

Actions We Can Take to

Improve Diversity and Inclusivity at NIME

NIME'21 NYU, Shanghai, China

Workshop Activities



- Introduction
- NIME 2020 Diversity Survey Results
- Recap of Diversity Committee Actions
- Talk by Kim Macari
- Breakout Discussions (x3)
 - With Plenary Discussions (x3)
- Wrap Up

Full schedule details at:

<https://diversity.nime.org/nime-2021-workshop/schedule>

Workshop organisers

Dr. Laurel Pardue (Diversity Officer). Ableton, AG

Juan Martínez Ávila (Diversity Officer). University of Nottingham

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Workshop Website



<https://diversity.nime.org/>

▼ Diversity at NIME

[Diversity Statement](#)

[NIME.org](#)

[NIME 2021](#)

Welcome

ACTIONS

Online Diversity Workshop January 2021

Editorial Assistance Pilot Scheme in NIME 2021

NIME 2021 WORKSHOP

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Discussion Topics

Resources

Welcome

Our goal is to create an inclusive and respectful conference environment that invites participation from people of all ethnicities, genders, ages, abilities, religions, and sexual orientations. This wiki space is a place to find resources on why diversity matters, to find out how you can help make NIME a more welcoming place, and suggest ways for us to make NIME more inclusive too.

For the full official diversity statement see: <https://www.nime.org/diversity/>

We welcome additional ideas for discussion and action. If you have any questions, suggestions, comments, or would like to volunteer please contact one of the diversity team members.

NIME Diversity Survey (2020)

Data

- General Survey (n = 112)
- Diversity Survey (n = 49)
- We present data from these surveys using the Diversity Wheel* as a framework.

