5-2023

Diversity of Programming by Race and Gender in College and University Band Concerts

Liz Liss

Diversity of Programming by Race and Gender in College and University Band Concerts

By

Liz Liss

An Undergraduate Thesis Submitted in Partial Fulfillment
of the Requirements for the
Fine and Performing Arts Scholars Program
Honors College
East Tennessee State University

5-4-2023

Liz Liss — Date

5/5/2023

Dr. Steph Frye-Clark, Thesis Mentor — Date

5-5-2023

Dr. Alison Deadman, Reader — Date

05/05/23

Dr. Scott Contreras-Koterbay, Reader — Date

ACKNOWLEDGEMENTS

I would like to thank my mentor, Dr. Steph Frye-Clark, for their endless support of me throughout this process. They encouraged and motivated me to continue through the most overwhelming parts of performing my research and none of this would have been possible without them. I would also like to thank Dr. Alison Deadman, my reader, for her support and encouragement during this endeavor. Additionally, I would not have been able to do this project without the help of Dr. Kelly Foster, who graciously aided in the organizing and processing of my data.

To Dr. Justin Waller, my trombone instructor, thank you for supporting me while I undertook this massive task. Thank you for believing in me and allowing me the flexibility in my applied studies to focus on my research when I was overwhelmed. To Mr. Reilly Fox, one of my professors and mentors, thank you for your encouragement and interest in my research. I am truly grateful for all your kind words.

To my family and friends, all of whom have supported me in the months spent conducting this research and analysis, thank you all for keeping me sane and reminding me that there is always time for play, even when it feels like my days must be all work. Specifically, thank you to my wonderful partner, James Shawcross, for always standing by me through the most difficult and overwhelming parts of this process.

Finally, I would like to thank every Director of Bands, Executive Aid, and student workers who devoted their time and energy to participating in this study. I truly appreciate your work.

Table of Contents

ABSTRACT

While there are many women (and others of non-male genders) as well as people of color who compose for concert bands, they are often not given equitable recognition or representation. Over the past several decades, pushes for diversity within the classical music realm and higher education have sparked numerous discussions surrounding current practices (Bond 2017, 154; Bowman 2020, 10; Cumberledge and Williams 2022, 4; Peters 2016, 22): who are we inviting into our programs, whose music are we playing, and who are we representing? Despite these concerns, there has been very little research to provide answers to these questions within collegiate wind bands. The purpose of this study is to fill this gap in knowledge and discover whether college and university bands are in fact increasing the diversity of programmed composers in their repertoire. This study also identifies trends in the frequency of programming certain demographics of composers and examines whether particular institutional factors have any effect on this diversity. To identify these trends, I gathered concert programs from colleges and universities across the United States for the 2000-2001 through 2020-2021 academic years. This information was catalogued into spreadsheets, along with demographic information about each composer, and were later statistically analyzed to determine (a) the level of diversity in collegiate band concert programming, (b) whether programming has become more diverse over the last two decades, (c) if the institution's region, size, or affiliation affected how diverse the programmed repertoire was, and (d) the diversity of the composer base from which we draw our repertoire. This study provides a lens into the level of diversity in programmed collegiate wind band concert literature and where that level should be moving forward.

CHAPTER I
THE CONTEXT

Introduction

In recent years, there has been an emphasis on diversity and inclusion in both higher education and music ensembles (Bond 2017, 154; Bowman 2020, 10; Cumberledge and Williams 2022, 4; Peters 2016, 22). There has been a rise in demand for a diverse repertoire, in terms of the styles and genres of music as well as the composers of that music. More contemporary composers have been in the spotlight across collegiate music ensembles, including more women and people of color; composers such as Omar Thomas and Cait Nishimura have been gaining attention here at East Tennessee State University, as well as among many other bands. Like ETSU, most institutions have a statement about how important diversity is to their campus community and many are also affirmative action/equal employment opportunity employers (East Tennessee State University, 2023). It is clear that there is a cultural desire for equity and inclusion in higher education and wind bands, and diversity is an important marker for these values.

For decades, research has proven that diversity has many benefits in higher education environments. Diversity in the classroom improves critical thinking, problem solving, and cognitive complexity, as well as broadens the perspectives for students (Smith and Schonfeld 2000, 19). Specific to wind bands, when students learn about and identify with the composer of a piece, they become more engaged with all of their repertoire, not just the work or works by the composer who was discussed (Howley 2020, 256). Additionally, research suggests that

there is potential for increasing and improving student learning when repertoire is selected that relates to students' identities (Cumberledge and Williams 2022, 4).

Context

The world of wind bands has been a bastion of contemporary music, since there has been a large increase of new compositions, arrangements, and transcriptions for these ensembles over roughly the last century, after a rise in popularity of the wind band during the mid-nineteenth century (Polk et al., 2001). While one may expect that this would be represented by the repertoire reflecting the diverse people who have contributed to music since then, this has not been the case. As Peters (2016) states, "Because music programs are often steeped in past traditions that were exclusionary as to gender and race, they can unintentionally cultivate a culture that continues to marginalize students, faculty, and community members" (22). In essence, Peters is saying that the ways in which women and people of color have been historically excluded from participation and representation in music programs and organizations have contributed to people within these groups being underrepresented today.

As a non-binary trombonist, I have an acute awareness of the lack of representation of women and other non-male artists in low brass, and it is easy to observe the diversity – or lack thereof - of the music I perform in ensembles. At the beginning of this project I understood that there has been a cultural emphasis on diversity, but I had not seen much to reflect it in my personal experiences, and I sought to discover whether this was simply an example of frequency illusion and confirmation bias or if there was a larger trend in collegiate wind bands.

CHAPTER II
THE LITERATURE

There have been several studies examining the struggles faced by marginalized groups in composition, as well as initiatives to combat inequality and uplift marginalized composers. The Music and Theatre Arts Department at the University of Wisconsin-Eau Claire, for example, participated in a project they called "A Year of Inclusivity" over the 2013-2014 academic year, during which students and faculty explored inequalities within their own department and constructed solutions that would uplift underrepresented musicians (Peters 2016, 22-23). The efforts of projects like this not only highlight an exclusionary past but also seek to remedy the exclusionary effects of that past.

Other studies have examined students' experiences in their music ensembles, calling attention to the effects that exclusionary practices have on students. Cumberledge and Williams' study (2022, 7-9) found that students, especially non-white students and those whose gender was identified as other than male or female, felt that the repertoire selected for their ensembles was not representative of their identities. This study also identified that students placed importance upon the racial and gender diversity of composers during repertoire selection, and a significant number of students expressed a desire to perform more repertoire by diverse composers. Furthermore, in his Masters thesis, Bowman (2020, 7) states that his research has shown that students who are not white and male are not provided a supportive environment in educational wind band settings.

The Institute for Composer Diversity (ICD) suggests minimum levels of inclusion in programming on its "Best Practices" webpage (Institute for Composer Diversity, n.d.), with breakdowns by race and gender as well as additional goals of representing other marginalized

composers, such as those who are LGBTQ+. As can be seen in Figure 1, the ICD suggests a minimum of 16 percent of repertoire programmed be composed by women and 16 percent composed by people of color, with at least 8 percent of works composed by women of color. It also suggests minimum inclusion for ensembles that perform mainly contemporary works, as wind bands usually do, recommending a minimum of 35 percent of works be composed by women and 35 percent composed by people of color, with at least 18 percent of works composed by women of color (see Figure 2).

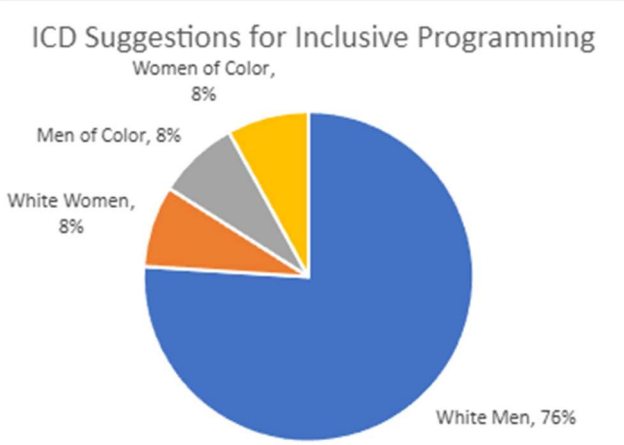

Figure 1: ICD best practices standards

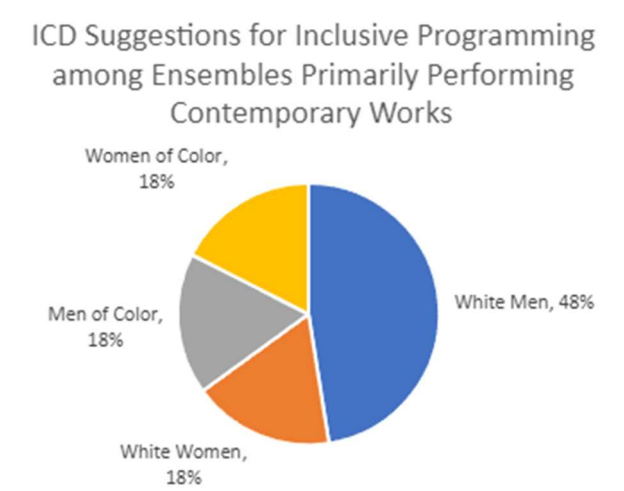

Figure 2: ICD best practices standards for ensembles focusing on contemporary works

ICD also suggests that at least one piece by a woman composer and one by a composer of color be programmed in each ensemble's performance for single-concert events. These suggested standards are a useful tool for ensemble directors to evaluate the diversity of their programming and increase representation in their performances.

Gender Disparity

The gender balance in the composition field has always been skewed. As Croomes (2019, 5) states, "There have been hundreds of women composers throughout the history of the United States, but due to the traditional role of women in society they have not been afforded the same education, training or exposure as their male counterparts". Croomes states that women were rarely admitted into composition programs at American colleges and universities in the early twentieth century, and even if they had been given equal opportunity as men in their education, very few would be able to publish their music, and very few ensembles would perform the works of women if they did get published. Despite the stronghold that traditional gender roles and misogyny have had on composers who are women, most music history courses do not educate students on the significance of these cultural issues, if they are even addressed to begin with (Croomes 2019, 4).

Despite the general lack of information regarding the diversity of performed concert repertoire, some institutions have examined their programming. During the "Year of Inclusivity" project, the University of Wisconsin-Eau Claire discovered that the percentage of repertoire programmed in large ensembles which was composed by women was only about 1 percent in the 1960s and increased to about 6 percent in the period from 2010 to 2013, as shown below in Table 1 (Peters 2016, 26). The students and faculty also noted, however, that of the

programmed works composed by women, the vast majority of these were performed by choirs, while only 10 percent were performed by concert bands.

