



# SOUNDS NEW

REVIEW OF SUPPORTS TO CONTEMPORARY MUSIC IN IRELAND  
SUMMARY FINDINGS AND STRATEGIC DEVELOPMENT ISSUES

BASED ON RESEARCH BY GRAHAM DEVLIN ASSOCIATES, OCTOBER 2006.

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## PREFACE

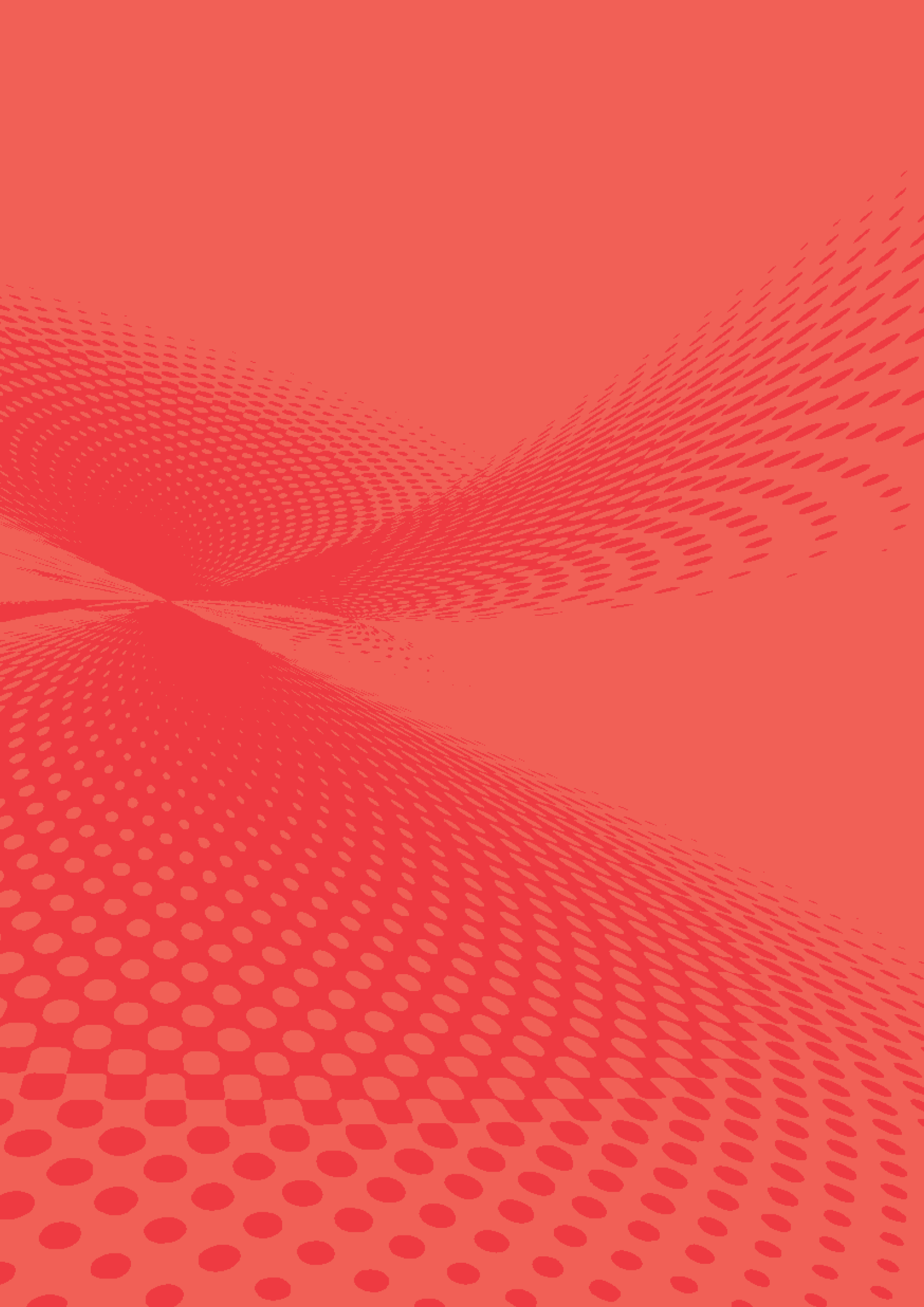
The Arts Council was founded in 1951 and has a long tradition of supporting contemporary music. From its earliest days it was among the few organisations in the state that commissioned new works from Irish composers. Since the 1970s the Arts Council has also supported performance of new music. The 1980s saw one of the most significant developments for contemporary music when the Arts Council established the Contemporary Music Centre. In more recent times, the Council has developed a suite of awards open to individual composers. These include Commissions, Bursaries, Professional Development and Training, Projects, Travel and Mobility, Residencies, Fellowships and other awards. The Arts Council has also extended its support of performance and has also funded venues, promoters, festivals, resource organisations and local authority arts offices to undertake adventurous contemporary music programming.

Despite these developments, however, anecdotal evidence suggests that national policy for contemporary music has been uneven and that significant gaps in provision remain. Many in the sector have looked to the Arts Council to adopt a more strategic vision for the development of contemporary music.

In response, the Strategy and Policy committee of the Arts Council commissioned this Review of Supports to Contemporary Music in Ireland to be undertaken in 2005. The purpose of the study was to review current public supports; to investigate the requirements of contemporary music in a national and international context, and to identify key areas for strategic development in contemporary music. Graham Devlin Associates carried out the review on behalf of the Arts Council.

Two reports have emanated from the review process. A detailed report on the review process and findings, *Contemporary Music Review*, has been prepared. That document provides an overview of the contemporary music sector, an in-depth analysis of Arts Council funding of the sector and stakeholders' perspectives on its development. Details on selected international comparisons are also presented in the *Contemporary Music Review* report, along with overall conclusions.

