

MC23
Musicians' Census

Musicians' Census

Musicians from the Global
Majority Insight Report

November 2023

Help
Musicians

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Introduction

It's been a long-standing ambition of both Help Musicians and the Musicians' Union to build a comprehensive picture of the lives and careers of musicians across the UK. In 2023, we are proud to say that our organisations fulfilled that ambition with the launch of the first ever Musicians' Census.

Together with the support of key organisations and individuals in the music industry, the Musicians' Census achieved almost 6000 responses. Thank you to everyone who shared their experiences of work and life with us.

For this second report we have partnered with a key music industry organisation, Black Lives in Music (BLiM). BLiM are the voice of Global Majority musicians and music industry professionals in the UK. BLiM's work to tackle racism and create a truly inclusive and diverse sector has had a huge impact on the music industry. As a member of the Census Stakeholder Group, BLiM played a pivotal role in supporting the dissemination of the survey and in raising awareness of it amongst Global Majority musicians.

Musicians from the Global Majority are more likely to experience all types of discrimination, including sexual harassment than their white counterparts. The responses to the census confirm that racism and intersectional discrimination continue to represent significant barriers for musicians from the Global Majority.

The data confirms that these communities of musicians are less likely to be employed full-time, less likely to be formally trained and less likely to earn 100% of their income from music than their white counterparts. It's unsurprising then that this community of musicians experience high levels of low mental and physical wellbeing and lack access to the support they need.

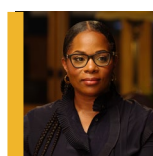
It might be tempting to think of the experiences detailed in this report as individual or one-off incidents, but this report reveals systemic issues in the music industry such as attitudinal, structural, and economic barriers across education and employment.

Musicians from the Global Majority contribute hugely to the richness of the music industry, working in every genre and every sector, however the data indicates that we, as an industry, are failing this community of musicians.

Although the music industry is taking steps to address some of the issues this report highlights, this work is primarily advocated for and carried out by Black-led organisations and individuals. We recognise that there is still an enormous amount of work to do until the music industry is truly free from racism and discrimination, and that we all have a responsibility to be doing this work.

The findings in this report make a powerful case for partners across the music industry to invest in and support musicians from the Global Majority, and to work together to tackle the racism and discrimination that is forcing some musicians out of the workforce and create a culture of genuine equity and inclusion.

Working together Help Musicians, Musicians' Union and Black Lives in Music believe we can make the industry a fairer more equitable place for all musicians.



Charisse Beaumont
Chief Executive
Black Lives in Music



Naomi Pohl
General Secretary
Musicians' Union



Sarah Woods
Chief Executive
Help Musicians

About the Musicians Census

Our aim

The Musicians' Census 2023 is a long-term project delivered by Help Musicians and the Musicians' Union. Our aim is to provide a fuller picture of the musician population in the UK today and to track how key themes change over time. What we learn from this survey will inform the way we help musicians and support the wider music industry to understand and respond to musicians' needs. Ultimately, we hope to see the Census helping to foster a thriving and diverse musician population, now and in the future.

Our approach

Census data was collected via a 15-minute online survey, which was open from January to March 2023. Help Musicians and the Musicians' Union collaborated with music industry partners to reach as many musicians as possible. Walnut Unlimited were appointed to develop the survey, manage the data collection and run the initial analysis of the data. All aspects of the research were conducted in accordance with ISO 20252 and ISO 27001, the international standards for market research and information data security respectively. All musicians aged 16 and over "who earn or intend to earn money" from music were invited to respond. The survey was voluntary. Participants were self-selecting and required to give informed consent and complete a set of initial screening questions.

Data

A total of 5,867 musicians completed the 2023 Census, which in this report will be referred to as the overall Census sample. The results in this report are based on the responses of 624 musicians from the Global Majority. Sub-group differences have been included where relevant. While the findings of this Census only represent the musicians who responded, it provides a powerful snapshot of the demographics, finances, wellbeing and careers of musicians today.

This will help us to understand trends relevant to all musicians, as well as important differences in the experiences of diverse groups of musicians. We recognise that there were potential barriers to participation including digital accessibility, trust, language barriers and challenges in reaching musicians who aren't part of more formal industry networks. We're committed to widening access in future Census surveys to ensure that the largest possible number of participants can share their experiences.

Census stakeholder group

Representatives from across the music industry formed a stakeholder group who were involved in shaping the survey design, sharing it amongst their communities and providing feedback on the results. This group helped make sure the Census was inclusive and representative and we're thankful for their collaboration and support.

- Arts Council England (ACE)
- Association for Electronic Music (AFEM)
- Association of British Orchestras (ABO)
- Attitude is Everything (AiE)
- Black Lives in Music (BLiM)
- Drake Music
- Drake Music Scotland
- English Folk Dance and Song Society (EFDSS)
- Featured Artists Coalition (FAC)
- The F List
- Independent Society of Musicians (ISM)
- The Ivors Academy (The Ivors)
- Music Managers Forum (MMF)
- Parents and Carers in Performing Arts (PiPA)
- Phonographic Performance Limited (PPL)
- Performing Rights Society (PRS)
- Foundation Punch Records (Punch)
- Royal Society of Musicians of Great Britain (RSM)
- Safe In Sound
- shesaid.so
- UK Music



Photo: Sigrid Combert / Getty Images

Executive Summary

The first Musicians' Census gathered data from 5,867 musicians across the UK about their demographics, careers, wellbeing and their experiences in the music industry.

This report presents key findings related to the 624 musicians who identified themselves as being from the Global Majority, and details their earnings, career progression and their experiences of discrimination. This is the second in a series of Insight Reports which will each share findings related to key Census themes.

The vast majority of musicians from the Global Majority work as performing musicians and music creators and on average their annual income from music is £17,745. There is an ethnicity pay gap of almost £1,000 between white respondents earning all of their income from music and those who identify as being from the Global Majority.

Cost-related barriers to career progression are a major issue for musicians from the Global Majority. 50% reported a lack of sustainable income as a barrier in their music careers and 35% told us they cannot support themselves or their families from being a musician, furthermore 24% reported being in debt.

Just 31% of musicians from these communities earn all their income from music and over half 66% need to sustain their musical careers with additional income in order to support themselves. Almost 60% of them do this through a second job and many have diverse, portfolio careers.

A third of musicians from the Global Majority reported that not knowing anyone in the industry was a barrier to their career progression and 29% told us that a lack of access to professional support and advice restricted their career progression.

The Census highlights that these communities of musicians experience high levels of racism, which is intersectional and was reported to us by almost half of respondents from this group.

There is also a lack of reporting of racism, even though 81% of people who experience racism said it had a significant impact on their career progression, less than a third reported it to someone. 16% of this group also reported discrimination based on their socioeconomic background.

17% of musicians from the Global Majority told us that it is unlikely that they will still be in the industry in 5 years' time. Of this group 85% have experienced or witnessed some form of discrimination showing a direct link between people experiencing discrimination and leaving the music industry.

Almost a third of musicians from the Global Majority reported poor mental health and 26% reported poor physical health.