* <https://wonomute.no/seminars/2018-10-17-miranda-moen-seminar-talk.html>





Categories related with the surveys' results

National origin

Europe: 54%

North America: 19.6%

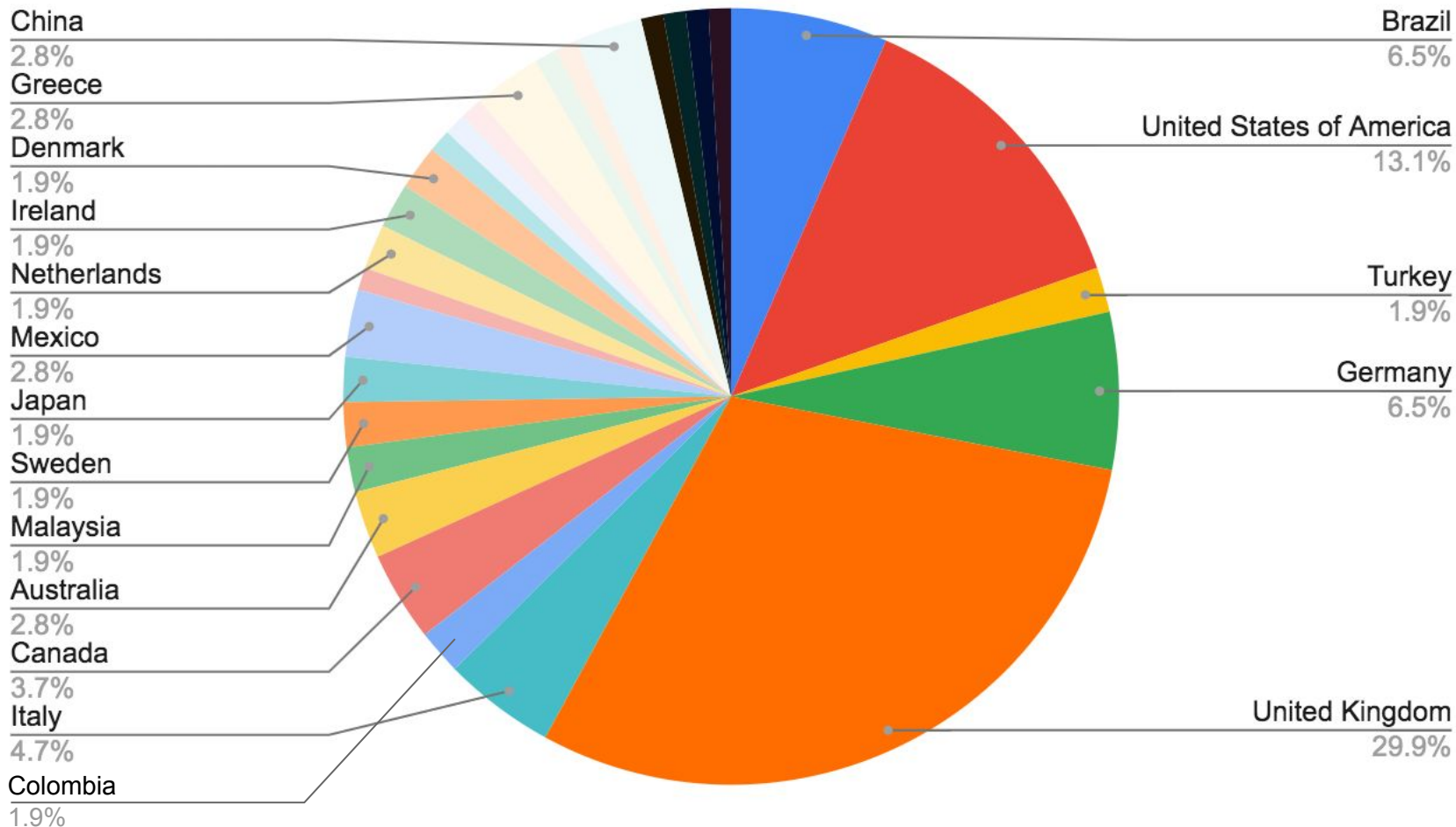
South America: 9.3%

Asia: 8.5%

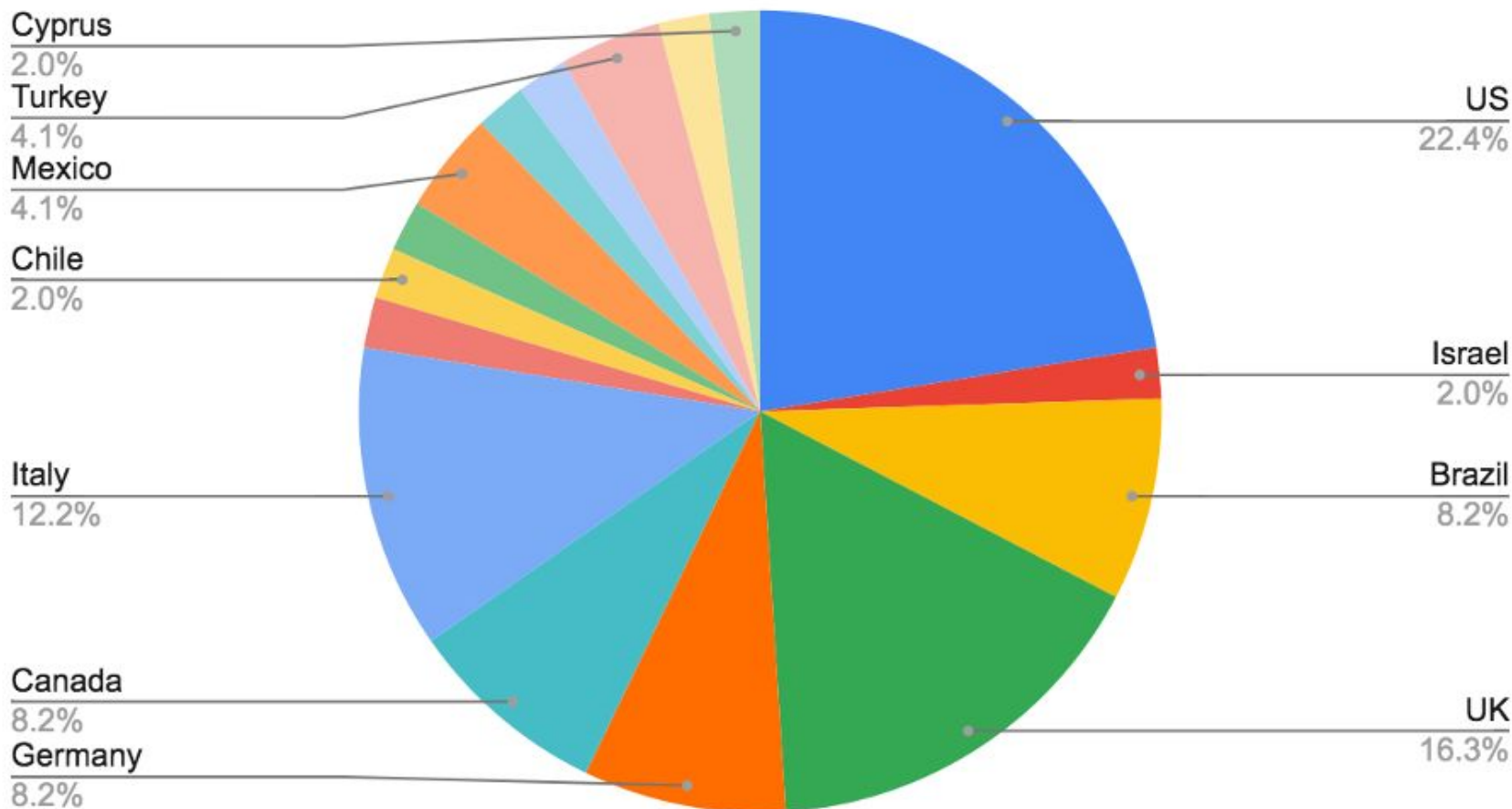
Australasia: 2.8%

Count of What is your nationality?