The current document; *Summary Findings and Strategic Development Issues* report offers a digest of the *Contemporary Music Review* report, and proposes a comprehensive range of strategic development issues based on the review findings. In line with the Council's objective to operate in partnership with others, it is envisaged that in response to this publication the Council will work with partners in the contemporary music sector to adopt a jointly agreed programme of development for contemporary music.



## SECTION ONE: INTRODUCTION AND TERMS OF REFERENCE

### 1.1 INTRODUCTION

This document presents summary findings, conclusions and outlines strategic development issues arising from the Review of Supports to Contemporary Music in Ireland commissioned by the Arts Council in 2005. Graham Devlin Associates undertook the review. The background, aims and methodology of the review are first outlined in this section.

### 1.2 REVIEW OF SUPPORTS TO CONTEMPORARY MUSIC IN IRELAND

#### 1.2.1 Background

The Arts Council commissioned an independent review of contemporary music in Ireland in April 2005. The background to the study, set out by the Arts Council in the Terms of Reference, was as follows:

*“A central objective of the Arts Council is the fostering of a dynamic contemporary arts environment. In music the Arts Council supports this aim by the provision of grants to key individuals and organisations. An array of awards and schemes is available to individual creative artists, while support is also offered to organisations ranging from performing ensembles, venues, festivals and events to resource and service bodies and local authorities.*

*While the Arts Council has devised and operated a number of arts plans and policy statements, there has never been a clear policy directed at contemporary music. Funding decisions have been made without an evidence base on which to analyse the impact of supports to artists and organisations. The Arts Council now wishes to undertake a review of its policies and funding programming in the area of contemporary music, and to assess the impact of these positions on the sector.*

*The Arts Council wishes to work towards a developed understanding of the needs of the contemporary music sector. While composers and performers often point to international experience and good practice, there is currently no evidence base upon which to make a clear statement about the range of needs and the priorities of the needs of the Irish contemporary music community. The Arts Council now requires the findings of a needs assessment to ensure responsive supports for the contemporary music sector.*

*The Arts Council wishes to devise a set of responsive recommendations that will guide it in its policy and funding programme positions towards the development and sustainability of a dynamic contemporary music environment”.*

### 1.3 OBJECTIVES OF REVIEW

The broad aim of the study was to review policy and funding programmes in support of contemporary music; to conduct a needs assessment for Irish contemporary music in a national and international context and to outline issues for strategic development of the sector in Ireland. Specific objectives were to:

- appraise Arts Council policy and funding programmes in support of contemporary music in Ireland;
- conduct needs assessment through consultation with key informants in order to identify issues and establish priorities in relation to supporting professional arts practice;
- review models of international best practice;
- outline key development needs to support and sustain a dynamic contemporary music sector in respect of responsive policy and funding programmes.

As indicated in 1.2 above, the Arts Council recognised the absence of a robust evidence base capable of informing the realisation of the above objectives; the review was intended, in part, to address that need.

## 1.4 SCOPE OF REVIEW

### 1.4.1 Context

For the purpose of the research, the first of its kind, a limited area of practice was chosen for examination. It is recognised that this area does not represent the totality of the Arts Council's views on or definitions of music, but is positioned in a broader context in which the Arts Council recognises and funds a wide range of activities across many different musical genres. The Council seeks to be inclusive in its understanding of new and emerging areas of practice. In terms of the broader context and the Arts Council's overall music strategy, links will be developed between the findings of the review and strategies for other areas of new music. Within this context the following definitions were outlined in the Terms of Reference:

#### *Contemporary music*

For the purposes of the review, contemporary music was defined as music currently being produced by composers and music composed in the last fifty years (by living or recently deceased) composers. The definition included music that is acoustic, electro-acoustic, electronic, music-theatre, sound art, noise art, installation works and related forms. It included music that may have intersections with other genres but it does not cover music that could be described exclusively in the following genres: jazz, world, traditional, folk, improvised, techno, rock, pop and related forms.

#### *Stakeholders*

Stakeholders included individual practitioners, practitioner organisations and other relevant organisations and agencies engaged in the provision of services or support to contemporary music practitioners. Individual practitioners are contemporary music composers, performers or performing groups. Practitioner organisations include venues, festivals, events, promoters, publishers or resource and service organisations.

#### *Supports*

Supports can be understood as policy, grants and awards, information and advice, and advocacy. Supports are provided by the Arts Council and other stakeholders including government departments, local authorities, resource and service organisations.

## 1.5 RESEARCH METHODOLOGY

An extensive range of information was gathered from a variety of sources to meet the project objectives. The review process included consultation with individual practitioners, practitioner organisations, support organisations, educational institutions and other stakeholders in Ireland and internationally. Desk research, a survey of practitioners, and stakeholder interviews were the main data collection methods. An outline of the research process and of the number of participants is provided in the following table. Further details on methodology are provided in Appendix 1; a list of all stakeholder organisations and their representatives consulted for the review is provided in Appendix 2.



**Table 1.1:** *Research process and participants in Review of Supports to Contemporary Music in Ireland*

<b>Process</b>	<b>Participants</b>
Desk research – Irish data	-
Practitioner survey (email questionnaire)	48 responses (33 individuals and 15 organisations)
Stakeholder interviews	50 organisations
International case-study interviews	7 organisation representatives
International case-study web-search	46 websites

Graham Devlin Associates undertook the review. They were guided in their work by Fergus Sheil, Arts Council Music Specialist, and Emma Kelly, Arts Council Information and Research Officer.

## **1.6 REPORT STRUCTURE**

A comprehensive report on the findings and conclusions from the review has been completed<sup>1</sup>. A summary of key findings, conclusions and strategic development issues from the review are presented in this report. Section One outlines the background to and aim of the review. Section Two reviews the structure of the contemporary music sector in Ireland and Arts Council support. Aspects of support for the contemporary music sector in six European countries are documented in Section Three. Key findings and conclusions are presented in Section Four. Strategic development issues arising from the review findings are presented in Section Five.

<sup>1</sup> Review of Supports to Contemporary Music in Ireland Report to the Arts Council 2006, Graham Devlin Associates.

