair/mobility	0	0	2	1	2	1	0.0	0.0
Autistic disorder	1	0	1	1	0	0	-100.0	-100.0
Mental health	2	0	2	1	5	0	150.0	-100.0
Unseen disability	5	1	6	3	0	0	-100.0	-100.0
Multiple disabilities	1	1	1	0	3	1	200.0	0.0
Long standing illness	0	0	0	0	10	3	0.0	0.0
Other disability	5	0	8	3	8	2	0	-33.3
Total	865	329	978	362	947	327	-3.2	-9.7

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).

Table 5a - Domicile of UG applicants, 2008-2010

Domicile	2008		2009		2010	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
North East	47	25	33	11	53	18
Yorkshire and the Humber	126	48	133	64	143	69
North West	178	87	181	78	173	60
East Midlands	107	58	105	49	132	58
West Midlands	106	42	149	61	147	61
Eastern	128	57	145	50	146	48
Greater London	198	79	215	70	220	67
South East	256	116	245	94	260	92
South West	142	62	172	78	169	60
Wales	146	48	122	50	129	42
Scotland	286	91	321	95	307	103
Northern Ireland	34	7	36	8	26	9
Other UK	3	1	6	3	2	1
UK sub-total	1,757	721	1,863	711	1,907	688
EU	193	62	214	53	225	70
Non-EU	190	55	208	64	209	53
Total	2,140	838	2,285	828	2,341	811

Table 5b - Domicile of PG applicants, 2008-2010

Domicile	2008		2009		2010	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
North East	14	7	12	2	11	8
Yorkshire and the Humber	40	16	39	19	44	15
North West	88	37	78	35	67	31
East Midlands	30	13	32	17	45	21
West Midlands	59	24	54	20	59	26
Eastern	47	14	73	28	70	18
Greater London	238	68	274	68	272	56
South East	107	41	135	48	114	30
South West	76	24	67	25	64	21
Wales	55	24	70	26	67	29
Scotland	91	53	121	63	116	67
Northern Ireland	15	7	14	5	14	4
Other UK	5	1	9	6	4	1
UK sub-total	865	329	978	362	947	327
EU	240	86	254	71	252	84
Non-EU	379	151	391	147	427	141
Total	1,484	566	1,623	580	1,626	552

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, 2008-2010

Domicile	2008		2009		2010	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
Spain (1)	20	5	40	8	29	5
France (2)	30	6	30	6	25	6
Ireland (3)	19	6	22	7	22	7
Sweden (5)	12	4	13	4	16	2
Portugal (4)	13	1	13	2	15	5
Other EU	99	40	96	26	118	45
Total	193	62	214	53	225	70

Previous year's ranking shown in brackets.

Table 6b - Top five EU countries (excl. UK) for PG applicants, 2008-2010

Domicile	2008		2009		2010	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
Spain (1)	41	16	49	11	55	13
Ireland (2)	20	7	27	10	27	6
Italy (4)	9	5	24	4	24	10
Greece (5)	20	6	17	7	20	7
Portugal (6)	16	6	16	2	18	3
Other EU	134	46	121	37	108	45
Total	240	86	254	71	252	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, 2008-2010

Domicile	2008		2009		2010	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
United States of America (1)	30	4	35	13	33	7
China (2)	18	7	21	7	29	10
Hong Kong (3)	11	3	17	3	20	8
Japan (4)	12	5	14	6	14	2
Singapore (6)	10	2	13	2	12	3
Other overseas	109	34	108	33	101	23
Total	190	55	208	64	209	53

Previous year's ranking shown in brackets.

Table 7b - Top five Non-EU countries for PG applicants, 2008-2010

Domicile	2008		2009		2010	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
United States of America (1)	70	14	73	21	94	18
China (3)	27	13	40	13	64	26
Australia (2)	45	25	40	15	46	15
Hong Kong (4)	26	8	32	9	31	12
Korea (South) (6)	24	9	21	6	25	13
Other overseas	187	82	185	83	167	57
Total	379	151	391	147	427	141

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 UG applicants by POLAR2 quintile, 2008-2010

POLAR2 quintile	Home applicants				
	2008	2009	% change 2008-09	2010	% change 2009-10
Quintile 1	82	86	4.9	85	-1.2
Quintile 2	169	152	-10.1	164	7.9
Quintile 3	213	249	16.9	238	-4.4
Quintile 4	371	417	12.4	388	-7.0
Quintile 5	538	567	5.4	598	5.5
Unknown	65	24	-63.1	18	-25.0
Total	1,438	1,495	4	1,491	-0.3

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 one in five young people enter higher education compared to well over half in quintile 5.