Despite the challenging circumstances musicians from the Global Majority work in, 83% thought it was very likely or fairly likely to still be working in the industry in 5 years' time.

More than half of musicians from the Global Majority reported that not knowing anyone in the industry was a barrier to their career progression



Musicians' Demographics

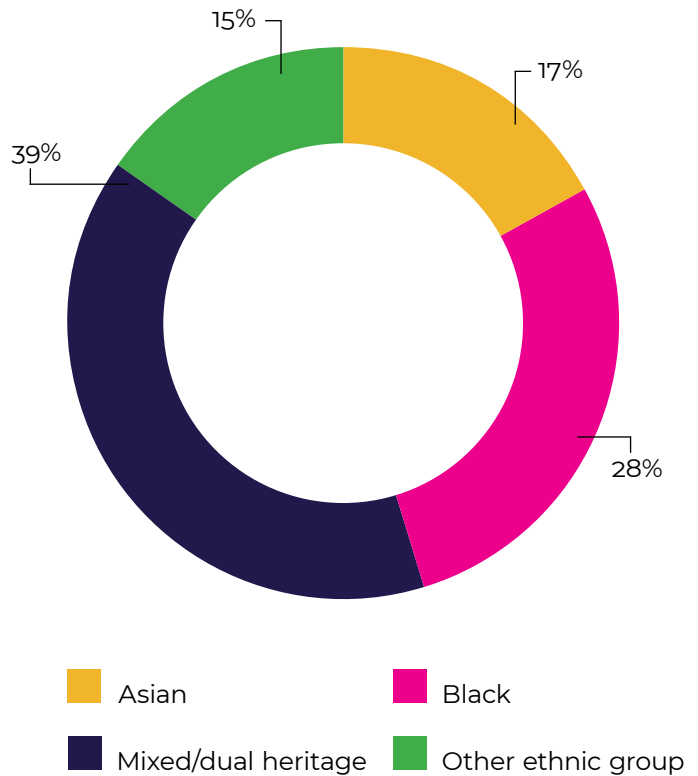
Ethnicity

Respondents from the Global Majority is defined as anyone who responded within the following categories: **Black, Asian, Mixed/dual heritage** or other ethnic group.

Those who selected 'other ethnic group' were given the opportunity to provide an open-text response. 14 (2% of 648) of these have been excluded from the data set as their responses were aligned with other available options that are counted as 'white'. This does not impact the main data set as it represents 0.2% of 5867 respondents.

We further re-coded some responses to fit existing categories (other Mixed/dual heritage) where this is clearly evidenced from the open-text response.

Respondents from the Global Majority make up 11% of the overall Census sample.



Where musicians live

23% of white respondents live in London, compared to 46% of respondents from the Global Majority. 6% of white respondents live in Wales compared to 3% of respondents from the Global Majority, and 12% of white respondents live in Scotland compared to 6% of respondents from the Global Majority. 3% of white respondents are in Northern Ireland compared to 1% of respondents from the Global Majority. This means that respondents from the Global Majority outside of London may experience a greater sense of underrepresentation and may feel more isolated in terms of finding communities of musicians from the Global Majority.



I live in a rural community where music is about representing people within the community... Because I do not look like everyone else there are fewer opportunities for progression.

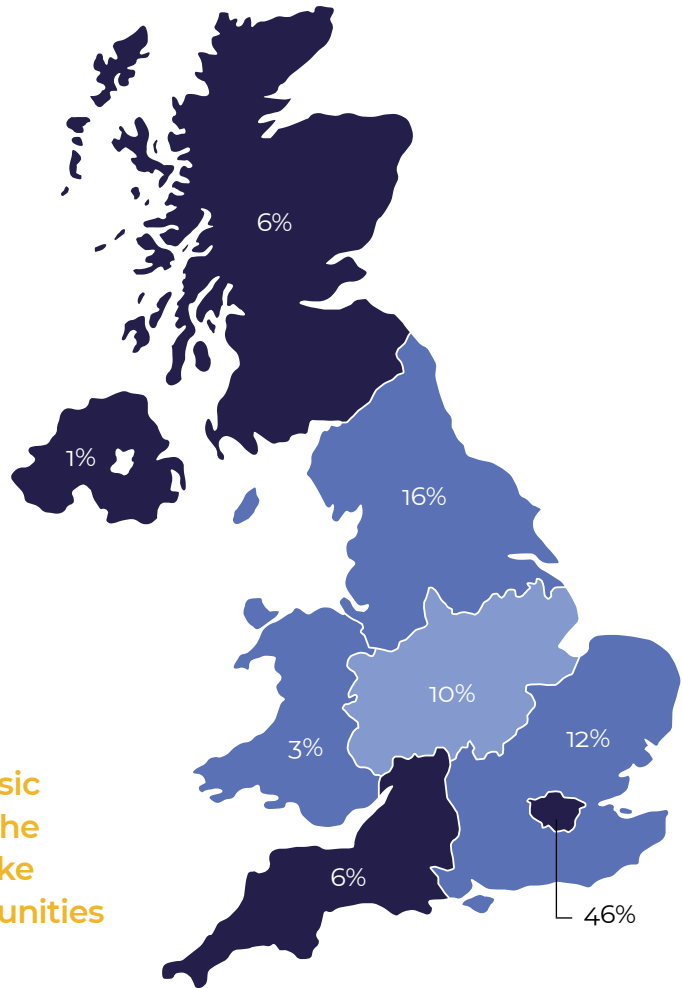


Illustration: Getty Images

Age

Respondents from the Global Majority are younger than the overall Census sample (13% under 25 compared to 9% overall, 32% 25-34 compared to 23% overall, 5% aged 65+ compared to 9% overall, 12% aged 55-64 compared to 18% overall).