## SECTION 2: CONTEMPORARY MUSIC SECTOR IN IRELAND

### 2.1 INTRODUCTION

The structure of the contemporary music sector in Ireland and current Arts Council support for the sector is first outlined in this section. Summary stakeholder perspectives on public supports, including Arts Council funding and awards, are then presented.

### 2.2 STRUCTURE OF THE SECTOR

The contemporary music sector comprises individual composers and performers, orchestras, ensembles, chamber groups, festivals, promoters, resource organisations and local authority arts offices. Contemporary music is included in the repertoire of at least three orchestras, five ensembles and five chamber groups in Ireland. There are four specific contemporary music festivals and four others that include a strong contemporary music element. Professional training in performance is provided through a number of third-level institutions, including institutes of technology and universities. The contemporary music sector receives support from the Arts Council and local authorities. The Contemporary Music Centre (CMC) and the Association of Irish Composers are resource organisations for the sector; both have primarily an information role but CMC is active also in promotion and recording. The network of thirty four local authority arts offices also engage to varying degrees in contemporary music. Elements of the sector as featured in this review are listed in figure 2.1.

**Figure 2.1:** Elements of the Irish contemporary music sector (as featured in this review)

Components	Constituents
Individual practitioners	Composers Performers
Orchestras	Irish Chamber Orchestra RTÉ Concert Orchestra RTÉ National Symphony Orchestra
Ensembles (including instrumental, vocal, electronic, opera)	Concorde Crash EAR National Chamber Choir Opera Theatre Company Vox 21
Chamber groups	Callino Quartet Con Tempo Quartet Dublin Guitar Quartet RTÉ Vanbrugh Quartet Vogler Quartet
Festivals	Cork International Choral Festival Dublin Electronic Arts Festival Mostly Modern NCH Composer Choice RTÉ Living Music Festival

**Figure 2.1: Continued**

<b>Components</b>	<b>Constituents</b>
Festivals Cont.	Sligo New Music Festival Waterford New Music Week West Cork Chamber Music Festival
Promoters	Model Arts Sligo Mostly Modern National Concert Hall O'Reilly Theatre Project West Cork Music
Resource Organisations	Association of Irish Composers Contemporary Music Centre Local authorities Music Network The Arts Council Young Composers' Collective The Musician's Union Irish Music Rights Organisation Irish Independent Music Producers Association
Touring	Music Network Note Productions
Local Authority Arts Offices	34 local authority arts offices

## **2.3 PROFESSIONAL EDUCATION AND TRAINING**

A range of third-level music education is available in Ireland. Formal composition and performance courses are available at undergraduate and post-graduate level in Trinity College Dublin, University College Dublin, Royal Irish Academy of Music, Dublin Institute of Technology, St Patrick's College, Maynooth, University College Cork, Cork Institute of Technology and Waterford Institute of Technology. The University of Limerick offers post-graduate specialised courses. A number of teacher-training colleges also offer undergraduate modules and post-graduate courses in different aspects of music. Many institutions have developed significant resources and expertise in music technology. Many third level music departments have had significant profile in the contemporary music sector beyond their formal courses. St Patrick's College, Maynooth has been instrumental in the development of the EAR ensemble, Waterford Institute of Technology has a New Music Festival which has forged strong links into the community and Trinity College Dublin played an important role in the nurturing of Crash Ensemble in its early years.

## **2.4 ARTS COUNCIL SUPPORTS**

### *2.4.1 Supports to organisations*

Arts Council policy on contemporary music is currently developing and will be informed by the review findings. Current supports for the genre include a range of awards and grants both to organisations and to individual artists. The Arts Council allocated revenue funding of €565,000 in 2005 to seven organisations dedicated to contemporary music, over half of which was allocated to the Contemporary Music Centre. The funding committed in 2005 to organisations dedicated to contemporary music is shown in table 2.2.

**Table 2.2:** Arts Council funding to 'dedicated' contemporary music organisations 2005

<b>Organisation</b>	<b>Euro</b>
Association of Irish Composers	14,000
Concorde	30,000
Contemporary Music Centre	350,000
Crash Ensemble	120,000
Irish Composition Summer School	8,200
Mostly Modern	40,000
Waterford New Music Week	3,500
<b>Total</b>	<b>565,000</b>

Funding of €3 million was allocated to a further twelve organisations whose activities include significant contemporary music; among these were the Irish Chamber Orchestra, Music Network and the National Chamber Choir. They are listed in Table 2.3. The figures exclude some organisations whose work may have included contemporary music but for whom contemporary music is not a primary focus. These include multi-disciplinary arts centres, venues, festivals, music promoters, or local authority arts offices.

**Table 2.3:** Arts Council funding to organisations whose work includes significant contemporary music, 2005

<b>Organisation</b>	<b>Euro</b>
Cork International Choral Festival	60,000
DEAF	25,000
Irish Chamber Orchestra	850,000
Journal of Music in Ireland	35,000
Model Arts Niland Gallery	340,000
Moving on Music	20,000
Music Network	467,000
National Chamber Choir	315,000
Note Productions	45,000
O'Reilly Theatre	20,000
Project	720,000
West Cork Music	190,000
<b>Total</b>	<b>3,069,000</b>

#### *2.4.2 Minor capital grants*

Minor capital grants are also available to organisations. The findings show little call on the minor capital grants scheme by the contemporary music sector in 2005. Two applications for minor capital grants in contemporary music submitted in 2005 were successful; however the awards' value was less than half of that applied for (Table 2.4).