Each quintile represents around 20 per cent 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

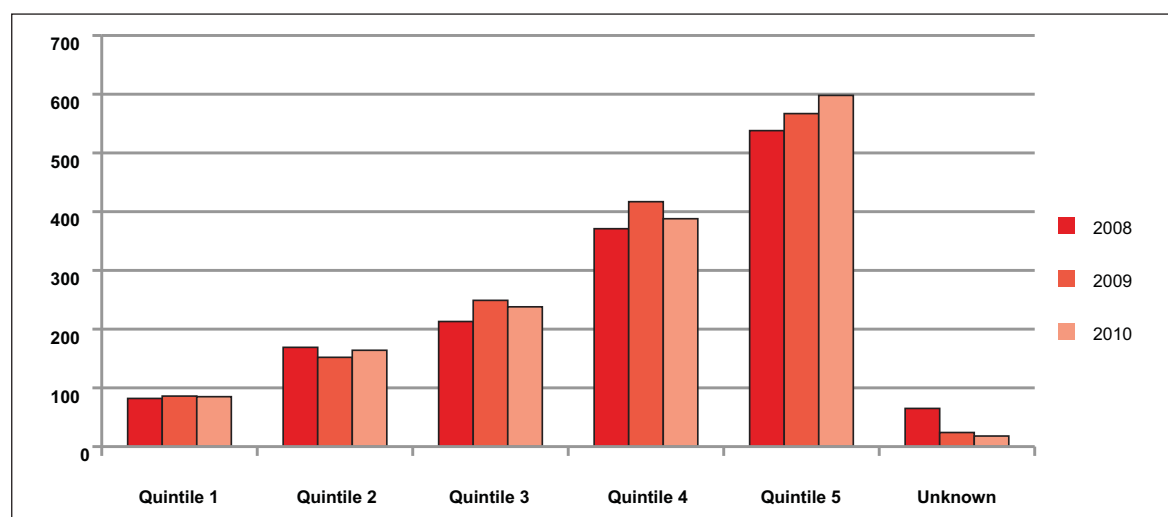


Table 9a - Ethnicity of UK domiciled UG applicants by gender, 2010

Ethnicity	Gender		Total	%
	Male	Female		
White	918	817	1,735	91.0
Asian	8	21	29	1.5
Mixed	41	36	77	4.0
Black	16	10	26	1.4
Other	10	4	14	0.7
Not known	13	13	26	1.4
Total	1,006	901	1,907	100.0