From general survey



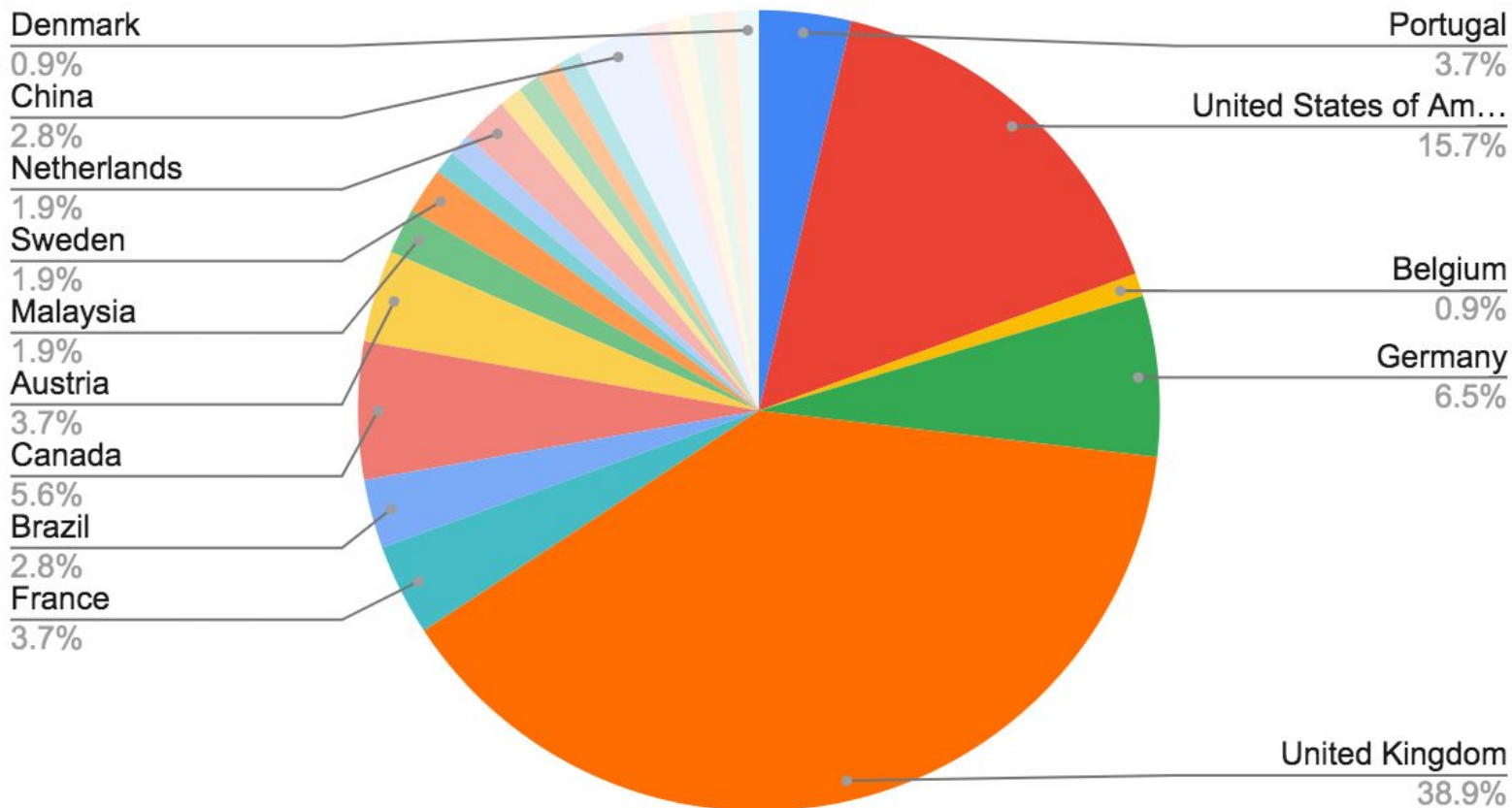
Count of What country do you consider is your home? From minorities survey



Place of residence

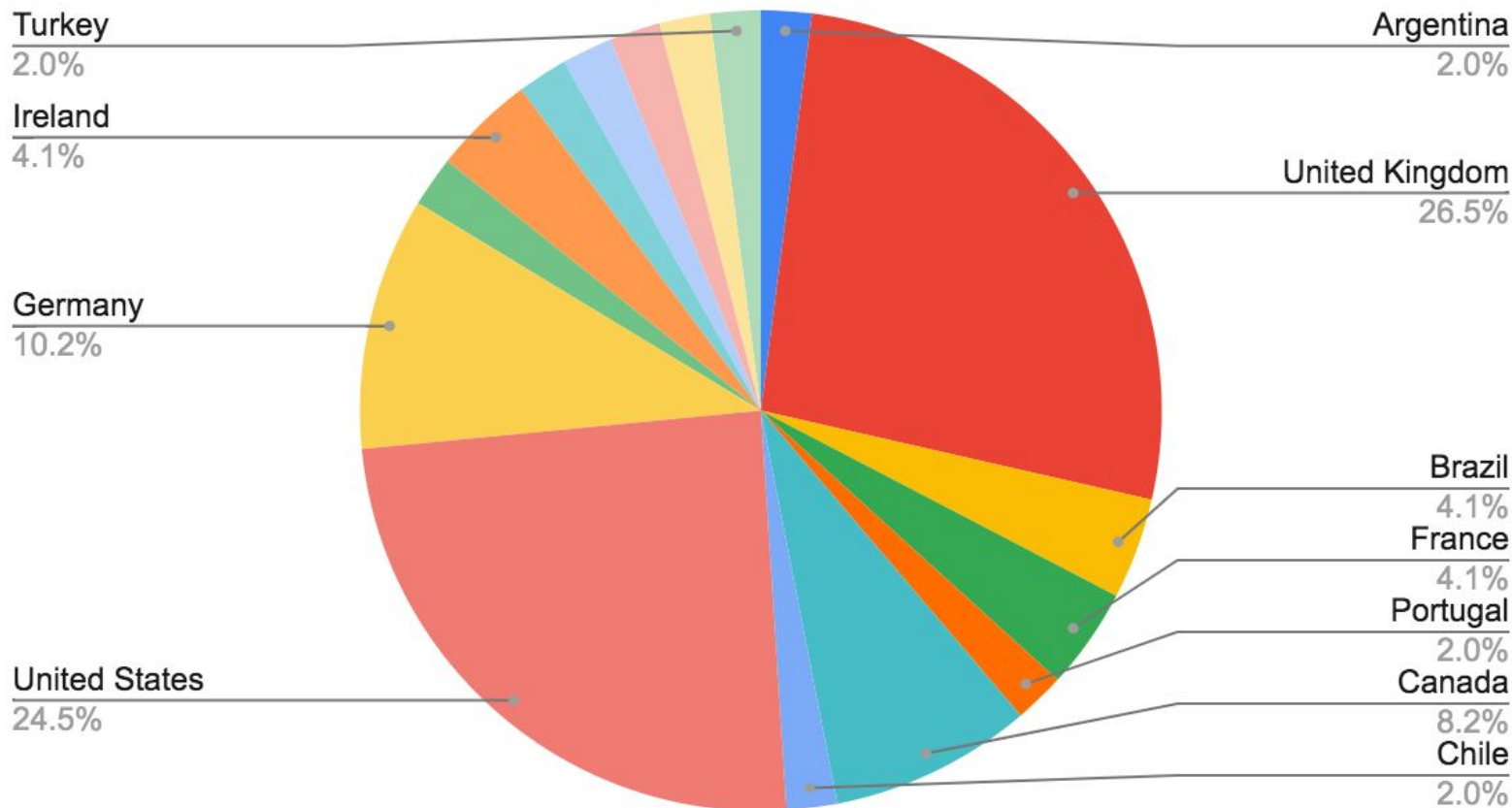
Count of Where do you live?

