

UNEVEN SCORE:

An Assessment of the
Gender Balance for Publicly
Funded Composer Opportunities
on the Island of Ireland
2004-2019

ABOUT

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FOREWORD

***Uneven Score* was commissioned by research partners the Contemporary Music Centre (CMC) and Sounding the Feminists (STF) in order to assess the gender balance of publicly funded composer opportunities on the island of Ireland. The report serves to document gender within contemporary music composition between 2004-19. *Uneven Score* is a snapshot of a time in our recent musical history when gender balance for commissioning opportunities was not a consideration at national level. It is our sincere hope that this report stimulates cultural change.**

This research was conducted over two phases by the independent Research Associates; Dr Ciara Murphy and Dr Michael Lydon. CMC and STF thank them both for their commitment to the project. We also sincerely thank members of the Project's Advisory Board for generously sharing their expertise, guidance, and sound editorial judgements, and the supporting organisations and institutions who have cooperated in providing their data. We would like to acknowledge the financial support of the Arts Council/*An Chomhairle Ealaíon (ACI)*.

The research undertaken in this report focuses on the area of composer commissions throughout the island of Ireland over a 15-year period. The intention is to provide a starting point from which further research will be done. It is our hope as commissioners that the findings in this report will inform, progress, and augment gender balance in composition within Ireland.

Evonne Ferguson

Director, Contemporary Music Centre

Karen Power

Chair, Sounding the Feminists

EXECUTIVE SUMMARY

It is evident from the statistical analysis carried out in this research project that Contemporary Music in Ireland had a marked gender imbalance from 2004-2019.

From 2004-19, funding opportunities offered by organisations/institutions and funding bodies resulted in 784 compositions of contemporary music by Irish composers and/or composers who were resident on the island of Ireland at the time of commission. We examined the gender disparity of these commissions.

In addition, we examined commissioning opportunities directly and indirectly funded by the **Arts Council/An Chomhairle Ealaíon (ACI)** and the Arts Council of Northern Ireland (ACNI).

We also assessed the gender disparity of 152 operas produced on the island of Ireland from 2004-19.

784

commissioned compositions
of contemporary music by Irish composers

KEY FINDINGS

The key findings from this study are as follows:



31%

Of the 784 compositions assessed, **women were commissioned 244 times (31%).**

Men were commissioned 539 times (69%).

There was 1 commission for a composer who identifies as non-binary.



22%

There were 191 individual composers commissioned. **There were 42 women (22%) commissioned,** 148 men (77.5%), and 1 commission for a composer who identifies as non-binary (0.5%).



22%

We can determine that **women represent 22% of the individual composers commissioned.** These women collectively composed 31% of the commissions.

38

The average age of women commissioned was 38.
The average age of men was 45.

~~50/50~~

Only 2 of the organisations, institutions and funding bodies assessed have commissioned 50/50 women and men. **This amounts to 3%.**

KEY FINDINGS



24%

From 2004-19, ACI directly and indirectly awarded €6,057,702 to Irish composers via Bursary Awards, Cnuas, and Music Commissions Awards. **Women received €1,436,396 (24%).** Men received €4,621,306 (76%).



28%

In accordance with ACNI's official data retention policy, we were unable to access information on some ACNI funding. However, we can determine that from 2012-19 ACNI directly and indirectly gave 123 awards to composers from the island of Ireland via Major Individual Awards and other funding. **Women received 35 funding opportunities (28%).** Men received 88 funding opportunities (72%).



Of the 152 operas assessed, which includes both historic and contemporary productions, **3 were composed by women.**

1!

Of the 3 operas composed by women, **2 were composed in collaboration with other composers.**



We observed a **notable failure by many organisations/institutions to keep adequate records** of the gender balance of those commissioned. These failures impeded this study.

Key: Women Men Non-Binary

RECOMMENDATIONS

The recommendations outlined in this section are informed by the key findings from *Uneven Score*. It is acknowledged that since 2019 improvements have been made in the gender balance of publicly funded composer opportunities on the island of Ireland. Due to delays in publishing the report, these changes are not reflected in the research findings. Some aspects of these improvements are nonetheless evident in the recommendations.

The recommendations are authored by:

Dr Ann Cleare

STF Director of Operations for the Project

Dr Brenda Donohue

Project Advisory Panel

Evonne Ferguson

CMC Director

Dr Michael Lydon

Project Research Associate

Dr Áine Mangaoang

Project Advisory Panel

Dr Karen Power

Project Advisory Panel

Dr Laura Watson

Project Advisory Panel Commissioning,
Policy, and Cultural Change

RECOMMENDATIONS

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Gender equality issues need to be mainstreamed at all stages of policy making or project programming, but it is especially important to take it into account at the planning stage, when the problems, concerns and needs of the beneficiaries are identified and the ways to address them are defined.

Council of Europe*

COMMISSIONING, POLICY, AND CULTURAL CHANGE

- **We call for significant cultural change in the commissioning of contemporary music on the island of Ireland.** To implement cultural change, we recommend that each commissioning organisation/ institution consider gender mainstreaming in their commissioning and policy making. Gender mainstreaming is an approach to policy-making that considers both women's and men's interests and concerns.
- **We recommend that each commissioning organisation/institution devise and implement an Equality, Diversity, and Inclusion (EDI) plan.** We encourage that any EDI plan considers the various protected characteristics recognised by Ireland's Employment Equality Acts (1998-2015) which outlaw discrimination on nine characteristics: gender, civil status, family status, sexual orientation, (dis)ability, religion, age, race, and membership of the Traveller community.

Note*: For further information see Council of Europe (2023) 'What is gender mainstreaming?', Council of Europe. [Available here](#) 

RECOMMENDATIONS

EDUCATION AND REPRESENTATION

→ **We call on the Department of Education (Ireland) to address the exclusion of women composers from the Leaving Certificate Music curriculum. Since its design in the mid-1990s the senior-cycle music syllabus has failed to include even one work by a woman composer in the ‘set works’**. This matter was brought to wide attention in 2015 following Dr Laura Watson’s article on the subject, yet nothing has changed**.**

We acknowledge that merely adding women to the curriculum will not automatically lead to qualitative change towards gender equality. Gender mainstreaming means integrating a gender equality perspective at all stages and levels of policies, programmes and activities. It is therefore a tool for achieving gender equality. We call on the Department to consider gender mainstreaming to address gender inequality across all music syllabus cycles.



→ **We call on all individuals involved in the creation of contemporary music on the island of Ireland to acknowledge that representation matters.** We call for a cultural change in the visual representation of gender across all aspects of contemporary music. This cultural change should challenge long-embedded visual misrepresentation of women in music.

→ **We would particularly welcome a sustained effort to visually represent high profile commissions for Irish women composers.**

TRANSPARENCY

→ **We call on commissioning organisations/ institutions in receipt of public funding to keep adequate records of those commissioned.** These records should signal the gender the commissioned composer identifies as at the time of commission. These records should be archived and if possible published in the organisation/ institutions’ yearly reports.

→ **We call on commissioning organisations/ institutions, policy-makers, academics and archivists to make a concerted effort to conserve archives where women’s work is most present.** An archive acknowledging the success of women composers in part assures these composers are represented in future research and discourse. A failure to archive puts the legacy of women composers in Irish contemporary music at risk.

Note**: For further information see Andrea Cleary (2023) ‘We need to change our tune towards representation of women in Leaving Cert music’, Business Post. Available [here](#)  and Laura Watson (2015) ‘Sexism and the Leaving Cert. Music Syllabus’, Journal of Music. Available [here](#) 

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INTRODUCTION

INTRODUCTION

1.1: RESEARCH PARTNERS

Sounding the Feminists (STF) is an Irish-based, voluntary-led collective of composers, sound artists, performers, musicologists, critics, promoters, industry professionals, organisations, and individuals, committed to promoting and publicising the creative work of women musicians.

The Contemporary Music Centre (CMC) is Ireland's archive and resource centre for new music, documenting, developing and promoting contemporary music from Ireland. As the archive for composers' works and related materials, CMC's strategic goal is to ensure that the contemporary music landscape in Ireland is documented and preserved for future generations, and that access is provided to the dynamic library of contemporary works in the collection.

1.2: PROJECT OVERVIEW

This research project investigating gender balance of publicly funded composer opportunities across the island of Ireland from 2004-19 was commissioned by the Contemporary Music Centre, Ireland (CMC) and Sounding the Feminists (STF) in partnership. The success of this research project was dependent upon the support of the **Arts Council/An Chomhairle Ealaíon, Arts Council of Northern Ireland** and the participation of organisations and institutions that have offered commissioning opportunities. The research project was funded through CMC's annual Strategic Funding from the **Arts Council/An Comhairle Ealaíon**.


1.3: PRINCIPAL AIMS AND OBJECTIVES

- Obtain and analyse the gender breakdown of publicly funded music commissioning opportunities on the island of Ireland from 2004-19.
- Consider the parameters of the funding: fee(s), status of work, duration, scale. If applicable, obtain and analyse the gender breakdown of those applying for that same funding.
- Develop recommendations for more diverse programming of contemporary music on the island of Ireland, with the aim of informing future policy making.

1.4: TIMESCALE

In 2019 CMC and STF began a two-phase research project which aimed to assess the gender balance of publicly funded composer opportunities on the island of Ireland.

Phase One (2019/2020) determined the availability, condition, and accessibility of data on composers and public funding from the island's top commissioning and funding bodies.

A successful completion of Phase One was achieved by Dr Ciara Murphy, resulting in 'Scoping the Project' - published on the CMC website [here](#)  This detailed report considers the feasibility of the project, while also establishing an authoritative list of funding and commissioning organisations that offer specific funding opportunities, and determining the availability of relevant records for the project. Based on the findings of Phase One, CMC and STF determined the timeframe of 2004-19 for assessment in Phase Two. The decision was based on accessibility of relevant data and the prospect of successfully completing Phase Two of the project on time.

INTRODUCTION

Upon a successful completion of Phase One, the project's Research Associate Dr Michael Lydon began Phase Two in December 2021. Under the guidance of a STF/CMC Advisory Panel, Dr Lydon undertook a focused quantitative and qualitative assessment of publicly funded music commissions by the music sector on the island of Ireland. The findings of Phase Two are presented in *Uneven Score*.

Phase Two was completed in February 2023.

1.5: IRELAND, GENDER & CONTEMPORARY MUSIC

Existing statistics from the Contemporary Music Centre (CMC), the Association of Irish Composers (AIC), the Irish Composers' Collective (ICC) and the *Arts Council/An Chomhairle Ealaíon (ACI)* indicate that from 2004-19 there were fewer women than men composing contemporary music on the island of Ireland.

In an article published in 2019, Adrian Smith writes: 'data from the CMC shows that out of the 212 composers registered, 46 (22%) are female*. The Association of Irish Composers currently lists 102 composers on its website, 33 (32%) of which are female, while the Irish Composers' Collective has 16 female members (26%) out of a total membership of 62' (2019). Smith suggests that 'we can broadly estimate that the percentage of female composers is somewhere in the region of 25-30%' (ibid.). Mark Fitzgerald writes: 'One would therefore expect at least a 25-30% representation of female composers even where a 50:50

balance is not achieved' (2017). It is important to note that some Irish composers are not members of CMC, AIC, and ICC.

ACI gender statistics acquired for this research suggest that from 2012-19, women accounted for 35-37% of ACI Individual Awards applicants.

From 2012-19, of the 502 applicants for a Bursary Award:

- 185 were women (37%)
- 32% of women who applied were successful
- 27% of men who applied were successful

From 2012-19, of the 312 applicants for a Projects Award:

- 110 were women (35%)
- 25% of the women who applied were successful
- 30% of the men who applied were successful

The ACI data does not exclusively represent composers of contemporary music. The data nonetheless presents supplementary insight into the gender of individuals applying for public funding.

This report recognises that from 2004-19, 25-32% of Irish composers were women.

Although there are no existing statistics on non-binary composers, based on the results of this research project, this report recognises that from 2004-19, 0.5% of Irish composers identified as non-binary.

1.6: RESEARCH DISSEMINATION

During Phase Two aspects of the research project were presented to the public. The principal aim of this research dissemination was to ascertain feedback on the project's methodology from those in attendance. The research dissemination events were:

Note*: In *Uneven Score*, the signifiers woman/women are used. When the term female is used it is as a quotation from a secondary source.

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→ Public Forum hosted by CMC (via Zoom):

'An Uneven Score: Gender Balance Investigation for Publicly Funded Composer Opportunities on the Island of Ireland (2004-19)', March 10, 2022.

Description: An hour-long public forum presented by Dr Ciara M. Murphy and Dr Michael Lydon that discussed both Phase One and Phase Two of the project.

→ Public Webinar hosted by Moore Institute, University of Galway:

'An Uneven Score: Gender Balance Investigation for Publicly Funded Composer Opportunities on the island of Ireland (2004-19)', March 31, 2022.

Description: An hour-long public webinar presented by Dr Laura Watson (Dept. of Music, Maynooth University) and Dr Michael Lydon with an informed response by Guest Respondents Ms Róisín Maher (Cork School of Music, MTU and PhD Scholar at DCU) and Dr Aileen Dillane (Irish World Academy of Music and Dance, University of Limerick). Chair: Dr Verena Commins (Centre for Irish Studies, University of Galway). Special thanks to Dr Nessa Cronin (Centre for Irish Studies, University of Galway) for facilitating the event.

→ Conference Paper at Society for Musicology in Ireland Plenary Conference:

'An Uneven Score: Gender Balance Investigation for Publicly Funded Composer Opportunities on the island of Ireland (2004-19)', June 25, 2022.

Description: A twenty-minute paper followed by Q&A as part of panel on '21st Century Musicking' Chair: John Godfrey (School of Film, Music and Theatre, University College Cork).

CMC/STF would like to thank all those who attended these events and offered feedback. A special thanks to Dr Méabh Ní Fhuartháin, Siobhán Cleary, Róisín Maher, Dr Aileen Dillane, Dr Verena Commins, and John Godfrey for their valuable insight.

1.7: SUPPORTING ORGANISATIONS/ INSTITUTIONS

The successful completion of the research project would not have been possible without the support of the Arts Council/*An Chomhairle Ealaíon (ACI)*, Arts Council of Northern Ireland (ACNI) and organisations and institutions that have offered commissioning opportunities. CMC and STF would like to acknowledge the support and publicly thank the following:

Arts Council/An Chomhairle Ealaíon:

Niall Doyle (Head of Music and Opera)

Mary McAuliffe (Arts Council Public Art Policy and Development Advisor) and

Sinéad O'Reilly (Head of Local, Place & Public Art)

Arts Council of Northern Ireland:

Ciaran Scullion (Head of Music)

Belfast Music Society:

Bethany Simpson (Concerts Manager)

Chamber Choir Ireland:

Majella Hollywood (Chief Executive)

Concorde Ensemble:

Jane O'Leary (Founder)

Cork International Choral Festival:

Elaine FitzGerald (Festival Manager)

INTRODUCTION

Crash Ensemble:

Siân Cunningham (CEO)

Ergodos:

Garrett Sholdice (Co-Founder)

Fidelio Trio:

Darragh Morgan (Co-Founder)

Galway Music Residency:

Maeve Bryan (Executive Director) and
Orla Henihan (Administrative Assistant)

Hard Rain Soloist Ensemble:

Greg Caffrey (Artistic Director)

Irish Chamber Orchestra:

Gerard Keenan (Chief Executive)

Moving On Music:

Paula McColl (Creative Producer)

Music For Galway:

Anna Lardi (Executive Director) and
Suzanne Black (Administrator)

Music Generation:

Gavin Barr (Music Generation Carlow)

Majella Boland (Music Generation
Dún Laoghaire-Rathdown)

Alan Costello (MG Kildare)

Damien Evans (MG Mayo)

Deirdre Johnson (MG Kerry)

Claire Layton (MG Cork City)

Maggie Maguire (MG Cavan/Monaghan)

Kieran McGuinness (MG Dublin City)

Paul Markey (Administration Officer, MG)

Rosaleen Molloy (National Director, MG)

Ann Catherine Nolan (MG Wicklow)

Aoife O'Connell (MG Meath)

Aidan O'Donnell (MG Tipperary)

Music Network:

Sharon Rollston (Chief Executive)

National Concert Hall:

Robert Read (CEO)

Lesley Bishop (Choirs Administrator)

National Symphony Orchestra & Chorus:

Anthony Long (General Manager)

New Ross Piano Festival:

Finghin Collins (Artistic Director)

Quiet Music Ensemble:

John Godfrey (Director)

RTÉ Orchestras, Quartet & Choirs:

John O'Kane (RTÉ)

RTÉ lyric FM:

Sinéad Wylde (Head)

Ulster Orchestra:

Patrick McCarthy (Head of Artistic Planning
and Operations)

West Cork Chamber Music Festival -

West Cork Music:

Helen Dawson (Programme Coordinator)

The background is a light pink color with scattered decorative elements resembling confetti. These include short, thick lines in shades of orange, red, and maroon, as well as thin, curved lines in maroon and orange.

2

METHODOLOGY

METHODOLOGY

2.1: SUMMARY

Central Research Question: What is the gender balance of publicly funded composer opportunities for Irish composers on the island of Ireland from 2004-19?

2.2: DEFINITIONS

Gender: Following the principles of the Gender Recognition Act (2015) this study recognises gender not as a fixed biological binary, but as a fluid and self-defining identification. We categorise individuals according to the gender they publicly identified as at the time of the relevant composition. For example, if a person identified as a woman in 1989 and as a man in 2013 then that person will be counted as a woman in 1989 and as man in 2013. This decision is made on firm methodological ground as it reflects the gender of the person at the time the commission was considered and funded.

Irish: In the context of this research, an Irish composer is a person who was born on the island of Ireland and/or was resident of the island at the time of commission. In use of this definition, we acknowledge that composers included may not identify as 'Irish'. Nonetheless, given that no composer is named in the report we have adopted a broad definition of 'Irish' to offer a greater insight into gender equality.

Composition: In line with the Arts Council/ An Chomhairle Ealaíon's definition (see 5.4.3: Music Commissions Awards) a commission is where 'one person or entity (the commissioner) supports and pays another (an artist or group of artists) to create or deliver an artistic work or project that takes place within a set of parameters agreed to by both partners'.

Composer: People who create new compositions in line with the definition above. Such compositions include (but are not exclusive to):

- Score-based work for a specific performer/ensemble.
- Non-score-based, improvised, electronic, sound-art or installation-type composition.
- Innovative work that is disseminated/ performed through any means.

2.3: DATA COLLECTION PROCESS

Given the complex nature of the research project, three approaches were adopted to collect data. These approaches, which adapted to meet specific challenges depending on commissioning organisations, are outlined below as First Data Process; Second Data Process; and Third Data Process.

First Data Collection Process

This approach to data collection is used for the majority of the research project. It involves a three-step approach:

Step One: Using the CMC Library database, a comprehensive list of commissions by Irish composers for each year (2004-19) was compiled. Composers represented by CMC deposit the scores and/or audio/ audio-visual recordings of their works with the CMC Library. These are catalogued in the CMC Library database. Composers provide CMC with the details on their works: title; instrumentation; duration; commissioner; premiere date; year of composition; performers of the premiere; and more.

METHODOLOGY

To further ensure the library is up to date, CMC frequently contacts represented composers to request details of recent compositions. CMC is the only comprehensive archive of contemporary music from Ireland. The resulting dataset, 'CMC Library List of Commissions (2004 – 2019)', had in total 1907 listed commissions by Irish composers. In each commission the following information is included: Composer; Gender; Title of Work; Instrumentation; Performers; Duration; Commissioner; Premiere; and Notes.

Note: Pronouns as stated in public listings, specifically the CMC website, were used to determine the gender of a composer. No information relating to the gender of a composer was supplied by supporting organisations/institutions and funding bodies.

Step Two: Using 'CMC Library List of Commissions (2004 – 2019)', separate commissioning organisation datasets were compiled. The commissioning organisations were selected based on the frequency with which they appeared in the 'CMC Library List of Commissions (2004 – 2019)'.

In addition to the information ascertained from the CMC Library database additional information was added: Fees; Age of Composer at time of Commission; Direct Invitation (yes/no); Call for Submission/Tender (yes/no); and Notes. In some instances, information on Duration; Premiere; and Additional Funding was added. Supplementary information for each individual organisation was sourced from the organisation's online archive and/or other ephemera.

Step Three: To continue the process, each individual commissioning organisation was initially contacted by CMC Director Evonne Ferguson, STF Chair Karen Power or Dr Michael Lydon. In this initial correspondence, each organisation was introduced to the project before being provided with a dataset specific to their organisation. They were then asked to provide the following:

- Confirm that the information listed in the Organisations List of Commissions 2004-19 was correct
- If possible, provide supporting information to listed commissions that relate to Fees and the Nature of Commission (Direct Invitation and/or Call For Submission)
- Include any commissions from 2004-19 that are not included (these include co-commissions with partner organisations)

Step Four: The final step involved processing the data received from commissioning organisations. Some organisations were unable to provide supporting information, specifically pertaining to fees and duration. A note on the percentage of information is evident at the end of each commissioning organisation's section.

Note: In line with General Data Protection Regulation (GDPR) legislation no composer is identified or identifiable in the research project. In addition to information obtained from the CMC Library database and commissioning organisations, the final dataset includes information pertaining to age of composers. If this information is not publicly signalled by individual composers, it is not listed in the organisation findings.

Second Data Collection Process

This approach to data collection was used for individual funding from the Arts Council/*An Chomhairle Ealaíon (ACI)* and Arts Council of Northern Ireland (ACNI).

In relation to the ACI Funding, the research project was concerned with the following awards:

→ **Bursary (2004-19)**

→ **Music Commission Award (2004-19)**

→ **Cnuas for Aosdána Members (2004-19)**

Information pertaining to each individual award was sourced via ACI Annual Reports with supplementary information and support provided by ACI. When creating each dataset, the principal focus was on gender and funding awarded directly and indirectly to individual composers. The data was assessed and presented year by year and cumulatively.

In relation to the ACNI Individual Funding, the research project was concerned with the following award:

→ **Major Individual Award (2004-19)**

Information pertaining to each individual award was sourced via ACNI Previous Awards Reports with supplementary information and support provided by ACNI. When creating each dataset, the principal focus was on gender and funding awarded directly and indirectly to individual composers. The data was assessed and presented year by year and cumulatively.

Third Data Collection Process

Although this research project is principally concerned with assessing the gender balance of publicly funded composer opportunities on the island of Ireland from 2004-19, this section of the research includes an assessment of opera productions composed by both contemporary and historic composers.

This is to ascertain a more comprehensive insight into the gender disparity of opera on the island of Ireland. The opera companies under assessment are:

→ **Irish National Opera (Opera Theatre Company/Wide Open Opera)**

→ **Northern Ireland Opera**

→ **Wexford Festival Opera**

Each of these organisations are in receipt of either ACI and/or ACNI funding. Information pertaining to each production was sourced from the CMC Library database and from each organisation's online archive and/or season programmes.

Given that the majority of opera productions were written by historic composers, the focus on this section of the research was gender. Supplementary information on opera commissions is provided with an assessment of ACI and ACNI individual funding opportunities.

2.4: STRUCTURE

The research findings are presented in the following order:

- The Arts Council/*An Chomhairle Ealaíon* and Arts Council of Northern Ireland Funded Organisations
- Publicly Funded Organisations: Organisations/Institutions in receipt of public funding outside of the Arts Council/*An Chomhairle Ealaíon* and Arts Council of Northern Ireland
- Individual funding from the Arts Council/*An Chomhairle Ealaíon* and Arts Council of Northern Ireland
- Opera Productions

2.5: HOW TO INTERPRET THE DATA

Gender: The principal focus of the research project was an assessment of the gender balance of publicly funded composer opportunities on the island of Ireland from 2004-19. Primacy was thus given to signalling the percentage of women, men and non-binary (genderqueer, agender, bigender) composers commissioned by publicly funded organisations.

When applicable and available, there is information published on fees, the duration of a composition and the average age of composer at the time of commission.

Fees: Fees were examined as a cumulative dataset, with the results showing how much was paid in total to women, men, and if applicable non-binary (genderqueer, agender, bigender) composers. In many cases, information on fees was not forthcoming and/or is incomplete.

Duration: The duration/length of a commissioned composition was examined as a cumulative dataset, with the results showing the total duration of commissioned compositions by women, men, and if applicable non-binary (genderqueer, agender, bigender) composers. When possible, the report also shows the average length of a composition for women, men, and if applicable non-binary (genderqueer, agender, bigender) composers. In many cases, information on duration was not forthcoming and/or is incomplete.

Age: If data was available, the report provides details on the average age of composers at the time of commission.

Note: Every effort was made to accommodate additional information provided by commissioning organisations.

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3

FINDINGS

FINDINGS

3.1: SUMMARY

In this section of the report, the principal findings of the project's assessment of the gender balance of publicly funded composer opportunities for Irish composers on the island of Ireland from 2004-19 are outlined. As signalled in '2.5: How to Interpret the Data', primacy is given to signalling the percentage of women, men and non-binary composers commissioned by publicly funded organisations. If available, supplementary information pertaining to Fees, Duration, and Age of composers are provided.

3.2: THE ARTS COUNCIL/AN CHOMHAIRLE EALAÍON AND ARTS COUNCIL OF NORTHERN IRELAND FUNDED ORGANISATIONS

From 2004-19, the commissioning organisations in this section of the report received some form of funding from the Arts Council/*An Chomhairle Ealaíon* (ACI) and/or Arts Council of Northern Ireland (ACNI). In each instance, the funding was distinct with some organisations in receipt of **Annual Funding Awards** such as 'Regularly Funded Organisations', 'Annual Funding', 'Strategic Funding', and 'Annual Support for Organisations Programme'.

Some organisations were in receipt of **Irregular Funding Awards** such as 'Small Festivals', 'Festivals Investment Scheme', 'Annual Programming Grants', 'Project Award', 'Lottery - Project Funding', and 'Small Grants Programme'. Organisations in receipt of **Annual Funding Awards** were in some instances also in receipt of **Irregular Funding**.

A comprehensive assessment of these awards is beyond the scope of the research project.

However, each organisation is signalled as either:

→ **An Annual Funding Award Recipient**

→ **An Irregular Funding Award Recipient**

Full details on ACI funding can be found on the 'Who we Funded' section of their website and/or in their Annual Reports.

Full details on ACNI funding can be found on the 'Previous Awards' section of their website. In line with ACNI's official retention policy, information on funding is limited to ten years previous.