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

Table 9b - Ethnicity of UK domiciled PG applicants by gender, 2010

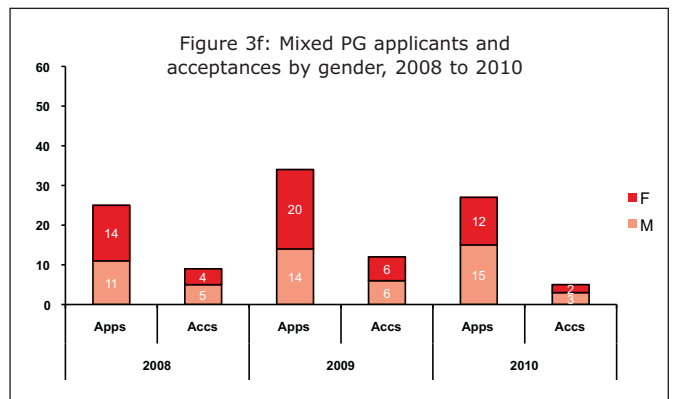
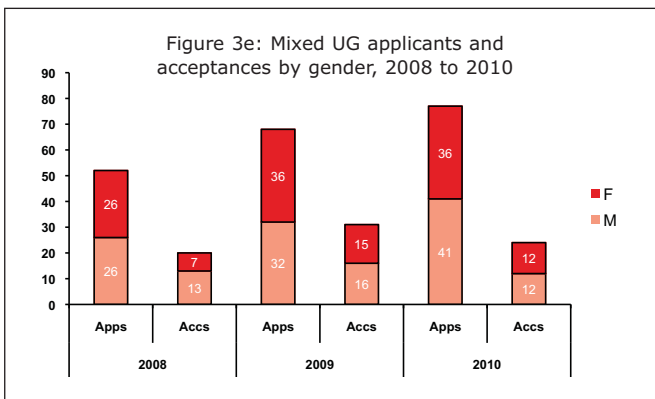
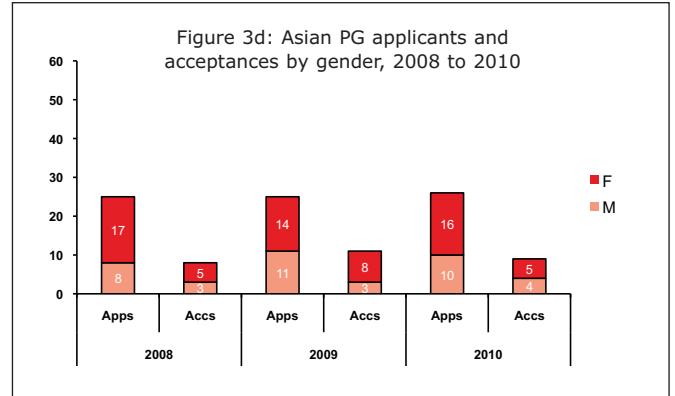
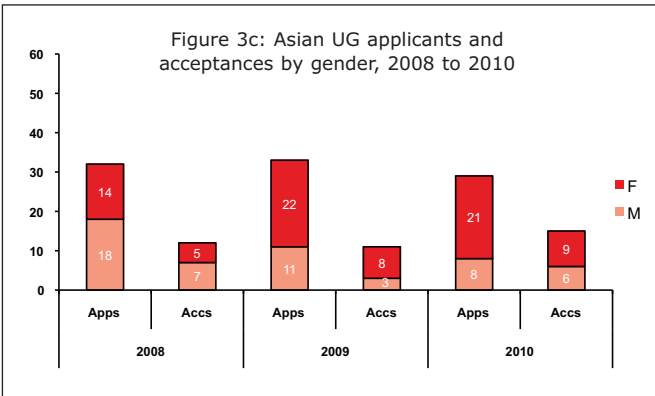
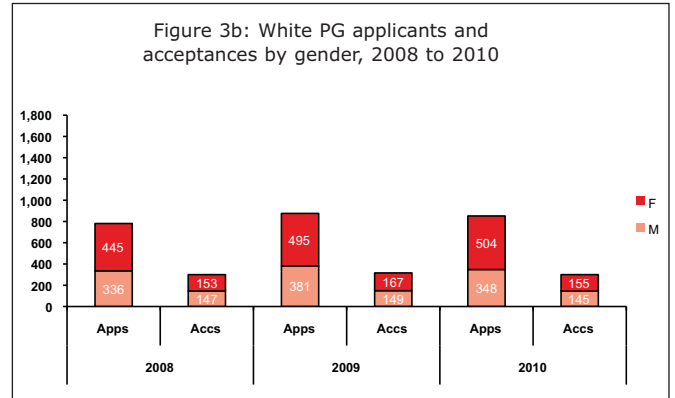
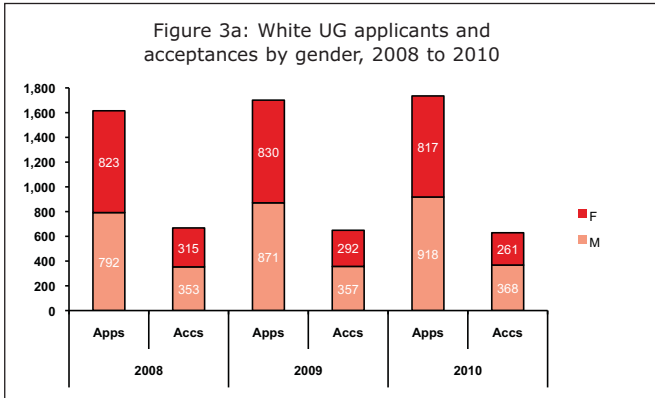
Ethnicity	Gender		Total	%
	Male	Female		
White	348	504	852	90.0
Asian	10	16	26	2.7
Mixed	15	12	27	2.9
Black	2	1	3	0.3
Other	2	5	7	0.7
Not known	20	12	32	3.4
Total	397	550	947	100.0