From general survey



Count of Where are you based now?

From minorities survey



Place of residence

Europe: 65.7%

North America: 22.2%

South America: 3.7%

Asia: 7.4%

Australasia: 0.9%

Race and ethnicity

White 45.6%

Latino 5.4%

European 3.6%

Mixed 3.6%

Asian 2.7%

British 1.8%

Greek 1.8%

Hindu 0.9%

Japanese 0.9%

Prefer not to say 21.4%

Japanese Chinese American 0.9%

Anglo-Celtic Australian 0.9%

Chinese 0.9%

Malay 0.9%

Mediterranean 0.9%

Mexican American 0.9%

North European 0.9%

South Asian 0.9%

Turkish 0.9%

Viking 0.9%

Some Observations from Survey Respondents

“I think that often times those who get more recognition are those who are supported by larger institutions, whereas **those who are based in less privileged environments with less resources** and less infrastructure to conduct technology-based research do not reach this amount of visibility or simply **do not have the opportunity to show their work** to the wider community **due to financial issues.**”

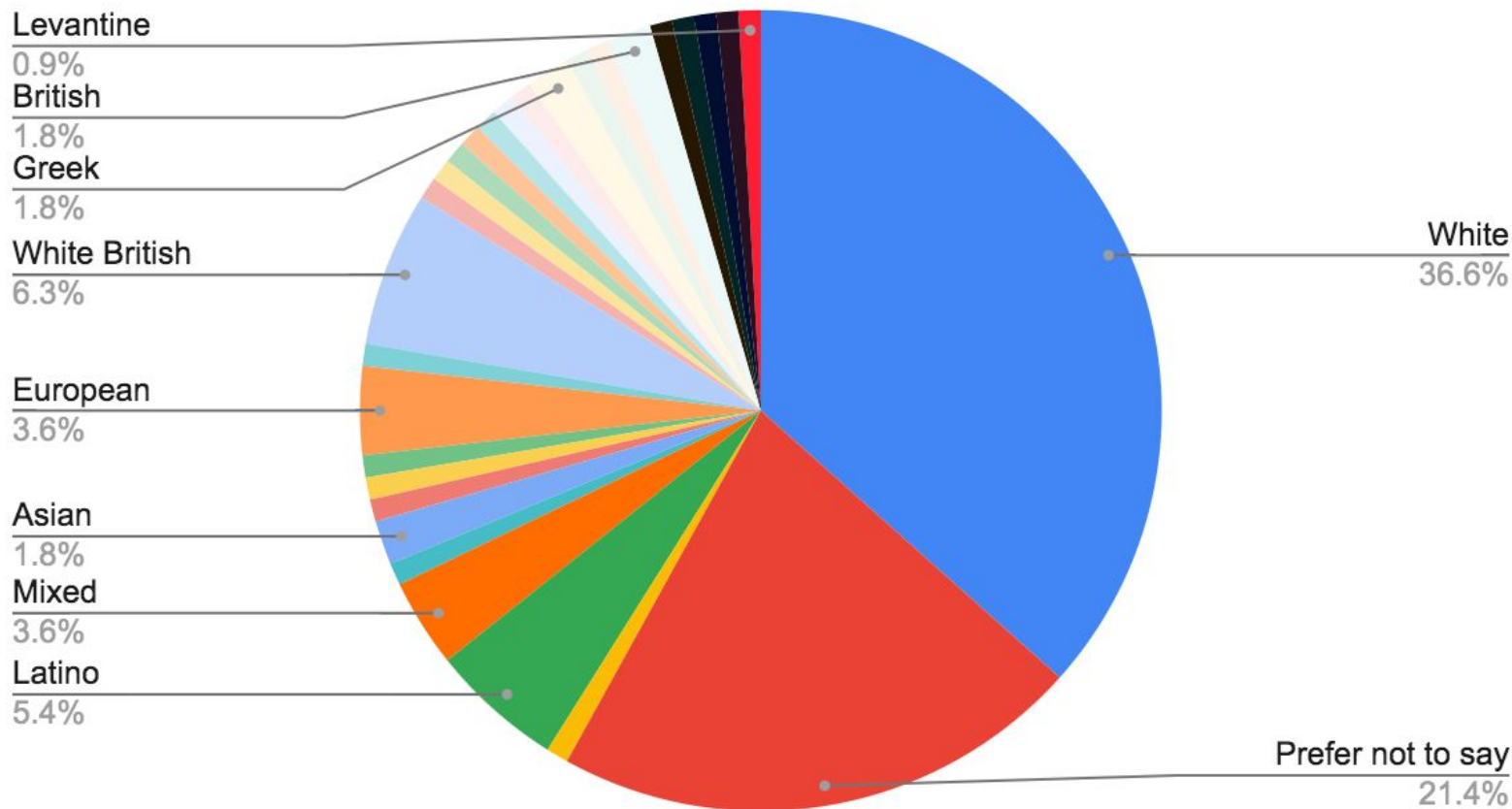
Some Observations from Survey Respondents