List of Commissioning Organisations that Contributed to the Research Project:

- **Belfast Music Society**
- **Chamber Choir Ireland**
- **Concorde Ensemble**
- **Contemporary Music Centre**
- **Cork International Choral Festival**
- **Crash Ensemble**
- **Ergodos**
- **Fidelio Trio - Darragh Morgan - Mary Dullea**
- **Galway Music Residency**
- **Hard Rain Soloist Ensemble**
- **Irish Chamber Orchestra**
- **Moving on Music**
- **Music For Galway**
- **Music Network**
- **New Ross Piano Festival**
- **Quiet Music Ensemble**
- **Ulster Orchestra**
- **West Cork Chamber Music Festival (West Cork Music)**
- **At a Glance (A brief assessment of some commissioning organisations)**

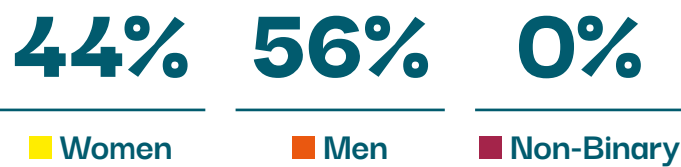
BELFAST MUSIC SOCIETY

3.2.1: BELFAST MUSIC SOCIETY

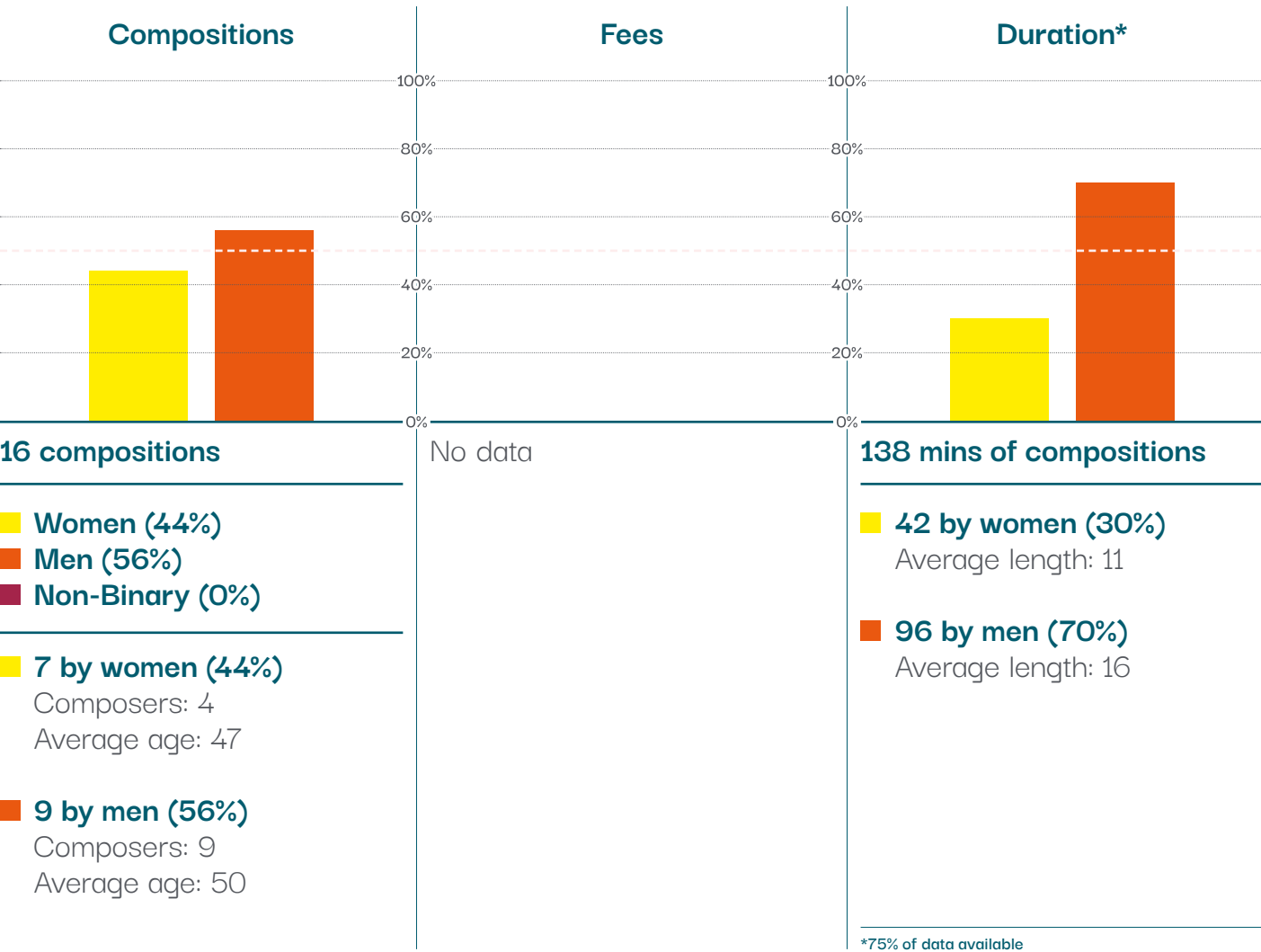
The Belfast Music Society was founded in 1921 to promote the performance and enjoyment of classical chamber music. Initially a branch of the British Music Society, from 1921 to 1983 the society brought some of the most eminent musicians in Europe to entertain Belfast audiences. The name changed to Belfast Music Society in 1983.

Funding

An Irregular Funding Award Recipient



Note: We were able to access information on fees Belfast Music Society paid to composers for 38% of their commissions, we are therefore unable to present an informed assessment given the data available. We were able to access information on the duration for 75% of Belfast Music Society commissioned works.



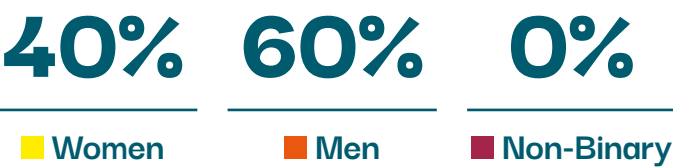
CHAMBER CHOIR IRELAND

3.2.2: CHAMBER CHOIR IRELAND

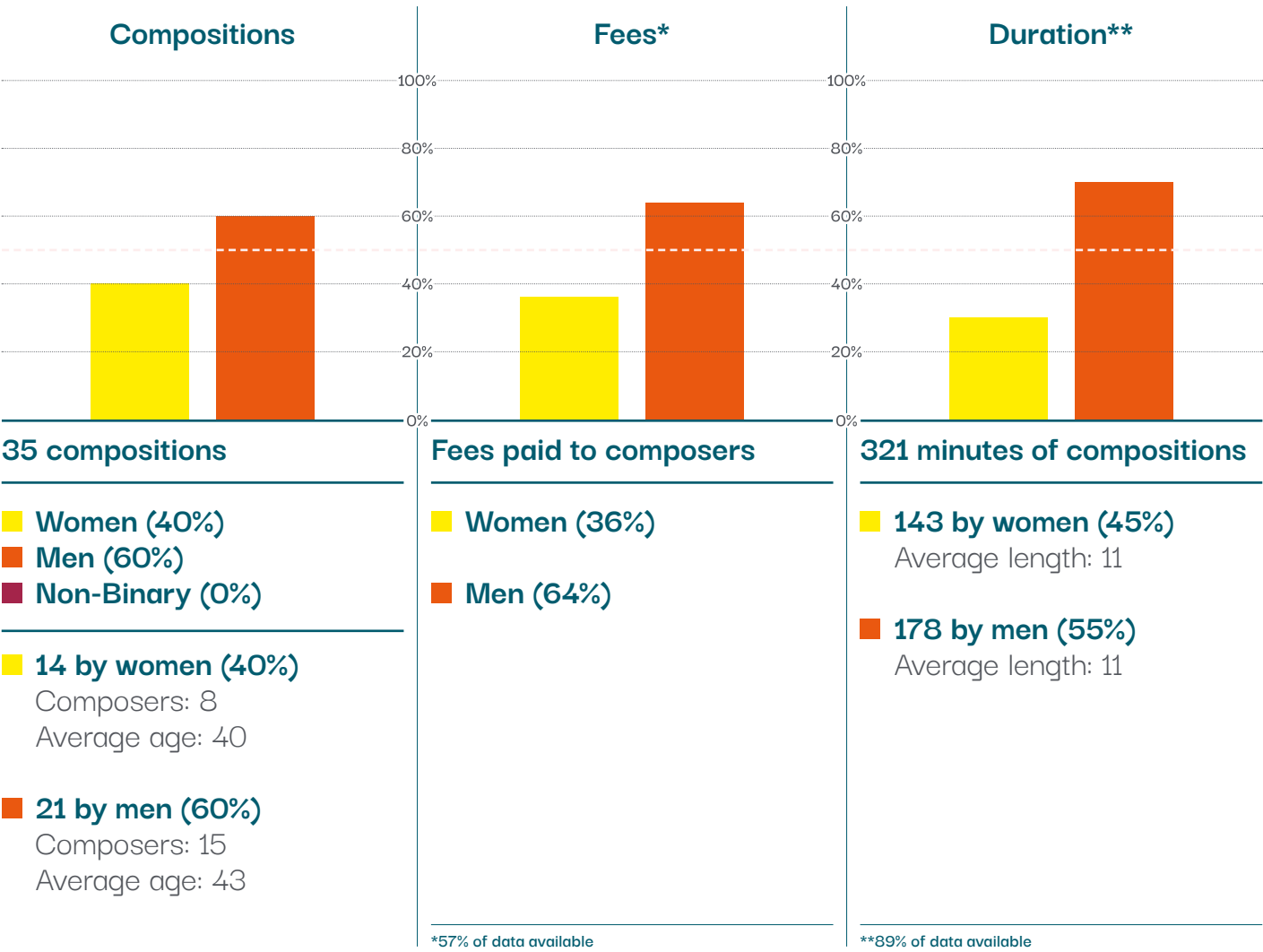
Formerly known as the National Chamber Choir of Ireland, Chamber Choir Ireland is Ireland’s flagship choral ensemble and national chamber choir. It is currently under the Artistic Direction of the conductor, Paul Hillier and is a resident ensemble at the National Concert Hall.

Funding

An Annual Funding Award Recipient



Note: We were able to access information on fees Chamber Choir Ireland paid to composers for 57% of their commissions. We were able to access information on the duration for 89% of Chamber Choir Ireland commissioned works.



CONCORDE ENSEMBLE

3.2.3: CONCORDE ENSEMBLE

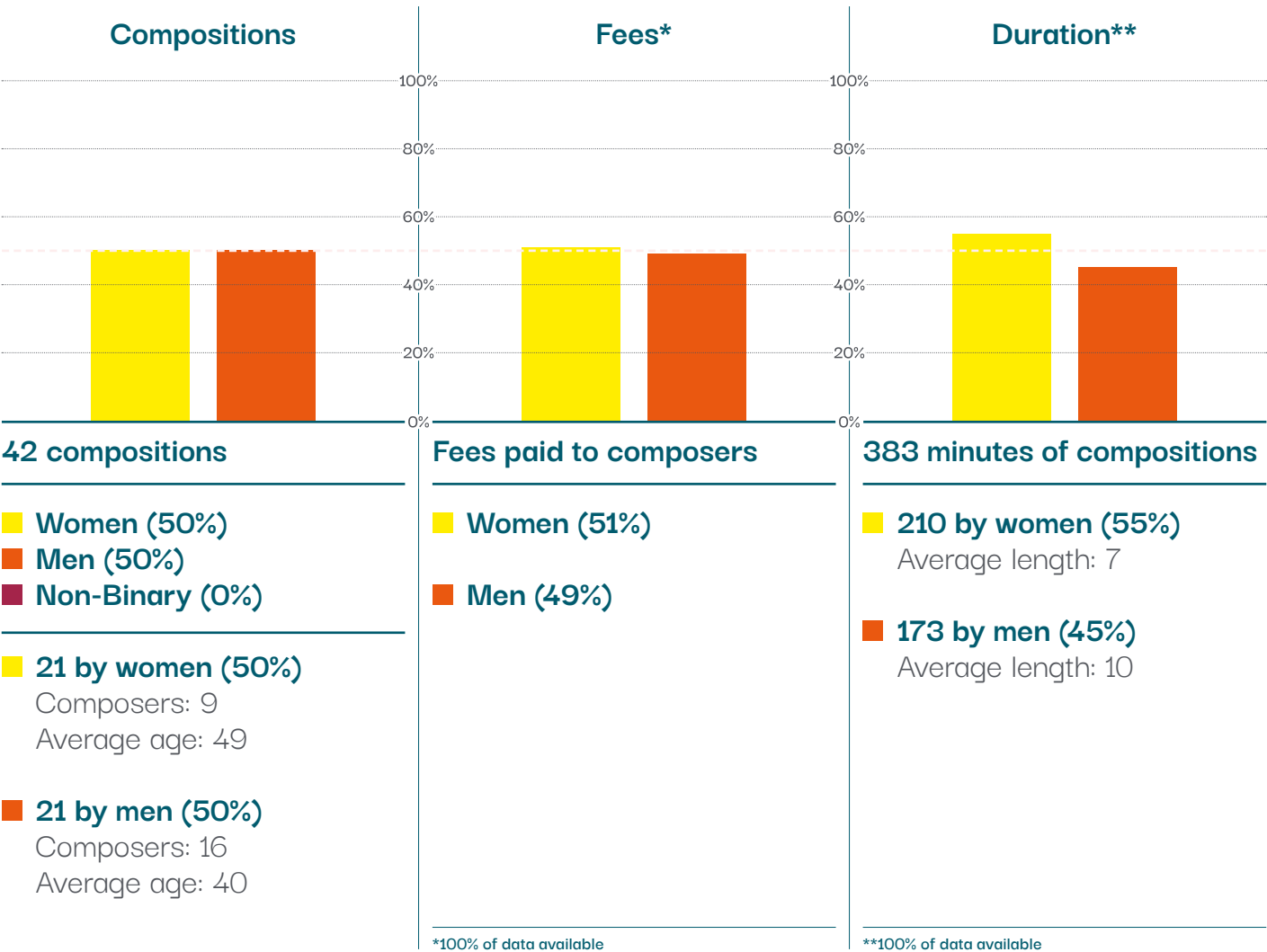
Concorde was founded in 1976 by Irish composer Jane O’Leary to promote new music on a regular basis. The group made its debut in the American Embassy in Dublin and has since performed widely throughout Ireland and Europe.

Funding

An Annual Funding Award Recipient from 2004-09 / An Irregular Funding Award Recipient from 2010-19



Note: We were able to access information on all the fees Concorde paid to composers.
We were able to access information on the duration of all Concorde commissioned works.



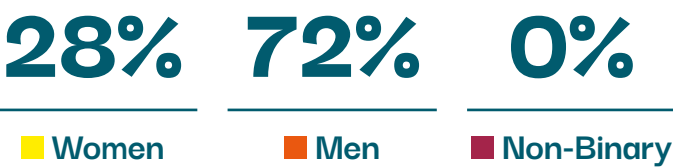
THE CONTEMPORARY MUSIC CENTRE

3.2.4: THE CONTEMPORARY MUSIC CENTRE

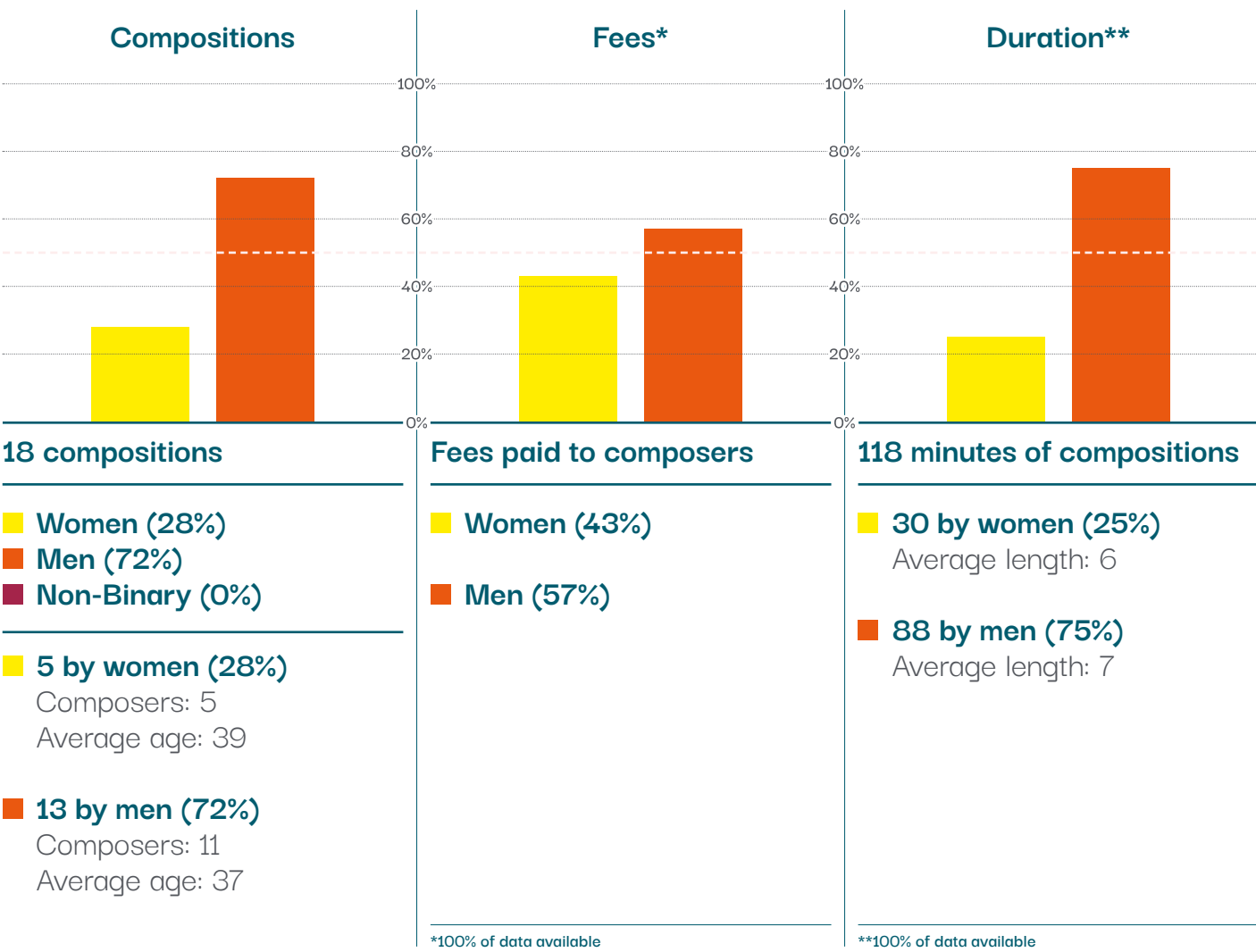
The Contemporary Music Centre (CMC) is Ireland’s resource organisation for New Music. CMC supports artists active in New Music from Ireland and aims to increase engagement with the artform. CMC maps the landscape of New Music from Ireland, ensuring the collection is a living resource. CMC’s commissions are limited, usually developed in partnership and relating to special projects.

Funding

An Annual Funding Award Recipient



Note: We were able to access information on all the fees Contemporary Music Centre (CMC) paid to composers. We were able to access information on the duration of all CMC commissioned works.



CORK INTERNATIONAL CHORAL FESTIVAL

3.2.5: CORK INTERNATIONAL CHORAL FESTIVAL

Founded in 1954, Cork International Choral Festival is a world class festival celebrating the best of choral and vocal music. The Festival is held annually over the five days preceding the first Monday in May in venues across Cork, centring around the City Hall.

This section includes Seán Ó Riada Competition winners. These winners are judged anonymously. Gender is not a factor in the evaluation criteria.

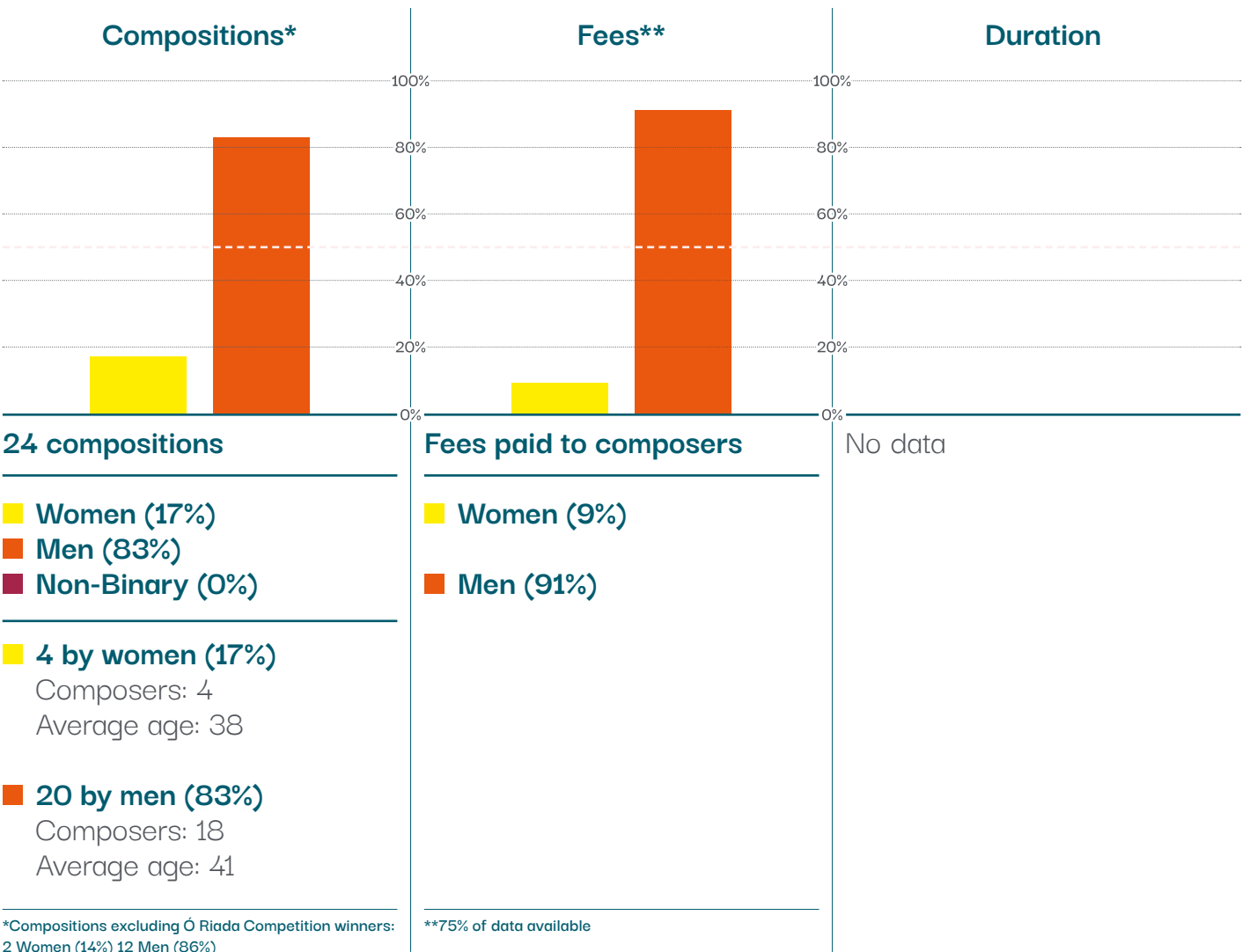
Funding

An Annual Funding Award Recipient

17% 83% 0%

Women Men Non-Binary

Note: We were able to access information on fees CICF paid to composers for 75% of their commissions. We were able to access information on the duration for 40% of CICF commissioned works, we are therefore unable to present an informed assessment given the data available.



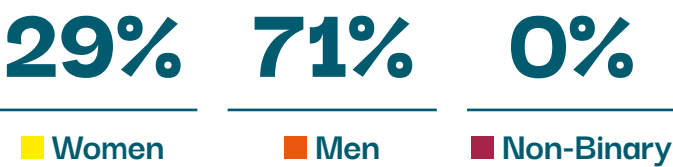
CRASH ENSEMBLE

3.2.6: CRASH ENSEMBLE

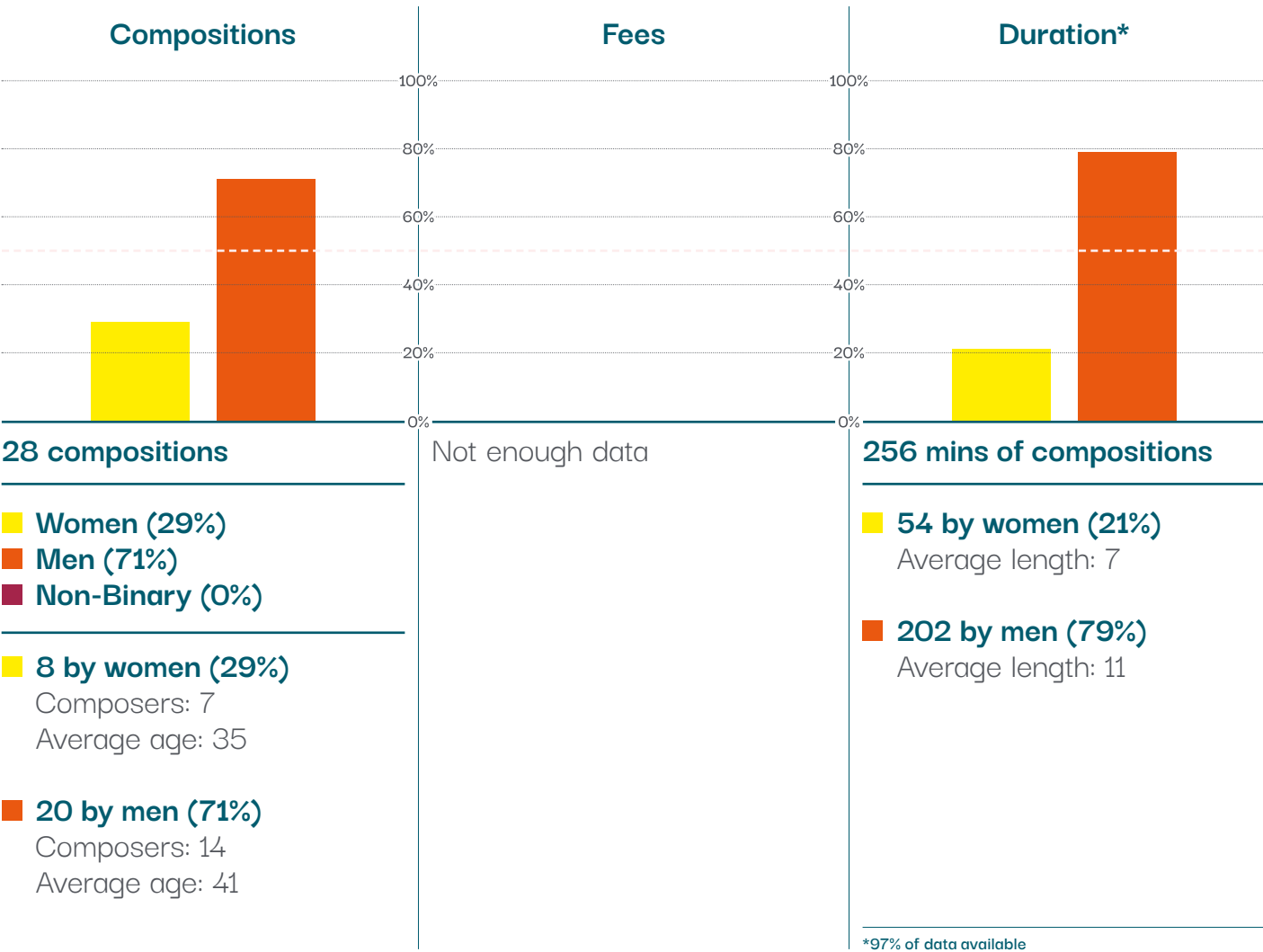
Crash Ensemble was founded in 1997 by composer Donnacha Dennehy, conductor and pianist Andrew Synnott and clarinettist Michael Seaver. The ensemble features on their own label, Crash Records and they have recordings on Nonesuch, Cantaloupe, NMC, Ergodos and Bedroom Community labels.

Funding

An Annual Funding Award Recipient



Note: We were able to access information on fees Crash Ensemble paid to composers for 39% of their commissions, we are therefore unable to present an informed assessment given the data available. We were able to access information on the duration for 97% of Crash Ensemble’s commissioned works.

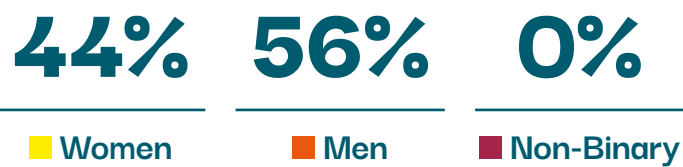


3.2.7: ERGODOS

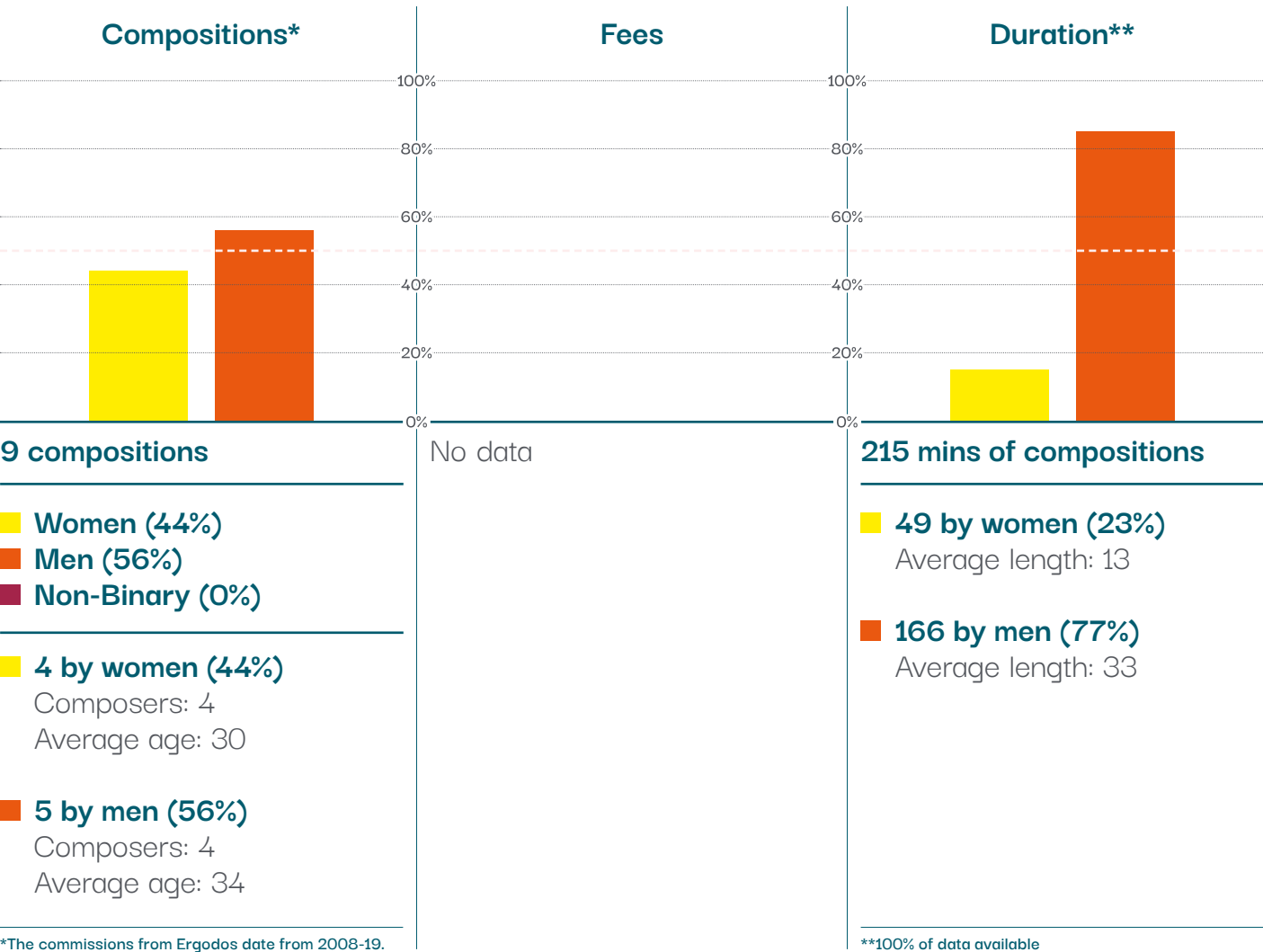
Ergodos is a music production company and record label based in Dublin run by two composers, Garrett Sholdice and Benedict Schlepper-Connolly. Since 2006, Ergodos has produced numerous concerts and festivals in Dublin, and abroad in Amsterdam, New York and Berlin.