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 2a - 2j

Apps - Applicants Accs - Acceptances



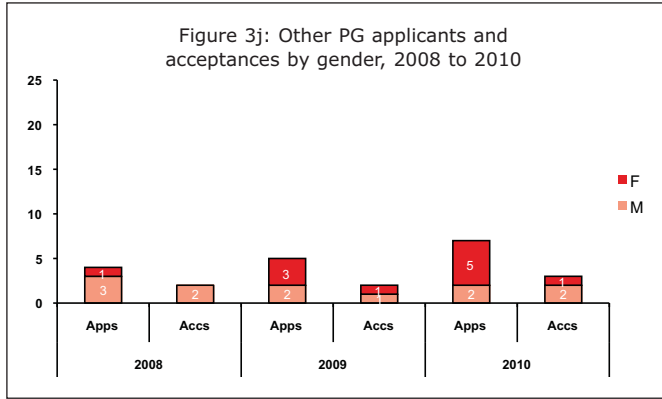
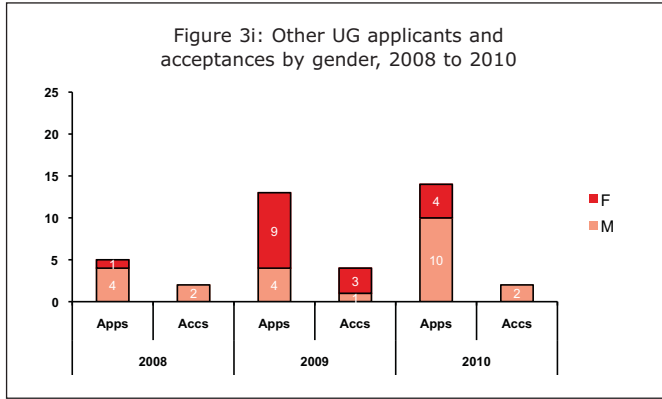
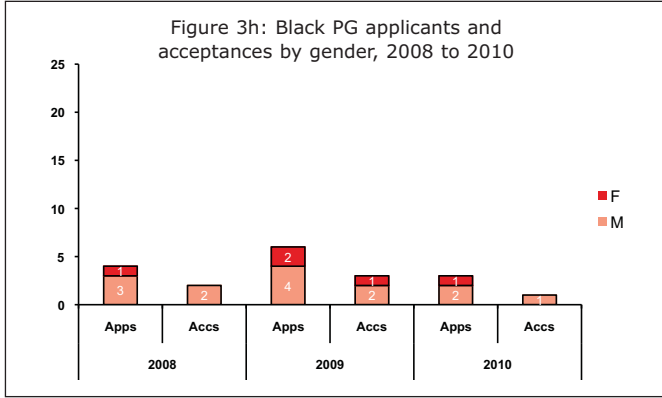
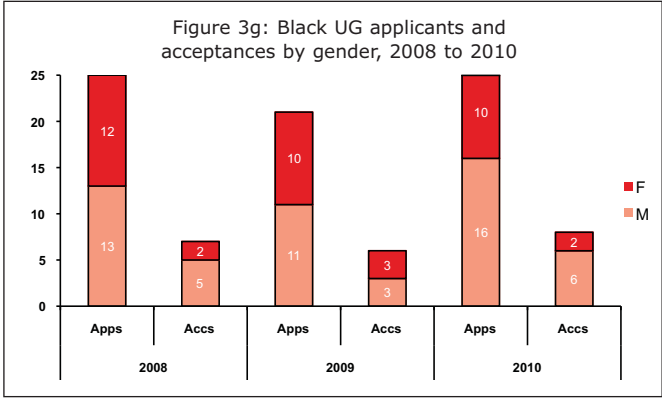


table 10a (1 of 3)