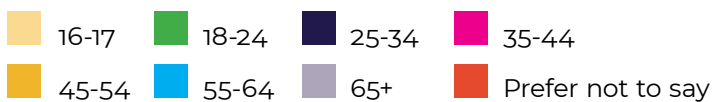
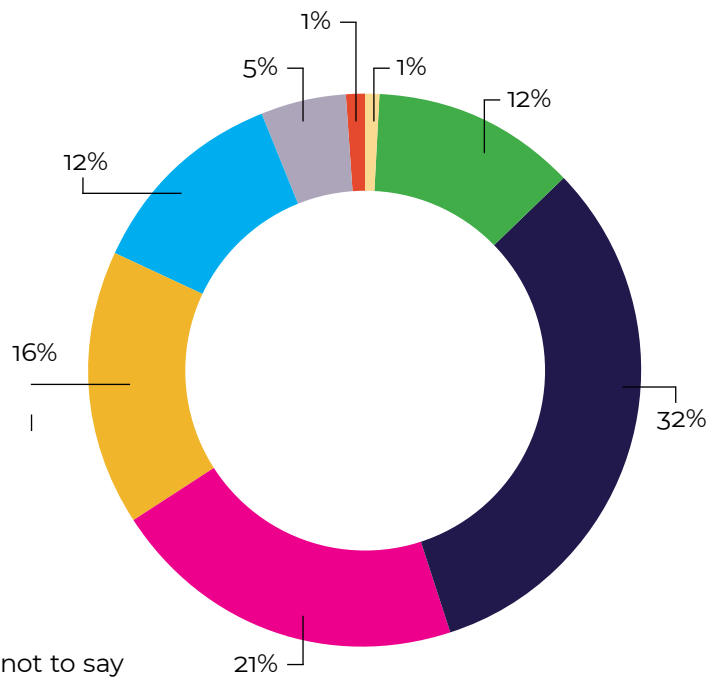
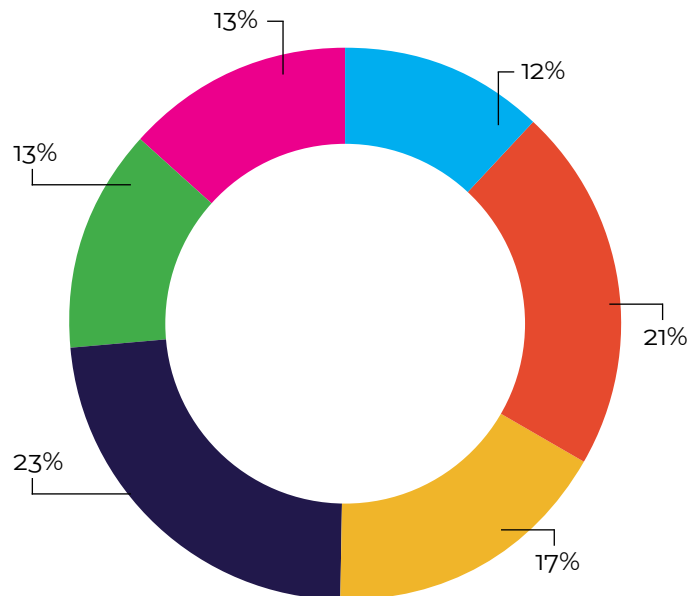
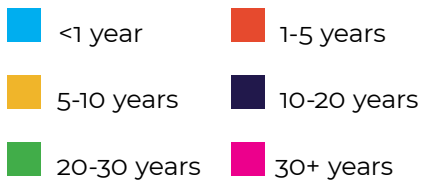




Photo: Jon Feingersh Photography Inc / Getty Images

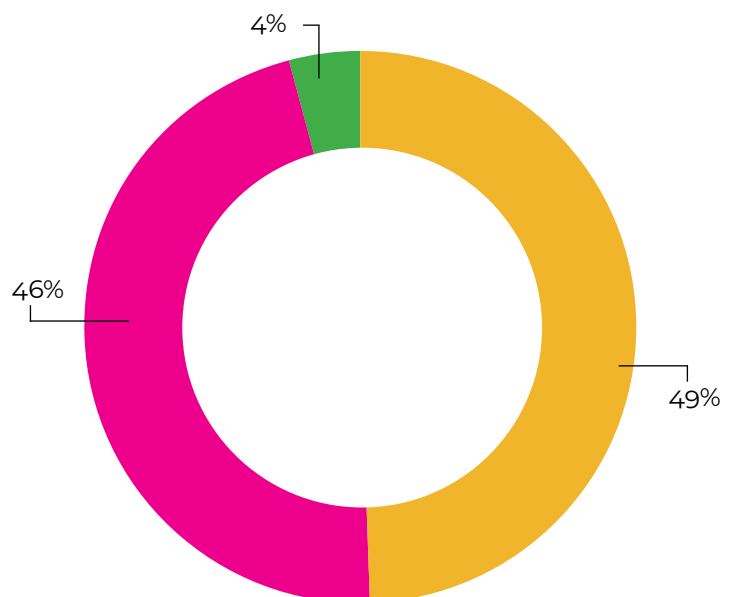
Years earning as a musician

While overall¹ 25% of Census respondents have been in the industry for 30+ years, this drops to 12% for Global Majority musicians. Likewise, while 13% of musicians overall have worked for 1-5 years, this rises to 21% for Global Majority musicians.



Gender

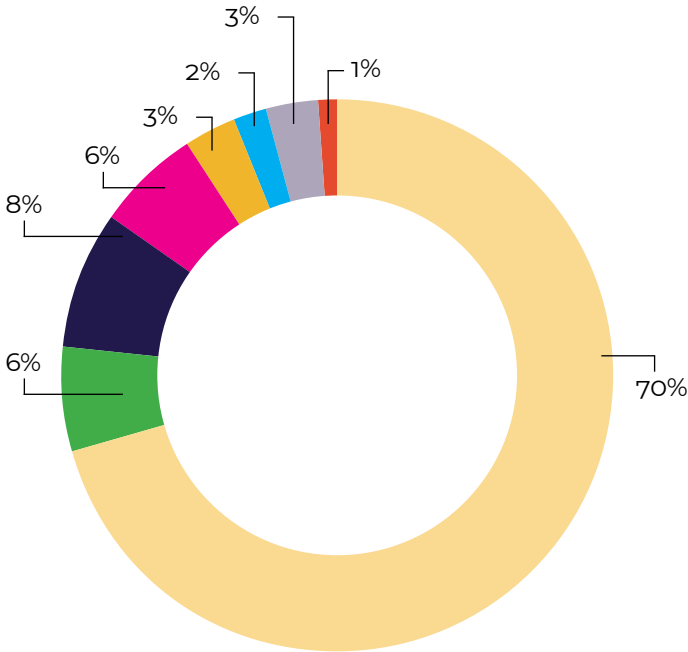
Whereas for the overall Census sample there are more men (54%) than women (43%), this differs for respondents from the Global Majority. There is also a higher percentage of musicians identifying their gender in other ways as well as musicians identifying as trans – 4% compared to 2% in both cases.



Sexuality

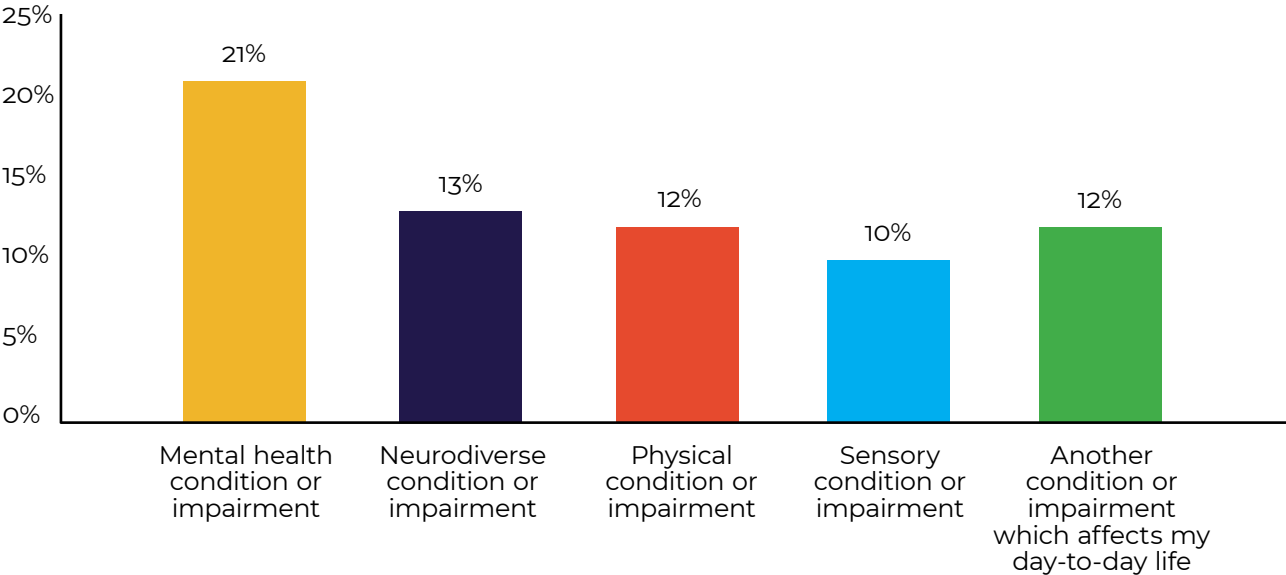
A slightly higher proportion of respondents from the Global Majority identify as LGBTQ+ (24%) compared to 18% of the overall Census sample, with higher numbers identifying as bisexual, queer or in other self-described ways, and fewer identifying as gay men and gay women/lesbians.