I think there is an issue with native vs non-native English speakers. It's not just a NIME thing of course, but a problem that affects academia in general. **Non-native English speakers**, especially in their early stages of research (PhD students in particular) **have many more obstacles to overcome**, in particular in relation to the **"the paper is well written but requires major proofreading job"**. Not quite fair to ask them to spend their own fund to have the job done, especially if we consider that in most of the cases institutions outside of US / UK are less wealthy. Not sure how to solve this issue. One way could be to institute a fund to have the papers authored by non-native English speakers to be professionally proofread.

Race and ethnicity

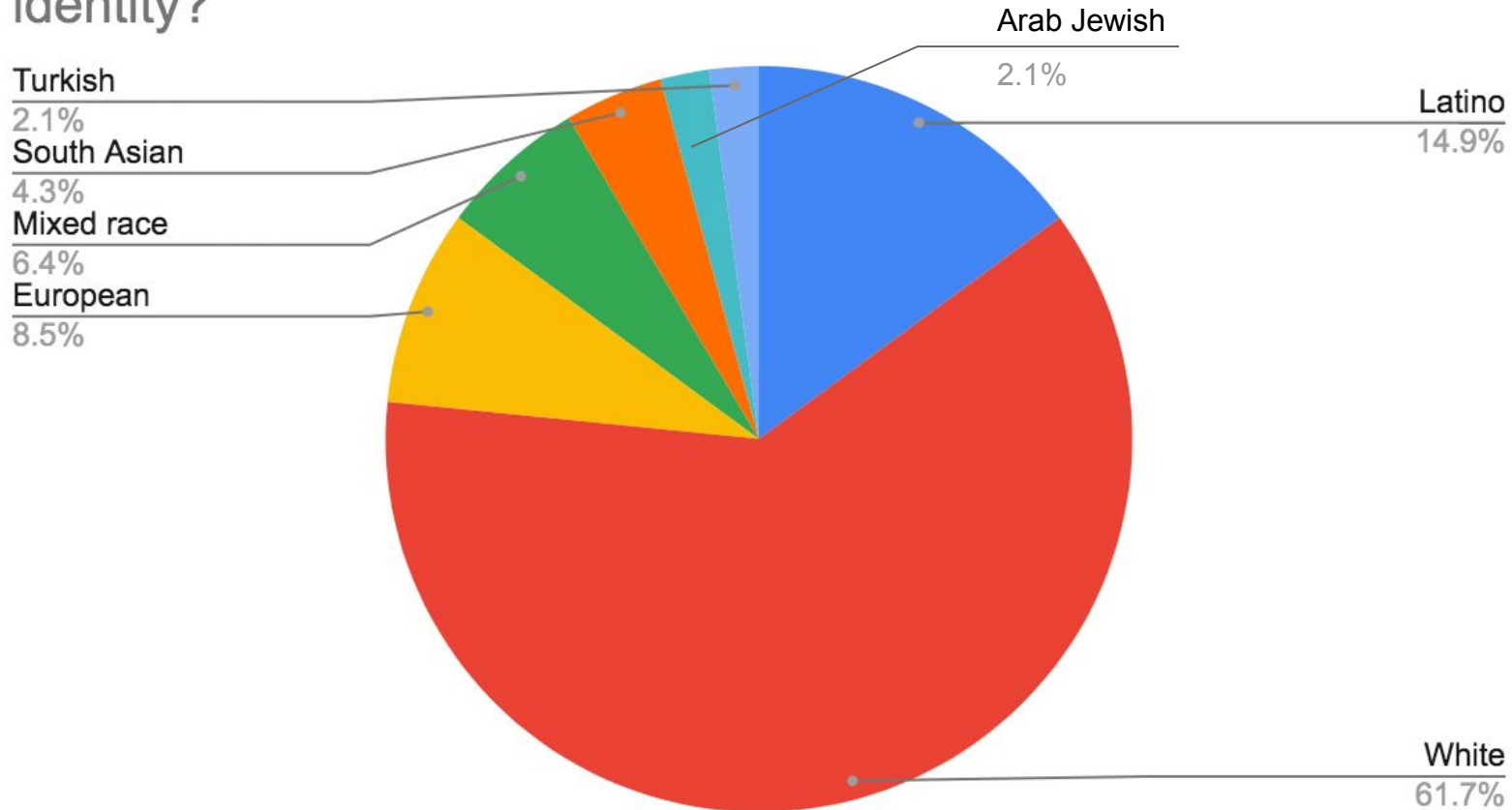
Count of What ethnic background do you identify with?