Period	1960s	1970s	1980s	1990s	2000s	2010 – 13
% Programmed Works by Women	1.12	1.36	1.57	2.79	4.21	6.10

Table 1: Percentage of programmed works for large ensembles at University of Wisconsin-Eau Claire composed by women

Studying episodes of *Wind & Rhythm*, a national radio broadcast started in 2008 which features recorded performances of wind band repertoire, Bowman (2020, 47) found that, of the pieces broadcasted between September 3, 2017, and October 19, 2019, only 9% were composed by women. He also notes that, at the Midwest Clinic International Band and Orchestra Music Conference from 2002 to 2017, of over 2,200 pieces performed, under 3 percent were composed by women – and over half of those works were composed by the same composer - and at the biannual College Band Directors National Association national conferences from 2001 to 2017, only about 4 percent of the 458 works performed were composed by women (Bowman 2020, 52). Various professional ensembles also display a lack of gender diversity in their programming: the Metropolitan Opera performed only its second opera composed by a woman in 2016, more than a hundred years after its first in 1903, and the Cleveland Orchestra programmed zero works by women in the 2017-2018 season (Marcho 2020, 3-4). This is not a surprise when considering standard repertoire lists: very few women are included on state repertoire lists used for competition performance, music education textbooks, and other resources frequently used in programming (Bowman 2020, 52-53; Howley 2020, 251-252). It is also important to note that women's representation in wind band composition is also far higher in easier beginner works than works for more advanced

ensembles (Howley 2020, 252). This, too, could contribute to lower rates of programming pieces by women in collegiate-level bands.

Another discussion relating to gender diversity in concert programming is whether to simply include works by women in standard concerts, or to perform programs specifically dedicated to the works of women. While some argue that the latter alienates non-male composers, focusing more on their gender than their compositions, concerts showcasing women's compositions are a vital part of mainstreaming these composers (Howley 2020, 249; Peters 2016, 26-27). As participants in the "Year of Inclusivity" project discovered, specialized concerts contributed greatly to the amount of works by women that were programmed, most recently amounting to more than half of the total amount of programmed works by women (Peters 2016, 27). Even before modern discussions surrounding feminism in music circles were prevalent, there were efforts to embrace women's contributions to the field. The magazine *The Musician* began a feature in March of 1900 to highlight these contributions, called the "Women's Page" (Croomes 2019, 5-6). The movement for women's rights led to the creation of several organizations in the 1970s specifically to support women composers, such as the League of Women Composers (1975), American Women Composers, Inc. (1976), and various Women's Symphony Orchestras which performed music composed by women and were often conducted by women, such as the New England Women's Symphony (Croomes 2019, 6-7). These actions to address sexism in concert programming by specifically uplifting the works and contributions of women have paved the way for composers of marginalized genders to have increasing representation today. However, there is still disagreement that these actions are necessary.

Racial Disparity

As well as the historical lack of representation of non-male composers, there has also been a lack of representation of non-white composers. A difficulty noted in the research is that it is not always possible to determine the racial background of a composer (Peters 2016, 27). As a result, there is little research regarding the racial and ethnic diversity of composers, although some research does exist. University of Wisconsin-Eau Claire found that the percentage of works by non-white composers was roughly 5 percent in the years leading up to the "Year of Inclusivity" project (Peters 2016, 27). In the repertoire programmed as part of the project, only 30 percent were composed by composers of color. Other research indicates that this lack of representation of composers of color is a wider issue across the country, considering non-white students felt that the music they performed was significantly less representative of their racial and ethnic identities than white students (Cumberledge and Williams 2022, 8-9). The research that exists points to a large absence of composers of color in concert programming generally, let alone within collegiate wind bands.

Lack of Literature Specific to Diversity in Programming

Although research exists exploring the diversity of programmed repertoire in music ensembles, there is little of this research and even less that is specific to college and university band repertoire. Due to this lack of information, it is important that college and university bands keep records of their programs to allow for future research. As discussions surrounding diversity evolve in these environments, it becomes increasingly necessary to examine the ways in which collegiate bands are committing to including works by diverse composers in their performed repertoire.

CHAPTER III
THE STUDY

After realizing the lack of literature exploring diversity within collegiate band concert programming, the first step was to identify what trends I was going to examine. I had contemplated using information from bands and orchestras, looking into various facets of composers' identities, different geographical regions, and several timeframes, but this would have been too big a project to undertake for my Honors Thesis, so for the purposes of this study I had to narrow my focus. To tighten the scope of the study, I decided to focus on collegiate concert bands and the race and gender of composers who have had works programmed between the 2000-2001 and the 2020-2021 academic years, and to examine the trends across the United States, as well as within each of the four regions of the country as divided by the US Census. I also decided to examine whether there was any correlation between this programming and institution size, funding source (public/private), or religious affiliation. Additionally, I wanted to examine if conservatory status correlated with the diversity of composers of programmed works. This allowed for a simpler entry into the research that would be manageable under the timeframe of roughly ten months.

Research Methods

Gathering Sample Group

To ensure there would be enough data to analyze across each of the variables, I compiled a list of colleges and universities across the country from the "List of All US Universities by State, 2022 (Graduate Management Admissions Council, 2022-23), opting for a relatively even balance of population sizes – "Small" (fewer than 5,000 students), "Medium" (between 5,000 and 15,000 students), and "Large" (15,000 or more students) - public and

private institutions, and institutions with and without some religious affiliation. The most recent population size, public or private status, and religious affiliation were determined by consulting the institution's website or, if that information was not available, from the "2021-22 Best Colleges: College Rankings and Data" (U.S. News and World Report, n.d.). Regions were defined by the U.S. Census map (United States Census Bureau, 2021). Other information was noted, such as whether an institution was a Historically Black College or University, or whether the institution had a music conservatory. I later decided to expand this list to better represent the number and types of institutions in each state. At completion, this list contained 308 colleges and universities across the country.

After identifying the institutions that I wanted to contact, I sent emails to the Directors of Bands, Executive Aids, and/or Department Chairs of each school requesting they send me all available programs or equivalent records of performed repertoire from concerts performed by their departments' concert bands between the 2000-2001 and 2020-2021 academic years (see Appendices A and B for the email text and linked form). Of the 308 colleges and universities contacted, 32 responded with the information requested, 7 responded but failed to provide the information, and 6 did not have the requested records. Once programs and records were received, the data was collated onto a spreadsheet to facilitate analysis.

Gathering Composer Information

Having created a list of composers whose works had been programmed by the institutions that provided information for the study, their gender and race was determined using several sources, in order of priority: the Institute for Composer Diversity (Composer Diversity Database, 2023), the Wind Repertory Project (Wind Repertory Project, 2023), the

composer's website, and Wikipedia (Wikipedia, 2022). For some composers, demographic information had to be derived from photographs or contextual information in Wikipedia pages – the demographics of a few composers were determined to be white and male due to their membership in organizations in the early twentieth century which only accepted members who were Caucasian males, such as the Fraternal Order of Eagles. When composer information could not be found using the aforementioned resources, I exhausted other resources, such as news articles, public yearbooks and social media pages, as a last resort before cataloguing a lack of information (Facebook, 2023; Instagram, 2023). Composers were catalogued as "Female", "Male", or "Other" in the gender category, and as "Black", "East Asian", "Latine", "Afro-Latine", "Middle Eastern", "Native American", "South Asian", and "White" in the race category. Composers lacking information were marked as "no information" in either category missing information. Later, in the process of analyzing the data, composers listed as "Female" and "Other" were grouped into a "Non-Male" category, and all composers not listed as "White" or "no information" were grouped into a "Non-White" category because there were very few programmed works written by composers whose gender was listed as "Other" (4 works; 3 composers) and whose race was listed as "Afro-Latine" (1 work; 1 composer), "Middle Eastern" (33 works; 10 composers), "Native American" (3 works; 3 composers), and "South Asian" (6 works; 3 composers). I understand that these are nuanced facets of people's identities, and I do not wish to erase that nuance; certain aspects of this categorization were decided with the intention to provide as much information as possible to avoid creating a monolith out of demographic groups, while still remaining concise for the purpose of analyzing data. Once the catalogues were complete, Dr. Kelly Foster (ETSU Department of Sociology & Anthropology)

coded my data and returned working datasets, and later assisted with the statistical analysis of the data.

Limitations

While this study was designed to be as objective and quantitative as possible, there are several points at which human error could have (and did) come into play. There are also inherent limitations of the study, since there were so many variables being analyzed and some data was unavailable or outdated.

Determining information about the colleges and universities posed challenges. A limitation of classifying institutions by size, funding source, and religious affiliation based on 2022 data while their repertoire was examined over a 21-year period ending in 2021 is that an institution could ostensibly have moved from one category to another during that time period. This study also did not examine the diversity of student populations, which could yield important context in future research.

There were also limitations presented by involvement of so many individuals during the collection stage, such as mislabeling or omission of programs. For example, some departments listed their concerts and repertoire in word documents, seemingly in chronological or reverse-chronological order, but with a few concerts with years out of order. In these instances, I catalogued the programs for the year that was listed on the records Other concerts may also have been entirely omitted; the ETSU Department of Music did not keep records of our performances during the 2020-2021 season because they were informal outdoor performances and not formal concerts. These cases of mislabeling or omission can create inaccuracies in the data for the years in which they occur.

Another limitation comes from the large quantity of data, which always presents a potential for human error. During the cataloguing of demographics, human error was minimized by inclusion of the “no information” categories but can not be completely disregarded. Between the massive amounts of data among several spreadsheets and files and several versions of these being sent back and forth between myself and others, a few occasions arose when information was missing from the data, including cases of demographic data about composers being lost and the data for one university being entirely omitted for a time. These specific instances were remedied once we determined the issues.

CHAPTER IV
THE RESULTS

The 32 colleges and universities that contributed to this study supplied varying amounts of information. Some music departments had upwards of four concert bands while others only had one concert band in the spring semester. The years from which programs were available also varied (see Figure 3). Overall, there was representation of each category that I intended to examine: institution region, size, public and private institutions, and any religious affiliation.