Table 10a - Applicants by principal study discipline, 2010

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	Baritone	3	0	0	0	1	0	4
	Bassoon	9	10	2	1	7	12	41
	Bassoon (Contra)	0	0	0	0	0	1	1
	Cello	41	40	2	7	27	35	152
	Cello (Baroque)	1	0	0	2	0	0	3
	Clarinet	34	45	3	1	15	14	112
	Clarinet (Classical)	1	0	0	1	1	1	4
	Cor anglais	0	0	0	0	1	0	1
	Cornet	11	8	0	0	0	0	19
	Double Bass	24	11	0	0	8	10	53
	Drumkit	41	1	0	0	0	0	42
	Euphonium	13	4	3	0	4	1	25
	Flugelhorn	0	2	0	0	0	0	2
	Flute	26	110	2	10	14	48	210
	Flute (Baroque)	0	0	0	0	1	2	3
	Harp	2	12	0	3	2	12	31
	Horn (Baritone)	1	1	0	0	0	1	3
	Horn (French)	14	11	1	2	4	13	45
	Horn (Tenor)	3	4	0	1	0	0	8
	Lute	1	0	0	0	0	0	1
	Oboe	9	25	1	1	6	15	57
	Percussion (Orchestral) & Drumkit	14	0	0	0	1	0	15
	Percussion (Orchestral) & Timpani	36	16	1	0	12	8	73
	Sackbut	0	0	0	0	0	1	1
	Saxophone	20	23	0	1	6	3	53
	Saxophone (Alto)	37	26	0	1	3	3	70
	Saxophone (Baritone)	1	2	0	0	0	0	3
	Saxophone (Soprano)	0	1	0	0	0	0	1
	Saxophone (Tenor)	18	7	0	0	0	0	25
	Trombone (Bass)	8	0	0	0	5	0	13
	Trombone (Tenor)	39	9	1	0	8	2	59
	Trumpet	75	23	5	0	18	7	128
	Trumpet (Natural)	0	0	0	0	1	0	1
Tuba	19	2	2	0	3	0	26	
Viol	2	0	0	1	0	0	3	
Viola	21	25	1	4	8	29	88	
Violin	59	127	5	5	44	105	345	
Violin (Baroque)	0	2	0	3	0	3	8	

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 Tech., Popular Music General	Composition	108	25	12	3	78	35	261
	Composition for Screen	0	0	5	3	32	13	53
	Conducting	0	0	3	1	33	3	40
	Conducting (Choral)	0	0	1	0	7	5	13
	Music Psychology	0	0	0	0	4	3	7
	Music Technology	13	4	1	0	2	0	20
	Musicology	0	0	0	0	3	0	3
	Performance Studies	0	0	0	0	2	2	4
Non-Orchestral / Band Instruments	Fortepiano	0	0	0	0	1	0	1
	Guitar (Acoustic)	33	5	2	0	6	1	47
	Guitar (Baroque)	0	0	0	0	0	1	1
	Guitar (Bass)	10	0	0	0	0	0	10
	Guitar (Classical)	49	9	1	1	17	1	78
	Guitar (Electric)	72	1	0	0	2	0	75
	Harpichord	1	1	0	0	2	1	5
	Opera Repetiteur	0	0	0	0	0	1	1
	Organ	14	3	0	0	4	4	25
	Piano	156	169	11	17	81	116	550
	Piano (Accompaniment)	1	3	1	1	12	25	43
	Piano/Keyboards	4	1	0	0	0	0	5
	Recorder	1	7	0	1	0	4	13
	Repetiteur	0	0	0	0	0	1	1
	Voice	28	101	0	1	2	9	141
	Voice (Alto)	0	3	0	0	0	2	5
	Voice (Baritone)	44	0	5	0	29	0	78
	Voice (Bass)	4	0	1	0	4	0	9
	Voice (Bass-Baritone)	35	0	2	0	48	0	85
	Voice (Bass-Baritone) Early Music	0	0	0	0	1	0	1
	Voice (Contralto)	0	3	0	1	0	2	6
	Voice (Counter-Tenor)	5	0	2	0	12	0	19
	Voice (Counter-Tenor) Early Music	0	0	0	0	1	0	1
	Voice (Mezzo-Soprano)	0	124	0	12	0	94	230
	Voice (Mezzo-Soprano) Early Music	0	1	0	1	0	4	6
	Voice (Soprano)	0	259	0	29	0	266	554
	Voice (Soprano) Early Music	0	6	0	1	0	1	8
Voice (Tenor)	45	0	7	0	61	0	113	