Funding

An Irregular Funding Award Recipient



Note: We were unable to access information on fees Ergodos paid to composers.
We were able to access information on the duration for 100% of Ergodos' commissioned works.



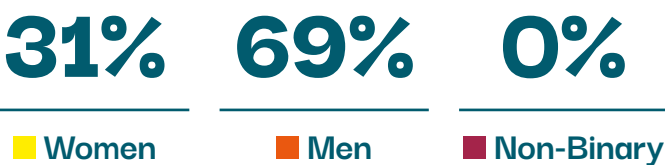
FIDELIO TRIO

3.2.8: FIDELIO TRIO - DARRAGH MORGAN - MARY DULLEA

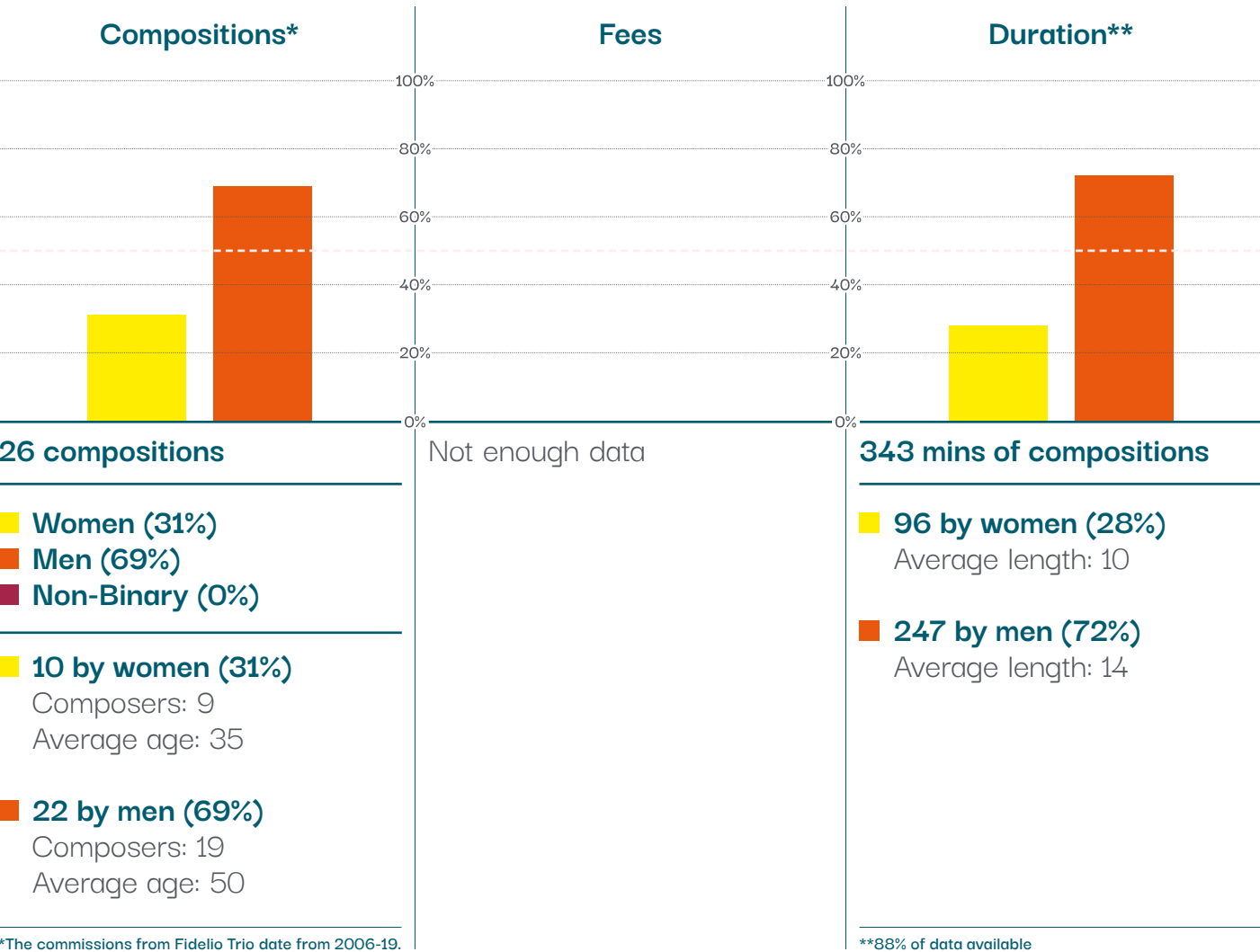
Fidelio Trio are Darragh Morgan, violin, Tim Gill, cello, and Mary Dullea, piano. Fidelio Trio are Artistic Directors of the annual Winter Chamber Music Festival at Belvedere House, Dublin City University. To date they have recorded over 30 albums and commissioned 100s of new works for piano trio.

Funding

An Irregular Funding Award Recipient



Note: The data presented here includes commissions for piano trio and commissions for individual instruments within Fidelio Trio (solo and duo combinations). We were able to access information on the duration for 88% of Fidelio Trio - Darragh Morgan - Mary Dulleas' commissioned works.



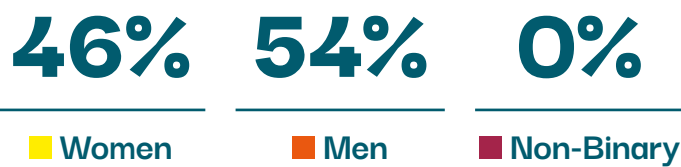
GALWAY MUSIC RESIDENCY

3.2.9: GALWAY MUSIC RESIDENCY

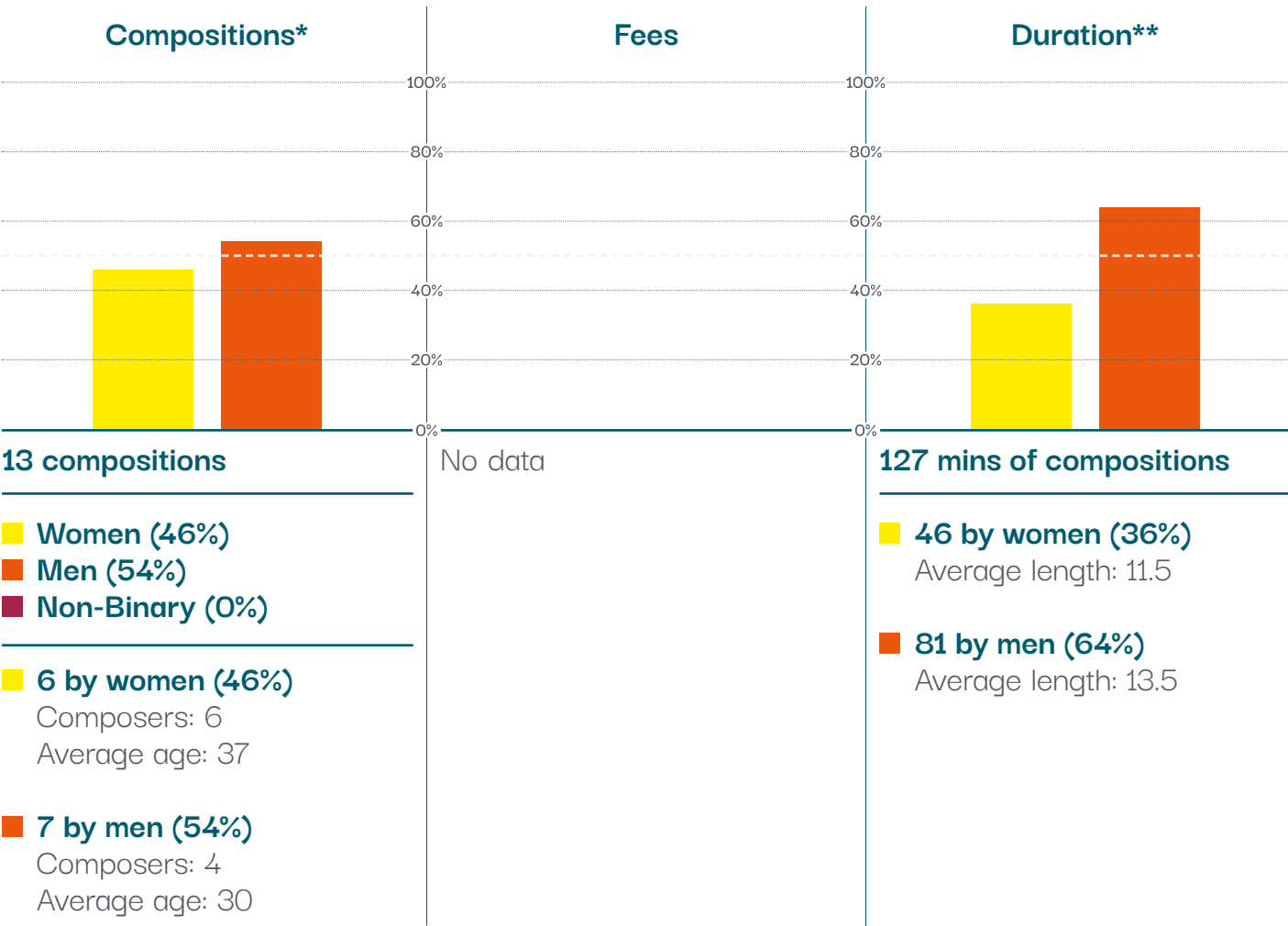
Founded in 2002 and originally named Galway Ensemble in Residence, Galway Music Residency (GMR) is a central musical fixture serving the people of Galway. Following a competitive international audition process, the ConTempo Quartet was chosen as GMR's Ensemble in Residence. The quartet has held the role since 2003.

Funding

An Irregular Funding Award Recipient



Note: We were able to access information on fees Galway Music Residency paid to composers for 31% of their commissions, we are therefore unable to present an informed assessment given the data available. We were able to access information on the duration for 77% of Galway Music Residency commissioned works.



*The commissions from Galway Music Residency date from 2005-19.

**77% of data available



HARD RAIN SOLOISTENSEMBLE

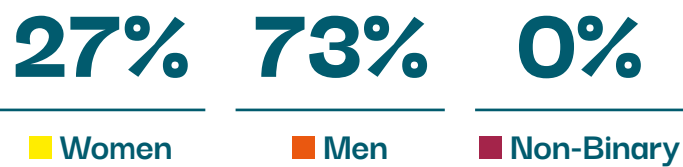
3.2.10: HARD RAIN SOLOISTENSEMBLE

The Hard Rain SoloistEnsemble (HRSE) is a contemporary music group from Belfast devoted to the performance of modern and contemporary music. Founded by artistic director Greg Caffrey.

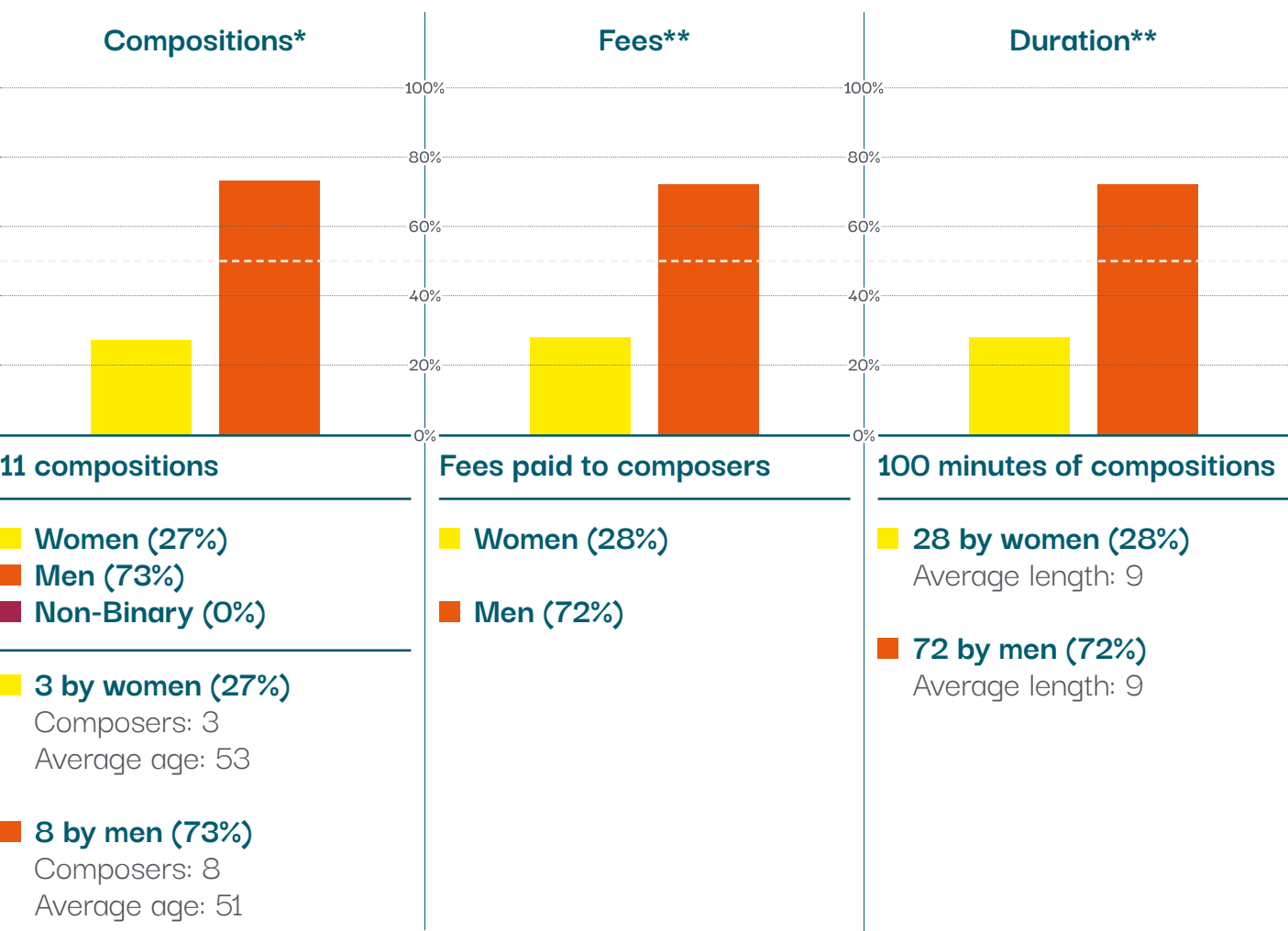
In 2018, HRSE was appointed ensemble in residence at Queen’s University Belfast (QUB). They are based at the Sonic Arts Research Centre QUB.

Funding

An Irregular Funding Award Recipient



Note: We were able to access information on all the fees HRSE paid to composers.
We were able to access information on the duration of all HRSE commissioned works.



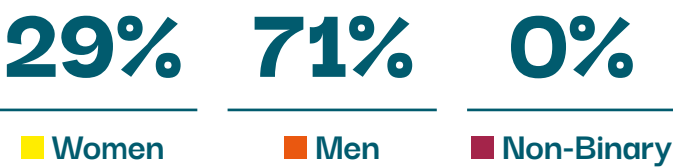
IRISH CHAMBER ORCHESTRA

3.2.11: IRISH CHAMBER ORCHESTRA

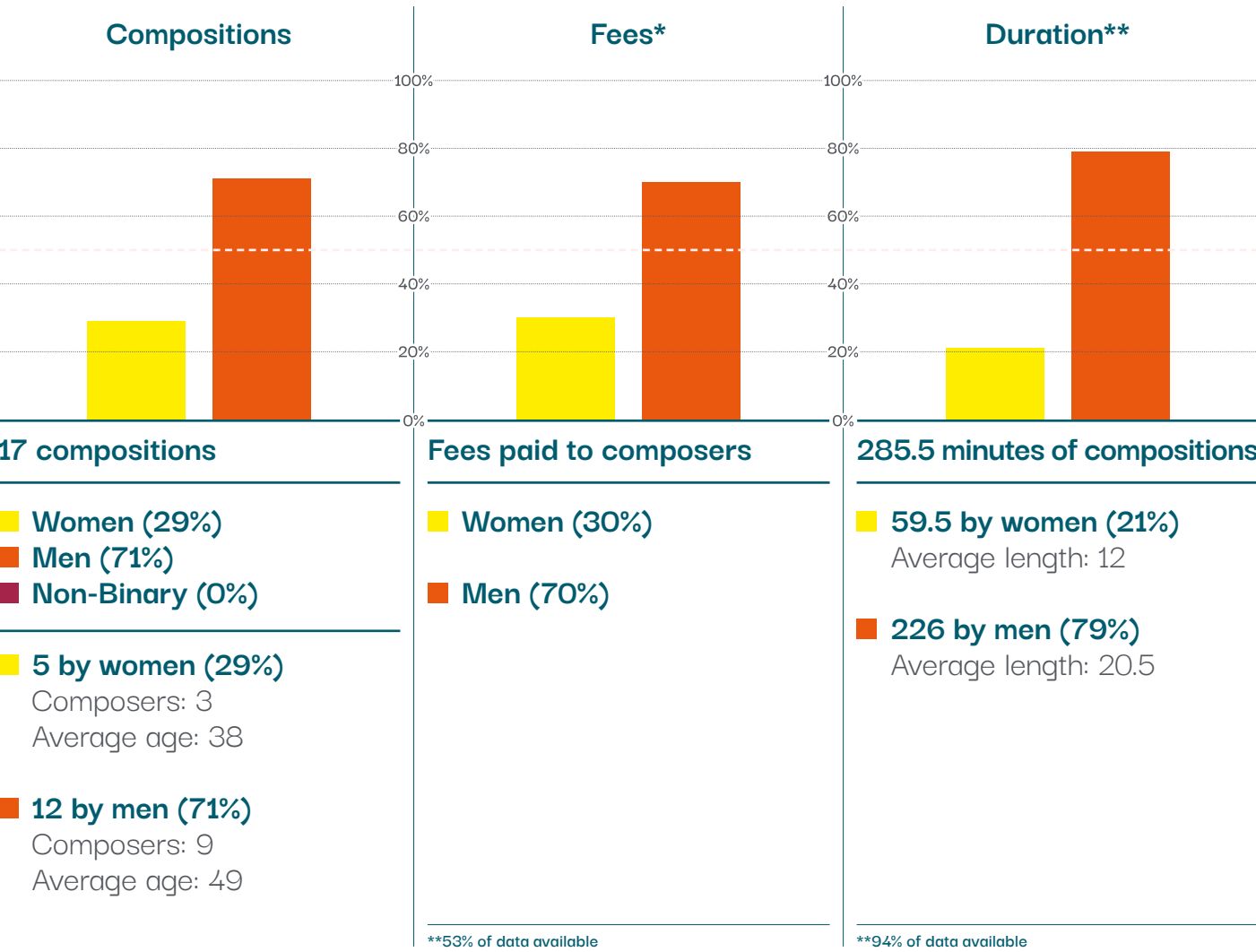
Founded in 1970, the Irish Chamber Orchestra is a classical music ensemble that is resident at the Irish World Academy of Music and Dance at the University of Limerick. Under the current leadership of Katherine Hunka, the orchestra is one of Ireland’s busiest touring ensembles, both nationally and internationally.

Funding

An Annual Funding Award Recipient



Note: We were able to access information on fees Irish Chamber Orchestra paid to composers for 53% of their commissions. We were able to access information on the duration for 94% of Irish Chamber Orchestra commissioned works.



MOVING ON MUSIC

3.2.12: MOVING ON MUSIC

Moving on Music is a leading promoter of jazz, folk, roots, traditional, classical and ‘other’ music in Northern Ireland. Established in 1995, Moving on Music are an independent, not-for-profit organisation and registered charity.

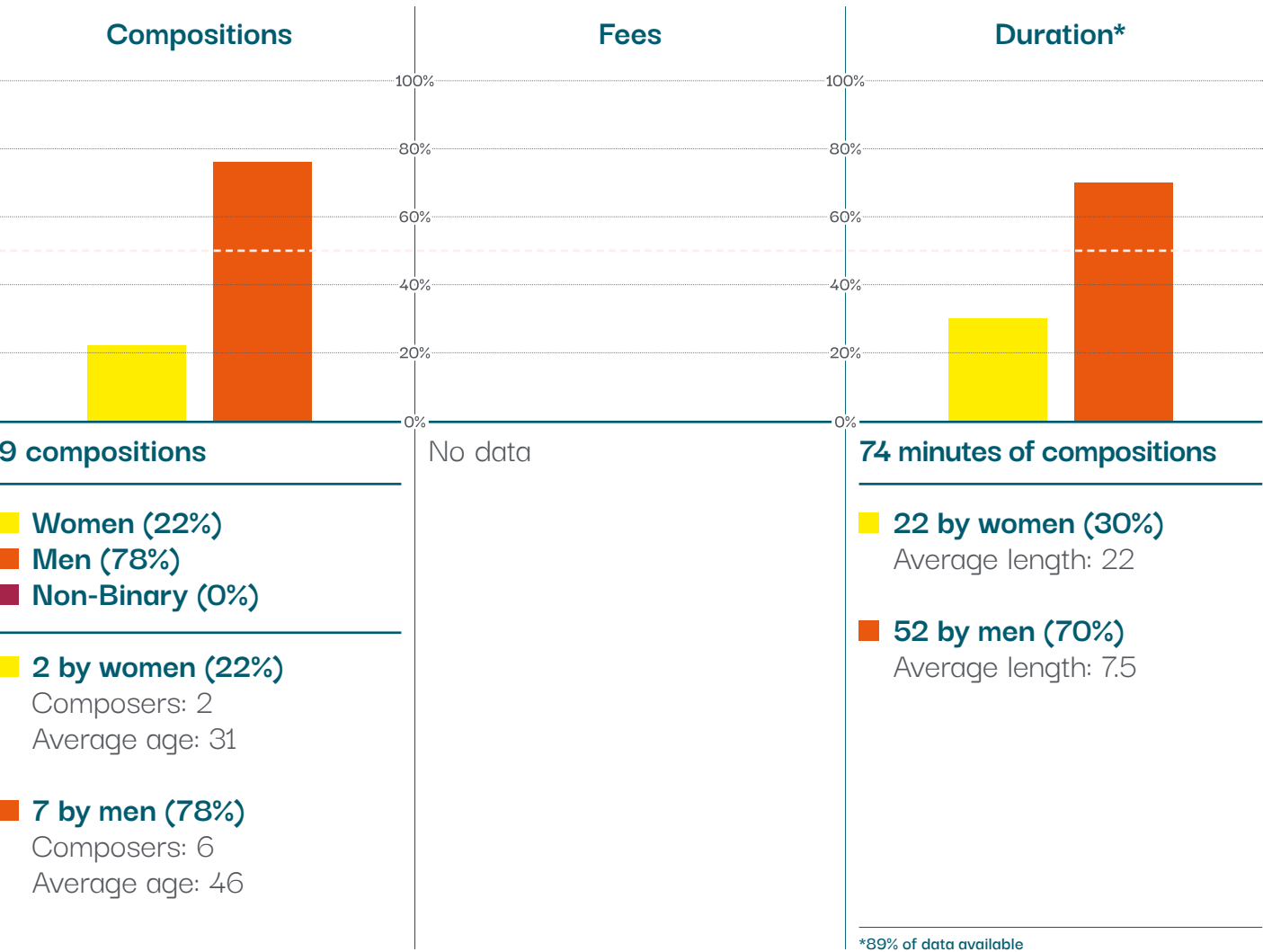
Funding

An Annual Funding Award Recipient

22% 78% 0%

Women Men Non-Binary

Note: We were unable to access information on fees Moving on Music paid to composers.
We were able to access information on the duration for 89% of Moving on Music commissioned works



MUSIC FOR GALWAY

3.2.13: MUSIC FOR GALWAY

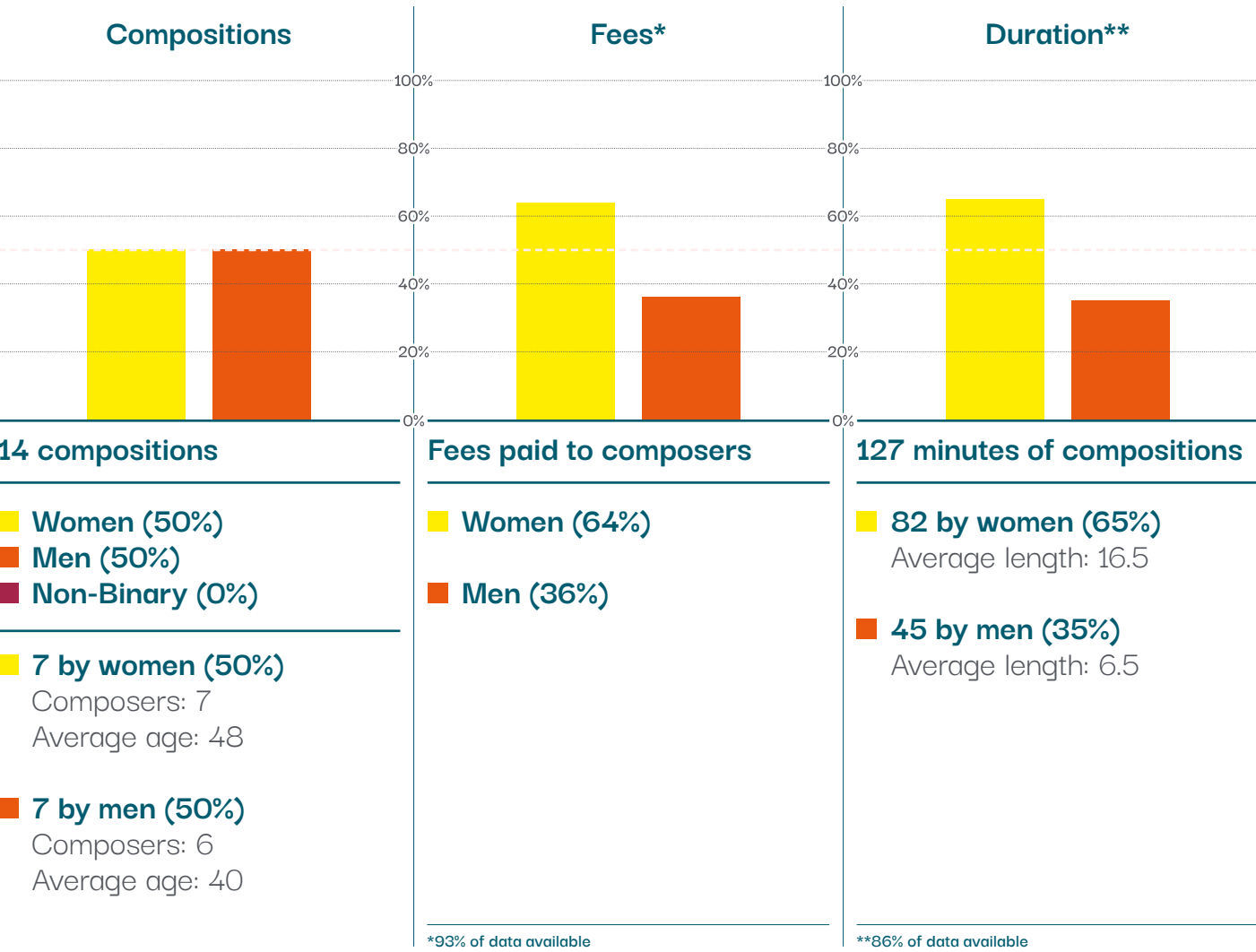
Established in 1980, Music for Galway is a leader in classical music development in Ireland programming an annual series of concerts, and festivals. Music for Galway collaborate with major orchestras, choirs, ensembles and soloists.