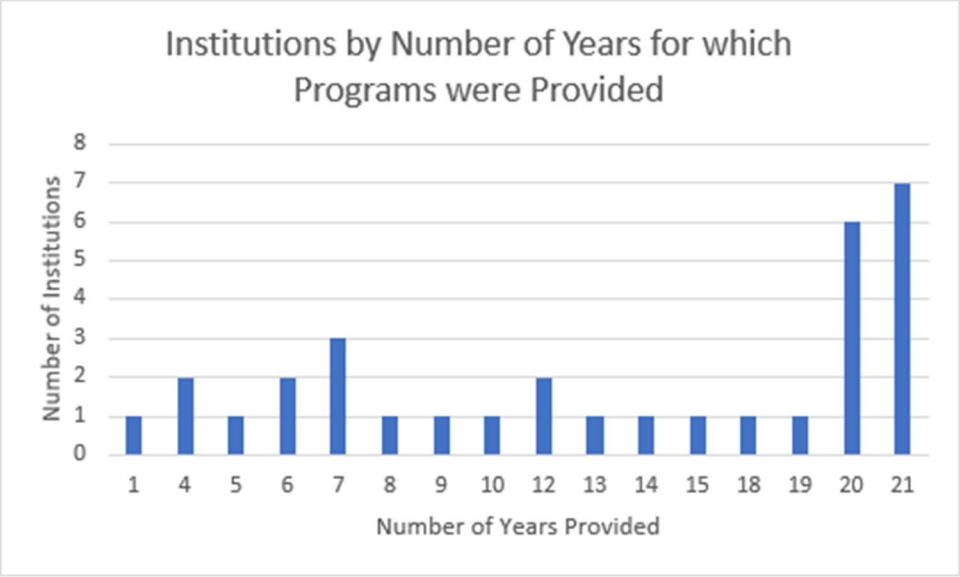

Figure 3: Number of institutions by the number of years for which programs were provided

Institution Information

The 32 institutions that provided data for this study fall into all the institutional demographic categories that I wanted to explore. When funding source is considered just over half (53%) are public institutions while the private institutions are fairly evenly split between those with religious affiliation (25%) and those without (22%), as can be seen in Figure 4.

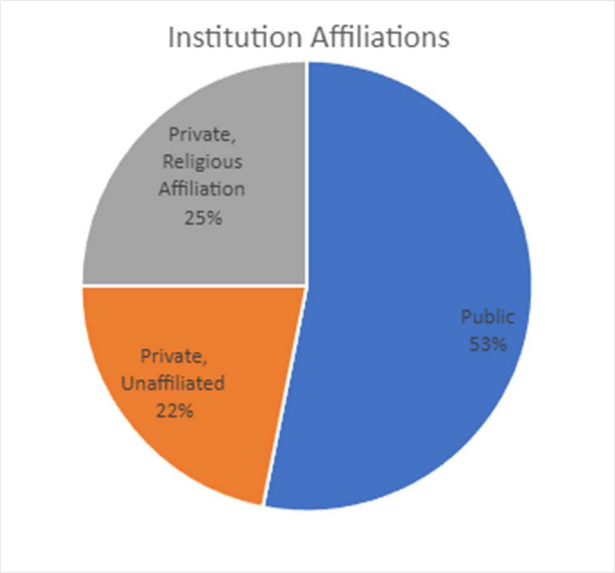

Figure 4: Distribution of institutions by funding source and religious affiliation

When differentiating the 32 institutions according to size, the distribution is more equal (28% small, 34% medium, and 38% large; see Figure 5).

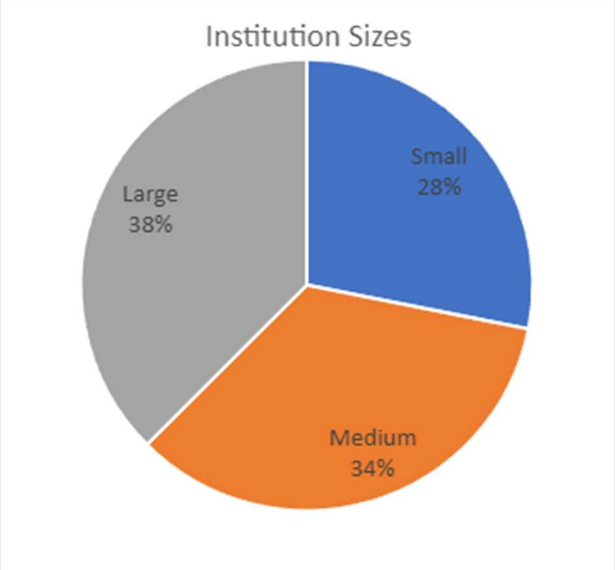

Figure 5: Distribution of institutions by population size

While each geographical area was represented by the 32 institutions, their distribution favored the South (41%) with smaller representation in the Midwest (28%), West (19%), and

only 12% in the North (see Figure 6). This means that my results may be slightly skewed towards public institutions in the South of the country.

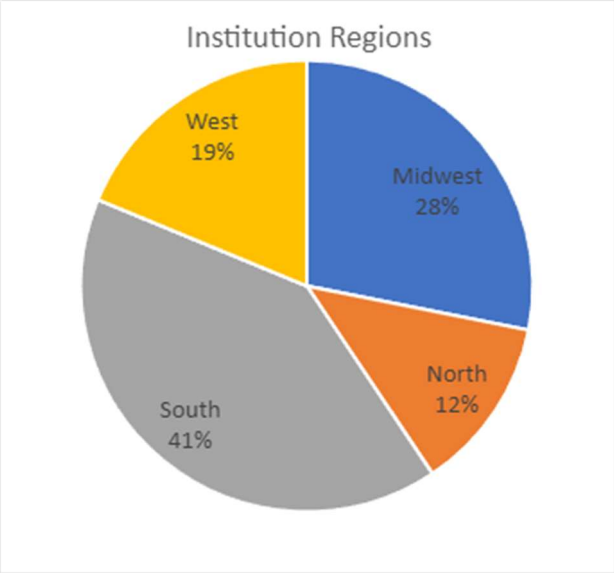

Figure 6: Distribution of institutions by region

Trends in Diversity over Time

There was a general upward trend in diversity over the 21-year period, both by gender and race, as can be seen in Figure 7. The trends have various spikes and dips, which often coincide in terms of direction of change, but not in amount of change. Interestingly, the percentage of programmed works which were composed by non-male people (women and nonbinary composers) reached 11.35 percent during the 2019-2020 academic year but dropped to 7.55 percent during the 2020-2021 academic year. In any case, the percentages of programmed repertoire composed by either group have not met the benchmarks suggested by the ICD in Figure 1.

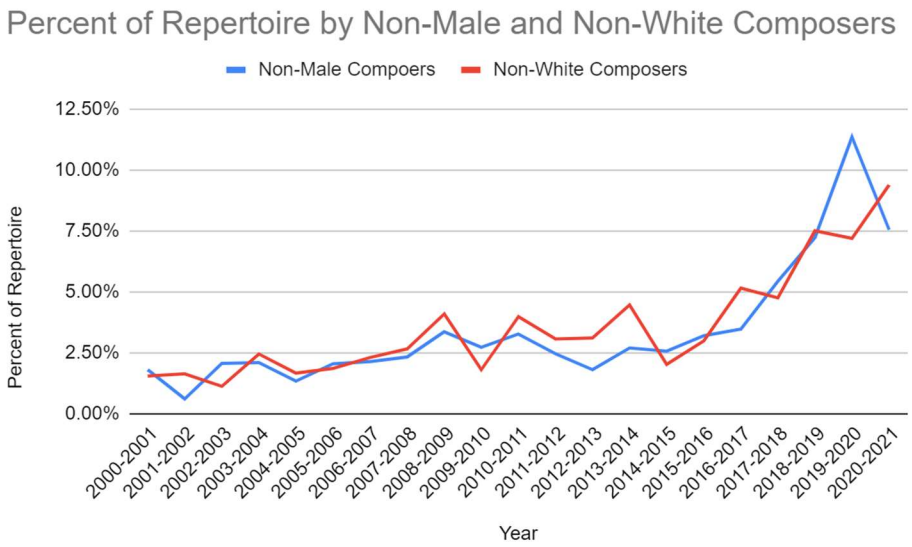

Figure 7: Percent of programmed repertoire by non-male composers (in blue) and by non-white composers (in red)

Examining the rate of programming works composed by non-male composers, there is a significant increase over the years (see Figure 8). The percentage of programmed pieces which were composed by women and nonbinary composers increased 5.73 percent, from 1.82 to 7.55 percent of all programmed works. Despite various dips, concert programming in collegiate wind bands has become more diverse in gender representation over the past twenty years. However, when examining the differences between the programming of women and that of nonbinary composers there were only four programmed works by nonbinary composers, all after 2014.

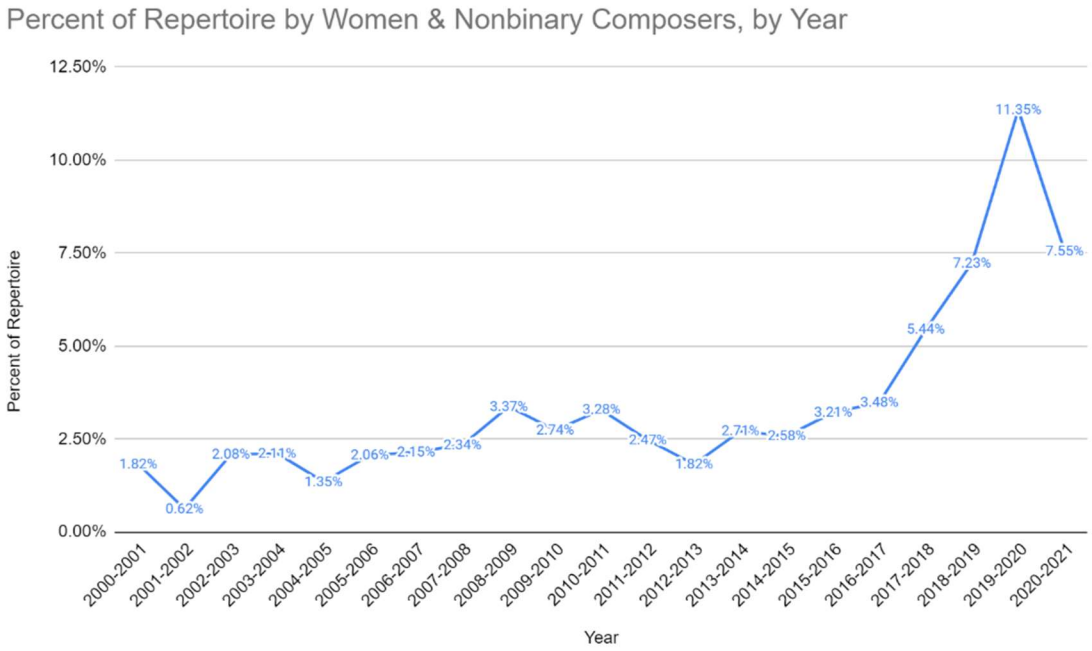

Figure 8: Percent of programmed repertoire by non-male composers

Similarly, there is a significant increase in the rate of programming works by all people of color (see Figure 9). The percentage of programmed pieces which were composed by people of color increased 7.83 percent, from 1.56 to 9.39 percent of all programmed works. This line is more jagged than that of gender diversity trends, but the overall trend still indicates that collegiate band concert programming has become more racially diverse over the past twenty years as well.