- Heterosexual
- Bisexual
- Gay women/lesbian
- Self-describe in other ways
- Prefer not to say
- Queer
- Gay men
- Asexual



Disability²

Overall, 45% of musicians from the Global Majority sample are disabled. 13% (82) of musicians from the Global Majority reported that they have a neurodiverse condition or impairment, which is higher than the overall Census sample, and 21% (132) reported a mental health condition or impairment compared to 18% of the overall Census sample.



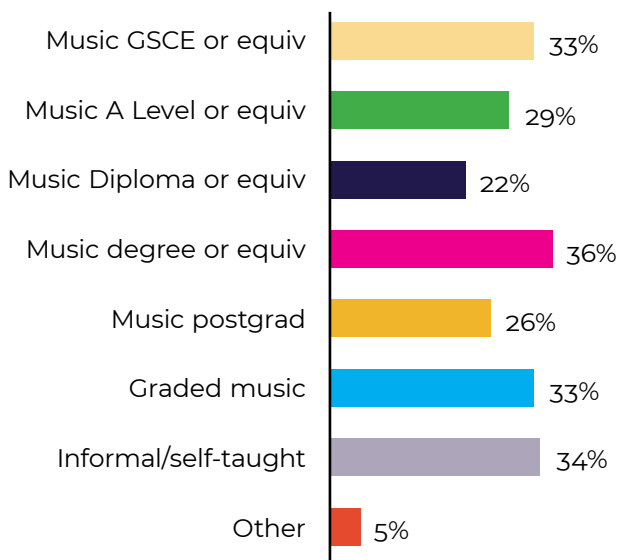
Qualifications

65% of musicians from the global majority have a degree qualification or higher in any field, compared to 72% of white respondents.

65% of musicians from the Global Majority have a degree qualification or higher in any field, compared to 72% of white respondents. Looking specifically at music qualifications, 37% of musicians from the Global Majority have music degrees compared to 52% of white respondents. Asian musicians are more likely to have a music degree (46%) than musicians with Mixed/dual heritage (36%), Black musicians (31%) or musicians with other ethnic backgrounds (34%). 36% of Asian respondents have a music postgraduate degree compared to 32% of white respondents.

34% of musicians from the Global Majority are self-taught or informally taught on one or more of their instruments, compared to 27% across the overall Census sample. White musicians are much more likely to have a graded music certificate (51%) than musicians from the Global Majority. Within the Global Majority sample, Asian musicians are least likely to at just 21%.

10% of respondents from the Global Majority reported that they are currently students, which is higher than the overall sample and correlates with the age profiles of respondents from the Global Majority being younger.



“

I was not supported or encouraged at school [...] I had to stop piano lessons in sixth form because my family couldn't afford them. I was able to get [...] scholarship only because I received charitable funding and donations to support short courses to enable me to prepare for auditions.



Photo: ysbrandcosijn / Getty Images

“

I'm self-taught. We could never afford music lessons when I was a kid, so that left me at a distinct disadvantage, always playing catchup.



Working profiles and pay

Income

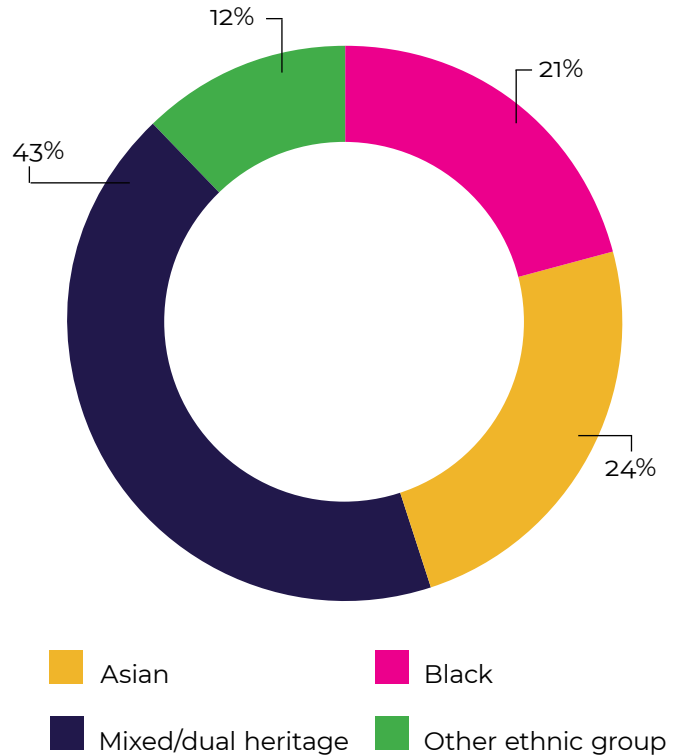
There is an ethnicity pay gap of almost £1,000 between white respondents and those who identify as being from the Global Majority. Mean income for Global Majority Musicians sits at an estimated £30,000 per annum, while white counterparts make an estimated £30,900 (+3%). These calculations are based on those who earn 100% of their income from music.

Looking at the overall average income (including musicians earning less than 100% of their income from music), the average annual income of a musician from the Global Majority is £17,700. In the Financial Insight Report we reported that the average annual income of a UK musicians is approximately £20,400. This is largely influenced by the annual income of white musicians sitting at £20,800.