**Table 2.4: Arts Council minor capital grants 2005**

<b>Applicants and awards</b>	<b>Contemporary music</b>	<b>Other music</b>	<b>All other artforms</b>
Number of applicants	2	23	217
Number of awards	2	13	156
Unsuccessful applications	0	10	61
Total demand (€)	22,539	176,161	1,714,991
<b>Total value of awards (€)</b>	<b>8,190</b>	<b>61,476</b>	<b>735,078</b>

### 2.4.3 Awards in music for individual artists

#### Overview of awards and funding

An overview of the Arts Council award schemes to support individual artists in music over 2000–2005 is shown in table 2.5. Bursaries, Professional Development and Training, Travel and Mobility and Commissions account for most awards to individuals in music in financial terms. There has been a significant increase in funding in music to individual artists since 2003. However, the analysis shows that there have been considerable inconsistencies and volatility in the spend pattern of some of the award schemes from 2000–2005.

**Table 2.5: Arts Council awards in music to individual artists 2000-2005 (€)**

<b>Awards</b>	<b>2000</b>	<b>2001</b>	<b>2002</b>	<b>2003</b>	<b>2004</b>	<b>2005</b>
Bursaries	22,458	16,908	23,429	29,970	62,390	171,578
Commissions	74,357	27,837	76,777	55,565	55,530	78,576
Elizabeth Maconchy Fellowship	10,158	10,158	15,987	15,987	15,987	16,000
Macaulay Fellowship	0	5,000	0	0	5,000	0
Professional Development & Training	38,234	67,408	38,760	55,475	88,951	134,000
Projects	0	0	0	0	0	21,000
Recordings	35,905	42,920	11,650	78,153	80,298	0
Residencies	0	0	0	5,600	12,690	0
Toonder Award	10,000	0	0	10,000	0	0
Travel & Mobility	19,070	50,515	32,822	44,067	48,932	90,970
<b>Total awards to artists</b>	<b>213,782</b>	<b>220,746</b>	<b>199,425</b>	<b>294,817</b>	<b>369,778</b>	<b>512,124</b>

Source: Arts Council Annual Reports 2000-2003 and Newsletter Archive 2004-2006

### 2.4.4 Awards to individuals in contemporary music

Bursaries and commissions were the main awards to individuals in contemporary music in 2005 (table 2.6); the value of the combined awards was just under €200,000.

*Table 2.6: Arts Council awards in music to individual artists 2005 (€)*

<b>Applicants and awards</b>	<b>Contemporary music</b>	<b>Other music</b>	<b>All other artforms</b>
Bursaries	103,115	68,463	171,578
Travel and mobility	30,573	60,397	90,970
Commissions	78,576	0	78,576
Projects	21,000	0	21,000
Maconcy Fellowship	16,000	0	16,000
Professional development	Not available	Not available	134,000
<b>Total</b>			<b>512,124</b>

Almost two-thirds of all music Bursary awards in 2005 were to artists in contemporary music. However, demand for Bursaries was more than double that awarded and the average Bursary size of €7,365 is relatively low. Fourteen Commissions were awarded in contemporary music in 2005, representing just half of the number of applicants. This suggests that Bursaries and Commissions awards in contemporary music could be further developed.

## **2.5 STAKEHOLDER PERSPECTIVES**

### *2.5.1 Arts Council funding and awards*

Arts Council funding is important to practitioners and other stakeholders. However, practitioners express concern with the levels of funding and generally view the size of awards as inadequate, and insufficient to cover the costs of commissioning and producing. Larger-sized awards are perceived to be necessary to facilitate longer-term planning, commissioning and increased rehearsal time by practitioner organisations. While the Commissions award is considered valuable, it is viewed as too competitive; a specific commission allocation for contemporary music is proposed. Changes are felt to be needed in Arts Council support specifically for composers, performance, promotion and marketing of contemporary music, and in funding programmes and award mechanisms.

### *2.5.2 Public supports for contemporary music*

Stakeholders' views on a range of other public supports for contemporary music were also sought. Stakeholders are generally satisfied with archiving and documentation services, and with the quantity and quality of contemporary music information and advice. There is dissatisfaction with public policy to date, with the range of ensembles and their repertoire, with current performance opportunities in Ireland, and with publishing, recording and distribution systems. There is also dissatisfaction with the employment opportunities and formal education and training opportunities. Further development support is considered in each of these areas. An overview of responses is provided in table 2.7.

**Table 2.7:** Summary table, satisfaction levels with all aspects of contemporary music investigated (percentages)

Aspect	Satisfied %	Neutral %	Dissatisfied %	Number
Policy	6	33	61	46
Range of performers & ensembles	14	35	51	43
Range of performance opportunities	0	32	68	44
Support for promoters, festivals & programmers	16	38	46	13
Quality of venues	23	28	49	43
Opportunities for education/outreach/ community programmes	24	37	39	41
Information and advice	54	17	29	42
National and international promotion	19	42	39	43
Archiving and documentation	67	23	10	43
Publishing and recording	0	21	79	42
Formal education and training	23	31	46	39
Informal training	5	52	43	40
Employment opportunities	0	20	80	40
Networking opportunities	20	27	53	41

Source: responses to postal survey undertaken for this review

### 2.5.3 Future development suggestions

Suggestions made to address perceived public support deficits included: the development of policy and advocacy initiatives to raise the profile of contemporary music and counter negative public perceptions of it; support for publication projects and recordings, including the development of a music portal; increasing support for performance and production; provision of a specific building for contemporary music/arts events in Dublin; more pro-active promotion of contemporary music concerts abroad; continuing training opportunities including workshops and master-classes for performers; more marketing of contemporary music; PR training for managers; and support for increased networking opportunities.