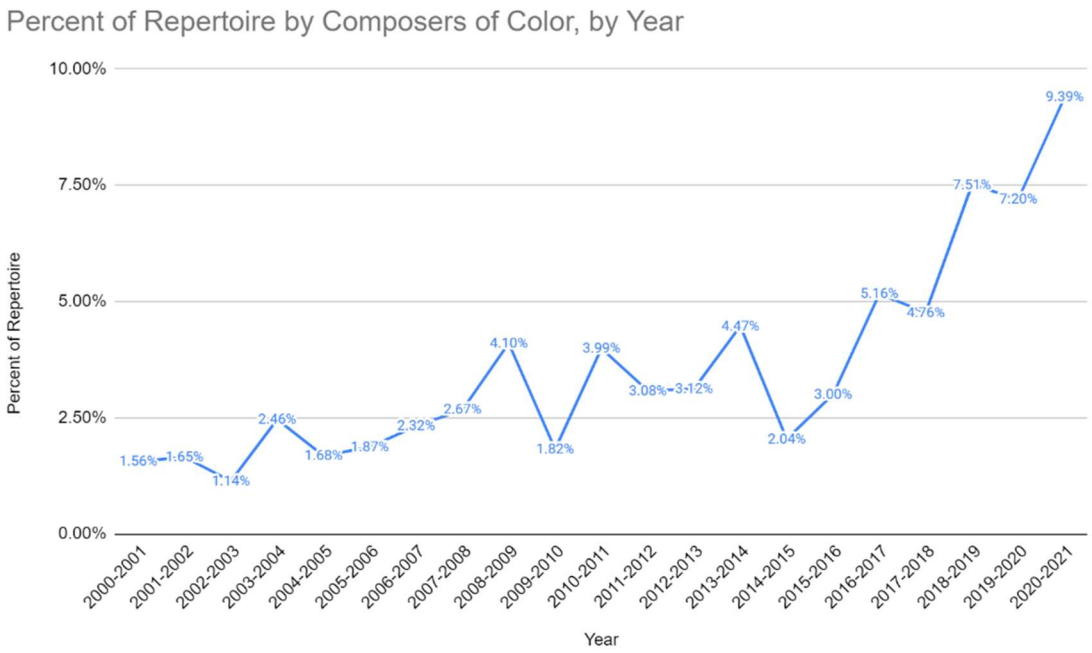

Figure 9: Percent of programmed repertoire by non-white composers

Variations by Institution Information

Institution Region

There was a significant difference in levels of diversity between regions, as shown in Table 2. This diversity, as shown in the table below, is measured by the mean percentage of works programmed in each region which were composed by each group. The category "Underrepresented Composers" represents all composers who are non-male or non-white, while "Intersectional Composers" represents composers who are both non-male and non-white. While the "Non-Male" and "Non-White" data largely inform the "Underrepresented Composers" category, the latter should not simply be a sum of the two. This is the use of the "Intersectional Composers" category, which shows that the majority of programmed composers of marginalized genders are white, and the majority of programmed composers of marginalized racial and/or ethnic backgrounds are men, regardless of region.

Table 2: Diversity by Region					
Region		**Underrepresented Composers**	**Non-Male Composers**	**Non-White Composers**	**Intersectional Composers**
Midwest N=9	Mean % of Works	8.3789	4.5088	4.0967	0.2238
	Standard Deviation	4.8764	2.9485	2.4655	0.3107
North N=4	Mean % of Works	9.1643	4.0494	5.9695	0.8546
	Standard Deviation	5.1025	2.3400	3.9415	0.7732
South N=13	Mean % of Works	6.0825	3.2848	2.9948	0.1967
	Standard Deviation	4.8373	2.7615	2.7949	0.4553
West* N=6	Mean % of Works	15.0955	4.5388	12.2427	1.6789
	Standard Deviation	19.4604	2.7465	20.7475	3.6399
Overall	Standard Deviation	3.8396	0.5850	4.1312	0.6966

* With omission of an outlier in the "West" group, the data for this region would be as follows:

West N=5	**Underrepresented Composers**	**Non-Male Composers**	**Non-White Composers**	**Intersectional Composers**
Mean % of Works	7.2056	3.6285	3.7822	0.1965
Standard Deviation	2.5493	1.7926	1.1048	0.2834

In terms of programming works by composers of marginalized genders, colleges and universities in the South had the least diverse programming (3.28%), while those in the West and Midwest programmed works by non-male composers at the highest rates (4.54% and 4.51%, respectively). Colleges and universities in the North were in-between (4.05%). While the average gender diversity is the least different among the categories, I still find it important to note this difference.

The average rates of programming repertoire composed by people of color, however, shows drastic differences. Institutions in the South again programmed people of color at the lowest rates (2.99%), followed by institutions in the Midwest and the North (4.10% and 5.97%, respectively). Western colleges and universities had an incredibly high average rate of programming works by composers of color, relative to the others (12.24%), and the highest standard deviation (20.75). This is largely due to one outlier institution which only contributed one year's worth of programming to the data but had an incredibly high rate of performing repertoire by composers of color (see Appendix C for the regional data breakdowns). When data from this institution is excluded from the calculations, the average percentage of works by non-white composers, as well as the average percentages for the other categories, drop to levels below those of the Midwest and the North (3.78% of works by composers of color), and the standard deviations are lowered below those of each other region. Overall, colleges and universities in the North and Midwest were similarly diverse in their programming, those in the West were generally slightly less diverse, and those in the South were the least diverse in their programming.

Institution Size

There were also large differences between institutions of different sizes (see Table 3). Medium sized institutions consistently had the least diverse programming, however small institutions programmed a lower percentage of works by intersectional composers when omitting an outlier from the calculations (see Appendix D for breakdowns of data by size).

Table 3: Diversity by Size					
Size		**Underrepresented Composers**	**Non-Male Composers**	**Non-White Composers**	**Intersectional Composers**
Large N=12	Mean % of Works	8.9573	4.5177	4.7752	0.3351
	Standard Deviation	4.4543	2.6690	2.4451	0.4431
Medium N=11	Mean % of Works	5.1482	2.8668	2.5513	0.2658
	Standard Deviation	3.0230	2.4126	1.5221	0.6078
Small* N=9	Mean % of Works	13.0662	4.5519	9.7523	1.2356
	Standard Deviation	16.4249	2.9431	17.1779	2.9659
Overall	Standard Deviation	3.9599	0.9632	3.6872	0.5411

* With omission of an outlier in the "Small" group, the data for this size would be as follows:

Small N=8	**Underrepresented Composers**	**Non-Male Composers**	**Non-White Composers**	**Intersectional Composers**
Mean % of Works	7.8813	3.9845	4.1532	0.2537
Standard Deviation	5.6393	2.5667	3.8437	0.3689

Medium institutions programmed a lower percentage of underrepresented composers overall (5.15%). When removing the outlier from calculations in the "Small" category, large institutions programmed the highest percentage of underrepresented composers (8.96%), as well as the highest percentage of works by women and nonbinary composers of color (0.34%). Small institutions, excluding the outlier, have the lowest average rate of programming intersectional composers (0.25%), although this average is almost 4 times higher than that of large institutions when the outlier is included (1.24%).

The largest average percentage of works programmed by non-male composers was found among small institutions (4.55%), although this was only slightly higher than the

percentage among large institutions (4.52%). The rate of programming works composed by non-male composers among medium-sized institutions was significantly lower than among other sizes (2.87%). Non-white composers were programmed at the highest rates at small institutions (9.75%); omitting the outlier from the calculations shows large institutions having a higher rate of programming works by composers of color (4.78%) than small institutions (4.15%). Regardless, the rate of medium institutions programming non-white composers is significantly lower than the others (2.55%). The standard deviation of percentages of programmed works composed by underrepresented composers is also the lowest among medium institutions (3.02), indicating that there is not as much difference between the rates of programming diverse composers among individual institutions of this size. This means that medium institutions consistently program fewer works by underrepresented composers than institutions of other sizes.

Institution Affiliation

When the data is viewed through the lens of institutional funding and religious affiliation, the differences between categories are the smallest, but are still significant, nonetheless. This can be seen in Table 4, where underrepresented composers were programmed at the highest average rate among private, religiously affiliated colleges and universities (12.21%), although this rate is about twice as high as the group's average without including an outlier in the data (6.16%). With this outlier omitted, private, non-religious institutions have the highest average rate (9.68%), almost 3 percent higher than public institutions (6.84%). Private, non-religious institutions also programmed intersectional

composers (those who are both non-male and non-white) at significantly higher rates than public institutions (0.75% and 0.14%, respectively), but the private, religiously affiliated institutions had such variance that the rate among this group was over seven times higher when the outlier was included (1.30%). Even without the outlier, however, the average percentage of works programmed by intersectional composers (0.24%) was still higher than that of public colleges and universities. There were two outliers in the "Private, Affiliated" group, but only the same institution as in the other variables has been omitted, because the rates of the second were much more similar to those of the rest of the group (see Appendix E for breakdowns of data by funding and affiliation). Without this first outlier, private, religiously affiliated institutions have the least diverse programming in almost all categories. It is also important to note that this is the group with the highest variation, even when omitting the first outlier. Out of the eight private, religiously affiliated institutions, there was one which programmed no pieces composed by women or nonbinary people, and five which programmed no intersectional composers. Excluding the outlier, the rates of programming underrepresented composers ranged from 0.55 percent to 15.50 percent.

Table 4: Diversity by Funding and Affiliation

Funding and Affiliation		Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
Private, Affiliated* N=8	Mean % of Works	12.2080	3.9538	9.5641	1.3020
	Standard Deviation	17.6391	3.1726	18.3171	3.1643
Private, Unaffiliated N=7	Mean % of Works	9.6809	4.5589	5.8710	0.7490
	Standard Deviation	4.7751	2.3575	3.4179	0.7331
Public	Mean % of Works	6.8402	3.7160	3.2664	0.1415

Table 4: Diversity by Funding and Affiliation					
Funding and Affiliation		**Underrepresented Composers**	**Non-Male Composers**	**Non-White Composers**	**Intersectional Composers**
N=17	Standard Deviation	4.3317	2.7222	2.2029	0.2432
Overall	Standard Deviation	2.6854	0.4346	3.1645	0.5804

* With omission of an outlier in the "Private, Affiliated" group, the data for this size would be as follows:

Private, Affiliated N=7	**Underrepresented Composers**	**Non-Male Composers**	**Non-White Composers**	**Intersectional Composers**
Mean % of Works	6.1598	3.2200	3.1382	0.1893
Standard Deviation	4.6445	2.5916	2.4578	0.3552

Private, non-religious institutions have the highest average rate of programming works composed by non-male composers (4.56%), even with the inclusion of the outlier in the "Private, Affiliated" data (3.95%). Public institutions have a significantly lower average rate of programming repertoire by non-male composers (3.72%), and private, religiously affiliated schools have a significantly lower average rate than public institutions when excluding the outlier from the calculations (3.22%). The average rates of composers of color being programmed varied more greatly. Excluding the outlier, these rates among public and private religious institutions were similar, and both were far lower than that of the "Private, Unaffiliated" group. Including the outlier, the "Private, Affiliated" group has an even more significantly higher average rate of programming composers of color. In all, private institutions without a religious affiliation had more diverse programming than public institutions and those with religious affiliation generally were the least diverse.