Funding

An Annual Funding Award Recipient



Note: We were able to access information on fees Music for Galway paid to composers for 93% of their commissions. We were able to access information on the duration for 86% of Music for Galway commissioned works.



MUSIC NETWORK

3.2.14: MUSIC NETWORK

Founded in 1986, Music Network (MN) is Ireland’s national music touring and development organisation. Their vision is that of a culture which increasingly values live music in our everyday lives, embracing it as an essential part of a healthy, vibrant society.

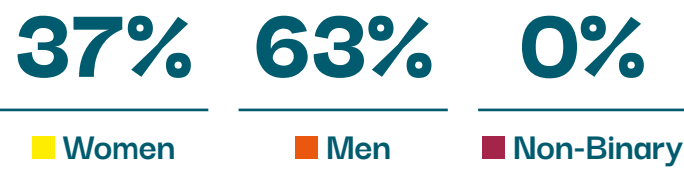
The majority of MN commissions feature in MN Tours, where they are performed 6-14 times during a tour. From 2004-19, MN facilitated 224 performances of newly commissioned work by Irish composers. Of these, 74 performances featured work by women composers (33%).

From 2013-19, MN provided free public access, via their website, to live concert recordings of their commissions. Of these, 53% are by women composers.

From 2017-19, MN facilitated 88 performances of newly commissioned work by Irish composers. Of these, 52 performances featured newly commissioned work by women composers (59%).

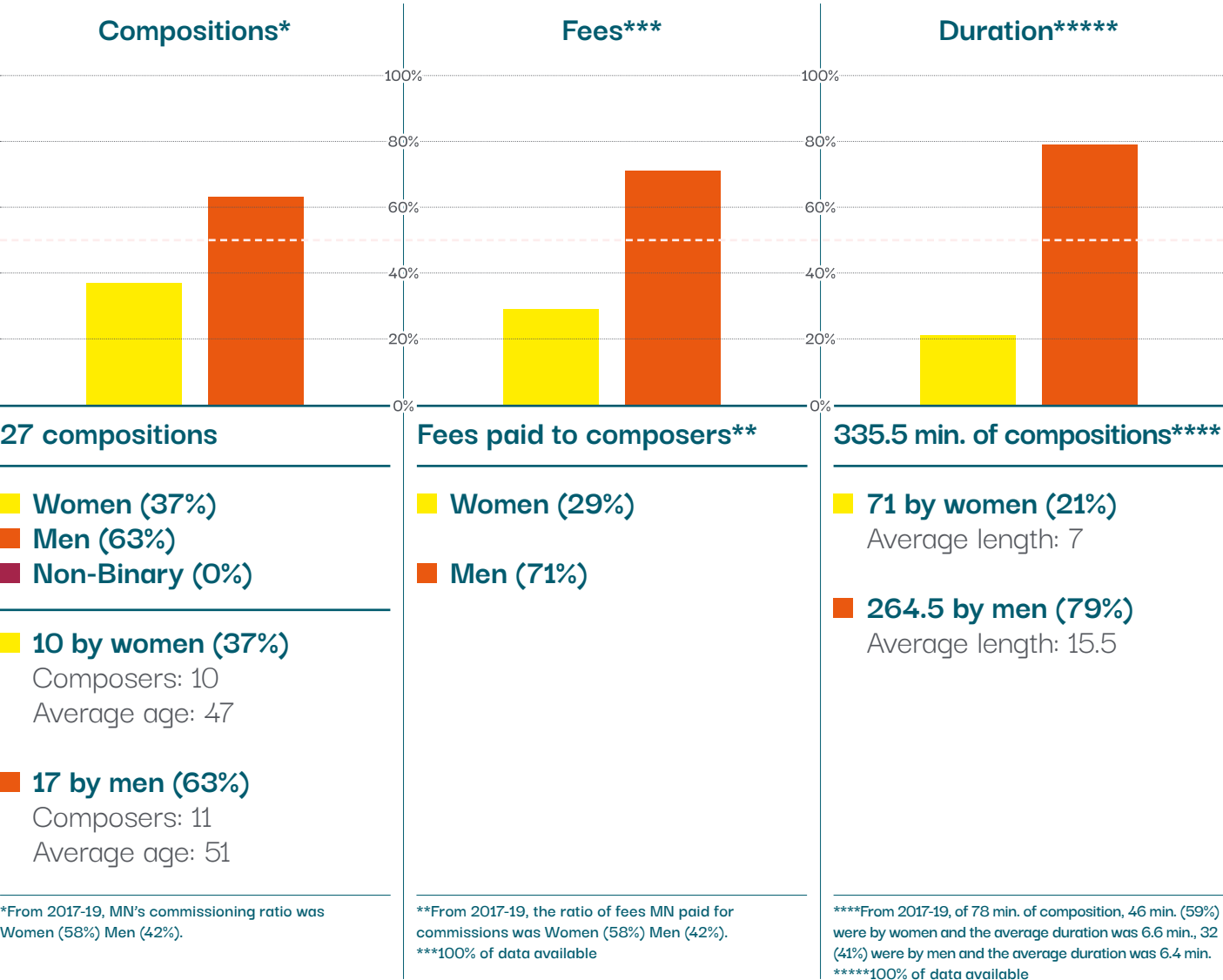
Funding

An Annual Funding Award Recipient



MUSIC NETWORK

Note: Music Network provided access to information on the duration of all their commissioned works.
Music Network provided access to information on fees they paid to composers for 100% of their commissions.



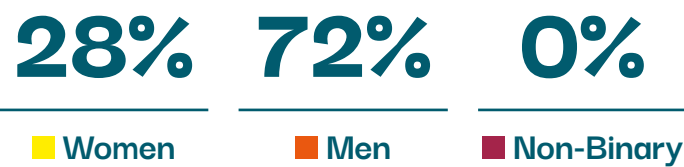
NEW ROSS PIANO FESTIVAL

3.2.15: NEW ROSS PIANO FESTIVAL

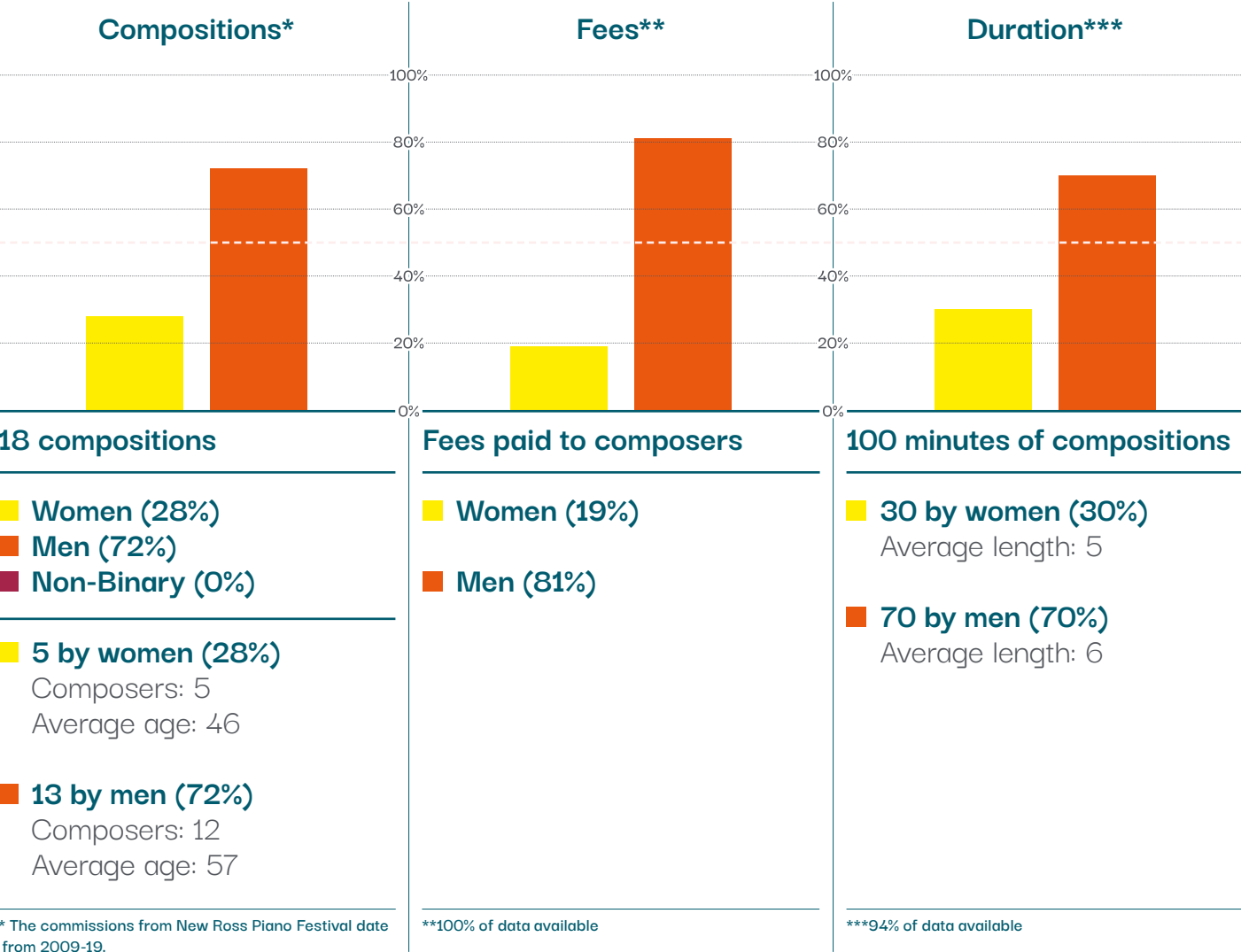
The New Ross Piano Festival was created by a partnership between Music for New Ross, and the concert pianist Finghin Collins. In 2006 the festival began with a vision, to celebrate the piano and invite world-class pianists to perform in New Ross. The festival is a four-day event that takes place over the last full weekend of September.

Funding

An Irregular Funding Award Recipient



Note: We were able to access information on all the fees New Ross Piano Festival paid to composers.
We were able to access information on the duration for 94% of New Ross Piano Festival commissioned works.



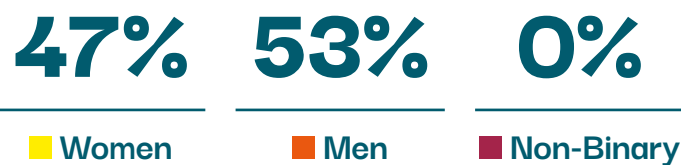
QUIET MUSIC ENSEMBLE

3.2.16: QUIET MUSIC ENSEMBLE

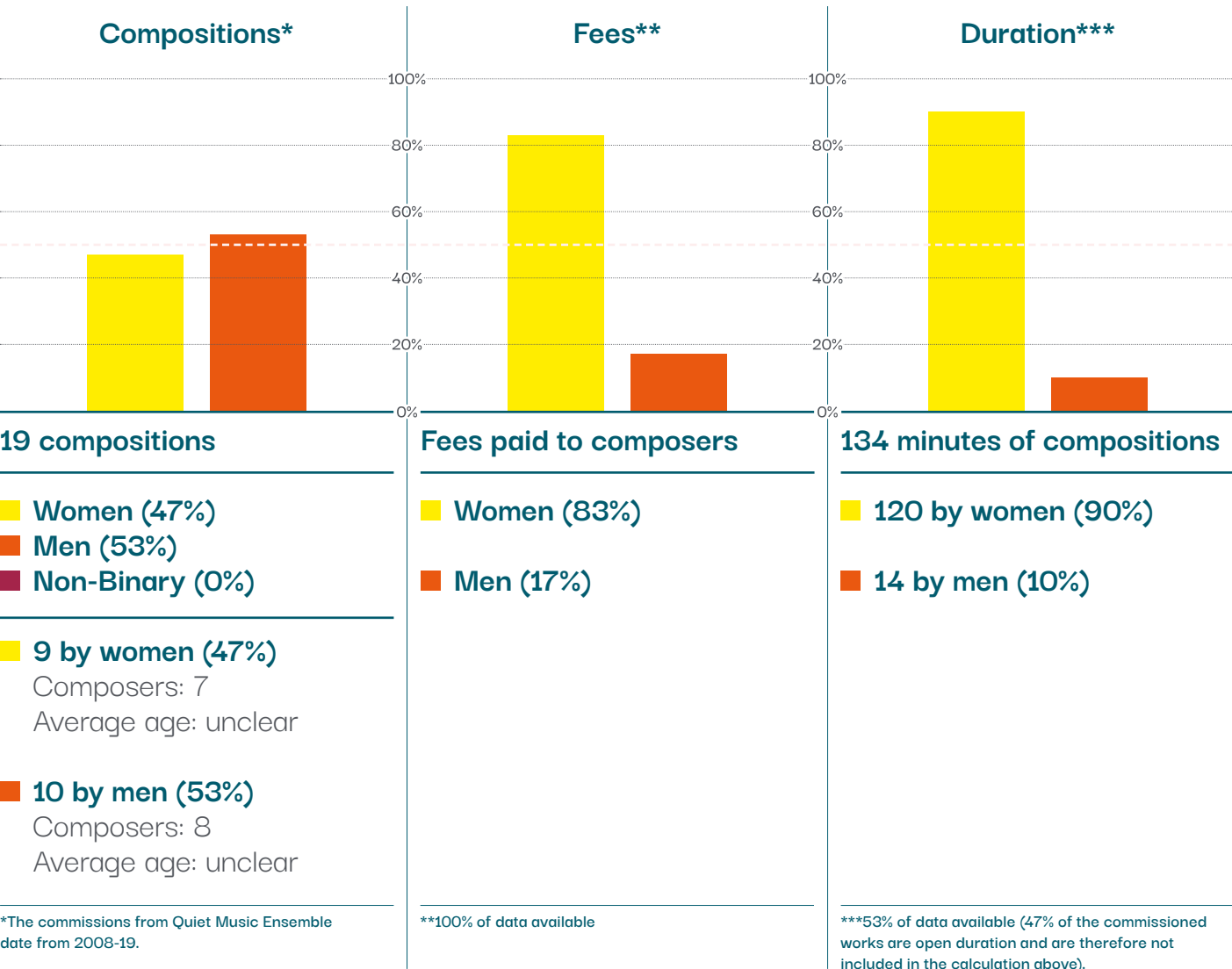
Quiet Music Ensemble (QME) is dedicated to Experimental and improvised music. It was founded in 2008, and has since performed in Ireland, Germany, Poland, UK and USA; QME has been broadcast widely via the European Broadcasting Union and in USA, Japan and Australia.

Funding

An Irregular Funding Award Recipient



Note: We were able to access information on fees Quiet Music Ensemble paid to composers for 100% of their commissions. We were able to access information on the duration for 53% of Quiet Music Ensemble commissioned works. 47% of the commissioned works are open duration and are therefore not included in the calculation below.



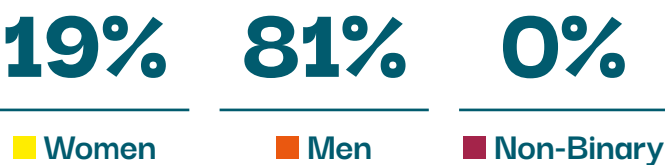
ULSTER ORCHESTRA

3.2.17: ULSTER ORCHESTRA

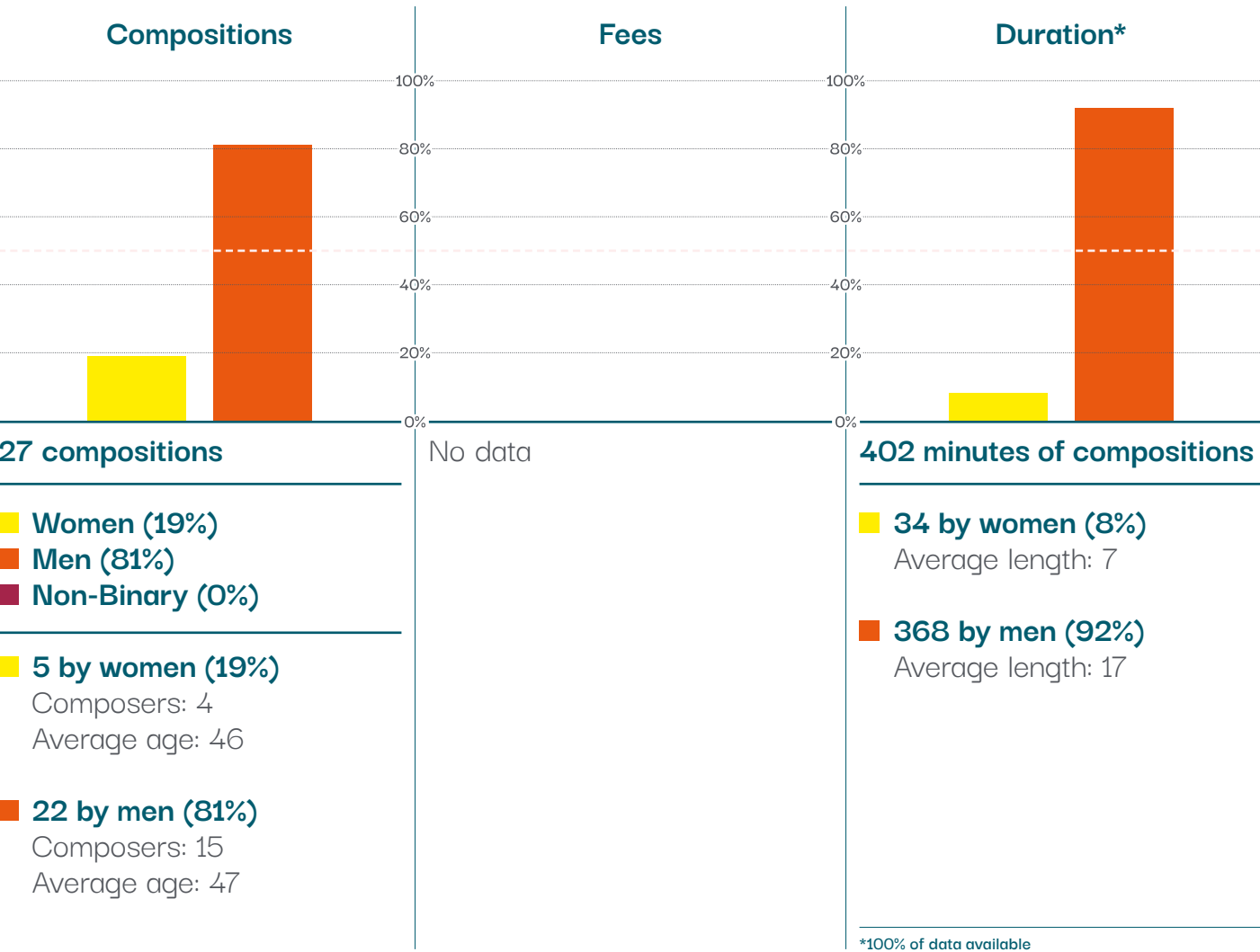
Founded in 1966, Ulster Orchestra has been at the forefront of musical life in Northern Ireland and the Orchestra’s full-time musicians form the region’s only professional symphony orchestra.

Funding

An Annual Funding Award Recipient



Note: We were unable to access information on fees Ulster Orchestra paid to composers.
We were able to access information on the duration of all Ulster Orchestra commissioned works.



WEST CORK CHAMBER MUSIC FESTIVAL

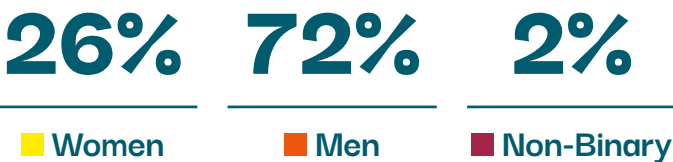
3.2.18: WEST CORK CHAMBER MUSIC FESTIVAL

Established in 1995, West Cork Music promotes the West Cork Chamber Music Festival, West Cork Literary Festival and Masters of Tradition in Bantry, County Cork.

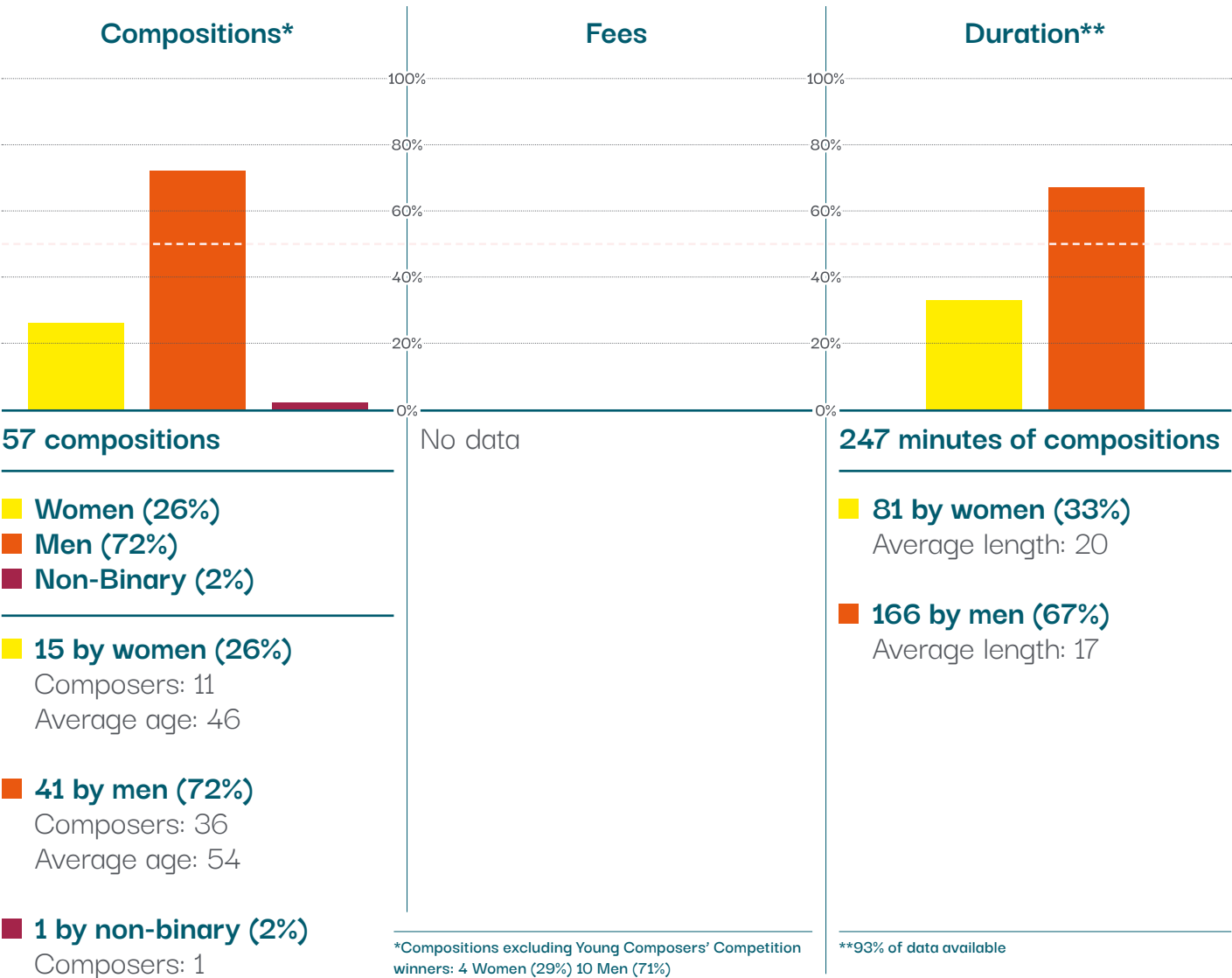
This section includes West Cork Chamber Music Young Composers' Competition winners. These winners are judged anonymously. Gender is not a factor in the evaluation criteria. Founded in 2008, the competition is open to all Irish and Irish-resident composers under 35.

Funding

An Annual Funding Award Recipient



Note: We were unable to access information on fees WCCMF paid to composers. We were able to access information on the duration for 93% of WCCMF commissioned works (excluding WCCMF Composers' Competition).



AT A GLANCE

3.2.19: AT A GLANCE

This section highlights further commissioning organisations.

Association of Irish Composers (AIC):

The AIC represented contemporary music composers in Ireland and Northern Ireland (1948-2022).

From 2004-19, AIC did not commission a sufficient number of Irish composers to meet the threshold of this research project.

AIC is included in this section in recognition of their crucial role in promotion, advocacy and policy development.

Dublin International Chamber Music Festival (DICMF):

The DICMF (formerly Great Music in Irish Houses) is Ireland's longest-established chamber music festival and was founded in Castletown House in 1970.

From 2004-19, DICMF did not commission a sufficient number of Irish composers to meet the threshold of this research project.

DICMF is included in this section to recognise the importance of the festival.

Dublin Sound Lab (DSL):

Dublin Sound Lab (DSL) is a contemporary music project group specialising in electronic and computer-mediated concert performance. In 2016, DSL launched MUSIC CURRENT, Dublin's annual festival of contemporary electronic music.

DSL did not commission a sufficient number of Irish composers to meet the threshold of this research project. DSL is included in this section to recognise their impactful contribution to the contemporary music scene.

Louth Contemporary Music Society (LCMS):

Formed in 2006, LCMS aims to bring world renowned contemporary musicians, performers and composers to play and educate in Louth.

From 2006-19, LCMS did not commission a sufficient number of Irish composers to meet the threshold of this research project.

LCMS is included in this section to recognise the success of their midsummer festival, but also to highlight LCMS's transparency in terms of accessing information on commissions.

New Music Dublin (NMD):

NMD is Ireland's foremost contemporary music festival, taking place in Spring each year within the National Concert Hall and other venues throughout Dublin. During the timescale of this research project, there were NMD festivals from 2013-15 and 2017-19. Given the lack of festivals and limited information available on commissions, we are unable to present an informed assessment on the gender balance of NMD's commissions.

For an insight into the gender equality of NMD festivals see Mark Fitzgerald's 'Composing Equality' (2017).

AT A GLANCE

Sing Ireland:

Sing Ireland (formally Association of Irish Choirs (AOIC)) was established in 1980. Based in the Irish World Academy of Music and Dance at the University of Limerick, Sing Ireland operates its key programmes (Annual Choral Conducting Summer School, the Irish Youth Choir), it embraces collective singing of all types and offers training to teachers and musicians.

From 2004-19, Sing Ireland did not commission a sufficient number of Irish composers to meet the threshold of this research project.

Sing Ireland is included in this section to recognise the importance of its key programmes.

Sligo International Chamber Music Festival (SICMF):

SICMF was produced by Sligo County Council Arts Office.

From 2005-19, SICMF did not commission a sufficient number of Irish composers to meet the threshold of this research project.

SICMF is included in this section to recognise the success of the festival, but also to highlight SICMF transparency in terms of accessing information on commissions.

Waterford New Music Week (WNMW):

Founded in 1999, WNMW was an annual festival presented by the Department of Performing & Creative Arts, School of Humanities, Waterford Institute of Technology and Garter Lane Arts Centre, celebrating new music.

From 2004-19, WNMW did not commission a sufficient number of Irish composers to meet the threshold of this research project.

WNMW is included in this section to recognise the success of the festival.

Third Level Education Institutions and Academies:

In '3.3: Publicly Funded Organisations' there is an assessment of commissioning organisations/institutions in receipt of public funding outside of the *Arts Council/An Chomhairle Ealaíon* and Arts Council of Northern Ireland. Third Level Education Institutions and Academies fall inside the remit of this section but data on these commissioning bodies are highlighted in this section as we were unable to obtain enough information to present a comprehensive assessment. The information we were able to obtain from the CMC Library database is presented below.

Results

The commissions from Third Level Education Institutions and Academies date from 2004-19. In this time, the 9 commissioning bodies* represented in this category commissioned 17 compositions.