From general survey



Count of How do you describe your racial and/or ethnic identity?

From minorities survey



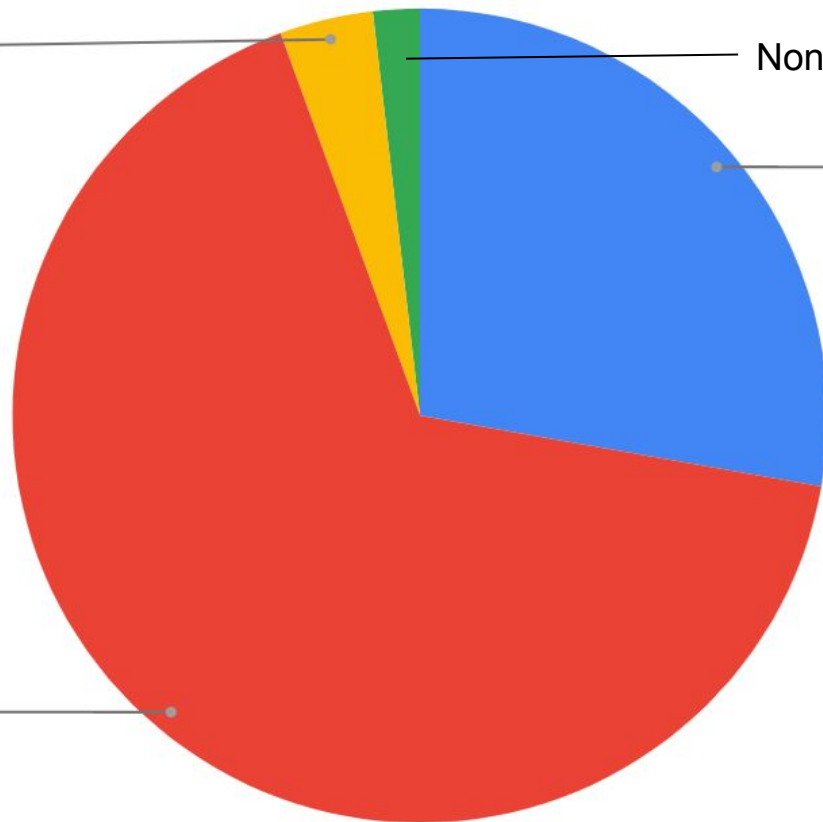
How would you define your gender?

Prefer not to say
3.7%

Non-binary 1.9%

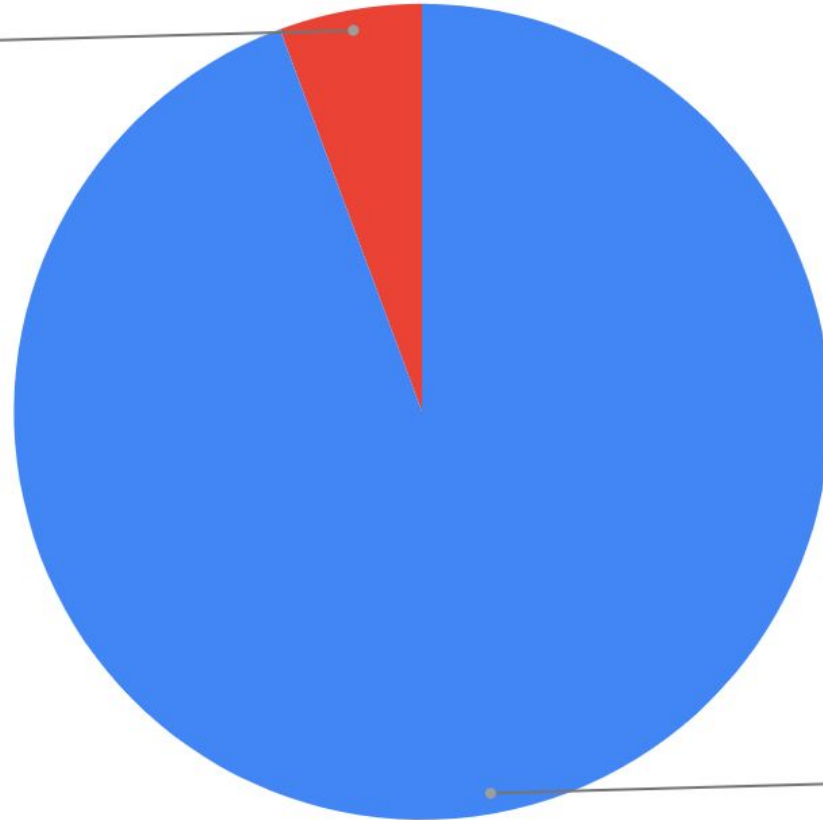
Female
27.8%

Male
66.7%



Do you identify as Disabled?