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)	2	0	0	0	0	1	3
	Double Bass (Jazz)	15	0	2	0	5	0	22
	Drumkit (Jazz)	52	0	1	0	5	0	58
	Flute (Jazz)	2	2	0	0	0	0	4
	Guitar (Jazz Acoustic)	9	0	1	1	1	0	12
	Guitar (Jazz Electric Bass)	19	1	0	0	1	1	22
	Guitar (Jazz Electric Bass)/Jazz Double Bass	3	0	0	0	0	0	3
	Guitar (Jazz Electric Lead)	30	0	1	0	9	2	42
	Guitar (Jazz)	6	1	0	0	0	0	7
	Piano (Jazz)	30	5	0	0	5	2	42
	Saxophone (Alto) Jazz	37	10	0	0	9	2	58
	Saxophone (Baritone) Jazz	1	2	0	0	0	0	3
	Saxophone (Jazz)	1	0	0	0	0	0	1
	Saxophone (Tenor) Jazz	20	4	1	0	3	2	30
	Trombone (Jazz)	5	0	0	0	1	0	6
	Trumpet (Jazz)	19	0	3	0	3	0	25
	Vibraphone (Jazz)	0	1	0	0	1	0	2
Voice (Jazz)	7	10	0	2	0	6	25	
Scottish / Indian Music	Button Accordion	1	1	0	0	0	0	2
	Fiddle	4	9	0	0	3	0	16
	Flute (Scottish Traditional Music)	1	3	0	0	0	0	4
	Gaelic Song	0	3	0	0	0	0	3
	Highland Bagpipes	13	0	0	0	1	0	14
	Piano (Scottish Traditional Music)	1	3	0	0	0	0	4
	Piano Accordion	4	2	0	0	0	0	6
	Scots Song	2	3	0	0	0	0	5
	Scottish Harp	0	2	0	0	0	2	4
	Snare Drum	4	1	0	0	0	0	5
	Voice (Indian Music)	0	1	0	0	0	0	1
Total		1,494	1,336	92	119	691	938	4,670

Table 10b - Applicants and acceptances by principal study discipline, 2009-2010

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2009	2010	2009	2010	2009	2010	2009	2010
Orchestral, Band & Early Music Ensemble Instruments	Baritone	4	3	0	1	0	1	0	0
	Bassoon	21	19	11	9	16	22	10	13
	Bassoon (Contra)	0	0	0	0	0	1	0	0
	Cello	75	81	33	40	87	71	36	35
	Cello (Baroque)	0	1	0	1	0	2	0	0
	Clarinet	79	79	23	27	57	33	19	5
	Clarinet (Bass)	0	0	0	0	1	0	0	0
	Clarinet (Classical)	4	1	0	0	3	3	0	0
	Cor anglais	0	0	0	0	0	1	0	1
	Cornet	20	19	10	12	3	0	2	0
	Cornetto	1	0	0	0	0	0	0	0
	Double Bass	43	35	24	15	9	18	3	8
	Drumkit	57	42	14	15	2	0	0	0
	Euphonium	23	17	9	7	7	8	6	3
	Flugelhorn	2	2	1	1	0	0	0	0
	Flute	107	136	24	29	88	74	21	19
	Flute (Baroque)	0	0	0	0	1	3	0	0
	Harp	19	14	8	9	8	17	3	6
	Horn (Baritone)	4	2	1	1	0	1	0	1
	Horn (French)	36	25	17	16	24	20	11	6
	Horn (Natural)	0	0	0	0	0	0	0	0
	Horn (Tenor)	11	7	5	5	3	1	2	1
	Lute	0	1	0	1	0	0	0	0
	Mandolin	1	0	0	0	1	0	1	0
	Oboe	38	34	15	17	30	23	14	11
	Percussion	0	0	0	0	0	0	0	0
	Percussion & Timpani	2	0	0	0	1	0	0	0
	Percussion (Orchestral) & Drumkit	17	14	4	2	0	1	0	0
	Percussion (Orchestral) & Timpani	51	52	19	26	22	21	11	5
	Piccolo	0	0	0	0	0	0	0	0
	Sackbut	0	0	0	0	0	1	0	1
	Saxophone	30	43	1	19	8	10	0	3
	Saxophone (All)	0	0	0	0	1	0	0	0
	Saxophone (Alto)	71	63	27	27	10	7	3	2
	Saxophone (Baritone)	1	3	0	2	0	0	0	0
	Saxophone (Soprano)	1	1	1	0	0	0	0	0
	Saxophone (Tenor)	25	25	9	7	2	0	0	0
	Trombone (Bass)	15	8	7	6	6	5	3	2
	Trombone (Tenor)	50	48	18	18	11	11	5	5
	Trumpet	91	98	27	32	28	30	11	10
Trumpet (Natural)	0	0	0	0	3	1	2	1	
Tuba	25	21	11	5	4	5	1	1	
Viol	0	2	0	1	0	1	0	0	
Viola	57	46	28	29	45	42	20	17	