■ 4 by women (24%)

Composers: 4
Average age: 42

■ 13 by men (76%)

Composers: 10
Average age: 43

Note*: The 9 commissioning bodies are: NUI Galway; NUI Maynooth; Queen's University Belfast; Royal Irish Academy of Music; Sligo Academy of Music; Trinity College Dublin; University College Cork; University College Dublin; and Waterford Institute of Technology.

Note: The data we were able to obtain from the commissioning bodies mentioned in this At a Glance section are included in data outlined in the Executive Summary.

PUBLICLY FUNDED ORGANISATIONS

3.3: PUBLICLY FUNDED ORGANISATIONS

In this section, there is an assessment of commissioning organisations/institutions in receipt of public funding outside of the **Arts Council/An Chomhairle Ealaíon** and Arts Council of Northern Ireland.

To ascertain the details of funding provided to these Publicly Funded Organisations is beyond the scope of this research project.

List of Commissioning Organisations:

- RTÉ Performing Groups
- RTÉ lyric FM
- National Concert Hall Music Generation
- Local Authority Funding

RTÉ PERFORMING GROUPS

3.3.1: RTÉ PERFORMING GROUPS

From 2004-13/14, RTÉ Performing Groups was one of the six Integrated Business Divisions of RTÉ, responsible for three professional music ensembles: the RTÉ National Symphony Orchestra, the RTÉ Concert Orchestra, and the RTÉ Vanbrugh Quartet; and two amateur choirs: the RTÉ Philharmonic Choir and RTÉ Cór na nÓg.

In 2013, ConTempo Quartet replaced Vanbrugh Quartet as RTÉ's Resident Quartet. ConTempo Quartet were RTÉ's final quartet in residence. From 2004-19, the RTÉ Performing Groups were the most significant commissioner of contemporary music on the island of Ireland. This section presents these commissions collectively as:

→ RTÉ Performing Groups

Next, it presents group specific findings on:

→ RTÉ National Symphony Orchestra (RTÉ NSO)

→ RTÉ Concert Orchestra (RTÉ CO)

→ RTÉ Vanbrugh Quartet

→ RTÉ ConTempo Quartet

→ RTÉ Choirs (RTÉ Philharmonic Choir and RTÉ Cór na nÓg)

This data includes compositions directly commissioned by each performing group, RTÉ Orchestras, Quartet & Choirs (OQC), and commissions by RTÉ for specific performing groups.

In 2018, as a response to financial pressure and criticism, RTÉ commissioned an independent review of their orchestras. In response to the review, which was carried out by former senior BBC executive Helen Boaden, RTÉ Performing Groups underwent significant restructuring. On 24 January 2022, with a budget of €8 million being provided by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, the NSO transferred from RTÉ to the remit of the National Concert Hall. Alongside the NSO, RTÉ Philharmonic Choir and RTÉ Cór na nÓg have transferred from RTÉ to the remit of the National Concert Hall. The choirs were subsequently renamed the National Symphony Chorus and Cór na nÓg.

RTÉ PERFORMING GROUPS

The RTÉ Performing Groups data is the collective statistics on commissions from:

- RTÉ National Symphony Orchestra (2004-19) RTÉ Concert Orchestra (2004-19)
- RTÉ Vanbrugh Quartet (2004-13)
- RTÉ Philharmonic Choir (2004-19)
- RTÉ Cór na nÓg (2004-19)
- RTÉ ConTempo Quartet (2013-19)

26%

Women

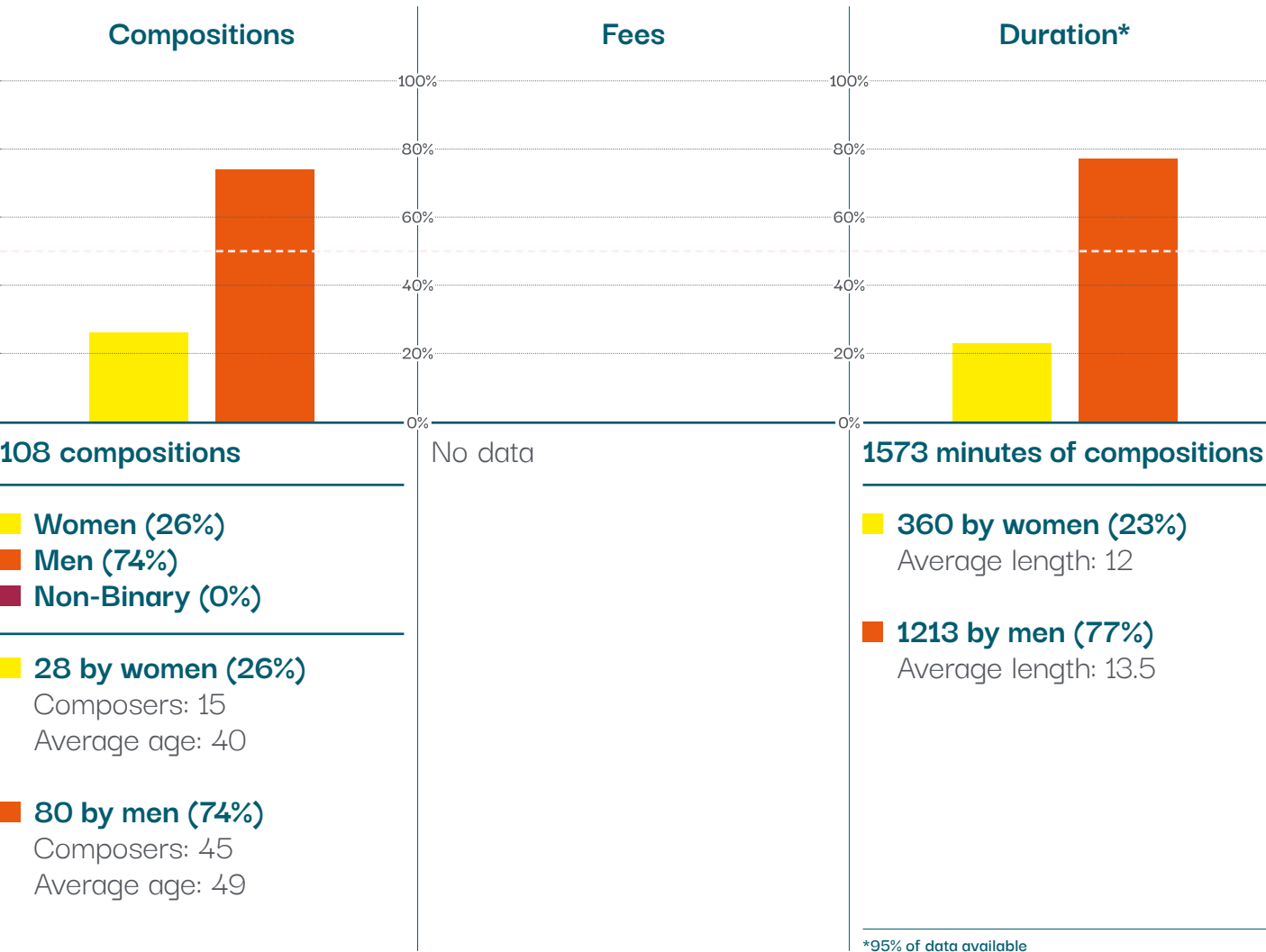
74%

Men

0%

Non-Binary

Note: We were unable to access information on fees RTÉ Performing Groups paid to composers.
We were able to access information on the duration for 95% of RTÉ Performing Groups commissioned works



RTÉ NATIONAL SYMPHONY ORCHESTRA

3.3.1.1: RTÉ NATIONAL SYMPHONY ORCHESTRA

The National Symphony Orchestra, formerly the RTÉ NSO, has been at the centre of Ireland’s cultural life since 1948 when the Radio Éireann Symphony Orchestra, as it was originally called, was founded. On 24 January 2022, the orchestra transferred from RTÉ to the remit of the National Concert Hall.

30%

Women

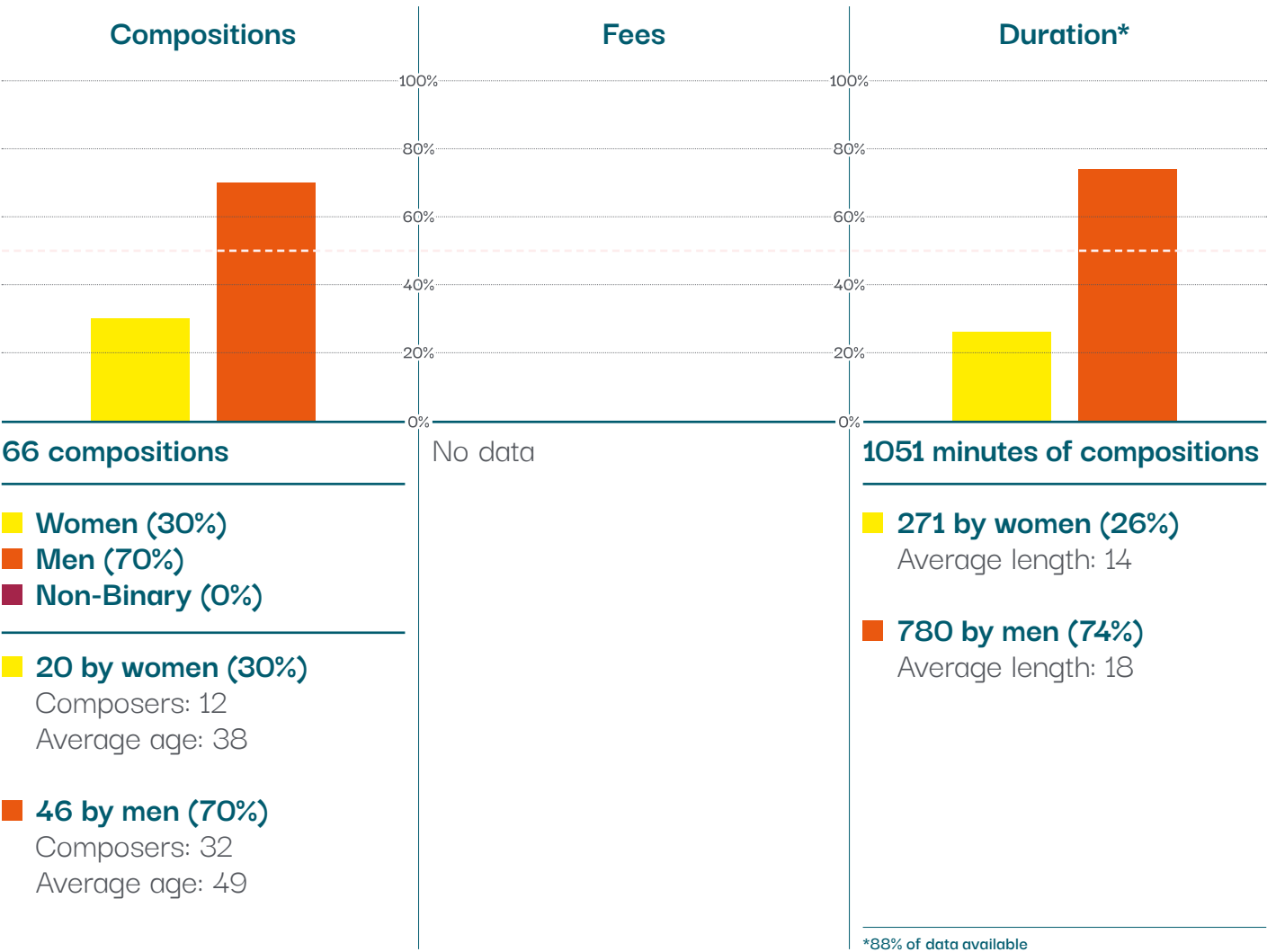
70%

Men

0%

Non-Binary

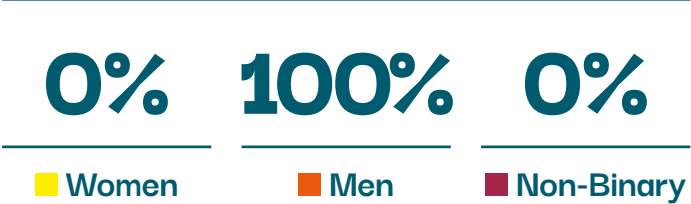
Note: We were unable to access information on fees RTÉ NSO paid to composers.
We were able to access information on the duration for 88% of RTÉ NSO commissioned works.



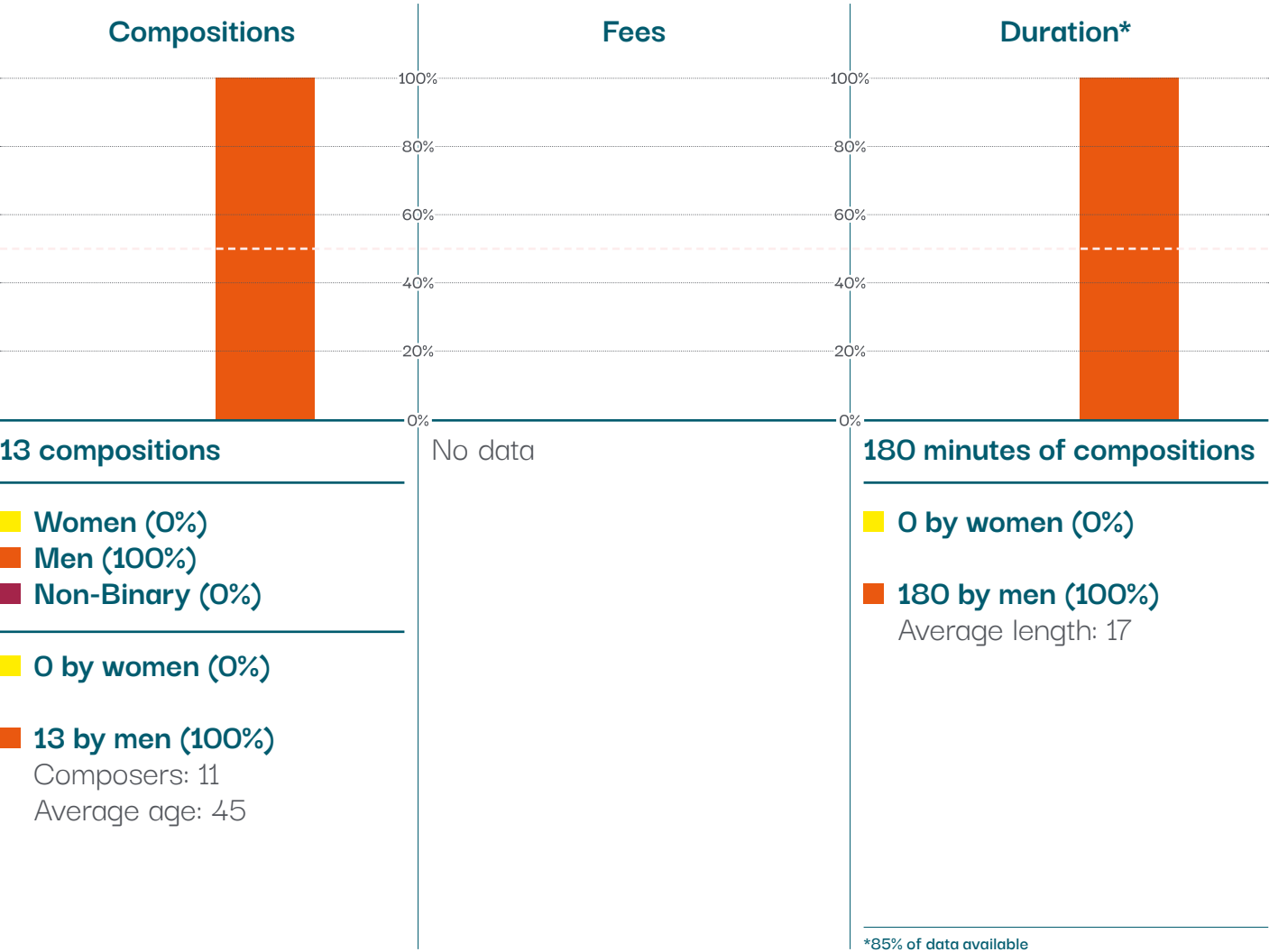
RTÉ CONCERT ORCHESTRA

3.3.1.2: RTÉ CONCERT ORCHESTRA

Introducing orchestral music to new audiences since 1948, the RTÉ Concert Orchestra built a strong connection with the public that saw it voted the World’s Favourite Orchestra 2015. From 2004-19, the orchestra mainly performed 18th, 19th and 20th century classical music, but it increasingly built a niche in the field of light entertainment.



Note: We were unable to access information on fees RTÉ Concert Orchestra paid to composers.
We were able to access information on the duration for 85% of RTÉ Concert Orchestra commissioned works.



RTÉ VANBRUGH QUARTET

3.3.1.3: RTÉ VANBRUGH QUARTET

Appointed RTÉ’s Quartet in Residence in 1986, the RTÉ Vanbrugh Quartet were also Artists in Residence at University College Cork and co-founders of the internationally acclaimed West Cork Chamber Music Festival.

During their time as RTÉ’s Resident Quartet, the Vanbrugh Quartet consisted of Gregory Ellis and Keith Pascoe, violins, Simon Aspell, viola and Christopher Marwood, cello.

29%

Women

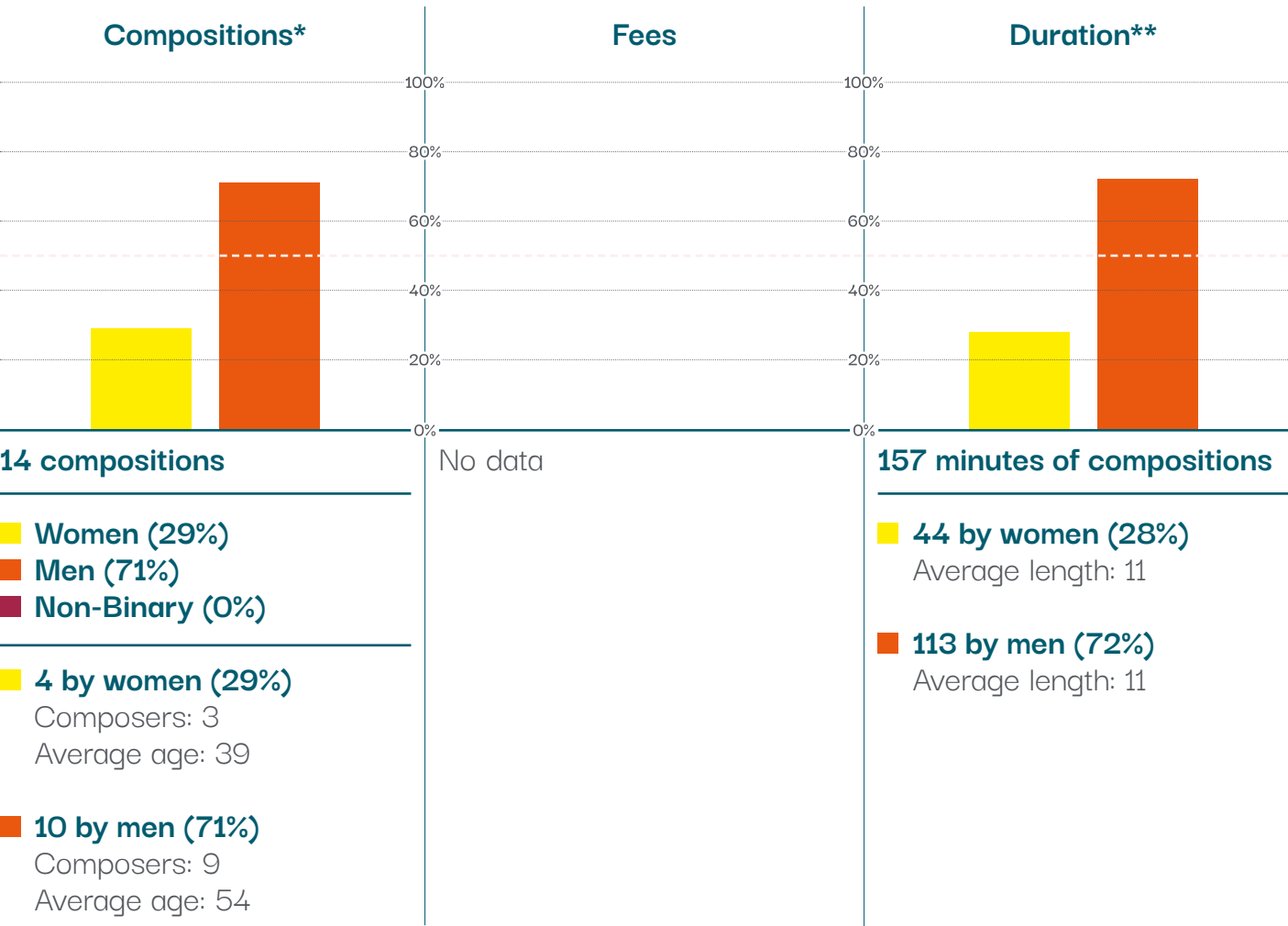
71%

Men

0%

Non-Binary

Note: We were unable to access information on fees RTÉ Vanbrugh Quartet paid to composers.
We were able to access information on the duration for 100% of RTÉ Vanbrugh Quartet commissioned works.



*The commissions from RTÉ Vanbrugh Quartet date from 2004-13. **100% of data available

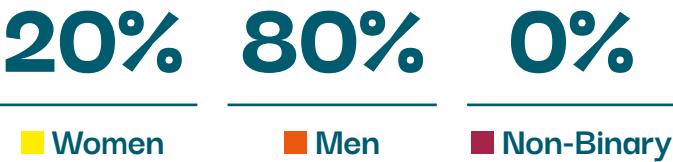


RTÉ CONTEMPO QUARTET

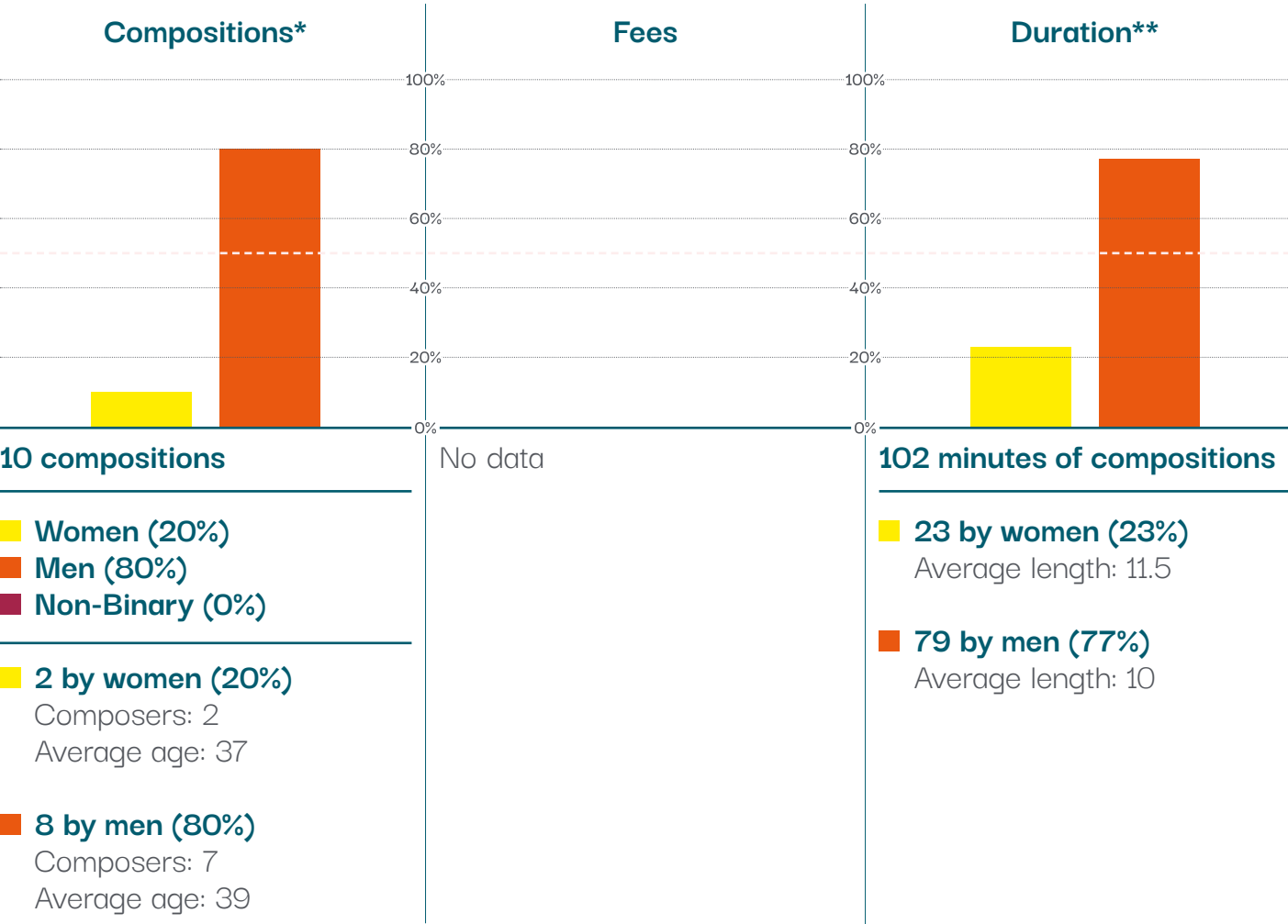
3.3.1.4: RTÉ CONTEMPO QUARTET

In 2013, ConTempo Quartet became RTÉ’s Quartet in Residence, a role they held until 2019.

Formed in Bucharest in 1995, ConTempo Quartet comprises Bogdan Sofei and Ingrid Nicola, violins, Andreea Banciu, viola and Adrian Mantu, cello. Since 2003, ConTempo Quartet has been the resident quartet on the West Coast of Ireland in the Galway Music Residency.



Note: We were unable to access information on fees RTÉ ConTempo Quartet paid to composers.
We were able to access information on the duration for 100% of RTÉ ConTempo Quartet commissioned works.



*The commissions from RTÉ ConTempo Quartet date from 2013-19.

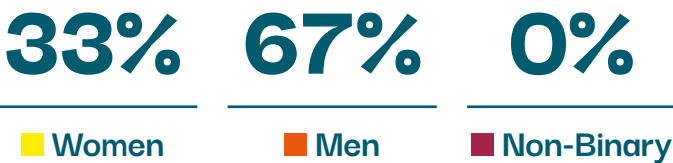
**100% of data available



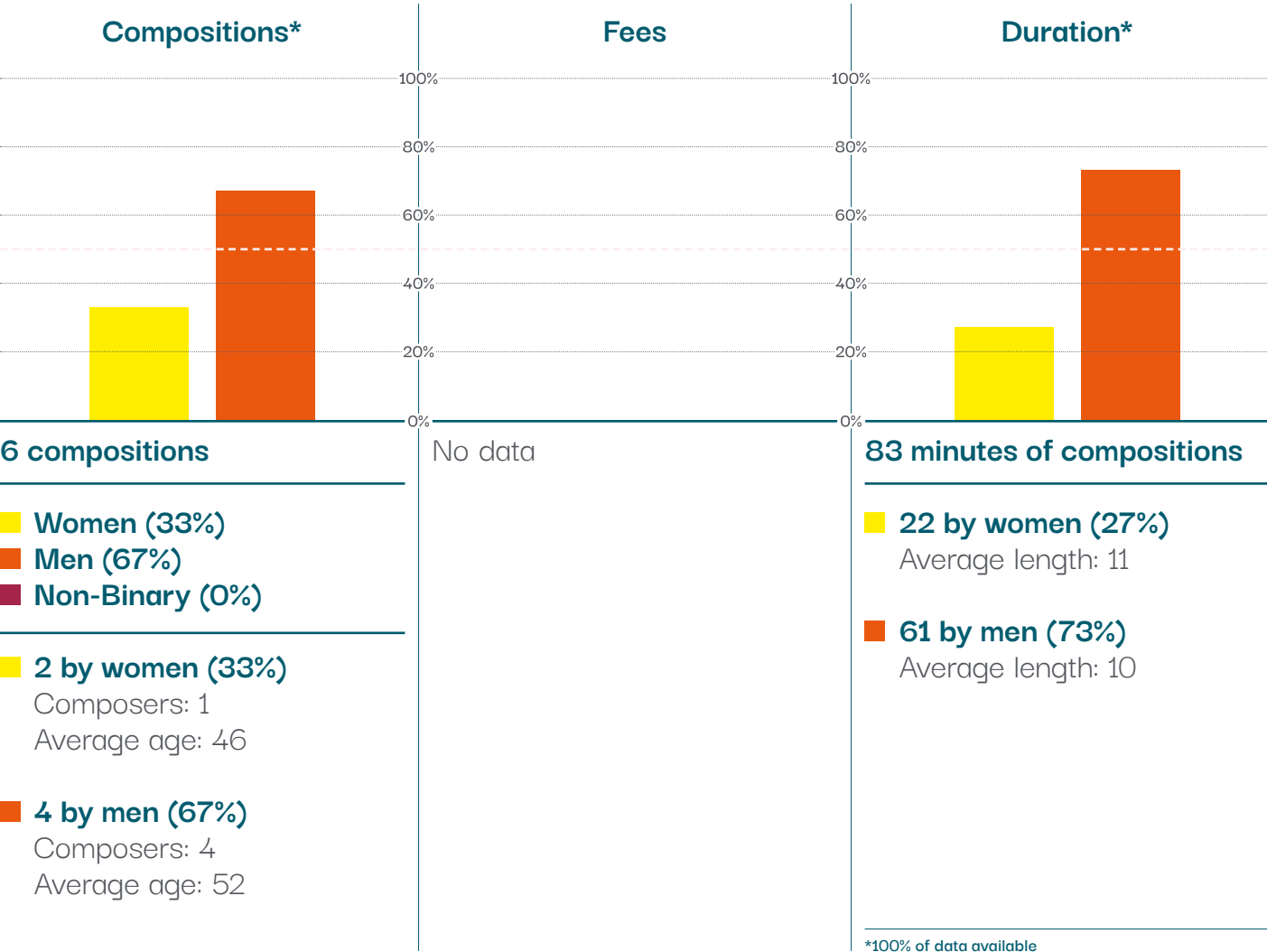
RTÉ CHOIRS (RTÉ CÓR NA NÓG AND RTÉ PHILHARMONIC CHOIR)

3.3.1.5: RTÉ CHOIRS (RTÉ CÓR NA NÓG AND RTÉ PHILHARMONIC CHOIR)

Since it was set up by RTÉ’s then choral director Colin Mawby in 1985, the National Symphony Chorus (formerly RTÉ Philharmonic Choir) has been at the heart of Ireland’s choral music scene. Formally known as RTÉ Cór na nÓg, Cór na nÓg is one of Ireland’s leading children’s choirs, providing full vocal training and performance experience for sixty children between nine and fourteen. Cór na nÓg was formed in 1987 by Colin Mawby.