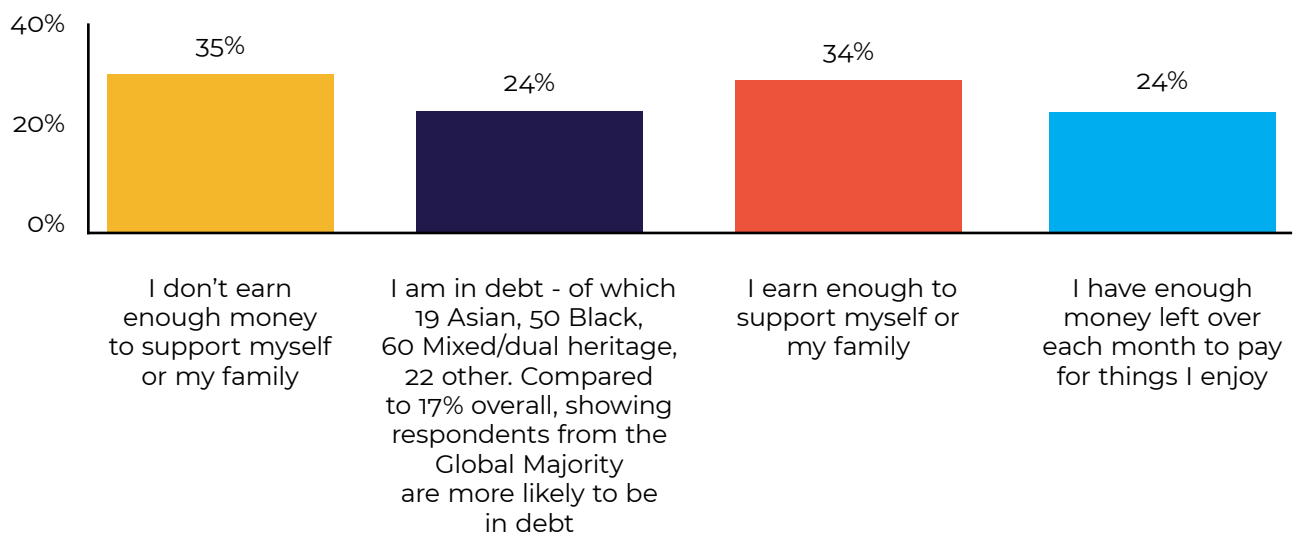
191 (31%) of musicians from the Global Majority earn 100% of income from music. Compared to 41% of white musicians.

33% of musicians from the Global Majority musicians earn less than ¼ of income from music compared to 25% white musicians. Within this, 38% Black musicians, 31% Mixed/dual heritage and 34% other ethnic background while 26% Asian.

Breakdown of musicians from Global Majority who make 100% income from music



Global majority musicians' financial security



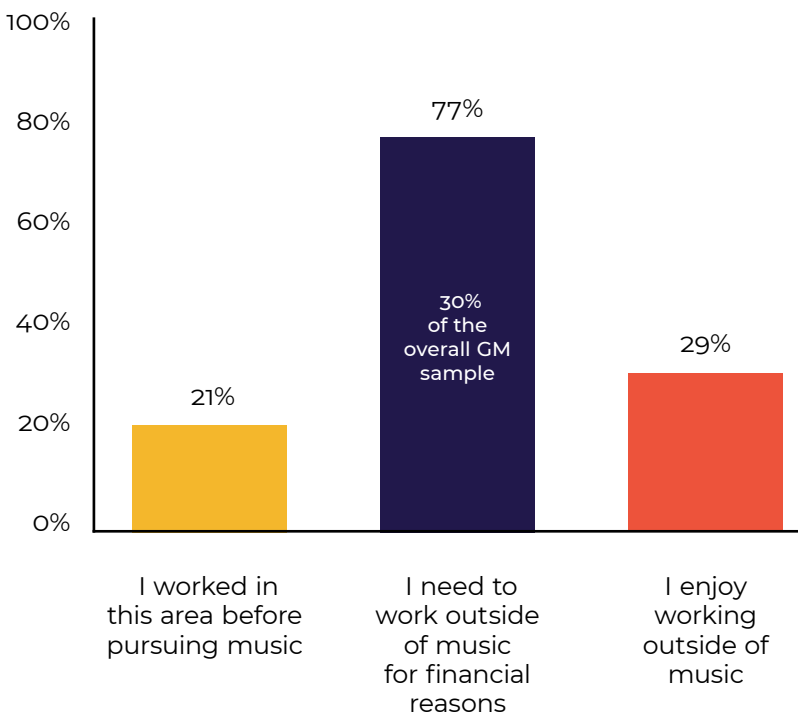
Supplementing income

243 musicians from the Global Majority have jobs in other sectors. Of this, 77% (188) state that this is for financial reasons. 39% of musicians from the Global Majority supplement their income with non-music employment compared to 62% across the overall census sample.

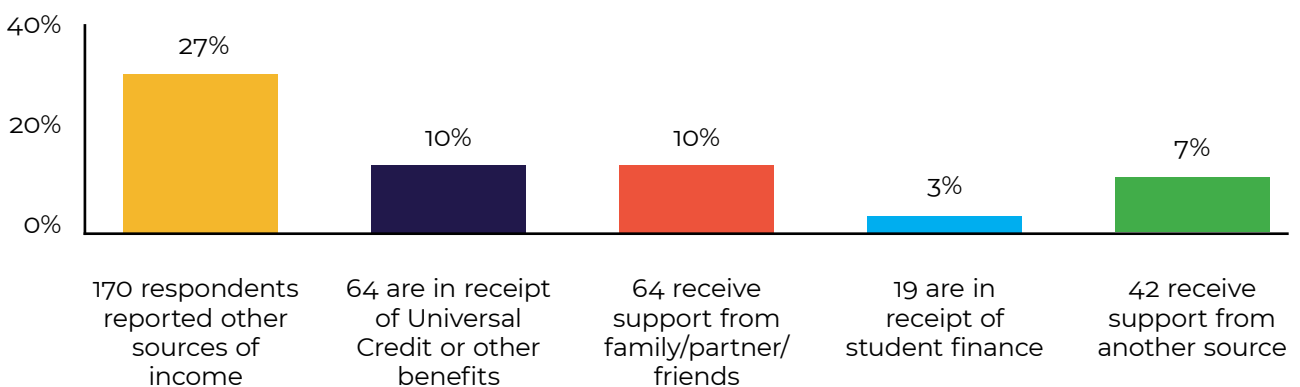
66% of musicians from the Global Majority need additional income in order to support themselves. Almost 60% of them do this through a second job, so a significant portion (40%) of these are supporting themselves through benefits, support from family/friends/partner, student finance or other means.

This shows a possible employment gap, potentially reflecting the barriers faced by people from the Global Majority have in accessing employment both within and outside of the music industry.