Conservatories

I wanted to examine the rates of diverse programming among music conservatories and how these relate to non-conservatory music programs, since conservatories specialize in educating professional musicians as performers and composers and they produce many of the top professional musicians, whose choices determine which works reach the public. Whether an institution had a music conservatory did provide some difference, as seen in Table 5, and conservatories often had higher rates of diverse programming than non-conservatories (see Appendix F for breakdown by conservatory status).

Table 5: Diversity by Conservatory Status

Conservatory Status		Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
Non-Conservatory N=26	Mean % of Works	8.6584	3.7353	5.4629	0.5371
	Standard Deviation	10.4030	2.8400	10.3564	1.7703
Conservatory N=6	Mean % of Works	9.4324	4.9327	5.1836	0.6833
	Standard Deviation	3.7458	1.8577	2.5398	0.8288
Overall	Standard Deviation	0.5473	0.8467	0.1975	0.1034

As can be seen, conservatories programmed works by non-male composers at higher rates (4.93%) than non-conservatory institutions (3.47%), and programmed works by non-white composers (5.18%) at only a slightly lower rate than non-conservatories (5.46%). They also had a higher average rate of programming works by underrepresented composers generally (9.43%), as well as a higher average rate of programming works by composers from intersectional backgrounds (0.68%). Overall, conservatories did provide more diversity in their programming than non-conservatories.

Rates of Programming by Composer Demographic

A composer's demographic information seems to have a significant impact on their chances of getting programmed and how many times they are programmed. White men are the most likely, by far, to be programmed in college and university band concerts, followed by men of color and white women (see Figure 10). Because many of the non-white demographics were represented very few times, it is difficult to discern each group when presented alongside the white demographics, and Figure 11 shows the breakdown of works by non-white composers by demographic groups.

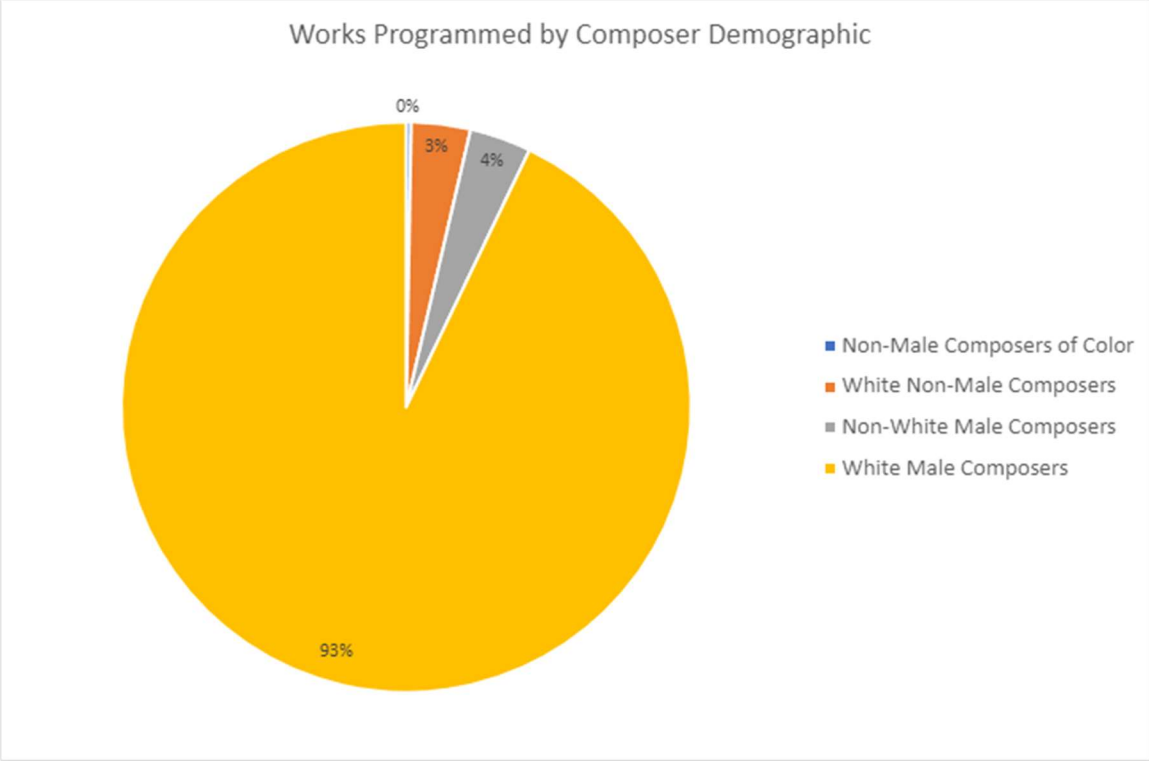

Figure 10: Programmed works by composers of each demographic group; this excludes composers with missing demographic information (who composed 0.13% of works)

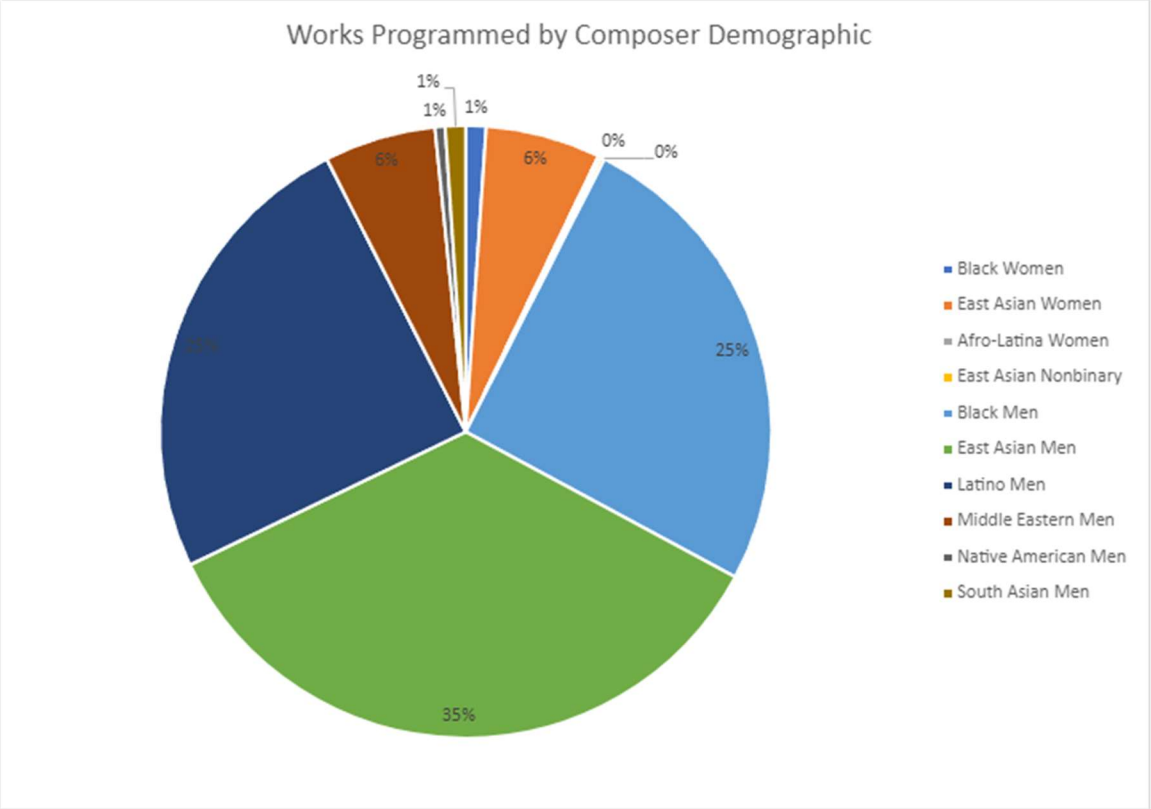

Figure 11: Programmed works by non-white composers broken down by demographic

Overall, 92.75 percent of programmed works were composed by white men. It is interesting to note that a small number of composers dominate the field: the top 1 percent of composers (all white men) accounted for 25.43 percent of programmed works. Furthermore, the top 10 percent of composers wrote 70.13 percent of programmed works, and of these top 10 percent, only 8 were women and 4 were men of color; no women of color were represented in this group. Additionally, only 42 pieces (7.12% of all works performed) were composed by non-male people of color, and 4 (0.03%) were composed by nonbinary people.

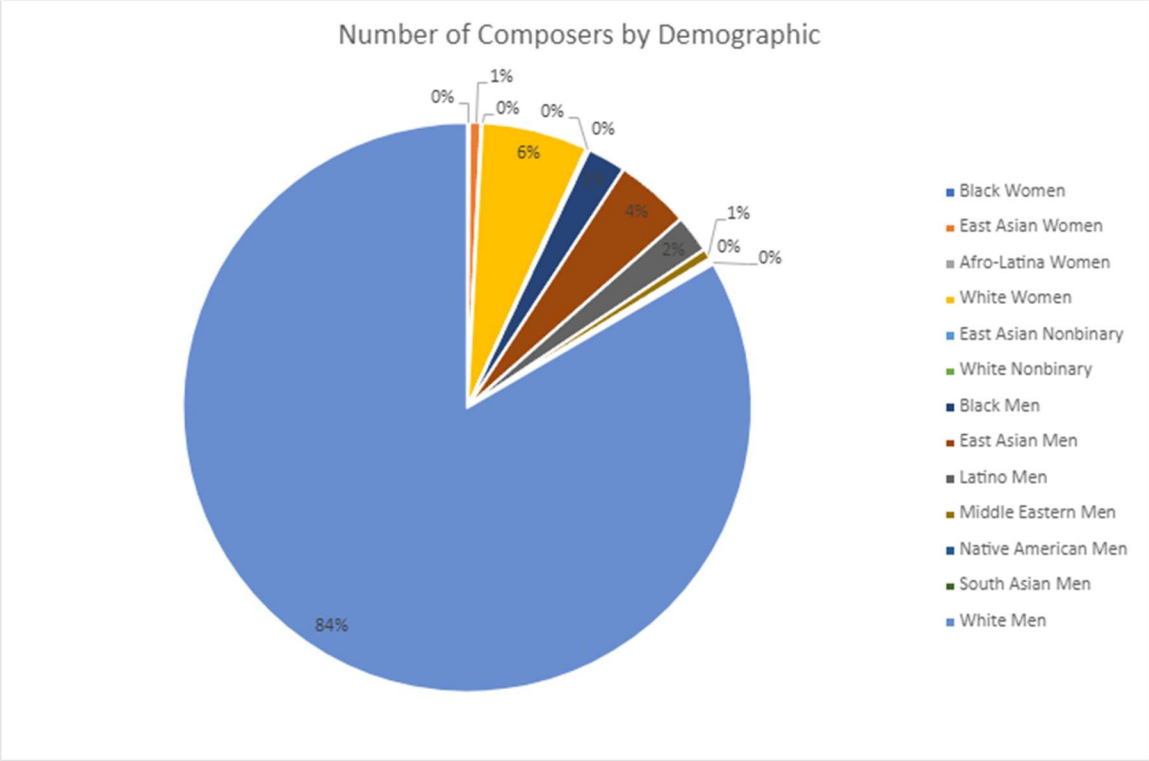

Figure 12: Number of composers by demographic

In total, there were 1,685 composers whose works were programmed over the timeframe and by the institutions examined in the study (see Figure 12). Overall, 1,396 of these composers were white men (82.85%). The next largest demographic group was white women, who accounted for 101 of the composers (5.99%). East Asian men followed with 71 composers (4.21%). The largest non-white and non-male group was East Asian women with only 11 composers (0.65%).