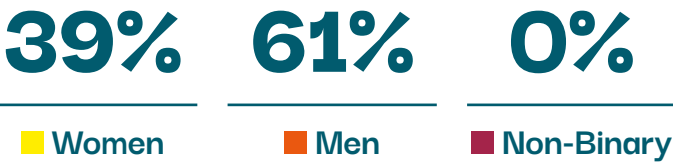


Note: We were unable to access information on fees RTÉ Choirs paid to composers.
We were able to access information on the duration for 100% of RTÉ Choirs commissioned works.



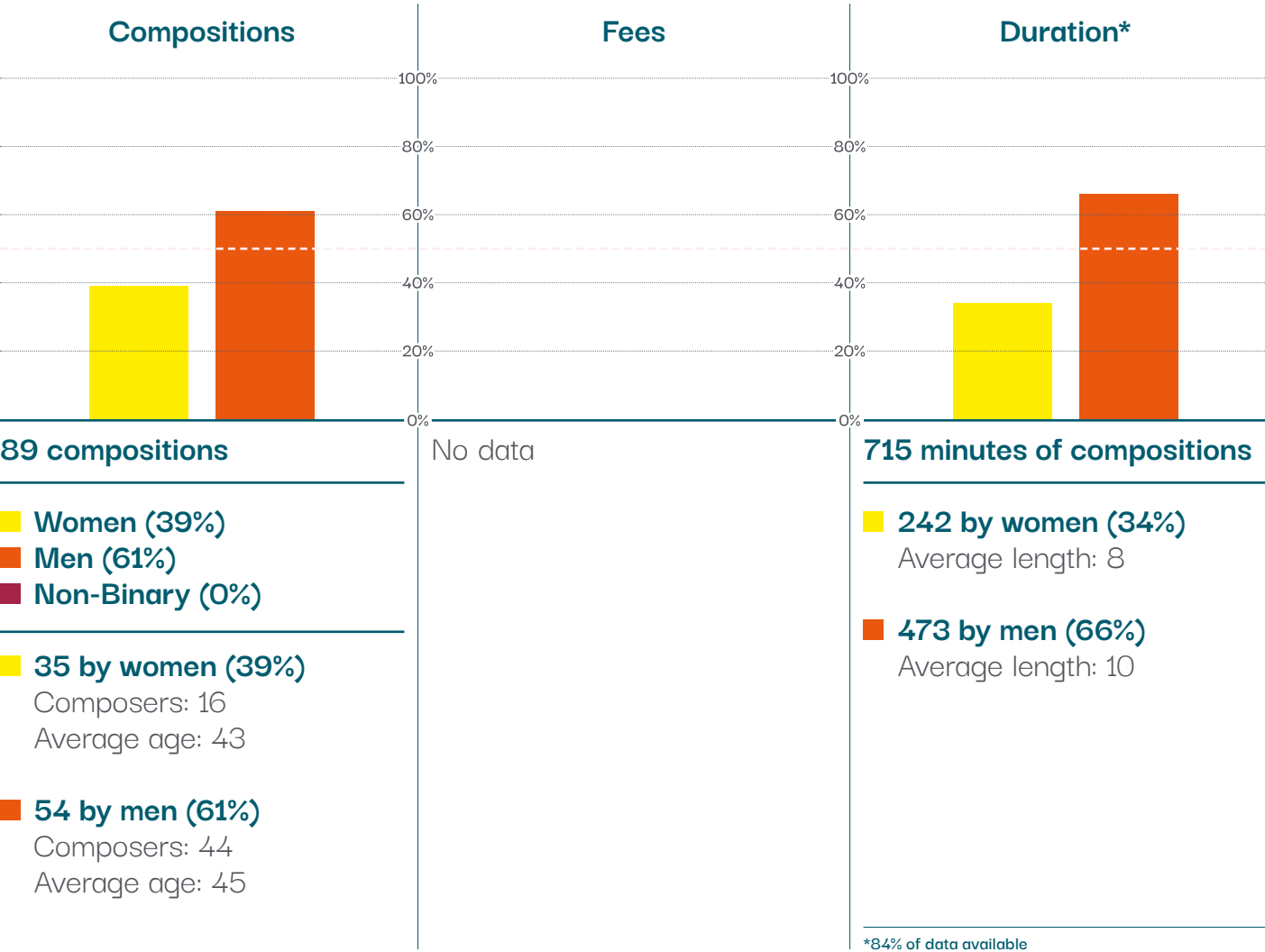
3.3.2: RTÉ LYRIC FM

RTÉ lyric FM is Ireland’s national classical music and arts station. It broadcasts a wide range of music from classical, opera, jazz, world and roots, traditional and contemporary, through to music from the movies, chamber music, sacred and more, as well as crafted speech programming, features, and documentaries.



Note: We were unable to access information on fees RTÉ lyric FM paid to composers.
We were able to access information on the duration for 84% of RTÉ lyric FM commissioned works.

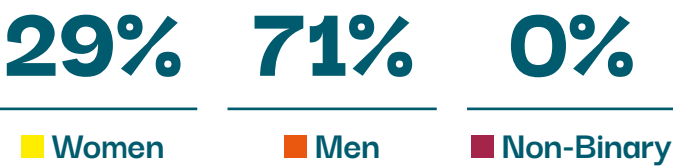
Note: We were informed that from 2004-19, RTÉ lyric FM spent in excess of €176,000 on commissions.



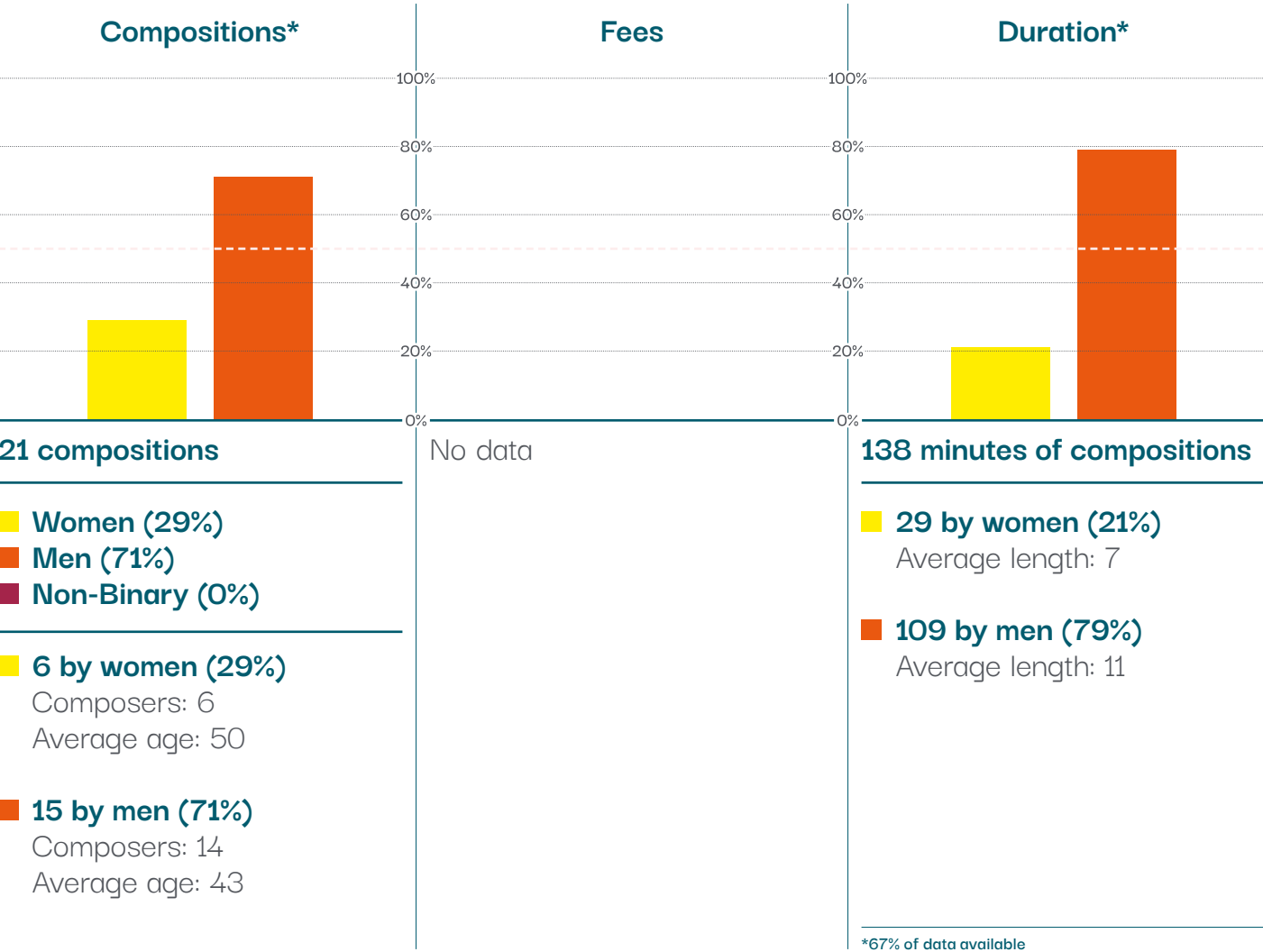
NATIONAL CONCERT HALL

3.3.3: NATIONAL CONCERT HALL

The National Concert Hall (NCH), based in the heart of Dublin City Centre, is Ireland’s National Cultural Institution for music. The NCH and Sounding the Feminists (STF) established a five-year partnership initiative in 2018, which included a Commissions Strand. Part of the initiative therefore overlapped with the period under consideration in the present research. In 2018-19, NCH and STF co-commissioned two new works by women, with fees that totalled €12,500.




Note: We were able to access information on fees the National Concert Hall paid to composers for 40% of their commissions, we are therefore unable to present an informed assessment given the data available. We were able to access information on the duration for 67% of National Concert Hall commissioned works.

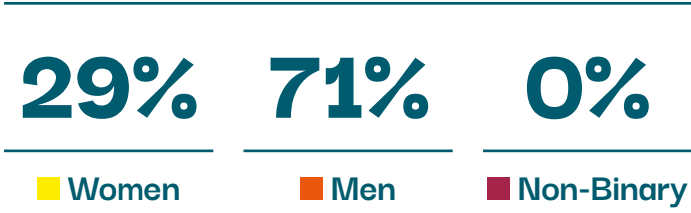


MUSIC GENERATION

3.3.4: MUSIC GENERATION

Initiated by Music Network (co-funded by U2, The Ireland Funds, the Department of Education and Local Music Education Partnerships), Music Generation (MG) is a national partnership programme whose mission is to create inspiring experiences for children and young people through music. MG’s mission is to empower children and young people to realise their full potential through access to, and participation in, high quality performance music education.

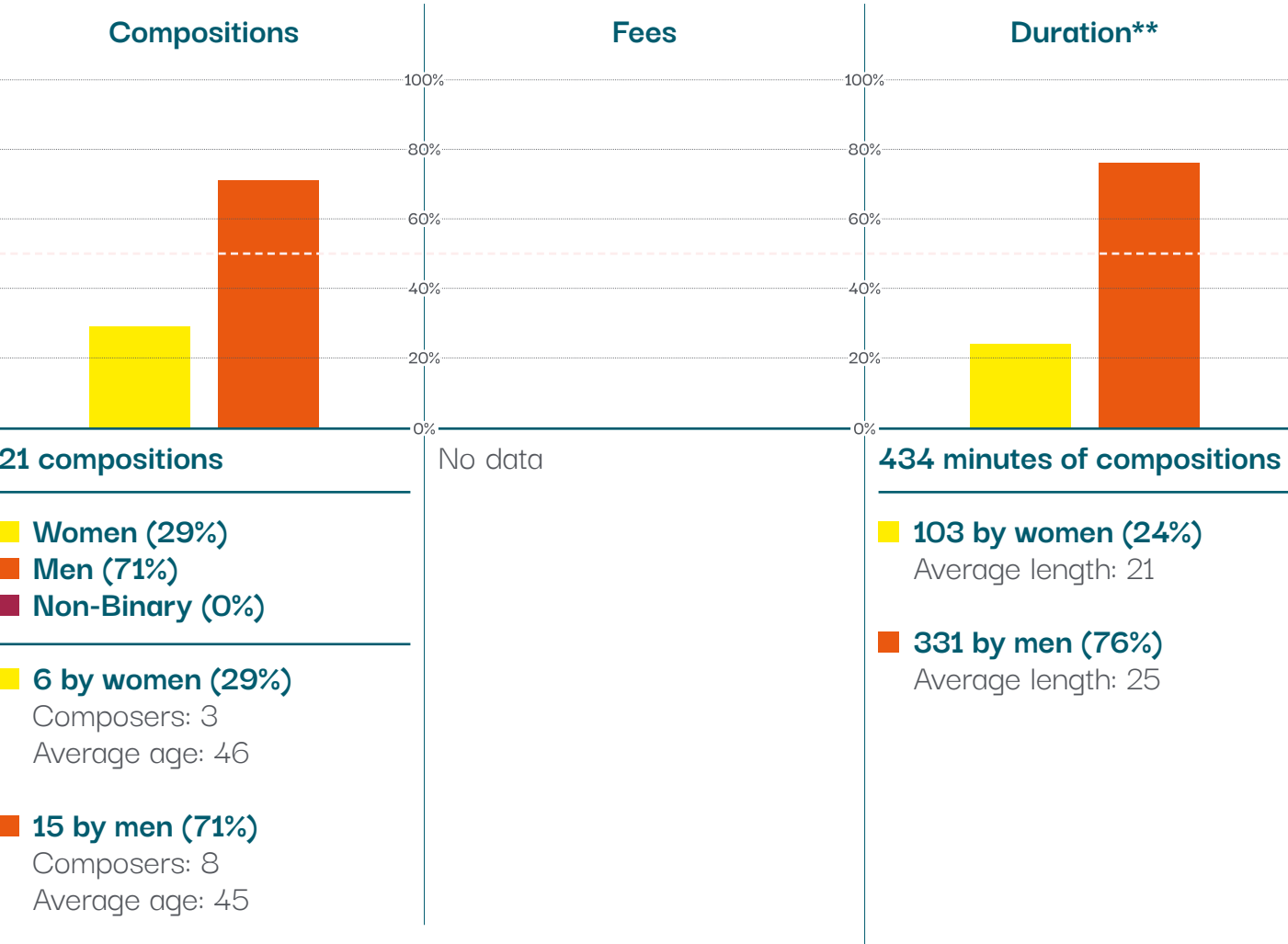
Further information on MG’s Strategic Plan [Available here](#) 



MUSIC GENERATION

*Note: In 2001 Music Network began to investigate how a national system of publicly supported local ‘schools of music’ might be provided. The findings were presented to the Government in A National System of Local Music Education Services – Report of a Feasibility Study (2003). In 2004, City of Dublin VEC and Co. Donegal VEC (now ETBs) were selected to pilot this system of LMEPs. An independent evaluation of these pilots in 2009 concluded: ‘this partnership model provides a workable and replicable framework for development of music education services... on a wider scale throughout Ireland’. The partnership model subsequently formed the basis of Music Generation established in 2010. For this reason, data for Music Generation also includes Co. Donegal VEC Music Education Partnership commissions from 2007. Further information on MG’s history [Available here](#) and [here](#)

Note: We were able to access information on fees MG Local Education Partnerships paid to composers for 38% of their commissions, we are therefore unable to present an informed assessment given the data available. This data includes Co. Donegal VEC Music Education Partnership commissions from 2007.



The commissions from Music Generation date from 2010-19*

**90% of data available

LOCAL AUTHORITY FUNDING

3.3.5: LOCAL AUTHORITY FUNDING

In the context of this assessment, Local Authority Funding consists of commissions funded by **County Council Local Authority Arts Offices** and commissions funded by the **Per Cent for Art scheme**.

Local Authority led arts development has for over 30 years, provided opportunities for individuals, groups, counties, towns, and townlands to ensure the arts thrive in all communities and to creatively express what makes them distinctive. The first Local Authority Arts Officer was appointed in 1985, when the the **Arts Council/An Chomhairle Ealaíon** entered into a partnership with Clare County Council. The rationale for this appointment was about placing expertise at the heart of local government, to build capacity locally and to identify and respond to arts development opportunities and needs.

The **Per Cent for Arts Scheme** is a government initiative, first introduced in 1978, whereby 1% of the cost of any publicly funded capital, infrastructural and building development can be allocated to the commissioning of a work of art. Work created under this scheme is most often referred to as public art. Public art commissioned through the **Per Cent for Arts Scheme** can be any artform and exist in many different contexts. In Ireland, local authorities, schools, health settings and the Office of Public Works (OPW) commission the majority of public art.

To ascertain information on Local Authority Funding, data was sourced from the CMC Library database. Further information on commissions were sourced from the following sources (see '8: References' for further details):

- Communication with the Head of the Arts Council/*An Chomhairle*, Local, Place and Public Art
- Publication: *Public Art in Local Government – the Per Cent for Art Scheme 2015-2020* (2022)
- Publication: *Knowing the Score: Local Authorities & Music* (2009)

The Association of Local Arts Officers were contacted about contributing to the research project but no response was forthcoming.

As part of Phase One's 'Scoping the Project' report, Ciara L. Murphy requested information on publicly funded commissions from Galway City Council and Wexford County Council. The report states:

- 'Wexford County Council advised Sounding the Feminists to submit a Freedom of Information request which was submitted ... This request was subsequently denied on the basis that no records exist'.
- 'Galway City Council were initially contacted ...[and]... have responded to our inquiries with the relevant information'.

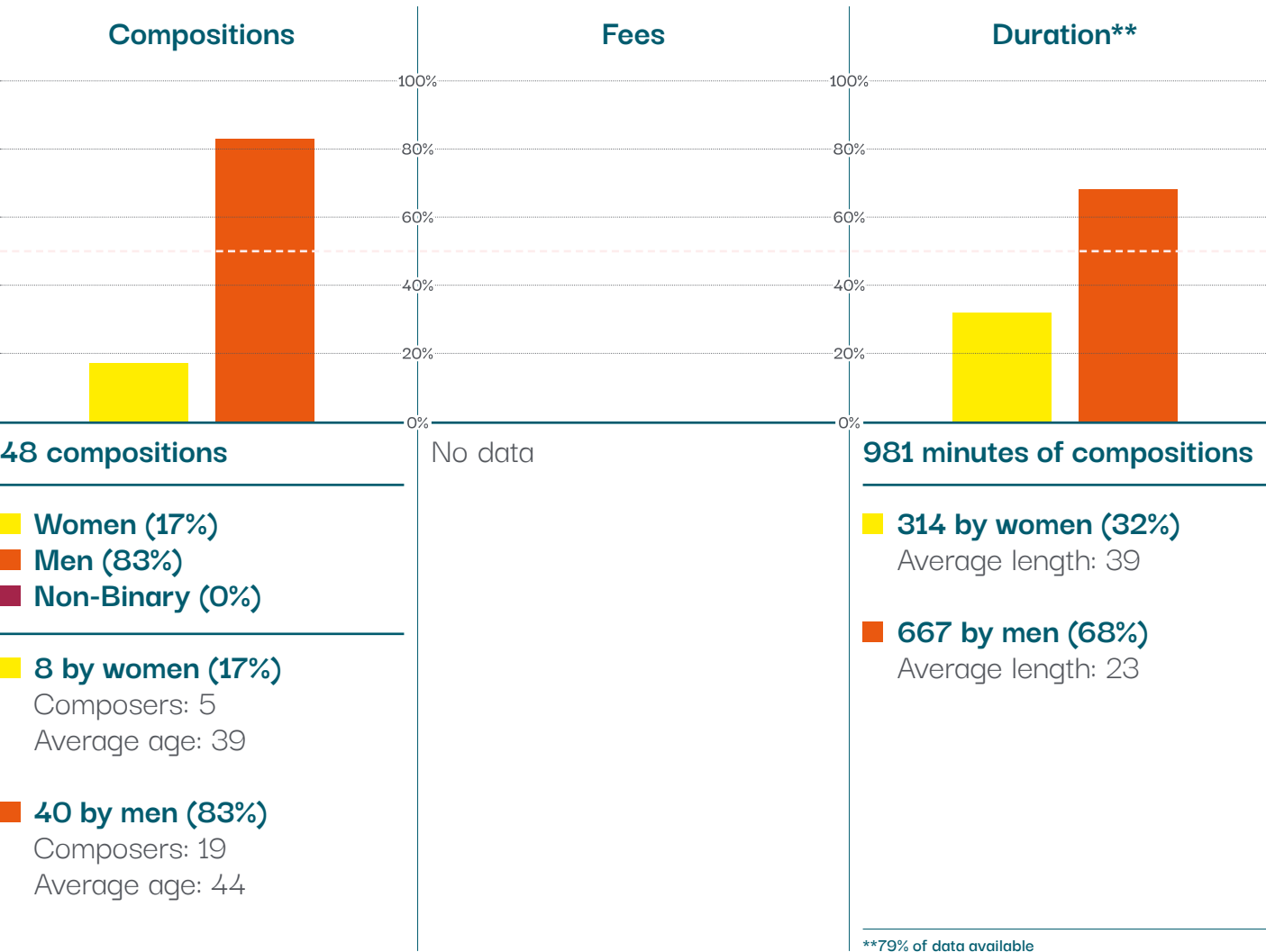
LOCAL AUTHORITY FUNDING

In *Knowing the Score*, it is stated that ‘Much of the work carried out by Arts Offices is ephemeral in nature. Due to changing leadership in organisations and staff turnover, often information once available is subsequently limited or lost altogether. There is also a lack of critical review of Local Authority arts work’ (2009, 91). We also encountered significant barriers in obtaining information on local authority publicly funded composer opportunities.



The 15 commissioning bodies* represented in this category commissioned 48 compositions.

Note*: The 15 commissioning bodies are: Clare County Council (CO CO); Cork CO CO; Donegal CO CO; Dún Laoghaire-Rathdown CO CO; Galway CO CO; Kildare CO CO; Laois CO CO; Louth CO CO; Mayo CO CO; Meath CO CO; Monaghan CO CO; Offaly CO CO; Sligo CO CO; South Dublin CO CO; and Wexford CO CO.
Note: We were unable to access information on fees Local Authority Funding paid to composers.
We were able to access information on the duration for 79% of Local Authority Funding commissioned works.



THE ARTS COUNCIL/ AN CHOMHAIRLE EALAÍON INDIVIDUAL FUNDING AWARDS

3.4: THE ARTS COUNCIL/AN CHOMHAIRLE EALAÍON INDIVIDUAL FUNDING AWARDS

As the Irish Government's development agency for the arts, the **Arts Council/An Chomhairle Ealaíon (ACI)** is the major funder of the arts in Ireland.

A full assessment of ACI Individual Funding is beyond the scope of this project. This section focuses on the following awards: 'Bursary Awards'; 'Cnuas' for Aosdána Members; and 'Music Commissions Awards'.

BURSARY AWARDS

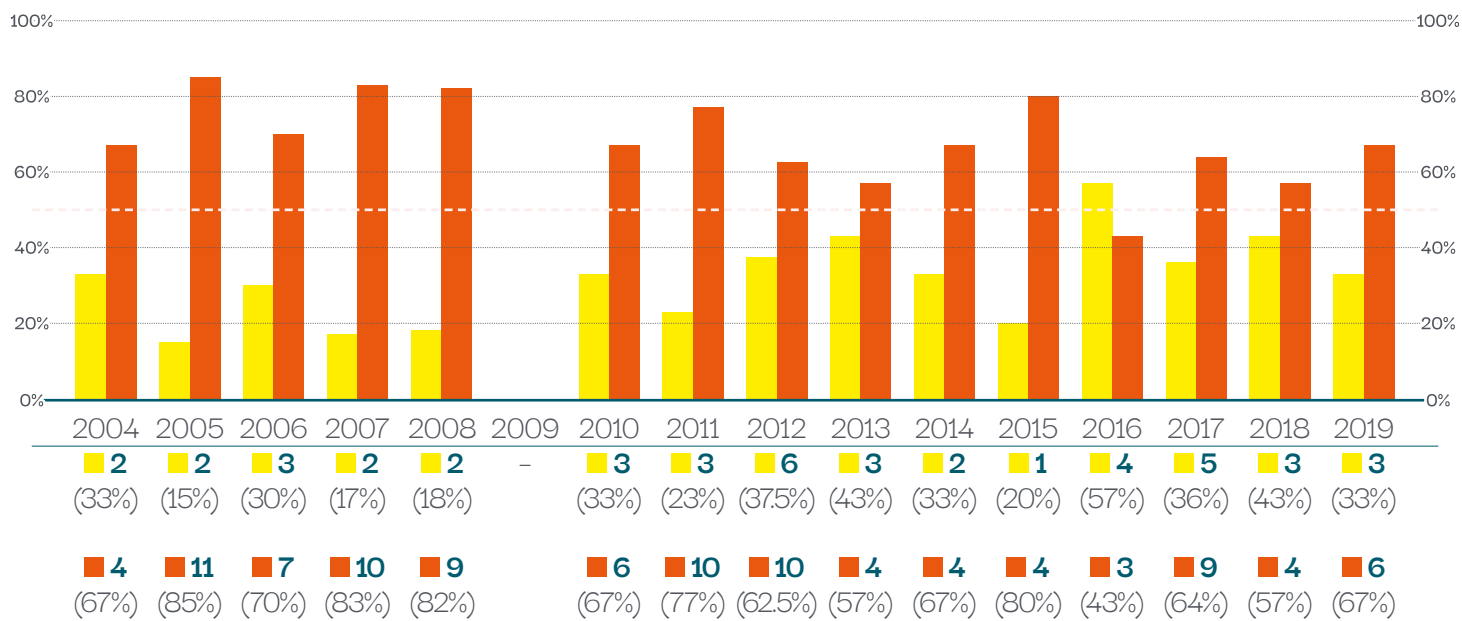
3.4.1: BURSARY AWARDS

The purpose of the award is to support professional artists to develop their art practice. It provides artists with the time and resources to think, research, reflect and critically engage with their art.

Although this award is not directly linked to a commission, it is included to establish a more comprehensive insight into ACI funding.

From 2004-19, there were 145 Bursary Awards given to Irish composers of contemporary music.