## SECTION 3: INTERNATIONAL CASE STUDIES

### 3.1 INTRODUCTION

Case studies of aspects of contemporary music policy and public supports were undertaken in six European countries: Denmark, Finland, Scotland, Norway, Holland and England. The key public support infrastructure and initiatives in each country are shown in table 3.1

**Table 3.1:** Selected key public supports infrastructure and initiatives in contemporary music

Country	Key supports infrastructure	Initiatives
Denmark	Danish Arts Agency Danish Arts Council Danish Arts Foundation Music Act	Music Council Music Information Centre New Music Centre Online Music Research Library Schools of music and preparatory courses for conservatories Secretariat for Contemporary Music
Finland	Arts Council of Finland Central Arts Council National Arts Council	30 professional orchestras Artist bursary Festivals Foundation for the Promotion of Finnish Music Music Information Centre Music institutes and Music schools
Scotland	Scottish Arts Council	Creative Bursaries Cross Party Committee Distil New Music in Scotland Scottish Music Centre Sound Festival Tune Up Youth Music Initiative
Norway	County and local municipalities Ministry of Culture and Church Affairs	Composition classes Concert promotion organisation (Rikskoncertene) Contemporary music festivals Ensembles/performers
Holland	Cultural Affairs and Science Independent cultural foundations Ministry of Education	17 orchestras Creative Music Fund Donemus Gaudeamus Foundation Music Information Centre Muziekgroep Nederland
England	Arts Council England	Aldeburgh Festival and Residencies BMIC and spnm Contemporary Music Network Dartington Plus Kings's Place Sage Youth Music



## 3.2 SUPPORTS FOR CONTEMPORARY MUSIC IN EUROPE

### 3.2.1 Public policy and funding

The review has found long-standing and substantial commitment to supporting contemporary music in all of the countries reviewed. Most European countries have a range of public policies and funding programmes designed to support the development of contemporary music alongside the cultural heritage of music practice. All the countries surveyed demonstrated a strong commitment to the contemporary music sector and were achieving a healthy balance between keeping the traditional alive and celebrating new developments. Examples of initiatives and good practice identified include: a dedicated fund for contemporary music commissions (Holland); significant local government funding for professional orchestras and concerts (Holland, Finland, Norway); extensive support for music education of performers and composers (Finland, Denmark and Norway); organisations and centres dedicated specifically to promotion of contemporary music (Holland and Denmark); significant financial support for bursaries, residencies, professional development and touring (England, Scotland); purpose-built concert halls (Holland, England); targeted support for publications and recording (Holland); cross-party political support (Scotland). Specific examples of the different types of initiatives within countries are outlined in table 3.2.

**Table 3.2:** European case study - examples of public contemporary music supports

Focus of initiative	Example	Country
Music education	Preparatory courses for conservatories in schools of music	Denmark
	Network of music institutions and music schools	Finland
	Graduate and post-graduate programmes in composition	Norway
Organisations/centres for promoting contemporary music (including information and archiving)	Donemus	Holland
	Gaudeamus Foundation. Secretariat for contemporary music	Denmark
	New Music Centre Foundation for the Promotion of Finnish Music	Finland
Bursaries, residencies, touring and professional development awards	Creative Bursaries	Scotland
	Aldeburgh residencies	England
	Dartington Plus	England
	New Music Touring Scheme	Scotland
Local authority and city funding	Funding of professional orchestras	Finland
	Concerts promotion – Rikskoncetene	Norway
Dedicated commissioning fund	Creative Music Fund	Holland
Purpose-built concert halls	Muziekgebouw aan't IJ	Holland
	Sage	England
Political support formation	Cross-Party Committee	Scotland
Publications and recording	Muzigroep	Holland

### 3.3 TYPES OF SUPPORTS

Key findings from the case studies concerning public supports to specific areas of contemporary music are as follows:

#### *3.3.1 Support for composers and commissioning*

In each of the countries considered, commissions are a crucially important element, coming from a multitude of sources. Across the countries studied, virtually all commissions are funded by the public purse, directly or indirectly, and have varying degrees of 'strings attached'. One common problem identified throughout the research is achieving further performances after the initial premiere. Bursaries have been effective support mechanisms for composers (Scotland, Finland). The structuring of funding programmes to encourage the inclusion of commissions as integral elements of touring programmes has also been successful (Arts Council, England).

#### *3.3.2 Support for performance*

Funded ensembles throughout the countries surveyed are presenting more programmes that are attractive to both international and local audiences. The countries surveyed invest considerable money into contemporary music ensembles and many of them are becoming successful international names. There are several examples of subsidised touring networks that take an active role in developing audiences for contemporary music across Europe at home and abroad.

#### *3.3.3 Venues*

Contemporary music across Europe is being performed in an extremely wide variety of venues and performance spaces, including concert halls, arts centres, churches, art galleries, industrial spaces, university buildings, historic buildings, and shopping centres. The new concert halls being built offer increasingly versatile, flexible and near-perfect acoustic performance spaces with numerous facilities for both performers and attendees.

#### *3.3.4 Education*

Music education is widely acknowledged as being one of the most crucial tools for developing new generations of composers, performers and audiences. Initiatives to improve the quality and availability of musical experiences for young people in Scotland and in England have shown rewards, in a relatively short time. In Finland, the long-term investment in music education is seen to be fundamental to the health and dynamism of the country's successful contemporary music sector.

#### *3.3.5 Information centres and archiving*

The majority of European music information centres provide substantial archives, and offer information, advice and support to composers across a wide range of genres within the creative music sector. FIMIC in Finland has a separate officer for each music genre (including traditional music).

#### *3.3.6 Publication and recordings*

In some countries, music information centres act as publishers for certain composers; but most composers rely on support from specific publishing companies, record companies and distribution companies. In some countries, such as Denmark and Holland, the state has acknowledged that the commercial sector alone is an inadequate mechanism to support the dissemination of new work. To redress this, state-supported companies such as Dacapo in Denmark and MGN in Holland have enabled numerous composers to have their work published, recorded and distributed throughout the world. However, it is now emerging that state support is being gradually withdrawn from some of these companies and it is questionable whether these models are viable as long-term funding commitments.

### *3.3.7 Audiences*

A number of countries have prioritised audience development to encourage as many people as possible to participate in, and experience, the lesser-known arts. Cross-fertilisation with other music genres is one of the most significant developments in audience development throughout Europe. Increasingly, contemporary music programmes feature classical music alongside jazz, world, folk and other genres together with other art forms such as sculpture, dance, video, film, and installations. Festivals are diversifying their programmes to encourage as many people as possible to experiment with the unknown. Indeed, in Europe, festivals are thriving and are one of the biggest growth factors in this sector.