Reasons for working in another sector



Other sources of Income



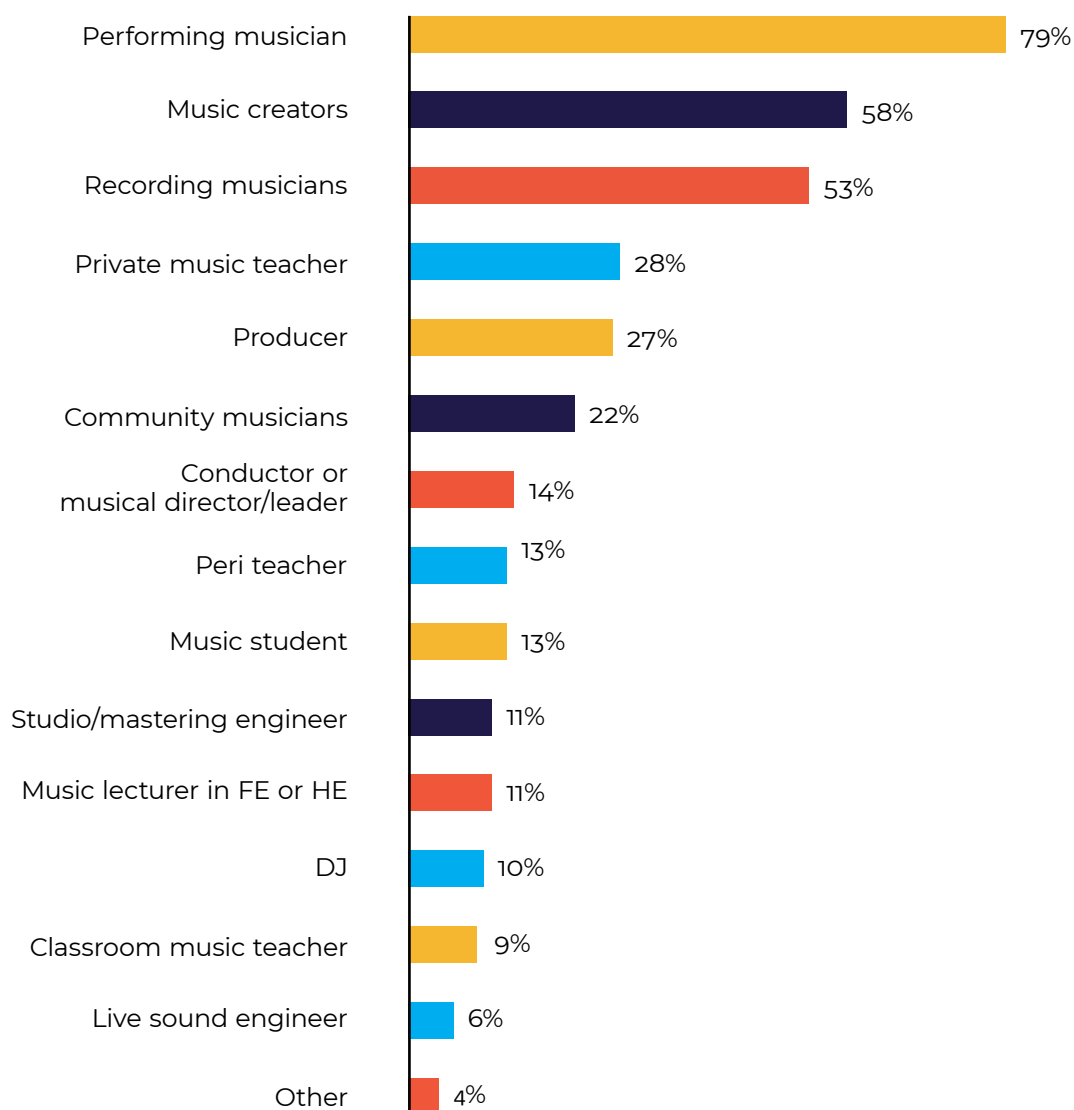
Supplementing income

11% of musicians from the Global Majority are in full-time employment, and 9% are employed part-time. 71% are self-employed. Half of those employed part-time are additionally self-employed.

Overall, 20% of musicians from the Global Majority hold some form of employment – this rises to 29% amongst Asian respondents, which may be linked to the prevalence of teaching roles amongst this cohort, compared to a greater number of music creators - typically self-employed work – amongst Black and Mixed/Dual heritage respondents.

A higher percentage of Asian respondents also have music postgraduate qualifications, which would be a requirement for most teaching roles (i.e. a music teaching qualification).

Reasons for working in another sector



Musicians from the Global Majority hold 3-4 roles on average. 39% of Asian musicians are private music teachers, compared to 27% of the wider Global Majority cohort. Interestingly, this is also slightly higher than the proportion of white musicians who are private music teachers (37%).

A higher proportion of Black musicians (68%) are music creators compared to the wider Global Majority cohort (58%), and this is also significantly higher than for white musicians (42%).



Photo: Satoshi-K / Getty Images

Genre

An analysis of genre found that a higher proportion of Asian musicians (64%) are involved in classical music compared to the overall Global Majority sample (42%). The way in which we asked this question absorbs possible engagement in non-Western classical music traditions such as Hindustani or Carnatic classical music. This compares to just 23% of Black musicians being involved in classical music. 90% of all respondents who are involved in Classical music are white, and just 2% are Asian, 1% Black and 3% of Mixed/dual heritage.

It's worth noting that considering the small numbers of musicians from the Global majority who work in classical music, we received an overwhelming large number of qualitative responses detailing their negative experiences working in the classical music sector. These experiences included racism, sexism, stereotyping and bullying.

Only 22% of Asian musicians are involved in South Asian/Desi/Bhangra music – this is caveated by the Asian response category including East Asian respondents, but of the 100 musicians involved in South Asian/Desi/Bhangra music across the full Census sample, 52% are white, and just 22% are Indian or Pakistani.

Black musicians are more involved in genres of Black origin, such as R&B (58% compared to 33% of the overall Global Majority sample), Hip Hop/ Rap (35% compared to 21%), Reggae/Dub (31% compared to 18%) and Afrobeat (28% compared to 16%).



I am a black male and have experienced “odd” circumstances surrounding my career at various key moments. I continue to struggle to explain these occurrences in any other way than me being discriminated against because of the colour of my skin. With the way that recruitment processes work within classical music, it has not been possible to prove my suspicions explicitly, but, my understanding of British culture and the discreet manifestations of racism that continue to occur, always point me in the direction of racial discrimination being the reason for this.



Career Barriers

Financial career barriers

53% of musicians from the Global Majority said they have experienced cost-related barriers, including cost of equipment (37%), cost of transport (29%), and cost of training (23%). This is higher than for the overall sample (46%).

While for the overall sample, 44% cited a lack of sustainable income as a barrier in their music careers, 50% of musicians from the Global Majority reported this. This shows that musicians from the Global Majority experience financial barriers at higher rates.

Other career barriers

A third of musicians from the Global Majority said that not knowing anyone in the industry was a barrier to their career progression, compared to just a quarter of the overall sample.



The London freelance hierarchy of “who you know” and institutionalised racial discrimination across performing and the auditions process. Teaching is more welcoming.