When composers are ranked according to the number of times their works were programmed, the first 41 composers are white men, with the 42nd most-programmed composer being Julie Giroux, who is a white woman. The most-programmed non-white composer, Arturo Márquez, is 99th on the list and is a man, and the most-programmed non-white woman, Chen

Yi, is not until 184th on the list. The majority of composers who have had works programmed at all are also white men.

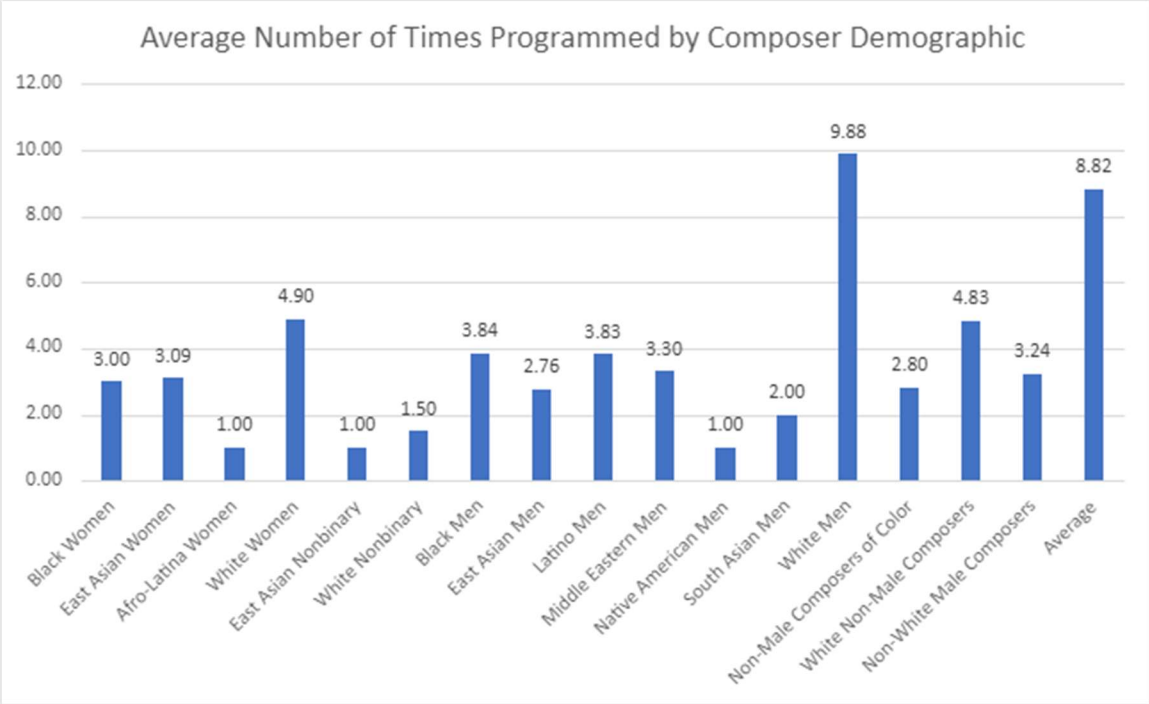

Figure 13: Average number of times composers of each demographic were programmed

This data provides an important piece of information: white men are overrepresented, both in the context of being programmed at all as well as the number of times that they are programmed. Figure 13 shows the average number of times that composers of each demographic were programmed, broken down by individual demographic as well as by demographic groups. This shows that a white man is over twice as likely to have works programmed as a white woman (programmed 9.88 and 4.90 times, respectively), and a white woman is only slightly over half as likely to have works programmed as the average (8.82 times). On average, non-white men have works programmed less than one-third as often as white men (3.24 times), and non-male composers of color are the least likely to have works programmed more than once (2.80 times). Within this category, composers of 2 out of the 4

demographics only had a piece programmed once. This data proves not only that non-male composers and composers of color will appear on fewer programs than their white male counterparts, but also that for each of their works that is programmed, a white man will have between 2 and 3.5 works programmed.

CHAPTER V
THE CONCLUSION

Although the data presented in the previous chapter shows an increase in programming works by diverse composers over time, current levels do not meet the ICD recommendations. Over the past twenty years, only 7.12 percent of works programmed by the institutions included in the study were programmed by underrepresented composers, which is much lower than the suggested minimum 24 percent, and the most recent data also falls below these levels. In fact, in the 2020-2021 academic year, only 16.33 percent of the programmed repertoire was by underrepresented composers. The percentage of programmed works by non-male composers was 7.55 percent, and the percentage of programmed works by composers of color was 9.39 percent, both of which fall significantly below the suggested 16 percent for each group. Furthermore, non-male people of color only composed 0.61 percent of the repertoire programmed in that year, far below the 8 percent recommendation. Despite the increase in diverse programming, this diversity must still be increased in order to meet the ICD recommendations and provide more equitable representation of marginalized composers.

Discussion

While I have already discussed in Chapter 1 how cultural gender norms and racial stereotypes along with exclusionary traditions within wind band circles have contributed to the current lack of representation, I would also like to discuss potential reasons for the increases in diversity aside from the general growth of inclusion within classrooms. After all, collegiate-level band programs do not exist in a vacuum, and yet many studies do not take into account that many conductors and students have expressed a desire for more equitable programming

(Cumberledge and Williams 2022, 7-8; Howley 2021, 253-254). Conductors and composers alike are influenced by social movements and pressures, which are then reflected in the concert program.

One catalyst for the large increase in women's compositions being programmed (from 1.82% in 2000-2001 to 7.55% in 2020-2021) would be the rise of the #MeToo movement in 2017 (Garcia, 2017). Aside from conversations that had already existed promoting greater gender equality, this movement raised questions about how women are treated and excluded in society, which could have brought similar concerns to those in educational music settings. The uplifting of women's voices in media was likely reflected in wind bands by the uplifting of women's compositions in concerts.

When considering upward trends in racially diverse programming, events and movements such as the Black Lives Matter movement, which began as a hashtag in 2013 and gained support after a Black man was murdered by police in Ferguson, Missouri in 2014 (Corley, 2021; Luibrand, 2015). The upward trend in racially diverse programming begins largely from the 2015-2016 academic year (up from 2.04% in 2014-2015 to 3.00% in 2015-2016 and 5.16% in 2016-2017), and there is another upward spike (from 7.20% in 2019-2020 to 9.39% in 2020-2021) which correlates with the Black Lives Matter protests against police brutality in the summer of 2020 (Corley, 2021). The issue of racist police brutality sparked many conversations in the decade since the beginning of the Black Lives Matter movement, and this probably had the same effect on awareness in the educational environment as discussed with the #MeToo movement.

One point of interest is how conductors and directors find the works and composers whom they program. Although repertoire lists are generally exclusionary, as previously stated, there are a growing number of resources available which act as or provide tools for programming diverse composers. Some examples have already been mentioned: the ICD Composer Diversity Database, which was created in 2016, allows users to search for ensemble repertoire by difficulty, ensemble criteria, composer demographic information, and other criteria (Institute for Composer Diversity, 2023); the Wind Repertory Project has a section that lists links to composer demographics such as nationality, race, gender, and LGBT composers (Wind Repertory Project, 2023). Some publishers and vendors note works that were composed by women or people of color. For example, Hickey's Music Center includes "#female composer" on listings for women's compositions (Hickey's Music Center, 2023). In the case of Hickey's, this hashtag is not a link and there is not a list that directly shows all works by female composers, but users can search for "female composer" to find these pieces. This effort on the part of Hickey's is an indication that the publishing and vending market is making an effort to become more inclusive, or to assist in diversifying concert programs.

Intersectionality

Another important topic of discussion is the ways in which women of color and nonbinary people of color are often excluded even when racial and gender diversity are emphasized. This is evidenced by the rate at which non-male composers of color were programmed as discovered in the study: only 0.28 percent of repertoire was written by non-male composers of color in this study, whereas 3.35 percent was written by non-male white

composers and 3.48 percent was written by male composers of color. Women of color are forgotten in conversations about racism and sexism and are dismissed within their trades. An iconic example within music is Florence Price (1887-1953), who was the first Black woman whose music was performed by a major American orchestra (Baranello, 2018). Most of her music has been unperformed or underperformed, despite being a prolific composer and a prominent voice in African American dialog during her lifetime.

When the issues of racism and sexism collide, the term intersectionality (coined by legal professor and feminist scholar Kimberle Crenshaw) is used. Crenshaw (1993) explains intersectionality as experiences of overlapping forms of oppression and notes how it relates to discussions surrounding discrimination (1242-1244). She states, "the intersection of racism and sexism factors into Black women's lives in ways that cannot be captured wholly by looking at the race or gender dimensions of those experiences separately" (1244). Here, Crenshaw is explaining that the effects of racism or sexism alone do not account for all the oppression faced by Black women (or other non-male people of color). Non-male people of color will experience racism differently than the men of their race and will experience sexism differently from non-male white people. The way this is reflected in collegiate band programming is made clear by the data, as previously mentioned. Composers at the intersection of racism and sexism only accounted for 42 programmed works (3.97% of pieces composed by underrepresented composers), and only 15 of the 32 institutions that participated in the study programmed at least one piece by a non-male composer of color (46.88% of institutions). This obvious discrepancy shows the need for more inclusion of composers from multiple underrepresented backgrounds.

Tokenism

Something that has been discussed in conversations about inclusion and existing literature regarding diverse concert programming is the idea of tokenism and tokenization (Howley 2020, 248-249). As was discussed previously, over half of the programmed works by women at CBDNA Conferences were all by the same composer. This was present in the study as well, as that same composer was the most-programmed female composer and accounted for 12.04 percent of all programmed works by women, and the most-programmed non-white composer accounted for 5.54 percent of programmed works by people of color. It is important that, when developing an inclusive program, there is not only one individual being programmed as "the woman" or "the person of color" on the concert, as this breeds more disparity and inequity.