Yes
5.7%



No
94.3%

Diversity issues at NIME

The North-South divide*

This term has been used to highlight socio-economic differences between developed and less developed countries and its impact in academia, for example:

- To highlight citational injustice [1] (and other issues related with inequality)
- To foster solidarity and diversity in academic communities [2, 3]

*This term should not be considered as a perfectly accurate geographic representation of the socio-economic reality of the northern and southern hemispheres of the globe, although it is still widely used.

[1] <https://nehakumar.medium.com/braving-citational-justice-within-hci-5b43c1436fbc>

[2] Wong-Villacres, et al. 2020. Decolonizing Learning Spaces for Sociotechnical Research and Design. In CSCW '20

[3] Kumar et al. 2017. HCI Across Borders. In CHI EA '17

The Brandt Line



Countries with a GDP (PPP) per capita <US\$10,700 (shaded)



Classifying countries

In the 1980s, the **Brandt Line** was developed as a way of showing how the world was geographically split into relatively richer and poorer nations. According to this model:

- Richer countries are almost all located in the Northern Hemisphere, with the exception of Australia and New Zealand.
- Poorer countries are mostly located in tropical regions and in the Southern Hemisphere.

However over time it was realised that this view was too simplistic. Countries such as Argentina, Malaysia and Botswana all have above global average GDP (PPP) per capita, yet still appear in the 'Global South'. Conversely, countries such as Ukraine appear to be now amongst a poorer set of countries by the same measure.

Representation vs Tokenization

“Yes, I see myself as a minority because I live and had my undergraduate and masters education in Brazil, a **country that doesn't have the same funding opportunities for academic research as I suppose most people in US and Europe have.** I see some Brazilians at NIME but just a few. **I also see little participation from people from the so-called Latin America, maybe for the same reason.** Coming from a country and a continent with many original musical genres and paradigms, **I feel very underrepresented in how people consider music participation,** that I usually don't think this would be the place to present NIME research related to Brazilian music.”

“Although I am a person of colour, I don't feel like a minority, possibly since my interaction with this community has been passive. However, I expect that the NIME leadership is quite professional and hence look's beyond the colour of skin/ethnicity and self corrects itself wherever necessary. On the other hand if the leadership feels that it needs to make changes to one of its own to achieve that goal, make the changes there. Otherwise, **let this be an org that looks at people's work and not their ethnicity.”**

Gender diversity

- “I have the impression that most people are straight males”
- “There are very few other women, especially in positions of high visibility”
- “I do feel like women and non-binary individuals are still underrepresented at NIME”
- “Gender diversity is still an issue”

Language and communication

“It would be useful to develop a format for presentations so that researchers and artists from underrepresented groups outside of or tangential to mainstream academia can present their work with confidence. One suggestion, that is more easily feasible with online or hybrid delivery of the conference, is to open up to presentations in languages other than English, providing English subtitles for pre-recorded material, and simultaneous translation for Q&A. Language hegemony is a huge factor in stifling diversity.”

Financial impediments and inequalities

- “I think that often times those who get more recognition are those who are supported by larger **institutions**, whereas those who are based in less privileged environments with less resources and less infrastructure to conduct technology-based research do not reach this amount of visibility or simply do **not have the opportunity to show their work to the wider community due to financial issues.**”
- “I am from a working class, poor background. People at NIME I would say on the whole are from **middle class and wealthier backgrounds.**”

Paradigm diversity

“I would also like to see better recognition of the specific needs of artists and artistic researchers at NIME. This second point may be outside the scope of this particular survey, but I do think it is also important to think about issues of access and equality in relation to groups that are not necessarily defined by characteristics such as nationality, ethnicity, gender, sexual orientation or disability.”

Academic merit

- “It is a difficult question. I understand that sometimes people feel self-conscious that their work is being promoted for a reason other than its merit.”
- “I think that it should be based on academic merit, if you are at a poorer university you can't afford to attend NIME anyway.”

Institutional aspects

- **“Furthermore, NIME's current system allows a total dominance by particular labs/groups which eats up space that could be filled by more diverse participants. Promotion/representation is only one strategy, and does not change structures.”**
- **“This problem is outside of NIME's control in general. But one thing is the review process could be more inclusive in general.”**

Epistemological aspects

“We are a majority of minorities. Cultural historicity identifies some ethnicities *within* this actual majority as underrepresented. Fair enough. However, the model from which solutions are taken for diversity of representation is weak by focusing on social-political forces outside our discipline of NIME. Stronger results might emerge from focusing on diversity from the domain of NIME itself. We could ask questions such as: What is socio-musically or ethno-musically is underrepresented in NIME? How do you feel your ethnicity defines what NIME has done, does, and can do in musical terms?”

Recap of Actions

January 2021 NIME Mini-Online Workshop

20+ participants with a similar, shorter format to today-

- Generated today's discussion questions and fed into kick off of new initiatives for this year's NIME...

Ableton Diversity Scholarship

Awarded scholarships to 19 of 26 applicants:

- 9 Student/ 10 Regular
- Diverse group of recipients: varying genders, nationalities, disabilities and primary fields of study. The one constant- lack of institutional support.

But we can do better!