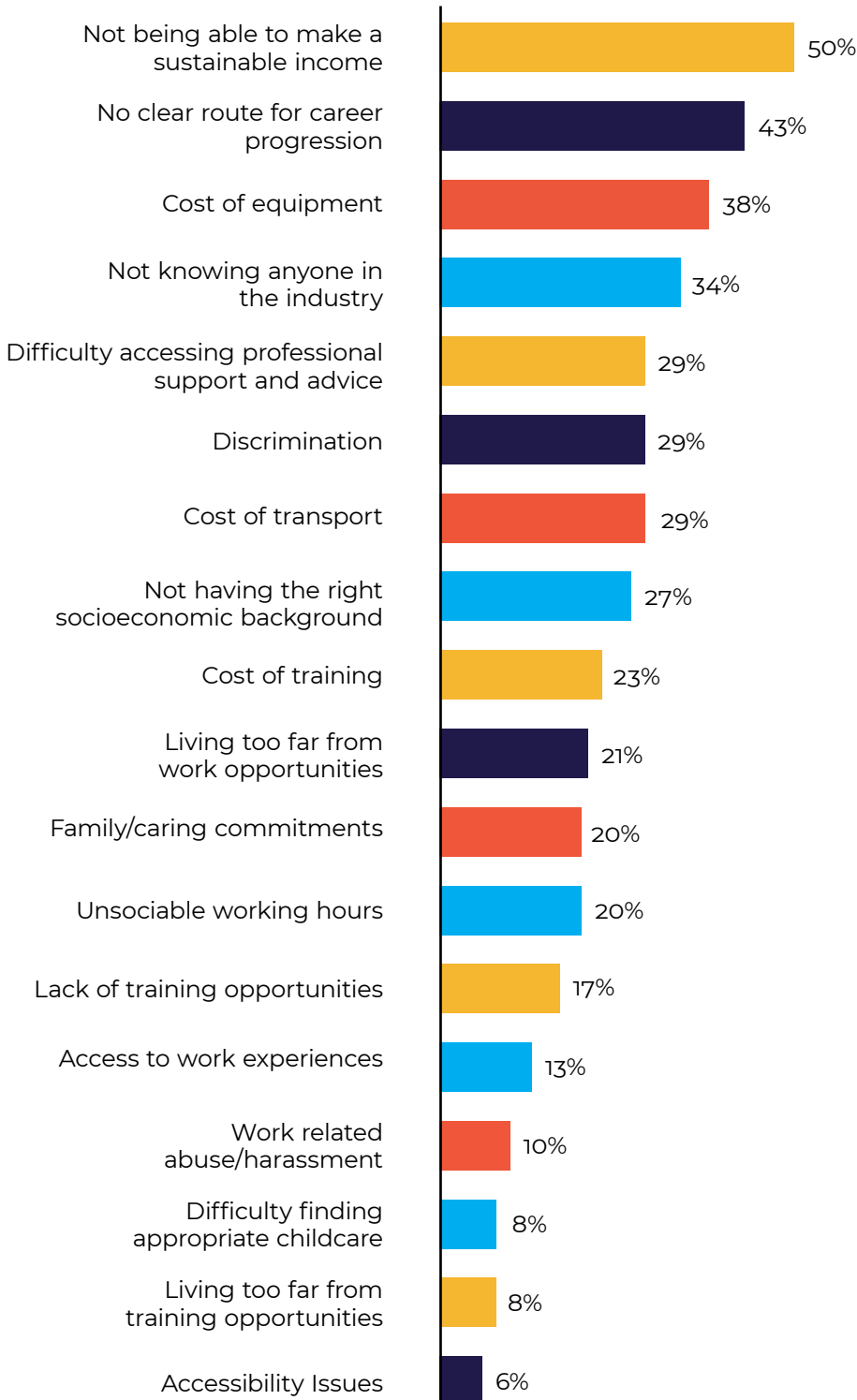
Photo: Blend Images - PBNJ Productions / Getty Images

Linked to this, 29% of musicians from the Global Majority cited access to professional support and advice as a barrier, compared to 18% of the overall sample.



Opportunities/work/gigs are still passed on heavily by connection, people who knows you and/or who your best friends with, this limits the possibility of career progress for those who doesn't come from a 'normal' musical background or upbringing, from abroad, or from a minority background, or someone who doesn't have teachers/family members/family friends/friends looking after them by giving them opportunities, particularly at the beginning of their career.

Reasons for working in another sector



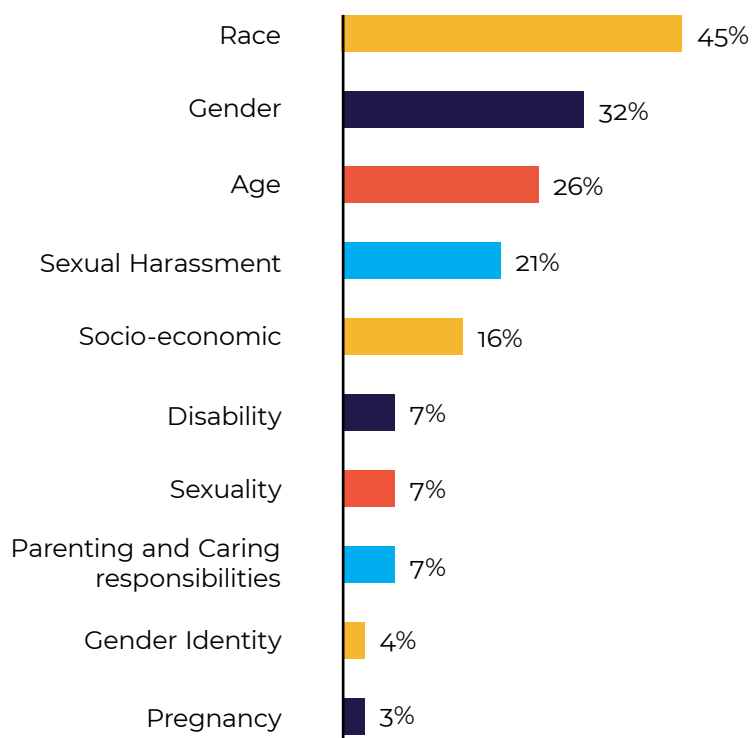
There is a definite mental health toll to the unsocial working hours of the job.

Discrimination

Discrimination was reported as a barrier by almost a third (29%) of musicians from the Global Majority. The data on discrimination suggests that for musicians who have multiple and intersecting identities, the discrimination they face is multi-layered, complex, and often goes unreported.

High levels of unreported incidents of discrimination and sexual harassment could be linked to a lack of reporting mechanisms, a lack of trust and confidence that reports will be dealt with appropriately and a fear of victimisation.

Types of discrimination experienced by musicians from the Global Majority



“

I was on trial for a job a few years ago, and was told I was unable to be given the job because I “needed a few more wrinkles and grey hairs”. I have also been asked whether or not I’m thinking of having children. These types of questions and comments come up frequently and I often feel passed over because I happen to look young for my age.



Gender

288 (46%) of musicians from the Global Majority reported that they had witnessed or experienced gender discrimination, and three quarters of them said it had impacted their career progression. However only a fifth of them reported it.

The number of musicians from the Global Majority experiencing gender discrimination is also higher than amongst white respondents. 1308 white musicians reported experiencing gender discrimination (26%) compared to 202 of 624 musicians from the Global Majority (32%).

Sexual harassment

Musicians from the Global Majority also report higher rates of sexual harassment (21%) compared to white musicians (17%). This correlates with research by TUC and previous research by the MU confirming that women from the Global Majority are more likely to experience sexual harassment.

Sexual harassment is overwhelming gendered – of musicians from the Global Majority who experienced sexual harassment, 77% are women and 15% are men. Sexual harassment is also disproportionately experienced by musicians from the Global Majority who identify their gender in other ways – they make up 8% of respondents from the Global Majority who have experienced sexual harassment, compared to 3% of white counterparts. Only 33% of musicians from the Global Majority who have experienced sexual harassment have reported it.