Need for More Research

The data examined in this study only provides a small sliver of information on the national scale. More research into a larger number of music programs, as well as internal examinations within individual departments, are necessary to assess how inclusive an environment is being created in collegiate music spaces. While this research focuses on bands, there is also room for research into other ensembles, solo repertoire assigned by individual teachers, and other areas within postsecondary music education and performance. There are other studies currently in process, such as that of Christian Folk, a doctoral candidate at the University of Maryland, whose work is similar to this research, and an Education, Schooling, and Society minor thesis by Emily Kane at the University of Notre Dame, which examines the "leaky pipeline" in music and how women are often underrepresented in music programs (Christian

Folk, personal communication, April 2, 2023; Emily Kane, personal communication, March 6, 2023). Dr. Steph Frye-Clark of East Tennessee State University recently presented results from a study that they have been working on, which examined the experiences of queer composers (Frye-Clark, 2023). These and similar projects contribute a frame of reference for conductors and band directors to identify necessary steps to make college and university bands and music programs as a whole more inclusive.

Ways to Diversify Programming

Several of the referenced articles mention potential remedies to low diversity rates (Howley 2020; Peters 2016; Croomes 2019). The most commonly discussed of these is programming concerts dedicated to marginalized composers. One institution included in this study programmed a concert of this type, which featured six pieces by three women and three people of color. These specialized concerts not only contribute to increasing the rates of programming more diverse composers, but they also grant recognition to the composers and works featured. This recognition can be imperative to getting a composer's works programmed more frequently and, in turn, starting to balance the diversity of representation. It can also help conductors and band directors to adhere to the suggestions outlined by the ICD. If each concert program includes at least one work by a composer of color and one work by a woman, this could allow for more diversity in regular, non-specialized concert programs and achieve many of the same effects as the specialized concerts.

Another way that band directors and conductors can commit to increasing diversity in concert programs is by searching for and researching diverse composers. As previously mentioned, the Wind Repertory Project has a wealth of information about diverse wind band

composers and repertoire, and the ICD Composer Diversity Database is an excellent resource to find composers of specific demographics. Vendors and publishers that make note of diverse composers are also an accessible resource, especially during the process of updating music libraries. There are plenty of resources to find diverse composers and their works at the disposal of band directors and conductors.

Outside of explicitly building a diverse repertoire, band directors can still take action to improve diversity in the field. Some of the easiest ways to do so are by simply talking to other directors and band staff about the works one has discovered while exploring diverse composers. Band directors could also share information about why diversity in repertoire is important; many directors may not think that the diversity of their programmed composers is something that matters, and helping to educate those individuals or sharing research could inspire them to expand the diversity of their repertoire.

Band directors may also be interested in following organizations or joining social media communities centered around diverse groups of composers. Many of these exist for various niches, such as the International Women's Brass Conference and Facebook groups like Women Composers of Classical Music. Within these circles, there are plenty of opportunities to be exposed to new music, up and coming composers, and a diverse group of people with common interests. Even if increasing diversity is not a goal, joining these communities can be beneficial in other ways, since groups like these are positively correlated with well-being. In addition to joining groups, attending concerts or events featuring underrepresented composers and their music can also be an excellent way to increase exposure to more diverse repertoire.

Finally, if a college or university music department is particularly committed to diversity and inclusion, they may want to participate in their own "Year of Inclusivity" project, or something like it. As those in the music department at the University of Wisconsin at Eau Claire found, this project greatly benefited students, staff, and faculty, and improved diversity in the department's concert programming. Department members were able to meet a handful of composers and artists from underrepresented backgrounds and were exposed to a new breadth of information about their department and its history, as well as about the music that exists outside of the standard white male Euro-centric repertoire. If more departments are willing and able to undertake a project like this, music students across the country would see great benefits and would be able to pass those benefits on to future generations.

Conclusion

Between the literature, this study, and personal experience, I have seen how music programs try to welcome all demographics of students, but I have also seen how they let down those who do not fit into the majority, who are not given equal opportunities to play or hear music composed by people who share their identity. My university band program only programmed four pieces composed by a woman and four by people of color over the fourteen years from which programs were available. However, having been a student in the time since then, I know firsthand that our concert programs have become increasingly diverse. We programmed a woman of color for the first time on a concert in the Fall 2021 semester, and there have been numerous discussions about diversifying our repertoire that have resulted in inclusionary changes. While my study shows a bleak lack of representation, the trend is still moving toward inclusivity and greater diversity in college and university band programming.

References

Baranello, Micaela. 2018. “Welcoming a Black Female Composer Into the Canon. Finally.” *The New York Times*, February 9, 2018. https://www.nytimes.com/2018/02/09/arts/music/florence-price-arkansas-symphony-concerto.html.

Bond, Vanessa L. 2017. “Culturally Responsive Education in Music Education: A Literature Review.” *Contributions to Music Education* 42 (2017): 153–80. https://www.jstor.org/stable/26367441.

Bowman, Connor Thomas. 2020. "Wind & Rhythm and Race and Gender: Evaluating Wind Band Programming in Relation to Equity, Diversity, and Inclusion." MM thesis, University of Wisconsin, Madison, 2020. UWM Digital Commons. https://dc.uwm.edu/etd/2648

Clark, Christine. 2011. "Diversity initiatives in higher education: Just how important." *Multicultural Education* 19, no. 3 (Spring): 57-59.

Corley, C. 2021. *Black lives matter fights disinformation to keep the movement strong*. NPR, May 25, 2021. https://www.npr.org/2021/05/25/999841030/black-lives-matter-fights-disinformation-to-keep-the-movement-strong

Crenshaw, Kimberle. 1991. “Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color.” Stanford Law Review 43, no. 6 (July): 1241–99. https://doi.org/10.2307/1229039.

Croomes, Clifton Gerod. 2019. "Increasing the Inclusion of Women Composers in the Wind Band Repertoire: Pale As Centuries by Sarah Kirkland Snider" DMA diss., Louisiana State University. LSU Doctoral Dissertations. https://digitalcommons.lsu.edu/gradschool_dissertations/4990

Cumberledge, Jason P, and Matthew L Williams. 2022. “Representation in Music: College Students’ Perceptions of Ensemble Repertoire.” *Research Studies in Music Education* (April 2, 2022): 1–18. https://doi.org/10.1177/1321103X211066844.

East Tennessee State University. n.d. “Equity and Inclusion.” Accessed May 2, 2023. https://www.etsu.edu/equity/

Frye-Clark, Steph. 2023. *Amplifying Queer Composers*. Recital recorded at East Tennessee State University Powell Recital Hall April 15, 2023. https://www.youtube.com/watch?v=t_EWhRTKjFo.

Garcia, S. E. 2017. The Woman Who Created #MeToo Long Before Hashtags. *New York Times*, October 20, 2017. https://www.nytimes.com/2017/10/20/us/me-too-movement-tarana-burke.html.

Hickey's Music Center. 2023. *Hickey's Music Center*. (2023). https://www.hickeys.com/.

Howley, Rachel. 2020. "Pursuing Diversity from the Podium: Insights from Australia for Wind Band Conductors and Educators on Achieving Gender Parity for Women Composers." *International Journal of Music Education* 39, no. 2 (May): 247–259. https://journals.sagepub.com/doi/10.1177/0255761420928627.

Institute for Composer Diversity. 2023. "Best Practices." State University of New York at Fredonia, 2023. https://www.composerdiversity.com/best-practices-2023.

Institute for Composer Diversity. 2023. "Composer Diversity Database." State University of New York at Fredonia, 2023. Last modified 2023. https://www.composerdiversity.com/composer-diversity-database.

Graduate Management Admission Council. 2022. "List of All US Universities by State." *US Universities by State*. Last modified 2023. Accessed October 3, 2022. https://university.graduateshotline.com/ubystate.html.

Luibrand, S. 2015. "How a death in Ferguson sparked a movement in America." *CBS News*, August 7, 2015. https://www.cbsnews.com/news/how-the-black-lives-matter-movement-changed-america-one-year-later/

Marcho, Trevor. 2020. "Socially Responsible Music Repertoire: Composer Gender Diversity in Instrumental Ensembles." PhD diss., Ohio State University. http://rave.ohiolink.edu/etdc/view?acc_num=osu1593085683940817

Meta. n.d. *Facebook*. Accessed April 18, 2023. https://www.facebook.com/.

Meta. n.d. *Instagram*. Accessed April 18, 2023. https://www.instagram.com/.

Peters, Gretchen. 2016. "Do Students See Themselves in the Music Curriculum? A Project to Encourage Inclusion." *Music Educators Journal* 102, no. 4 (June): 22–29. http://www.jstor.org/stable/24755677.

Polk, Keith, Janet K. Page, Stephen J. Weston, Armin Suppan, Raoul F. Camus, Trevor Herbert, Anthony C. Baines, J. Bradford Robinson, and Allan F. Moore. 2001. "Band (i)." *Grove Music Online.* 2001. https://www-oxfordmusiconline-com.iris.etsu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040774.

Sheldon, Deborah A., and Linda A. Hartley. 2012. “What Color Is Your Baton, Girl? Gender and Ethnicity in Band Conducting.” *Bulletin of the Council for Research in Music Education*, no. 192 (Spring): 39–52. https://doi.org/10.5406/bulcouresmusedu.192.0039.

Smith, Daryl G., and Natalie B. Schonfeld. 2000. "The benefits of diversity what the research tells us." *About campus* 5, no. 5 (Nov-Dec): 16-23.

United States Census Bureau. 2021. “Census Regions and Divisions of the United States.” U.S. Department of Commerce Economics and Statistics Administration U.S. Census Bureau, 2021. https://www2.census.gov/geo/pdfs/maps-data/maps/reference/us_regdiv.pdf.

U.S. News & World Report L.P., n.d. “2021-2022 Best Colleges | College Rankings and Data.” Accessed October 3, 2022. https://www.usnews.com/best-colleges.

Wikipedia: The Free Encyclopedia, n.d. San Francisco: Wikimedia Foundation. Accessed October 5, 2022. https://www.wikipedia.org/.

Wind Repertory Project. 2023 Last modified February 2, 2023. https://www.windrep.org/Main_Page.

APPENDIX A

EMAIL TO MUSIC DEPARTMENT CONTACTS

Hello!

My name is Liz Liss (they/them) and I am a senior Instrumental Music Education major at East Tennessee State University. This year, I am working on my Honors Thesis, which will be an analysis of the diversity of composers whose works have been programmed in college and university band concerts over the years 2000-2021. To do this, I am collecting band concert programs from colleges and universities across the United States.

With this research, I hope to provide an understanding of the level of diversity in performed repertoire, if and how that diversity has changed over the years, and how it varies across regions and institution sizes. This is important because students are more likely to feel a sense of belonging and connection and, as a result, potentially have better performance outcomes when performing music composed by people within their own racial or gender groups - people to whom they can relate. My goal is to gain a better understanding of how inclusive our programming should be moving forward. I also hope to encourage institution bands to keep records of their concerts for future research.

I would like to include your institution in my research. If you are willing, I would appreciate if you could fill out this form and upload programs from your institution's concert band(s) or other equivalent records.

[LINK REMOVED]

Toward the end of the form, I have included a OneDrive file upload link because ETSU does not allow anyone with an external email to upload through the question format. **The deadline to submit programs or equivalent records is *January 31st, 2023.***

I will also accept links, spreadsheets, Word documents, and PDFs of programs and records in direct replies to this email if you would prefer to send those to me that way! If programs from certain years are unavailable, I will still accept whatever years' programs are available.