Total: 44 women (30%) 101 men (70%)



BURSARY AWARDS

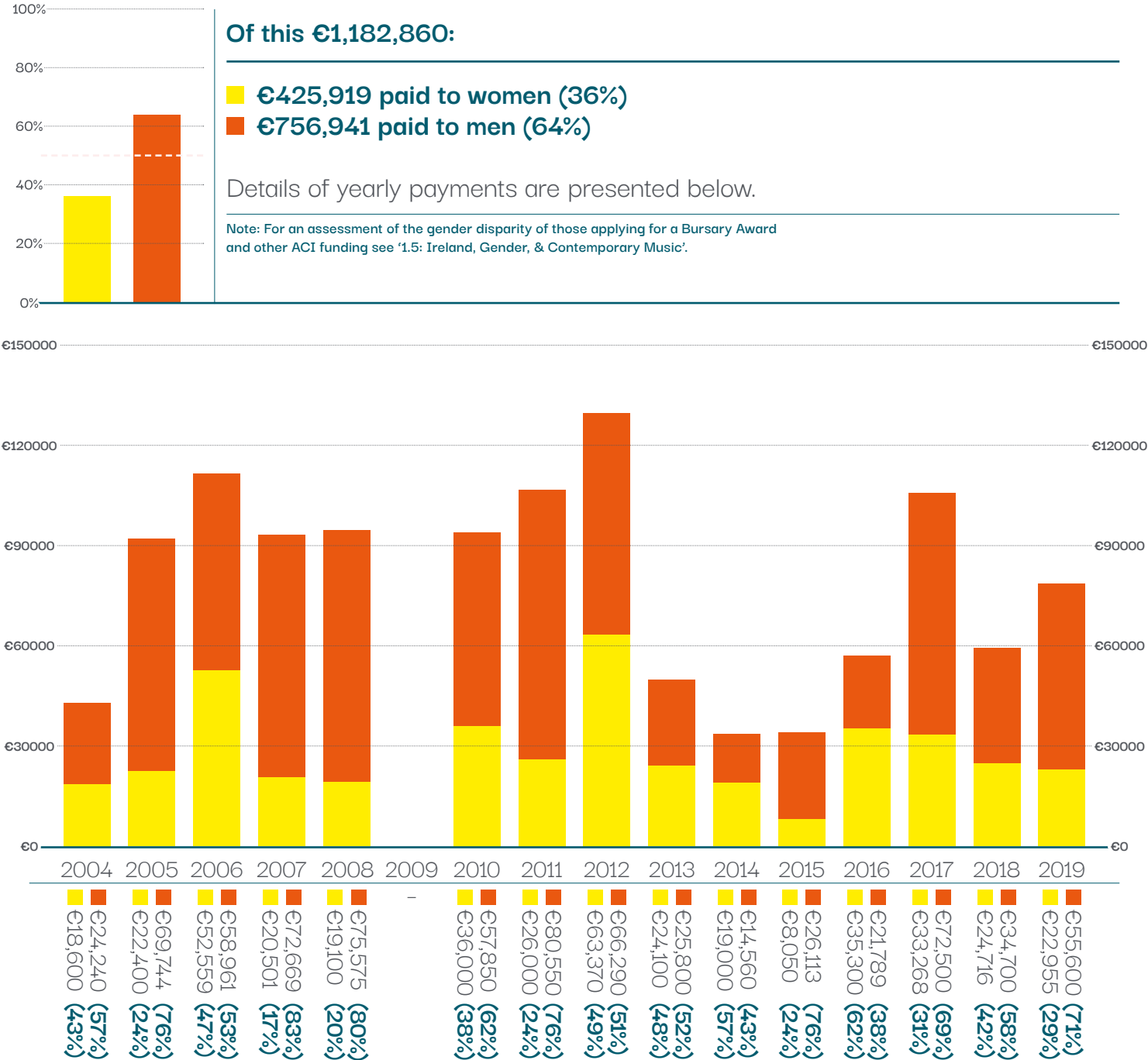
From 2004-19, there was €1,182,860 in Bursary Awards given to Irish composers of contemporary music.

Of this €1,182,860:

- €425,919 paid to women (36%)
- €756,941 paid to men (64%)

Details of yearly payments are presented below.

Note: For an assessment of the gender disparity of those applying for a Bursary Award and other ACI funding see '1.5: Ireland, Gender, & Contemporary Music'.



CNUAS FOR AOSDÁNA MEMBERS

3.4.2: CNUAS FOR AOSDÁNA MEMBERS

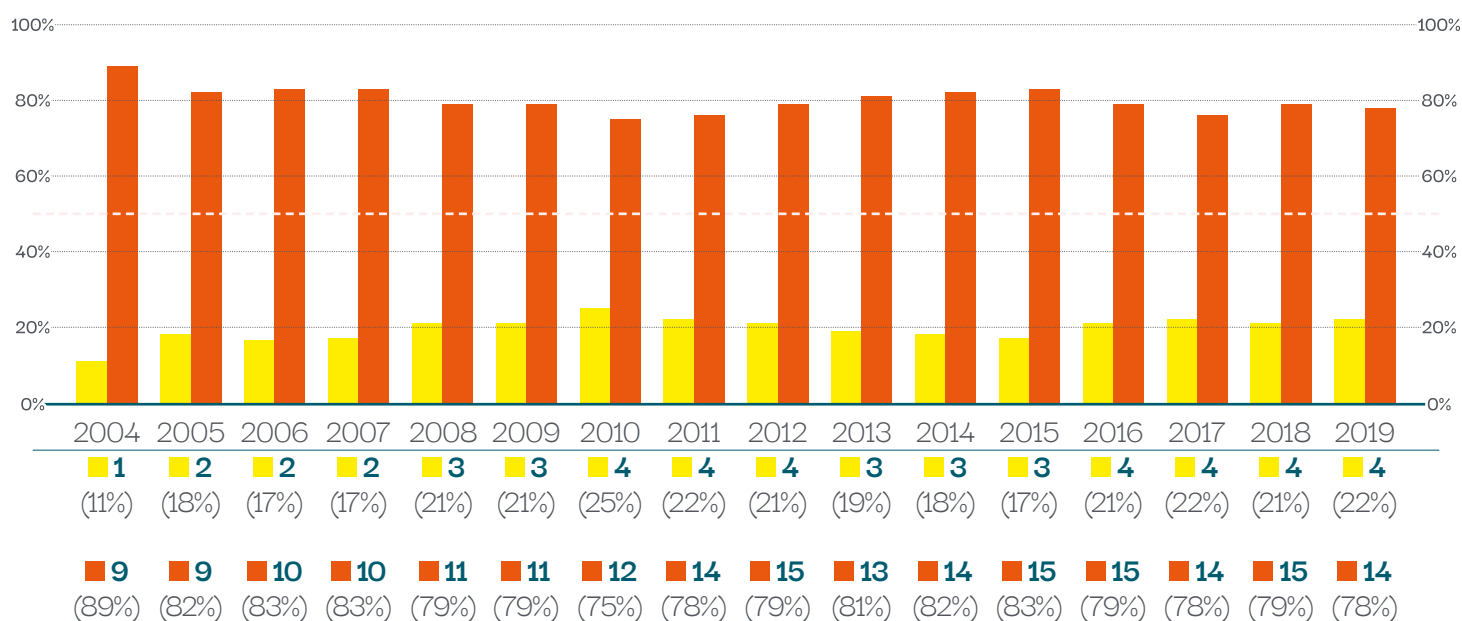
Aosdána, founded in 1981, honours artists whose work has made an outstanding contribution to the creative arts in Ireland, and assists members in devoting their energies fully to their art practice. Aosdána is a self-selecting artists' organisation.

Although this award is not directly linked to a commission, it is included to establish a more comprehensive insight into ACI funding.

Members of Aosdána are eligible to apply to the **Arts Council/An Chomhairle Ealaíon** for a Cnuas to assist them in concentrating their time and energies in the full-time pursuit of their art. The Cnuas, granted for a five-year term, is a multi-annual bursary offered to Aosdána members who meet certain conditions.

From 2004-19, there were 250 Cnuas bursaries given to Irish composers of contemporary music. The composers were/are Aosdána members who were/are in receipt of the award for several years.

Total: ■ 50 women (20%) ■ 200 men (80%)



CNUAS FOR AOSDÁNA MEMBERS

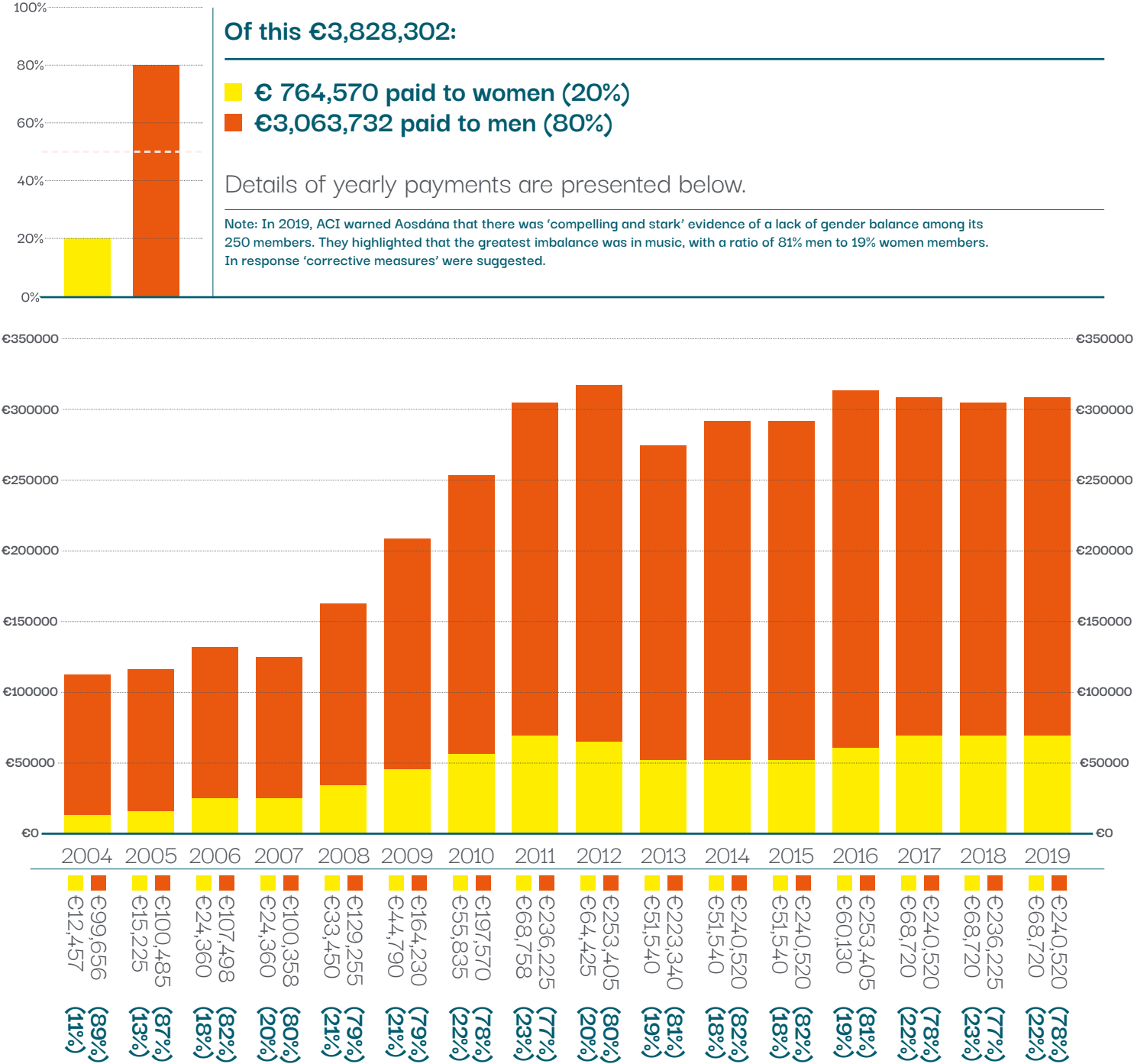
From 2004-19, there was €3,828,302 in Cnuas bursaries given to Irish composers of contemporary music.

Of this €3,828,302:

- € 764,570 paid to women (20%)
- €3,063,732 paid to men (80%)

Details of yearly payments are presented below.

Note: In 2019, ACI warned Aosdána that there was ‘compelling and stark’ evidence of a lack of gender balance among its 250 members. They highlighted that the greatest imbalance was in music, with a ratio of 81% men to 19% women members. In response ‘corrective measures’ were suggested.



MUSIC COMMISSIONS AWARDS

3.4.3: MUSIC COMMISSIONS AWARDS

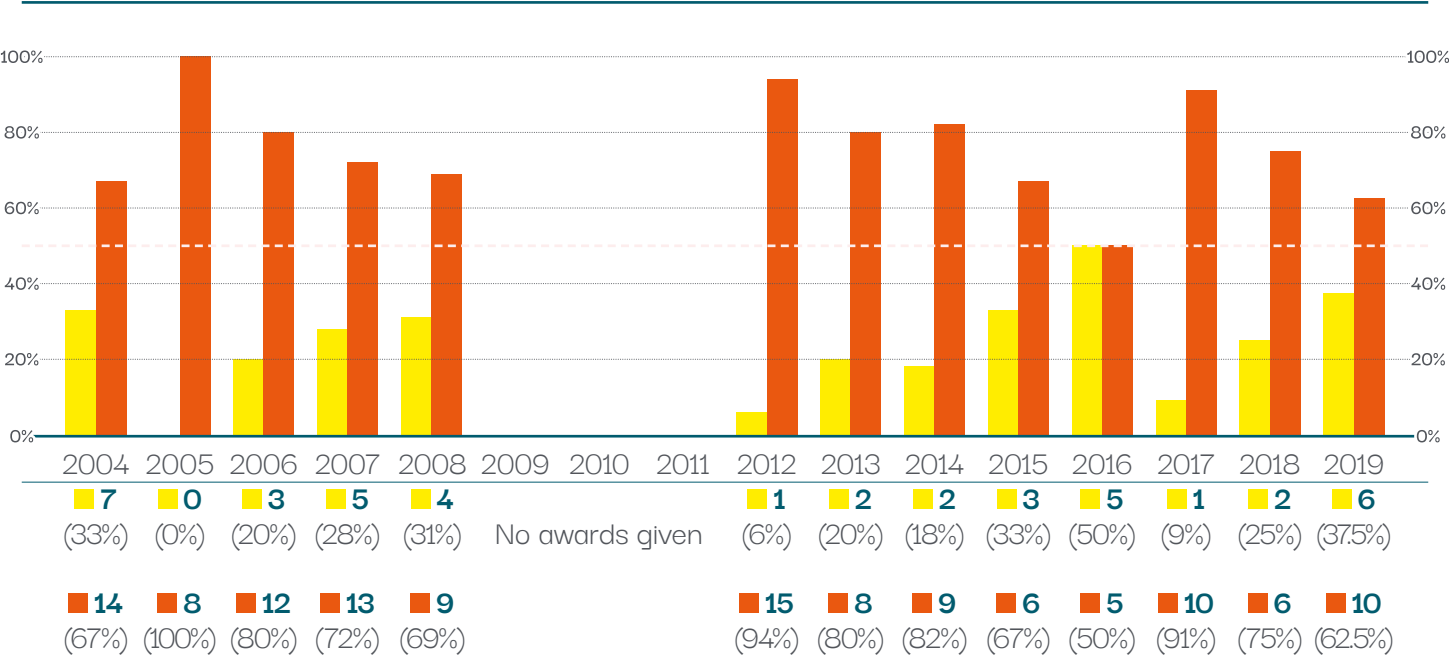
The music commissions awards supports fees paid to artists for commissions in the field of music.

The primary purpose of this award is to facilitate creative partnerships between a range of commissioners and artists. The process must lead to some form of outcome or conclusion. This might be a public performance, a process of engagement with a community or place or interest or some other form of dissemination.

In the context of this award the definition of a ‘commission’ is where one person or entity (the commissioner) supports and pays another (an artist or group of artists) to create or deliver an artistic work or project that takes place within a set of parameters agreed to by both partners.

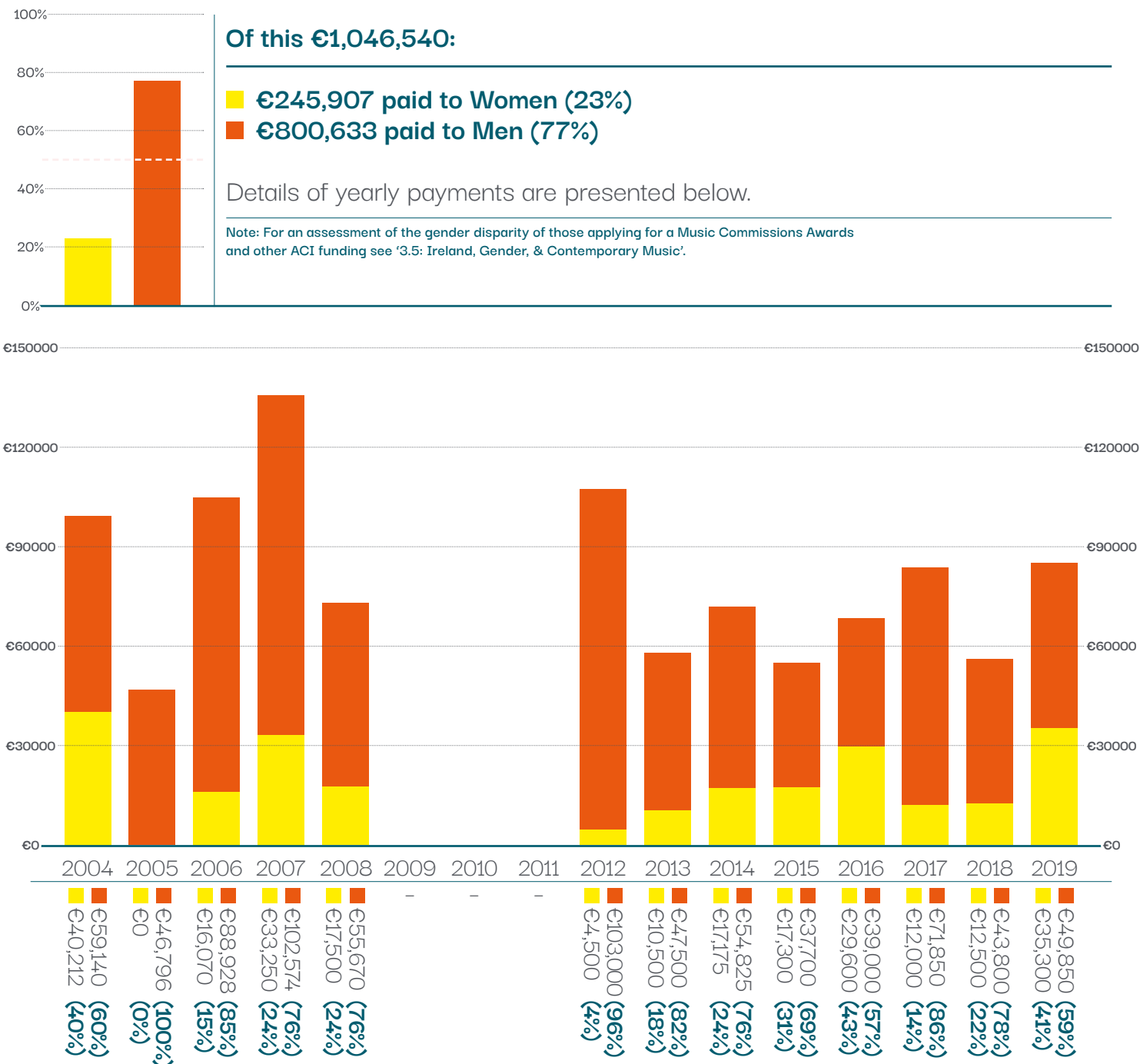
From 2004-19, there were 166 Music Commissions Awards indirectly and directly given to Irish composers of contemporary music.

Total: 41 women (25%) 125 men (75%)



MUSIC COMMISSIONS AWARDS

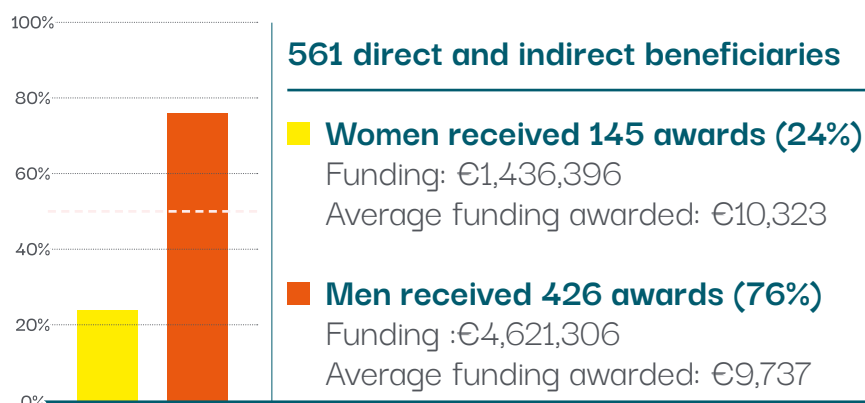
From 2004-19, there was €1,046,540 in Music Commissions Awards indirectly and directly given to Irish composers of contemporary music.



TOTAL ARTS COUNCIL/ AN CHOMHAIRLE EALAÍON INDIVIDUAL FUNDING AWARDS

3.4.4: TOTAL ARTS COUNCIL/ AN CHOMHAIRLE EALAÍON INDIVIDUAL FUNDING AWARDS

From 2004-19, ACI directly and indirectly awarded €6,057,702 to Irish composers via Bursary Awards, Cnuas bursaries, and Music Commissions Awards.



ACNI INDIVIDUAL FUNDING AWARD

3.5: ARTS COUNCIL OF NORTHERN IRELAND INDIVIDUAL FUNDING AWARD

The Arts Council of Northern Ireland (ACNI) is the development agency for the arts in Northern Ireland.

This section focuses on assessing data on composers in recipient of:

- ➔ Music and Opera Individual Funding
- ➔ Major Individual Award

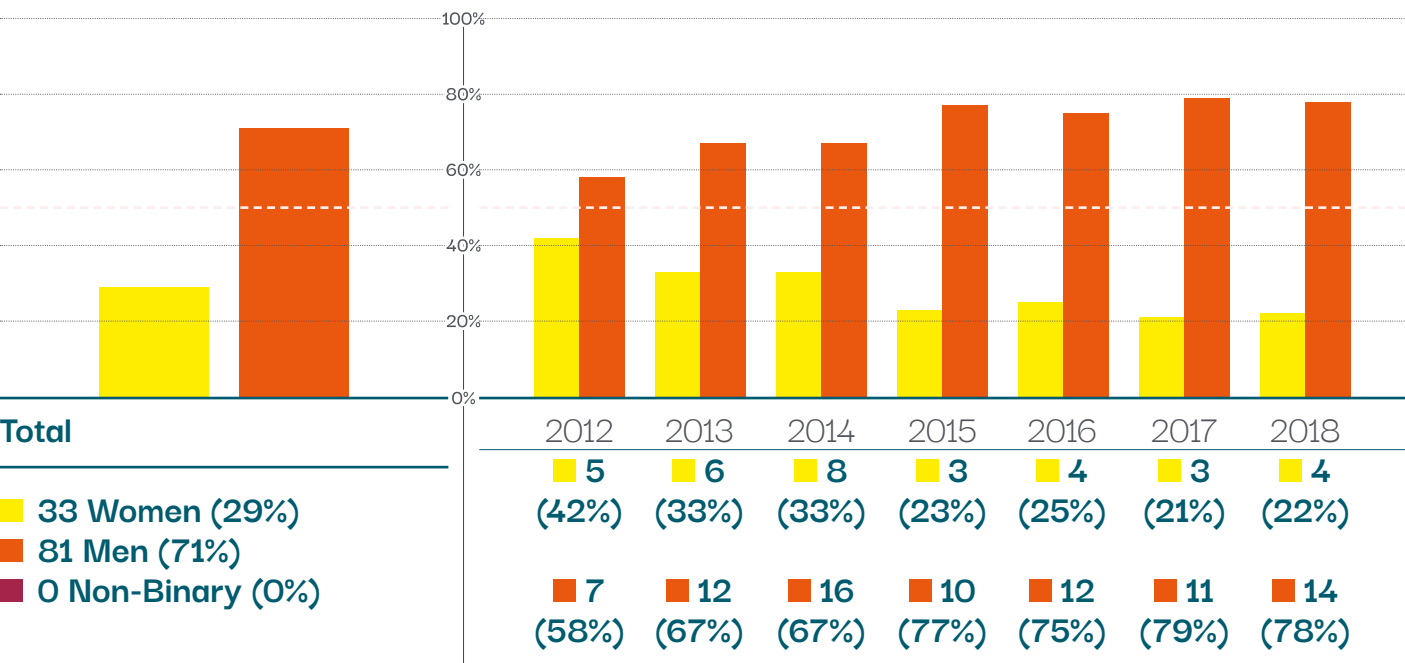
In line with ACNI’s official retention policy, the organisation no longer retain data relating to individual Awards for the period 2004-10. However, we were able to acquire data from ACNI’s annual reports and accounts pertaining to Major Individual Award recipients.

3.5.1: MUSIC AND OPERA INDIVIDUAL FUNDING

From 2004-19, composers were in receipt of ACNI’s General Art Award. The General Art Award forms part of the Support for Individual Artists Programme (SIAP). The aim of SIAP is to support artists across all disciplines to create work and develop their practice. Section 40 of the United Kingdom’s Freedom of Information Act 2000 prevents ACNI from releasing information relating to the occupation of award recipients. For this reason, we are unable to provide a comprehensive assessment of composers in receipt of a General Art Award.

ACNI were able to provide details of musicians from the artforms of Music, Opera and Traditional Arts to have received funding from the period 2012-19. An assessment of this data, excluding traditional arts recipients, is outlined below. Although this data is not directly linked to a commission, it is included to establish a more comprehensive insight into ACNI funding.

From 2012-19*, 114 composers directly received Music and Opera funding:



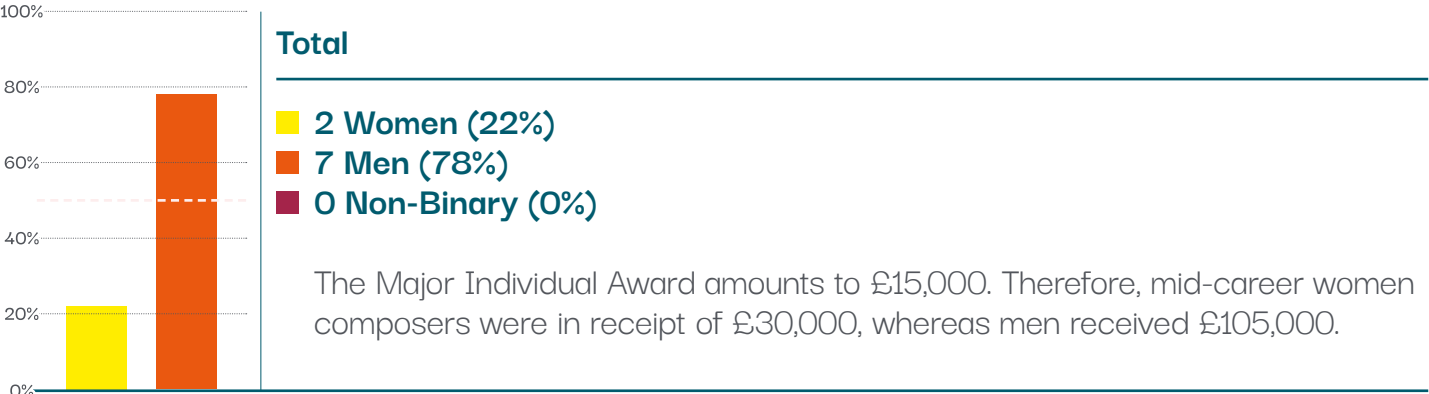
*2019 No data available

MAJOR INDIVIDUAL AWARD

3.5.2: MAJOR INDIVIDUAL AWARD

The purpose of the award is to support professional artists to develop their art practice. Although this award is not directly linked to a commission, it is included to establish a more comprehensive insight into ACNI funding.