Socioeconomic

Overall musicians from the Global Majority reported higher levels of discrimination based on their socio-economic background compared to white respondents. 16% of musicians from the Global Majority reported discrimination based on their socio-economic background, almost half of whom are of mixed/dual heritage. However Asian musicians were least likely to experience discrimination based on socio-economic background than other Global Majority groups – 11% compared to 28% of Black musicians and 15% of musicians with other ethnic backgrounds.



I come from a poorer background so I haven't been able to attend certain events that could've aided my career.



Financing studies was very difficult, and finding the time to study whilst working was difficult. I had no financial support at any point.... a lot of presumptions are made based on race, gender, age, socio-economic background. At various points these have been factors for me, in my studies and in the profession. Working so many hours of work that just about pays the bills means less time to practice, research and organise and be creative yourself.



Photo: South_agency / Getty Images

Racism

280 (45%) of musicians from the Global Majority reported that they have experienced racism whilst working as a musician. The vast majority (81%) of this group said it impacted their career progression, yet less than a third (31%) reported it.

36% (225) of musicians from the Global Majority said they have witnessed racism. Combining these, more than half (329, 53%) of musicians from the Global Majority have witnessed or experienced racism, and again only 31% reported it – the majority of whom are employed in some way versus self-employed.



People think I'm supposed to sound a certain way, based on my ethnicity.



I've faced racism as a brown person throughout the industry both as a student and in the field. Lack of family wealth, as well as my inability to make a living from music, has restricted my capacity for doing music as work and hobby.

White respondents also reported witnessing racism. While 21% of white respondents reported that they had witnessed racism, 34% of those did report it. Although this number is still incredibly low, it shows a higher reporting rate than musicians from the Global Majority. The TUC reported in 2022 that reasons given by Global Majority workers for not reporting racism include: not believing the complaint would be taken seriously; a negative impact on working relationships with colleagues; dissatisfaction with the way our reports were handled when made; reporting resulting in being treated worse at work.



Racism and cliques play a part in industry specialists booking their friends and artists they are connected with. Racism means that Black artists struggle to get booked or to live on their work as musicians.

There are higher rates of reporting experiences of and witnessing of racism amongst Asian musicians – 57% experiencing and 46% witnessing it, compared to 44% and 36% respectively amongst the overall Global Majority sample.

When asked if witnessing racism affected their career progression, of the 21% of white musicians who had witnessed racism or racial discrimination less than a third (30%) felt their career progression was affected by it. Of the 53% of musicians from the Global Majority who had experienced or witnessed racism, more than three quarters (77%) said it affected their career progression. This shows that racism disproportionately affects career progression for musicians from the Global Majority.

Disability

7% of musicians from the Global Majority reported that they have experienced discrimination based on their disability, compared to 5% of white musicians. 12% of musicians from the Global Majority have witnessed discrimination based on disability, and more than half of them have also experienced it. This is again higher than the 9% of white musicians who have witnessed discrimination based on disability.



Disability awareness in this industry is abysmal [sic], it seems unfortunately that most of the industry is trying to pretend we do not exist, and in doing so is sending a clear message that disabled people are not welcome in the music industry.

Sexuality

7% of musicians from the Global Majority reported that they have experienced discrimination on their sexuality, compared to 6% of white respondents. 14% of musicians from the Global Majority have witnessed discrimination based on sexuality, the majority of whom have only witnessed and not experienced it. This is compared to 12% of white respondents witnessing discrimination based on sexuality.



As a gay man I've found most music related spaces to be unwelcoming, borderline hostile and have found myself continually overlooked for opportunities and funding in comparison to my heterosexual peers. I have also been harassed in live music spaces and made to feel unsafe in many scenarios, including within studios and more.



Health and Wellbeing

31% of musicians from the Global Majority reported poor mental health and 26% reported poor physical health.



I feel I work more than is sometimes healthy for my physical and mental health, yet it's still not enough to allow me to move back to the city as I cannot rely on my income being secure.

When asked how likely they thought it was that they would be in the music industry in 1 year, 86% of musicians from the Global Majority said they thought it was fairly or very likely. This drops to 83% when asked the same question but in 5 years' time. This is slightly lower than white musicians – 90% felt it was fairly or very likely they would be in the industry in 1 year, and 81% in 5 years – although the younger age profile of musicians from the Global Majority may be a factor here compared to a greater number of white musicians nearing retirement.



I struggled with mental health challenges for some years which affected my ability to work in general and left me in heavy debt. It's now a struggle to prioritise my career when I don't even make enough for financial stability.

17% of musicians from the Global Majority think it is unlikely that they will still be in the industry in 5 years' time. Of this, 85% have experienced or witnessed some form of discrimination. This is compared to 68% of white musicians, suggesting that discrimination could be a factor in whether musicians stay in the industry.



The music industry has several issues, mainly due to poor working conditions and instability. This causes poor mental health in musicians themselves, which then goes on to affect our working relationships and environments. It is quite a toxic cycle.



Next steps

This second Insight Report from the Musicians' Census 2023 details the challenging nature of being a musician from the Global Majority in 2023.

Musicians from the Global Majority work in every sector of the music industry but are underrepresented in most. These communities of musicians are agile and resilient in the ways they find to sustain their careers but many face barriers both within and outside of the music industry finding employment and supporting themselves and their families.

From financial insecurity and low earnings, to experiencing high levels of racism and discrimination, musicians from the Global Majority work in extremely challenging circumstances that have a direct impact on their physical, mental, and financial wellbeing.

17% of musicians from the Global Majority told us that it is unlikely that they will still be working in the music industry in 5 years' time. 85% of these musicians have experienced or witnessed some form of discrimination. To ensure the health, wellbeing and diversity of the music industry It's vital that racism and discrimination are tackled, collectively, as an industry as a matter of urgency.

For musicians who experience racism and any other types of discrimination the MU can help and support you with legal advice, assistance, and representation.

Help Musicians provide mental health support via Music Minds Matter, where you can speak to an accredited counsellor who will offer emotional support, advice and information.

This briefing is part of a series of Insight Reports from Musicians Census data on a range of themes.

To get involved with the future development of the Musicians' Census or if you have any questions, please contact Help Musicians (communications@helpmusicians.org.uk) or Musicians' Union (equalities@themu.org).





Endnotes

¹ Based on our total sample of 5867 respondents.

² Responses were coded as follows:

- Sensory = Hearing condition or impairment & Visual condition or impairment
- Physical = mobility condition or impairment & Musculoskeletal condition or impairment & Voice/vocal cord condition or impairment & Other physical health condition or impairment
- Neurodiverse = neurodiverse condition or impairment
- Mental health = mental health condition or impairment
- Other = chronic coronavirus ("Long Covid") & Another condition or impairment which affects my day to day life & nervous system condition or impairment & speech condition or impairment & neurological condition or impairment

³ Cost of equipment 30%; cost of transport 27%; cost of training 18%

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