## SECTION 4: KEY FINDINGS AND CONCLUSIONS

### 4.1 INTRODUCTION

The main findings and conclusions from the *Review of Supports to Contemporary Music in Ireland* are outlined in this section<sup>1</sup>.

### 4.2 KEY FINDINGS AND CONCLUSIONS

#### 4.2.1 Public policy and support

Findings from the review indicate that contemporary music has lagged behind other artforms in securing a valued position in the Irish arts world. There is a perception that other artforms command more public attention and resources than contemporary music. There has been an absence to date of specific public policy and advocacy for the development of contemporary music and its audiences. Ireland lacks a credible contemporary music infrastructure for performing, and few if any performers spend most of their professional lives performing new music.

#### 4.2.2 Support for composers and composition

Arts Council funding is important to practitioners. Commissioning awards, Bursaries, and Travel and Mobility awards are key support mechanisms for the contemporary music sector; however, the level of funding and size of awards is generally felt to be insufficient, particularly to cover the costs of commissioning and producing.

#### 4.2.3 Information and archiving

Most Arts Council funding for contemporary music has supported information and archiving. The establishment and resourcing of the Contemporary Music Centre (CMC) was a major Arts Council initiative in contemporary music and its work in documenting and archiving is widely acclaimed. However, there is a perception amongst practitioners that CMC focuses its support on a comparatively narrow area of the contemporary music sector.

#### 4.2.4 Support for performance

There has been less Arts Council support to date for performance and production. Practitioners are dissatisfied with current performance opportunities in Ireland, with publishing, recording and distribution systems, and with the range of ensembles and their repertoire. Promoters receive little support to produce or stage creative music events and are rarely able to break-even financially on contemporary music events. This deters even the most dedicated contemporary music promoters.

Aside from a small number of dedicated promoters, the main body of organisations working in music appear wary of programming contemporary music. Audience resistance has been a key factor in this. Some organisations and local authorities have taken active and innovative approaches, and sporadic examples of strong audience demand exist. However, many local authorities, multi-disciplinary venues, events and festivals completely avoid programming contemporary music.

#### 4.2.5 Venues

There are few venues in Ireland designed specifically for the performance of music, apart from a handful of major concert halls. Promoters, performers and audiences have to make do with the local venues available and these are often less than ideal in terms of facilities, comfort, flexibility, acoustics and presentation.

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<sup>1</sup> Based on the findings of the review as detailed in *Review of Supports to Contemporary Music in Ireland*, Report to the Arts Council 2006, Graham Devlin Associates

#### *4.2.6 Education*

The music education system in Ireland has been identified as lacking certain vital elements to help develop the contemporary music sector and its public. Practitioners are dissatisfied with the current levels of opportunities for formal education and ongoing training.

#### *4.2.7 European experience*

Review of aspects of state support for contemporary music in six European countries indicated strong commitment to development of the sector through a variety of policy approaches and support mechanisms. Examples of initiatives and good practice identified include: a dedicated fund for contemporary music commissions; significant local authority and city funding for professional orchestras and concerts; extensive support for music education of performers and composers; organisations and centres dedicated specifically to promotion of contemporary music; significant financial support for bursaries, residencies, professional development and touring; purpose-built concert halls; targeted support for publications and recording; and cross-party political support.

#### *4.2.8 Sector development needs*

Practitioners, resource organisations, and other stakeholders consulted for the review identified a wide range of sector development needs. Needs identified related primarily to public policy and funding for contemporary music; supports for composers, performers and performances; promotion and marketing; education, training and outreach; and for changes to Arts Council funding mechanisms.

#### *4.2.9 Strategy development*

The review findings suggest that public policy and support for contemporary music to date in Ireland has often been reactive rather than strategic. The review of experience in the six case-study countries in Europe has demonstrated that commitment to a broad range of policy approaches and initiatives is integral to the effective development of a contemporary music sector. A comprehensive and integrated strategy is required to foster future development of the contemporary music sector in Ireland. Based on the findings from the review, six key areas should be prioritised in a development strategy, as follows:

- support for performers (including ensembles), composers, and promoters;
- advocacy for and promotion of contemporary music;
- recording and publication;
- audience development;
- music education;
- policy, partnership development and Arts Council practice.

## SECTION 5: TOWARDS THE FUTURE: STRATEGIC DEVELOPMENT ISSUES

### 5.1 INTRODUCTION

Strategic development issues are outlined in this section within six priority areas based on the research findings. These issues offer both guidance to stakeholders and practitioners in developing their role in contemporary music and they also provide avenues for refinement of Arts Council policy.

### 5.2 SUPPORT FOR PERFORMERS, PERFORMANCE, COMPOSERS AND PROMOTERS

Increased opportunities for performance of commissioned and other work need to be created. Aspects of development in this area involve organisations, individual composers and performers, as well as infrastructure development, as follows:

#### *5.2.1 Organisations*

Producing organisations need to be enabled to optimise their potential by retaining players, undertaking adequate rehearsals and commissioning more.

The role of promoters needs to be more widely supported, allowing for greater numbers and higher quality of concert tours, both nationally and internationally.

The possibility of Irish promoters increasing collaboration with international peers such as CMN, Tune Up and Moving On Music to encourage further performances of work might be explored.

The presentation of a broader repertoire of contemporary music is needed and initiatives to increase second and subsequent performances of works would be important.

Incentives need to be established for non-specialist organisations to programme contemporary music adventurously.

#### *5.2.2 Individual artists*

The Arts Council's suite of awards to individuals should be maintained and developed. Commissioning awards could be increased in size. The continuation of Bursaries and Travel and Mobility awards for composers is important. Projects award guidelines must reflect the needs of composers and performers more closely. The Arts Council could consider structuring deadlines to these awards so that applicants have more than one opportunity per year to access support.