table 10b (2 of 3)

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2009	2010	2009	2010	2009	2010	2009	2010
Orchestral, Band & Early Music Ensemble Instruments	Viola (Baroque)	0	0	0	0	0	0	0	0
	Viola da Gamba	0	0	0	0	1	0	0	0
	Violin	221	186	99	83	136	159	60	59
	Violin (Baroque)	0	2	0	0	4	6	2	4
Non-Orchestral / Band Instruments	Fortepiano	0	0	0	0	0	1	0	1
	Guitar (Acoustic)	25	38	2	12	8	9	2	2
	Guitar (Baroque)	0	0	0	0	0	1	0	0
	Guitar (Bass)	10	10	5	4	0	0	0	0
	Guitar (Classical)	49	58	17	24	24	20	6	10
	Guitar (Electric Bass)	0	0	0	0	2	0	1	0
	Guitar (Electric)	63	73	17	18	3	2	1	0
	Harpsichord	2	2	0	0	5	3	2	3
	Opera Repetiteur	0	0	0	0	1	1	0	0
	Organ	14	17	8	11	4	8	1	3
	Piano	297	325	90	122	212	225	83	98
	Piano (Accompaniment)	1	4	0	1	41	39	15	13
	Piano/Keyboards	3	5	0	3	1	0	0	0
	Recorder	16	8	8	5	5	5	2	2
	Repetiteur	0	0	0	0	1	1	0	0
	Voice	101	129	25	33	18	12	6	5
	Voice (Alto)	7	3	0	0	1	2	0	2
	Voice (Baritone)	35	44	12	20	34	34	15	14
	Voice (Bass)	5	4	1	1	11	5	5	0
	Voice (Bass-Baritone)	36	35	5	10	63	50	7	12
	Voice (Bass-Baritone) Early Music	0	0	0	0	0	1	0	1
	Voice (Contralto)	4	3	0	0	1	3	0	0
	Voice (Counter-Tenor)	8	5	4	0	17	14	3	5
	Voice (Counter-Tenor) Early Music	0	0	0	0	1	1	0	0
	Voice (Male Soprano)	1	0	0	0	0	0	0	0
	Voice (Mezzo-Soprano)	95	124	19	20	102	106	26	27
	Voice (Mezzo-Soprano) Early Music	0	1	0	1	0	5	0	0
	Voice (Soprano)	224	259	43	60	272	295	60	59
	Voice (Soprano) Early Music	3	6	2	3	6	2	2	1
	Voice (Tenor)	36	45	13	15	60	68	16	20
Composition, Musicology, Music Tech., Popular Music General	Community Music	0	0	0	0	3	0	0	0
	Composition	129	133	37	47	111	128	46	52
	Composition & Technology	0	0	0	0	0	0	0	0
	Composition for Screen	0	0	0	0	34	53	13	22
	Conducting	0	0	0	0	49	40	7	7
	Conducting (Choral)	0	0	0	0	11	13	5	7
	Music Psychology	0	0	0	0	0	7	0	1
	Music Technology	19	17	7	11	5	3	0	0
	Musicology	0	0	0	0	0	3	0	1
	Performance Studies	0	0	0	0	0	4	0	1

table 10b (3 of 3)