- Scholarships only announced **after** submission deadlines.
- Currently no on-going scholarship program.

English/NIME as a Second Language & Quality Assurance Editing Assistance Programme

Initially intended exclusively as a program for authors with English-As-Second-Language or submitting to NIME from other fields/specialties without shared language.

- Program kicked off during Reviewing Process
- 16 Volunteer Editors (~ 8% of reviewers)
- 7 Papers recommended by meta-reviewers for E/NSL

Ended up acting as QA for papers needing to be shortened and receiving 10 additional papers.

NIME's first post acceptance review phase?!

ESL & QA Editing Assistance Programme Preliminary Feedback

- “Allowing authors to have feedback on writing, with a focus on the language, is a good way of **democratising the submission process** and creates a more levelled field (...) ”
- “This is a great initiative and I would hope it could be written into the MO of future NIME conferences as it **contributes to promoting accessibility and a greater dispersion of knowledge** (...)”

Break (5 minutes)

Guest speaker: Kim Macari

Kim Macari

“Kim is one of the young players who will promote jazz and push it to its limit. Her energy is boundless.” – Duncan Lamont

Originally from Fife, Scotland and now based in London, Kim Macari is a musician and composer immersed in the jazz and improvised music scene. Whether as a performer, teacher or a producer, her passion lies in the strength of improvised music as a means of expression and a form of empowerment and freedom.

Kim combines a vibrant performance/artistic schedule with a full programme of industry work.

Current artistic work –

Family Band (chordless quartet)

We Tell Ourselves Stories In Order To Live (solo trumpet & spoken word)

Seeing Sound (Duo with Raymond MacDonald exploring graphic scores)

Current Industry Work – Programmer at the Vortex Jazz Club, Chair of Jazz from Scotland, Board member of Jazz Promotion Network & various freelance engagements including speaker/panellist on topics including diversity within the arts, gender politics, talent development and national identity.

Break (5 minutes)

Actions We can Take to Improve Diversity and Inclusivity at NIME

Diversity Initiatives for NIME 2021 and beyond

The diversity team, in conjunction with suggestions from the NIME 2020 diversity survey, and our Jan 2021 workshop, have developed some potential initiatives that can be implemented for NIME 2021 and beyond. For these topics please consider the following:

- What is the value in the activity?
- When/who would be involved?
- How would we implement such an initiative?
- What are the financial constraints?
- Other initiatives we could work on implementing NOW?

Target of discussion: Rough ideas for implementation.

Diversity Initiatives for NIME 2021 and beyond

- Breakout discussions (30 minutes)
- Presenting breakout outcomes (10 minutes)
- Break (5 minutes)

Diversity Initiatives for NIME 2021 and beyond-Round One

- How is NIME and the NIME research context exclusionary to people with disabilities, from visual impairment, to neurodivergence and more? What can we do to improve our inclusivity?
- What would local NIME chapters look like and how can we make them work? What would/could be the benefit?
- Usually NIME is an in-person conference and most people travel. However, this excludes those without access to the financial resources to attend. What can we do to make a remote conference experience as rewarding and beneficial as being there in person?
- How could NIME be more relevant, engaging, and rewarding for those outside the academic tech. community, for instance, artists, performers, and makers?
- Why is gender parity a persistent problem at NIME? Why have past efforts not worked? What new actions/strategies can we take to improve?

Padlet links for notes on the workshop slack channel.

Break
(5 minutes)

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Target of discussion: Rough ideas for implementation.

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- Breakout discussions (30 minutes)
- Presenting breakout outcomes (10 minutes)
- Break (5 minutes)

Diversity Initiatives for NIME 2021 and beyond-Round Two

- What is NIME's responsibility to foster cultural exchange and how to make that occur, especially in the context of the conference itself?
- How could mentorship address issues of underrepresentation?
- Who does the diversity work? How do we reward meaningful diversity work within the community and share the work between everyone?
- How can we improve and continue the shepharding scheme (English or NIME Academic-as-a-second-language)?
- How can we make a sustainable scholarship program and how do we best use it to reach our goals of improved representation?

Padlet links for notes on the workshop slack channel.

Break
(5 minutes)

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- What are the financial constraints?
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Target of discussion: Rough ideas for implementation.

Diversity Initiatives for NIME 2021 and beyond

- Breakout discussions (30 minutes)
- Presenting breakout outcomes (10 minutes)
- Break (5 minutes)

Diversity Initiatives for NIME 2021 and beyond-Round Three

- The vast majority of the people who present at, attend, and perform at NIME are white. What are the reasons for this? What needs to change?
- For those people attending NIME without a supervisor to guide them through “how to get the most from NIME”, how could we implement a NIME buddy system for the conference (and conferences going forward)?
- How do we define diversity and inclusion within NIME?
- How do we track improvements (or non-improvements) of inclusivity and diversity within NIME? How do we measure success?
- What do you want to discuss? What questions do you think we missed?

Padlet links for notes on the workshop slack channel.

Wrap Up

Interested in getting involved:

Sign up with the committee for updates on activities and coordinating new ones:

<https://forms.gle/eiVZDkZABtUX9CH48>

Join us on the NIME forum under Diversity:

<https://forum.nime.org/c/diversity/>

Suggested reading

bit.ly/3q92KeT

Please feel free to suggest further readings and we will add them to the folder.