Consideration could be given to supporting composer residencies within venues, festivals, educational institutions, ensembles and elsewhere.

New supports are needed for solo and chamber performing musicians to increase the quantity, diversity and quality of contemporary music performance in this sector. This could be achieved through bursaries and/or through support for performer-led initiatives such as concerts, series and tours.

In some areas, training opportunities for practitioners are needed; workshops with ensembles, individual mentoring and seminars on new techniques etc.

### 5.2.3 Infrastructure

The development of a specific building in Dublin suitable for contemporary music/arts events is a pressing need.

Organisations and individuals require ongoing capital investment to upgrade facilities and equipment.

## 5.3 ADVOCACY FOR CONTEMPORARY MUSIC

Improved mechanisms should be developed to facilitate the dissemination of Irish contemporary music, including promotion, recordings, publishing, broadcasting and information dissemination.

- Additional advocacy, information and communication to raise the profile of contemporary Irish music, including a review of the generic contemporary music 'brand'.
- A range of linkages with advocates, champions and partners, nurtured by a persuasive communications strategy to which the whole sector can sign up.
- Establishment of common ground with other music genres (world, jazz, and electronic) and elimination of barriers to collaboration
- Support for the important role of local authority arts offices in developing effective communication and advocacy in this area
- The capacity of the media to act as a general advocate for contemporary music needs to be developed in partnership with RTÉ, particularly Lyric FM, and others. The position of contemporary music in broadcast schedules needs to be enhanced and the presence of non-RTÉ performing groups in broadcast media needs to be strengthened.

## 5.4 RECORDING AND PUBLICATION

In a rapidly changing environment for the recording industry, the contemporary music sector needs to act creatively and develop new ways of responding to the changed environment. Arts Council support in this area will be of vital importance to any new developments that may emerge.

- The optimum method of facilitating recordings of contemporary music and their distribution should be explored with all interested parties.
- The possibility of a new Irish record label or an international company adopting a leading role in Irish contemporary music could be examined.
- Potential recording and advocacy synergies between RTÉ and CMC, including developing discussions about the possibility of exploiting archived recordings through joint RTÉ /CMC initiatives could also be explored.
- The feasibility of a portal for Irish music, in liaison with appropriate partners could be examined.
- Strategic development of music publishing could best be undertaken in partnership between the Arts Council and CMC.

## 5.5 AUDIENCE DEVELOPMENT

Producing organisations need to be enabled to create audience development and business plans with a longer planning horizon.

A new category of 'challenge' funding might be considered by the Arts Council, drawing on the experience of Arts Council England's New Audiences programmes, through which music organisations, including revenue clients, can pilot audience development initiatives.

Further potential audience initiatives include:

- Encouragement of audience development through cross-fertilisation and festivals;
- The availability of a consistent supply of performances and ongoing outreach work are key factors. A small number of strategic centres of excellence, including Dublin (and, perhaps, a contemporary music festival), could offer the best opportunity of maximising potential;
- Development of outreach programmes which integrate contemporary musicians and composers into communities through residencies, educational activity and partnerships with local and national organisations;
- Provision of training for audience development officers (including peer group learning and best practice reviews) with particular reference to promotion, entrepreneurship and marketing;
- Undertaking and sharing of audience research.

## 5.6 MUSIC EDUCATION

The absence of a state-supported comprehensive system of music education (both within classroom structures and in instrumental/ensemble tuition out of school) is perhaps the greatest obstacle to the sustainable development of all aspects of music in Ireland. Despite weakness in provision, however, policy development has been strong and templates exist for the development of the educational infrastructure. Lack of resources is the principal impediment to development. To advocate for improvements in this sector, the Arts Council and the contemporary music sector could:

- Work with government to improve the status of music education in schools, as well as the training (formal and in-service) of primary and secondary school teachers.
- Advocate for the implementation of the Music Network feasibility study: *A National System of Local Music Education Services*
- Encourage education bodies and local authorities to develop further schemes for composers and musicians in schools;
- Work with third-level education institutions to develop opportunities for ensembles and composers to work more in those settings and to further strengthen links between educational institutions and the wider contemporary music sector.

## 5.7 PUBLIC POLICY, PARTNERSHIPS AND FUTURE DEVELOPMENTS

Increased partnership and collaboration between the Arts Council, the Department of Arts, Sport and Tourism, the Department of Education and Science, Culture Ireland, RTÉ, and local authorities would have a beneficial effect on the strategic development of the sector.

Through this report, the Arts Council has the opportunity to reflect on current provision in contemporary music and to begin to formulate a policy response to the findings of this review. An indication of the position of contemporary music in Arts Council policy, reaction to issues raised in this document, policy areas to be developed and strategies for such developments would be welcomed by the contemporary music sector.

In its future development of the sector, the Arts Council is encouraged to work with other policy makers, to use the resources of the sector and to build on existing good practice where possible.

Key organisations are encouraged to adopt leadership roles in the promotion of contemporary music within their areas of practice, to establish and/or sustain relationships with peers in other countries and to increase networking nationally.



The role and remit of some key organisations in contemporary music has been questioned throughout the review by many practitioners and stakeholders. The Arts Council could consider taking a leading role in enabling organisations to clarify their roles and optimise their activities in the support of contemporary music.

## ACKNOWLEDGEMENTS

The Arts Council would like to thank the following for their contribution to the *Review of Supports to Contemporary Music in Ireland*: the many composers, performers and representatives of organisations that participated in the consultation process; Graham Devlin Associates who undertook the *Review of Supports to Contemporary Music in Ireland* and prepared a draft report; Fergus Sheil, Music Specialist, and Emma Kelly, Information and Research Officer, in the Arts Council who guided the work; Sue Leigh-Doyle who edited the review report and this summary report.

## APPENDIX 1: NOTE ON METHODOLOGY

### RESEARCH DESIGN

To meet the review objectives it was necessary to gather an extensive range of information from a variety of sources. The main data collection methods were desk research, a survey of practitioners, and stakeholder interviews. The review process included extensive consultation with individual practitioners, practitioner organisations, support organisations and other stakeholders in Ireland and internationally.