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2009	2010	2009	2010	2009	2010	2009	2010
Jazz	Clarinet (Jazz)	3	2	0	1	0	1	0	0
	Double Bass (Jazz)	10	15	1	7	2	7	2	5
	Drumkit (Jazz)	52	52	9	18	14	6	1	2
	Flute (Jazz)	2	4	0	0	0	0	0	0
	Guitar (Jazz Acoustic)	6	9	1	3	3	3	0	0
	Guitar (Jazz Electric Bass)	36	20	11	5	2	2	0	1
	Guitar (Jazz Electric Bass)/Jazz Double Bass	6	3	1	2	0	0	0	0
	Guitar (Jazz Electric Lead)	30	30	3	7	5	12	1	4
	Guitar (Jazz)	0	7	0	1	0	0	0	0
	Piano (Jazz)	31	35	11	15	19	7	7	2
	Saxophone (Alto) Jazz	35	47	5	18	9	11	2	6
	Saxophone (Baritone) Jazz	2	3	1	2	0	0	0	0
	Saxophone (Jazz)	0	1	0	0	0	0	0	0
	Saxophone (Tenor) Jazz	25	24	7	9	5	6	4	2
	Trombone (Jazz)	8	5	5	4	1	1	0	1
	Trumpet (Jazz)	21	19	7	9	3	6	0	2
	Vibraphone (Jazz)	1	1	0	1	0	1	0	0
Violin (Jazz)	2	0	0	0	2	0	1	0	
Voice (Jazz)	22	17	8	4	11	8	1	4	
Scottish / Indian Music	Button Accordion	2	2	0	0	0	0	0	0
	Fiddle	17	13	3	4	2	3	1	2
	Flute (Scottish Traditional Music)	3	4	1	1	0	0	0	0
	Gaelic Song	1	3	0	1	0	0	0	0
	Highland Bagpipes	20	13	5	4	0	1	0	1
	Piano (Scottish Traditional Music)	4	4	3	1	0	0	0	0
	Piano Accordion	4	6	1	2	0	0	0	0
	Scots Song	6	5	4	2	0	0	0	0
	Scottish Harp	2	2	1	1	1	2	1	2
	Snare Drum	3	5	0	0	0	0	0	0
	Tabla	0	0	0	0	0	0	0	0
Voice (Indian Music)	1	1	0	0	0	0	0	0	
Total	2740	2830	849	1006	1807	1840	591	622	

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

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 2010, within those courses, there

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.

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
Non-Orchestral / Band Instruments			
Piano	19	1	20
Voice (Bass-Baritone)	2	14	16
Voice (Mezzo-Soprano)	6	25	31
Voice (Soprano)	21	58	79
Total	48	98	146

3. The instruments listed below were available, but received no applications during the 2010 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 only available as a second study instrument.

Orchestral, Band & Early Music Ensemble Instruments

Banjo (tenor)
 Bassoon (Baroque)
 Brass Quintet
 Chittarone
 Cimbasso
 Clarinet (Bass)

Clarinet (E Flat)
 Clarinet (Theatre doubling)
 Cornetto
 Double Bass (Baroque)
 Flute (Alto)
 Flute (Bass)

Flute (Renaissance)
Harpsichord (Baroque)
Horn (Natural)
Lute/Theorbo)
Mandolin
Marimba
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 (Slide)
Vihuela de Mano
Viola (Baroque)
Viola da Gamba
Violone

Composition, Musicology, Music Technology, Popular Music

Community Music
Conducting (Orchestral)
Creative Music Technology
Music Recording
Performance
Performance Science
Popular Music
Practical Musicianship

Non-Orchestral / Band Instruments

Accompaniment
Clavichord
Counter Tenor
Guitar
Guitar (Accompaniment)
Guitar (Electric Lead)
Guitar (Electric Bass)
Voice (Early Music)
Voice (Male Soprano)
Voice (Tenor) Early Music

Jazz

Cello (Jazz)
Composition (Jazz)
Double Bass (Jazz)
Percussion (Jazz)
Piano (Jazz)
Violin (Jazz)

Scottish / Indian Music

Accordion
Bagpipes
Cello (Scottish Traditional Music)
Clarsach
Mandolin (Indian Music)
Mridangam
Sitar
Tabla
Vina
Violin (Indian Music)
Whistle

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 / www.ucas.com) or by contacting:

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