I would greatly appreciate your participation in my research, and I am happy to answer any questions you may have. You can contact me at lisse1@mail.etsu.edu, or my Thesis mentor, Dr. Steph Frye-Clark, at fryesn@mail.etsu.edu.

Thank you for your time.
Liz Liss

APPENDIX B
FORM WITH FILE UPLOAD

Although many recipients did not fill out this form, 22 did. 7 reported that they did not have records of what repertoire was programmed, 5 reported that they did have those records from all years requested, and 10 reported that they did have records of programmed repertoire from some but not all years requested.

Section 1 – Institution

1. What institution's program records are you submitting?

   [Enter your answer]

Section 2 – Program Records Availability

2. Do you have records of what was performed at each of your institution's band(s) concerts from 2000 to 2021?

   [ ] Yes

   [ ] Yes, but only for some concerts

   [ ] No

(At this point, those who responded "No" were automatically directed to submit the survey.)

Section 3 – Program Records Availability

3. For which years do you have all records of programmed material? If you only have some records from a given year, but not all, please do not include that year. If there were no concerts in a given year, do not include that year.

   [ ] All records from 2000-2021

   [ ] 2000

   [ ] 2001

   [ ] 2002

   [ ] 2003

…

[ ] 2021

Section 4 – Upload Documents

Please upload all programs and/or records from all concert bands at your institution as PDFs to the OneDrive linked here.

[LINK REMOVED]

4. Have you submitted all available records?

    [ ] I have uploaded all available records.

    [ ] I have uploaded some available records, but will need to upload others later.

    [ ] I will need to upload records later.

(At this point, those who responded “I have uploaded all available records.” were automatically directed to submit the survey.)

Section 5

Please be sure to copy the OneDrive link below to upload files later.

[LINK REMOVED]

Submit Survey

APPENDIX C

INSTITUTION DATA BY REGION

Each of these shows the percentage of repertoire by each group programmed at each institution

Midwest	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	7.2539	4.6632	2.5907	0.0000
B	7.1283	4.0733	3.4623	0.4073
C	5.8394	2.9197	2.9412	0.0000
D	19.4444	11.1111	9.2593	0.9259
E	9.1234	5.1878	4.0286	0.0894
F	1.3378	0.0000	1.3378	0.0000
G	8.5427	3.0151	5.5276	0.0000
H	10.4140	4.9159	5.8862	0.3881
I	6.3265	4.6939	1.8367	0.2041
Mean	8.3789	4.5089	4.0967	0.2239
Standard Deviation	4.8764	2.9485	2.4655	0.3107

North	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	15.8416	4.9505	11.3861	0.4950
B	4.1667	0.6944	4.1667	0.6944
C	10.2134	6.0976	6.0976	1.9817
D	6.4356	4.4554	2.2277	0.2475
Mean	9.1643	4.0495	5.9695	0.8547
Standard Deviation	5.1026	2.3401	3.9416	0.7733

South	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	1.6913	0.8457	0.8475	0.0000
B	5.5556	3.3816	2.1739	0.0000
C	0.5525	0.0000	0.5525	0.0000
D	1.7937	0.8969	0.8969	0.0000
E	5.3991	1.4085	3.9906	0.0000
F	4.0984	2.4590	1.6393	0.0000

South	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
G	3.3742	2.4540	0.9202	0.0000
H	5.0618	1.8835	3.1821	0.0000
I	15.6364	7.6364	9.4545	1.4545
J	10.0629	7.5472	2.5157	0.0000
K	5.0217	2.6658	2.5418	0.1860
L	15.5963	8.2569	8.2569	0.9174
M	5.2288	3.2680	1.9608	0.0000
Mean	6.0825	3.2849	2.9948	0.1968
Standard Deviation	4.8374	2.7616	2.7949	0.4554

West	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	10.4938	6.1728	4.9383	0.6173
B	4.3478	1.4493	2.9412	0.0000
C	54.5455	9.0909	54.5455	9.0909
D	5.7971	2.8986	2.8986	0.0000
E	6.1856	3.0928	3.0928	0.0000
F	9.2038	4.5289	5.0402	0.3652
Mean	15.0956	4.5389	12.2427	1.6789
Standard Deviation	19.4605	2.7466	20.7476	3.6400

APPENDIX D
INSTITUTION DATA BY SIZE

Large	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	7.1283	4.0733	3.4623	0.4073
B	19.4444	11.1111	9.2593	0.9259
C	9.1234	5.1878	4.0286	0.0894
D	5.3991	1.4085	3.9906	0.0000
E	5.0618	1.8835	3.1821	0.0000
F	8.5427	3.0151	5.5276	0.0000
G	15.6364	7.6364	9.4545	1.4545
H	10.4140	4.9159	5.8862	0.3881
I	6.3265	4.6939	1.8367	0.2041
J	6.1856	3.0928	3.0928	0.0000
K	5.0217	2.6658	2.5418	0.1860
L	9.2038	4.5289	5.0402	0.3652
Mean	8.9573	4.5177	4.7752	0.3351
Standard Deviation	4.4543	2.6690	2.4451	0.4431

Medium	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	1.6913	0.8457	0.8475	0.0000
B	5.5556	3.3816	2.1739	0.0000
C	1.7937	0.8969	0.8969	0.0000
D	1.3378	0.0000	1.3378	0.0000
E	4.3478	1.4493	2.9412	0.0000
F	5.7971	2.8986	2.8986	0.0000
G	4.1667	0.6944	4.1667	0.6944
H	10.2134	6.0976	6.0976	1.9817
I	6.4356	4.4554	2.2277	0.2475
J	10.0629	7.5472	2.5157	0.0000
K	5.2288	3.2680	1.9608	0.0000
Mean	5.1482	2.8668	2.5513	0.2658
Standard Deviation	3.0230	2.4126	1.5221	0.6078

Small	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	7.2539	4.6632	2.5907	0.0000
B	10.4938	6.1728	4.9383	0.6173
C	5.8394	2.9197	2.9412	0.0000
D	0.5525	0.0000	0.5525	0.0000
E	4.0984	2.4590	1.6393	0.0000
F	15.8416	4.9505	11.3861	0.4950
G	54.5455	9.0909	54.5455	9.0909
H	3.3742	2.4540	0.9202	0.0000
I	15.5963	8.2569	8.2569	0.9174
Mean	13.0662	4.5519	9.7523	1.2356
Standard Deviation	16.4249	2.9431	17.1779	2.9659

APPENDIX E

INSTITUTION DATA BY AFFILIATION

Private, Affiliated	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	7.1283	4.0733	3.4623	0.4073
B	5.5556	3.3816	2.1739	0.0000
C	5.8394	2.9197	2.9412	0.0000
D	0.5525	0.0000	0.5525	0.0000
E	4.0984	2.4590	1.6393	0.0000
F	4.3478	1.4493	2.9412	0.0000
G	54.5455	9.0909	54.5455	9.0909
H	15.5963	8.2569	8.2569	0.9174
Mean	12.2080	3.9538	9.5641	1.3020
Standard Deviation	17.6391	3.1726	18.3171	3.1643

Private, Unaffiliated	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	10.4938	6.1728	4.9383	0.6173
B	15.8416	4.9505	11.3861	0.4950
C	4.1667	0.6944	4.1667	0.6944
D	10.2134	6.0976	6.0976	1.9817
E	15.6364	7.6364	9.4545	1.4545
F	6.1856	3.0928	3.0928	0.0000
G	5.2288	3.2680	1.9608	0.0000
Mean	9.6809	4.5589	5.8710	0.7490
Standard Deviation	4.7751	2.3575	3.4179	0.7331

Public	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	7.2539	4.6632	2.5907	0.0000
B	1.6913	0.8457	0.8475	0.0000
C	19.4444	11.1111	9.2593	0.9259
D	9.1234	5.1878	4.0286	0.0894
E	1.7937	0.8969	0.8969	0.0000
F	5.3991	1.4085	3.9906	0.0000
G	1.3378	0.0000	1.3378	0.0000

Public	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
H	3.3742	2.4540	0.9202	0.0000
I	5.7971	2.8986	2.8986	0.0000
J	5.0618	1.8835	3.1821	0.0000
K	8.5427	3.0151	5.5276	0.0000
L	10.4140	4.9159	5.8862	0.3881
M	6.3265	4.6939	1.8367	0.2041
N	6.4356	4.4554	2.2277	0.2475
O	10.0629	7.5472	2.5157	0.0000
P	5.0217	2.6658	2.5418	0.1860
Q	9.2038	4.5289	5.0402	0.3652
Mean	6.8402	3.7160	3.2664	0.1415
Standard Deviation	4.3317	2.7222	2.2029	0.2432

APPENDIX F

INSTITUTION DATA BY CONSERVATORY STATUS

Non-Conservatory	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	7.2539	4.6632	2.5907	0.0000
B	10.4938	6.1728	4.9383	0.6173
C	7.1283	4.0733	3.4623	0.4073
D	1.6913	0.8457	0.8475	0.0000
E	5.5556	3.3816	2.1739	0.0000
F	5.8394	2.9197	2.9412	0.0000
G	19.4444	11.1111	9.2593	0.9259
H	0.5525	0.0000	0.5525	0.0000
I	1.7937	0.8969	0.8969	0.0000
J	5.3991	1.4085	3.9906	0.0000
K	1.3378	0.0000	1.3378	0.0000
L	4.0984	2.4590	1.6393	0.0000
M	15.8416	4.9505	11.3861	0.4950
N	4.3478	1.4493	2.9412	0.0000
O	54.5455	9.0909	54.5455	9.0909
P	3.3742	2.4540	0.9202	0.0000
Q	5.7971	2.8986	2.8986	0.0000
R	5.0618	1.8835	3.1821	0.0000
S	4.1667	0.6944	4.1667	0.6944
T	8.5427	3.0151	5.5276	0.0000
U	6.3265	4.6939	1.8367	0.2041
V	6.4356	4.4554	2.2277	0.2475
W	10.0629	7.5472	2.5157	0.0000
X	15.5963	8.2569	8.2569	0.9174
Y	9.2038	4.5289	5.0402	0.3652
Z	5.2288	3.2680	1.9608	0.0000
Mean	8.6584	3.7353	5.4629	0.5371
Standard Deviation	10.4030	2.8400	10.3564	1.7703

Conservatory	Underrepresented Composers	Non-Male Composers	Non-White Composers	Intersectional Composers
A	9.1234	5.1878	4.0286	0.0894
B	10.2134	6.0976	6.0976	1.9817
C	15.6364	7.6364	9.4545	1.4545
D	10.4140	4.9159	5.8862	0.3881
E	6.1856	3.0928	3.0928	0.0000
F	5.0217	2.6658	2.5418	0.1860
Mean	9.4324	4.9327	5.1836	0.6833
Standard Deviation	3.7458	1.8577	2.5398	0.8288