### DESK RESEARCH

Desk-based research focused on two main areas: (a) Review of current supports to contemporary music in Ireland, including research into Arts Council policy and funding programmes. (b) Review of contemporary music infrastructure and supports internationally, based on existing print and web-based documents, and seeking to identify models of good practice. Experience and practice in six countries was specifically examined: Denmark, Finland, Scotland, Norway, Holland, and England.

### PRACTITIONER SURVEY

#### *Focus*

A survey of individual contemporary music practitioners and practitioner organisations was undertaken to gather quantitative data and attitudes. Views and comments were sought on twelve main areas: public policy; Arts Council funding programmes; performers and performing ensembles; quality of performances; range of performance opportunities including second performances; support for promoters; venues; education/outreach/community programmes; music information and advice; national and international promotion of Irish work; archiving and documentation; music publishing and recording; employment, education and training opportunities; and networking opportunities.

#### *Population and response rate*

Questionnaires developed and agreed jointly with the Arts Council were emailed or posted to one hundred and thirty-eight individual practitioners (seventy composers and sixty-eight performers) and to thirty-one organisations based in Ireland. The survey was undertaken between July and September 2005. There was an overall response rate of 28% to the postal survey with forty-eight responses received to the postal questionnaire (thirty-three individual practitioners and fifteen organisations).

### STAKEHOLDER INTERVIEWS

More in-depth qualitative information on the sector was gathered through interviews with a wide range of stakeholder organisations. Representatives of fifty organisations were interviewed face-to-face (twelve) or by telephone (thirty-eight) between July and November 2005. Information and views were gathered in these interviews on organisation profiles, on the position of contemporary music in Ireland, on current supports for the sector, and on future development needs and mechanisms. Interviews were also carried out with four individual practitioners. Representatives of eight third-level education institutions were interviewed to gather information on current education provision and needs. Telephone interviews were carried out with representatives of eight overseas organisations to complement international data gathered through secondary sources. A list of those consulted follows in Appendix 2.

## APPENDIX 2: LIST OF ORGANISATIONS CONSULTED

### Organisations

#### IRELAND

Aosdána  
Arts Council  
Arts Council  
Arts Council  
Arts Council  
Arts Council  
Arts Council  
Arts Council  
Arts Council  
Arts Council  
Arts Council  
Association of Irish Composers  
Con Tempo String Quartet  
Concorde  
Contemporary Music Centre  
Contemporary Music Centre  
Contemporary Music Centre  
Cork County Council  
Cork International Choral Festival  
Crash Ensemble  
Culture Ireland  
DEAF (Dublin Electronic Arts Festival)  
Dublin Institute of Technology  
Dun Laoghaire Institute of Art Design and Technology  
Dun Laoghaire/Rathdown County Council  
Forum for Music in Ireland  
Galway City Council  
Irish Chamber Orchestra  
Irish Composition Summer School  
Irish Independent Music Producers Association  
Irish Independent Music Producers Association  
Irish Music Rights Organisation  
Irish Recorded Music Association  
Irish World Music Centre  
Journal of Music in Ireland  
Louth County Council  
Model Arts Niland Gallery  
Moving on Music

### Persons

Roger Doyle  
Claire Doyle  
Diego Fasciati  
Fergus Sheil  
James Conway  
John O’Kane  
Liz Culloty  
Maria Johnston  
Oliver Dowling  
Paul Johnson  
Seamus Crimmins  
Una McCarthy  
John McLachlan  
Jane O’Leary  
Jane O’Leary  
Eve O’Kelly  
Johnathan Grimes  
Karen Hennessy  
Ian McDonagh  
John Fitzpatrick  
Mary Hickson  
Micheal Ó Súilleabháin  
Eamonn Doyle  
Brid Grant  
Jim Divine  
Sarah Searson  
Joseph Ryan  
James Harrold  
John Kelly  
Helen Haughey  
Jane Bolton  
Kathryn Marsh  
Keith Johnson  
Jessica Fuller  
Prof M Ó Súilleabháin  
Toner Quinn  
Brian Harten  
Aoife Flynn  
Paul Brown

## Organisations

Music Network  
Musicians Union of Ireland  
National Chamber Choir  
National Concert Hall  
National Concert Hall  
National University of Ireland  
Note Productions  
O'Reilly Theatre  
Opera Theatre Company  
Project Arts Centre  
Royal Irish Academy of Music  
RTÉ: Living Music Festival  
RTÉ: performing groups  
RTÉ: performing groups  
Sligo Contemporary Music Festival  
South Dublin County Council

The Irish Examiner  
The Irish Times  
The Sunday Tribune  
University College Cork  
University College Dublin  
Waterford Institute of Technology  
Waterford New Music Week  
West Cork Music  
Wexford County Council  
Young Composers Collective

## INTERNATIONAL

Arts Council England  
Danish New Music Centre  
Finnish Music Information Centre  
Musex, Finland  
Norwegian Music Information Centre  
Scottish Arts Council  
Scottish Music Centre

## Persons

Deirdre McCrea  
John Swift  
Celso Antunes  
Judith Woodworth  
Lucy Champion  
Prof Gerard Gillen  
Gary Sheehan  
Mary Hickson  
Andrew McLellan  
Willie White  
Ciara Higgins  
Gareth Costello  
Brian O'Rourke  
Niall Doyle  
Ian Wilson  
Orla Scannell

Michael Dungan  
Michael Dervan  
Ian Fox  
John Godfrey  
Dr Wolfgang Marx  
Eric Sweeney  
Eric Sweeney  
Francis Humphrys  
Rosaleen Molloy  
David Flynn

Hilary Boulding  
Jens Horsving  
Kai Amberla  
Paulina Ahokas  
Svein Bjørkås  
Nod Knowles,  
Alasdair Pettinger

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