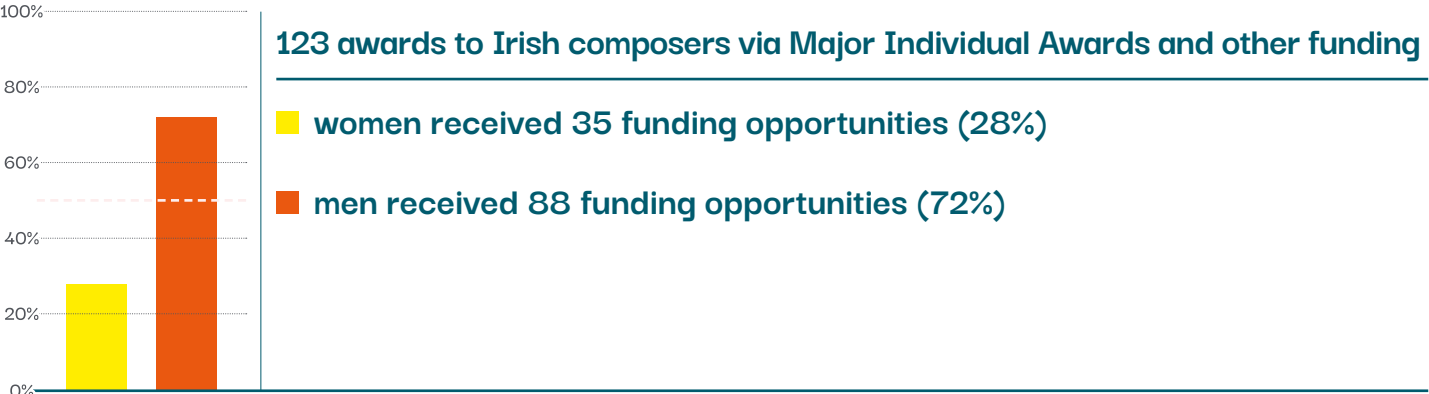
There were 9 Major Individual Awards directly given to Irish composers of contemporary music.



TOTAL ACNI INDIVIDUAL FUNDING AWARDS

3.5.3: TOTAL ARTS COUNCIL OF NORTHERN IRELAND INDIVIDUAL FUNDING AWARDS

Despite limitations relating to ACNI information retention policy, we are able to determine that from 2012-19 ACNI directly and indirectly gave:



OPERA PRODUCTIONS

3.6: OPERA PRODUCTIONS

This research project is principally concerned with assessing the gender balance of publicly funded composer opportunities on the island of Ireland from 2004-19. Nonetheless, this section of the research includes an assessment of opera productions composed by both contemporary and historic composers. This is to ascertain a greater insight into the gender disparity of opera on the island of Ireland.

The opera companies assessed here include

→ **Irish National Opera (Opera Theatre Company/Wide Open Opera)**

→ **Northern Ireland Opera**

→ **Wexford Festival Opera**

Statistics on Irish National Opera (Opera Theatre Company/Wide Open Opera) are presented initially as a collective dataset. Information on Irish National Opera, Opera Theatre Company, and Wide Open Opera is then presented separately.

Each of these organisations are/were in receipt of either **Arts Council/An Chomhairle Ealaíon(ACI)** and/or Arts Council of Northern Ireland (ACNI) funding. Information pertaining to each production was sourced from the CMC Library database and each organisation's online archive and/or season programmes. In this section primacy is given to assessing gender.

Alongside highlighting the gender balance of opera productions composed by both contemporary and historic composers, this section will highlight when applicable contemporary commissions for Irish composers. The section serves as an introductory analysis of gender disparity in Irish opera. A more comprehensive focused assessment is required to ascertain full transparency.

In line with the rest of the report, graphs in this section reflect the gender balance of commissions.

3.6.1: THE ARTS COUNCIL/AN CHOMHAIRLE EALAÍON OPERA INDIVIDUAL FUNDING

As indicated, each of the organisations under assessment in this section were/are in receipt of regular funding from the **Arts Council/An Chomhairle Ealaíon (ACI)** and/or the Arts Council of Northern Ireland (ACNI). In addition to funding these organisations, ACI and ACNI also provided direct and indirect funding to composers for specific opera productions.

In the case of ACI, this funding was provided via the following awards:

- **Opera Commissions (2017-19)**
- **Opera Projects and Productions (2018-19)**
Opera Production (2017)
- **Projects Awards (2008-19)**
- **Bursary Awards (2008-19)**

The recipients of these awards are listed on the 'Who We Funded' section of the ACI website, and in their Annual Reports. From 2004-08, information on opera specific funding is not clearly signalled.

An overview of those directly and indirectly in receipt of ACI opera specific funding is outlined in the following sections:

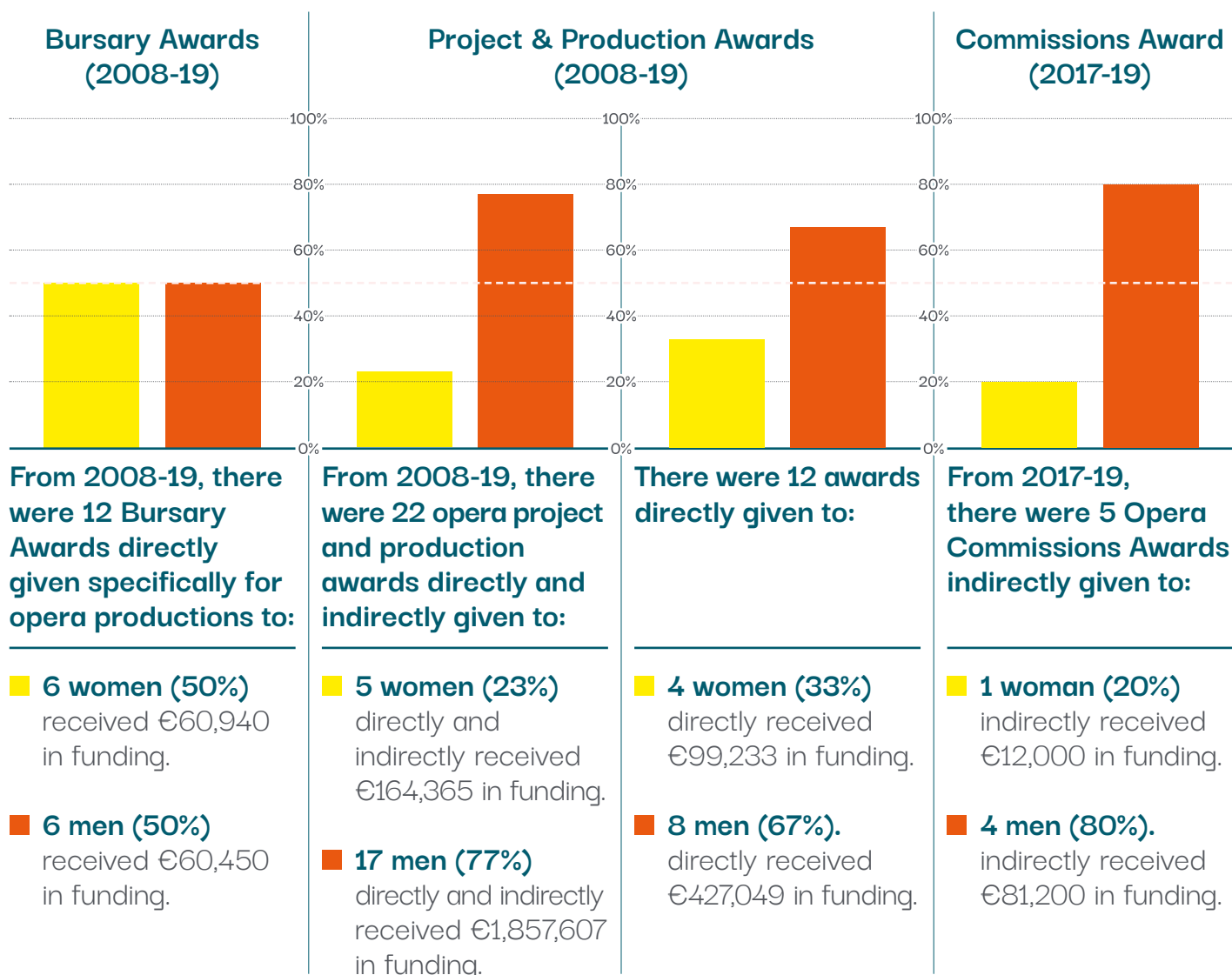
- **Bursary Award (2008-19)**
- **Project and Production Awards (2008-19)***
- **Opera Commissions Award (2017-19)**

These sections specifically outline the gender balance and funding directly and indirectly received by Irish composers.

We were unable to ascertain information on ACNI opera specific funding directly and indirectly received by Irish composers.

Note*: The data assessed in the 'Project and Production Awards' section includes the following awards: Opera Projects and Productions (2018-19); Opera Production (2017); and Projects Awards (2008-19).

OPERA PRODUCTIONS



IRISH NATIONAL OPERA

(INCL. OPERA THEATRE COMPANY
AND WIDE OPEN OPERA)

3.6.2: IRISH NATIONAL OPERA

(INCLUDING OPERA THEATRE COMPANY
AND WIDE OPEN OPERA)

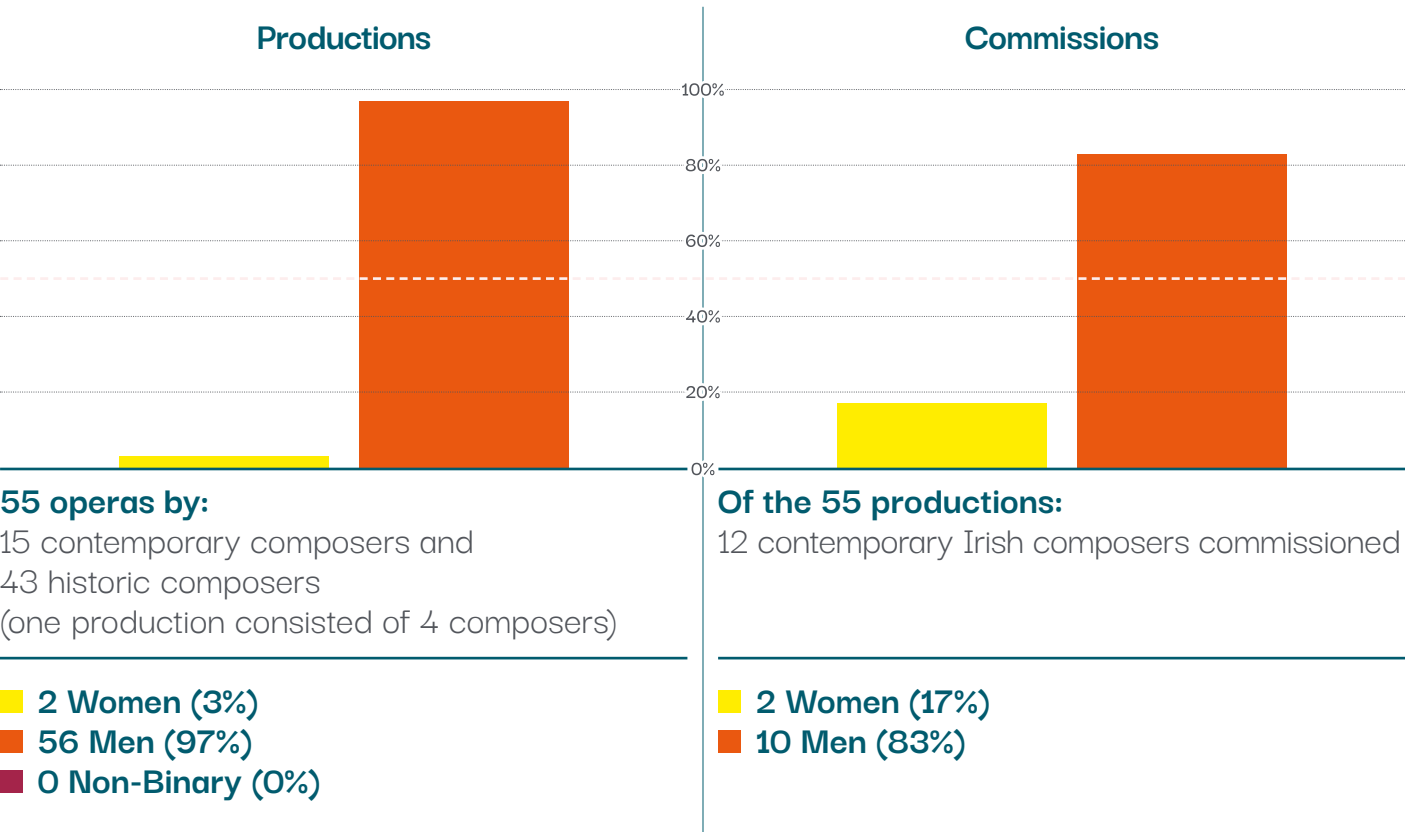
The Irish National Opera (INO) was created from a merger of the Opera Theatre Company (OTC) and Wide Open Opera (WOO) in 2017 and launched in January 2018.

Founded in 1986, OTC was an opera company who produced operas in venues throughout the island of Ireland.

WOO was founded in 2012 by Fergus Sheil and Gavin O’Sullivan. Central to WOO’s work was the championing of Irish artists.

Funding

An Annual Funding Award Recipient

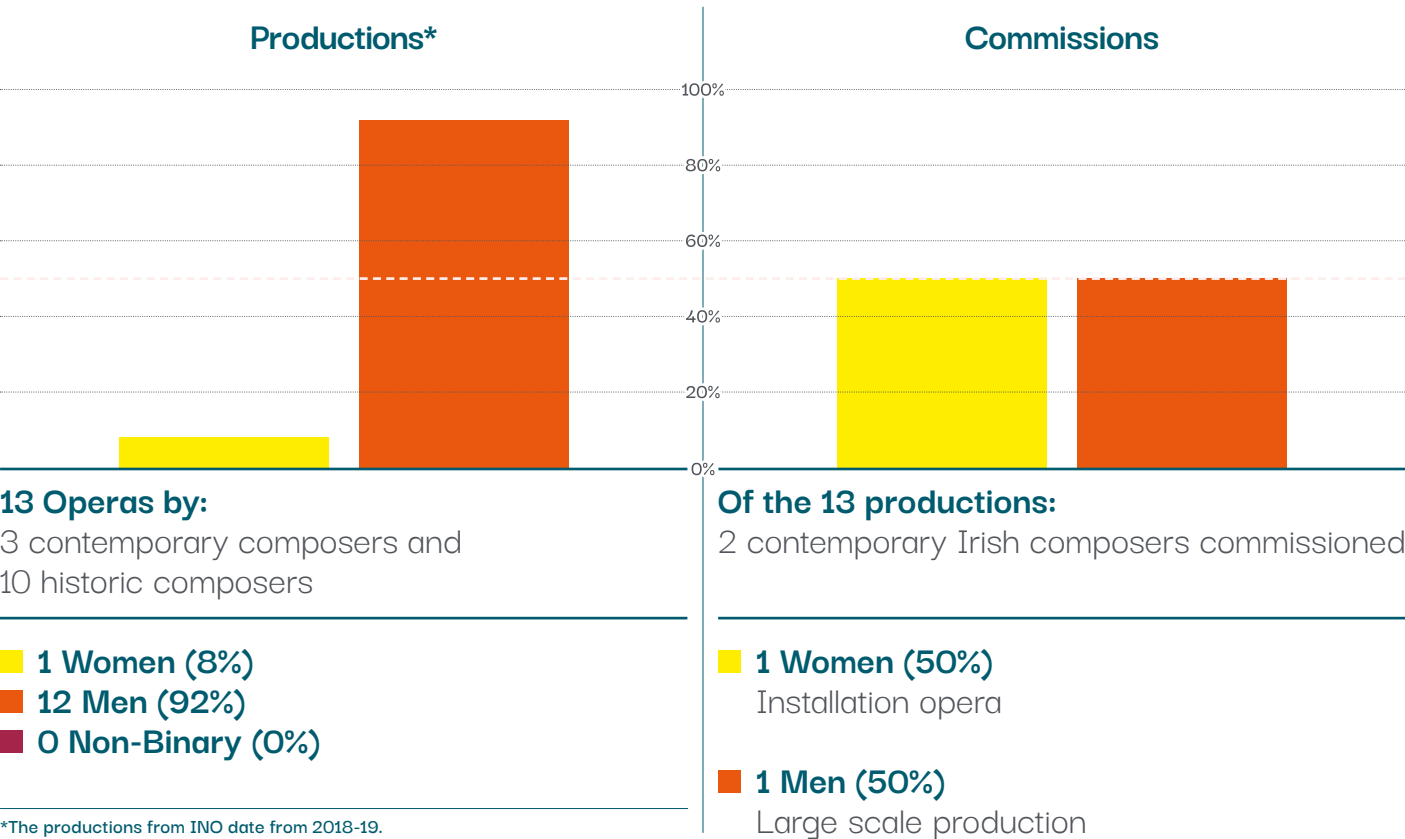


3.6.2.1: IRISH NATIONAL OPERA (INO)

Funding

An Annual Funding Award Recipient

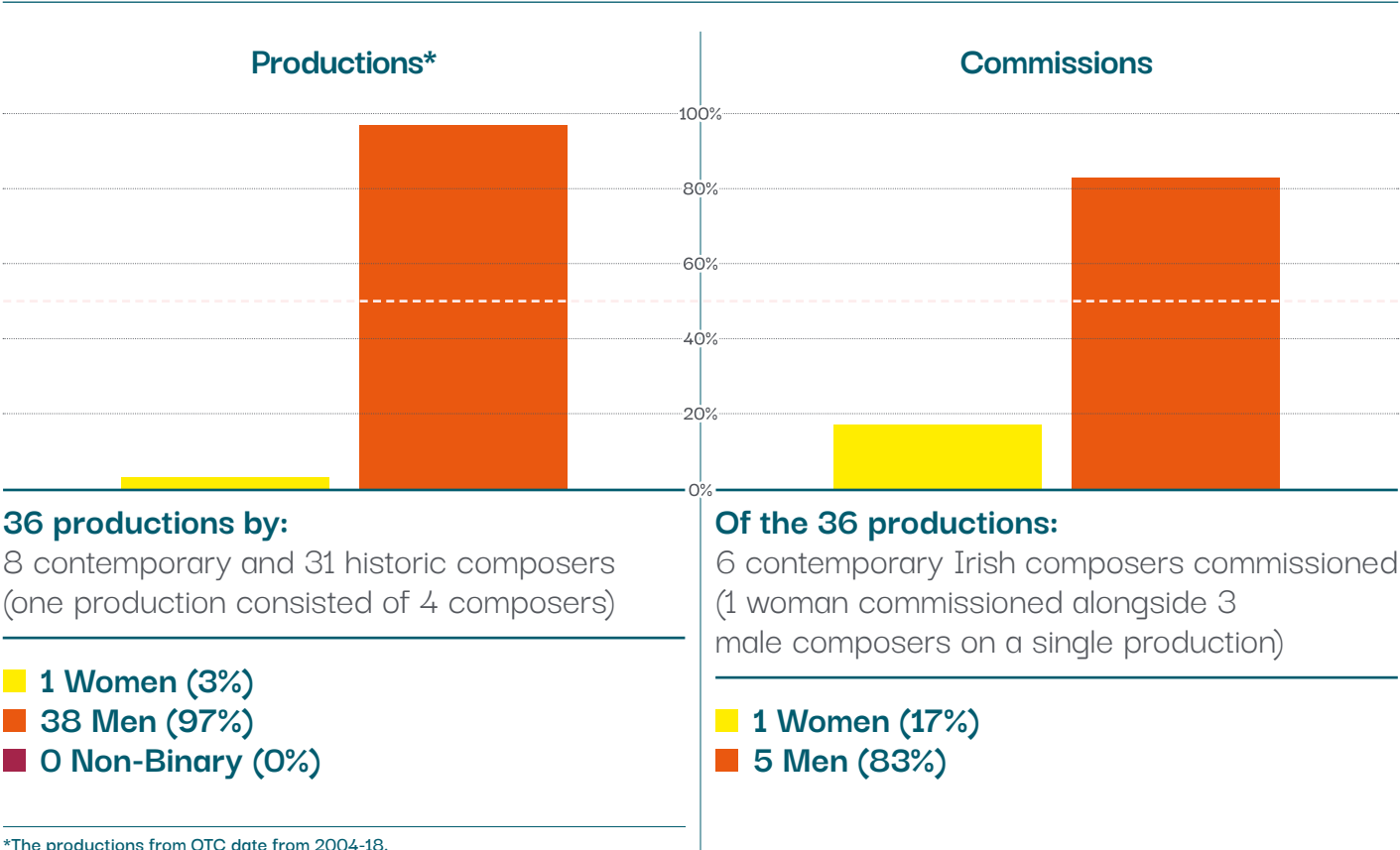
Note: Since 2019/20, INO commissioned 20 Shots of Opera to ‘showcase the breadth and depth of Irish operatic talent’. 20 Shots of Opera features operas by 10 women and 10 men. The gender balance of the commission suggests INO’s attempt to address gender equality, while showcasing the talents of Irish women who have not been commissioned to compose full scale operatic productions.



3.6.2.2: OPERA THEATRE COMPANY (OTC)

Funding

An Annual Funding Award Recipient

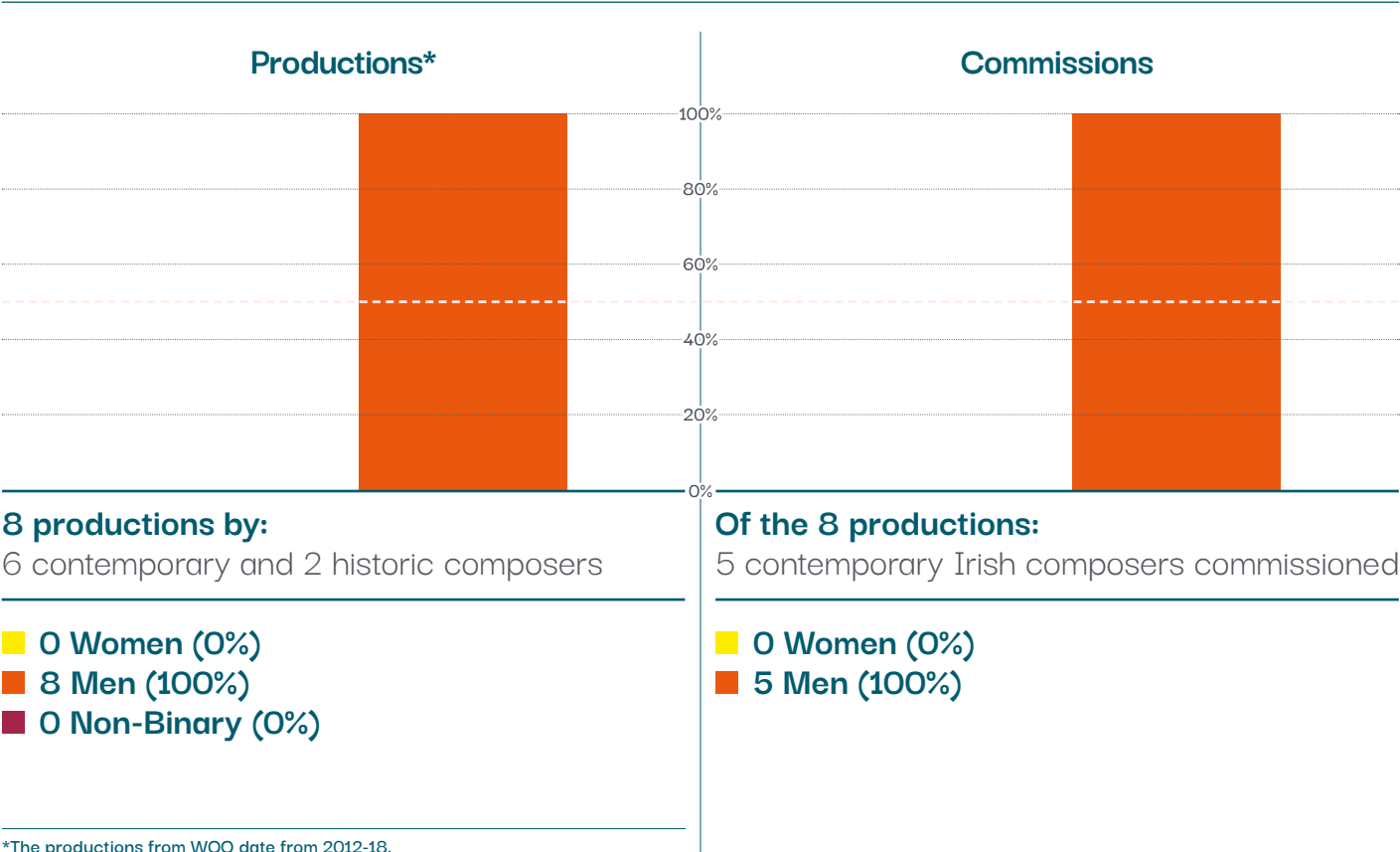


WIDE OPEN OPERA (WOO)

3.6.2.3: WIDE OPEN OPERA (WOO)

Funding

An Annual Funding Award Recipient

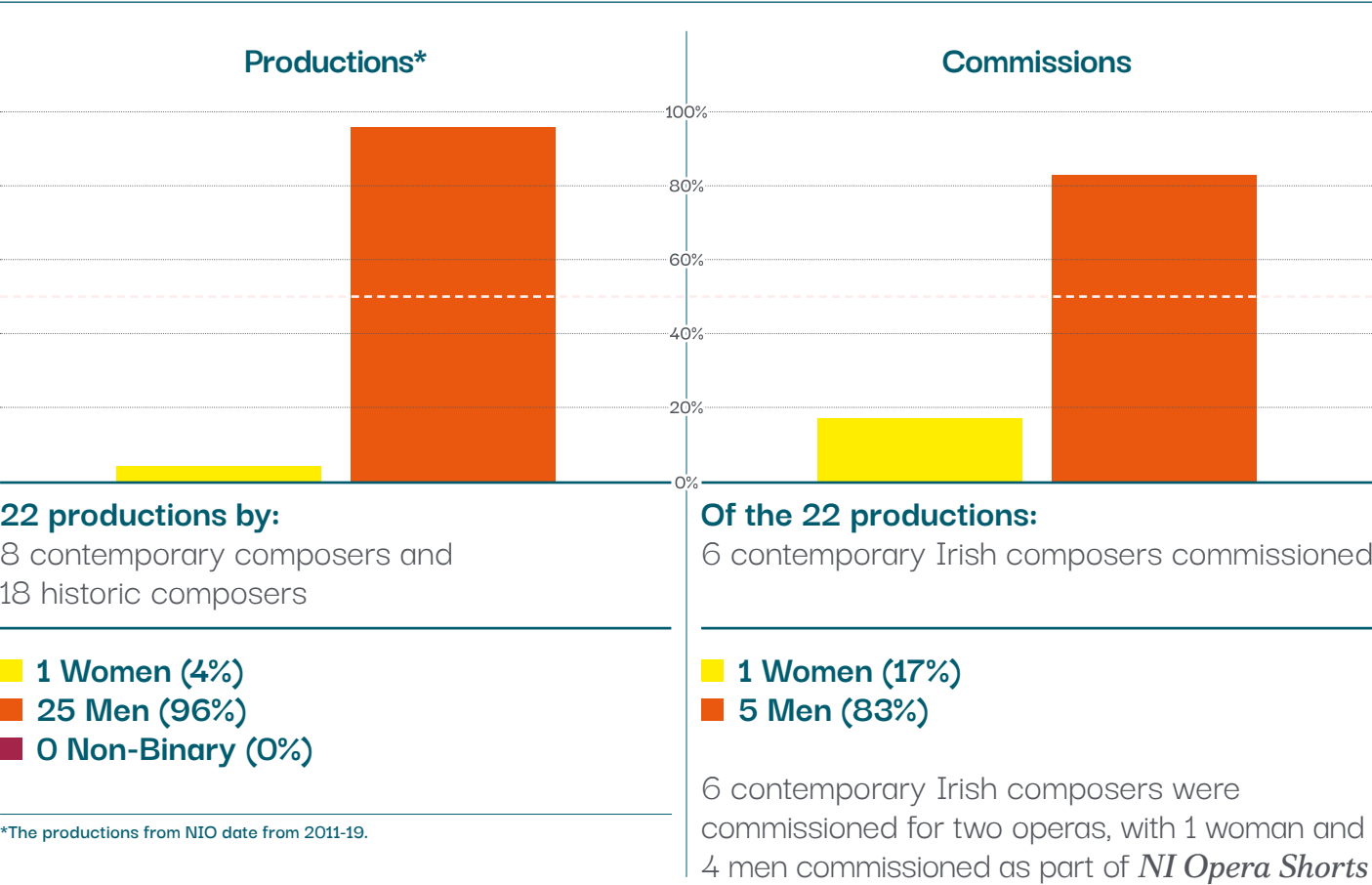


3.6.3: NORTHERN IRELAND OPERA (NIO)

Founded in 2010, NIO is Northern Ireland’s award-winning opera company. The company is based at the Carnegie Building, Donegall Road, Belfast. NIO’s artistic director is Cameron Menzies, and its patron is Sean Rafferty.

Funding

An Annual Funding Award Recipient



WEXFORD FESTIVAL OPERA

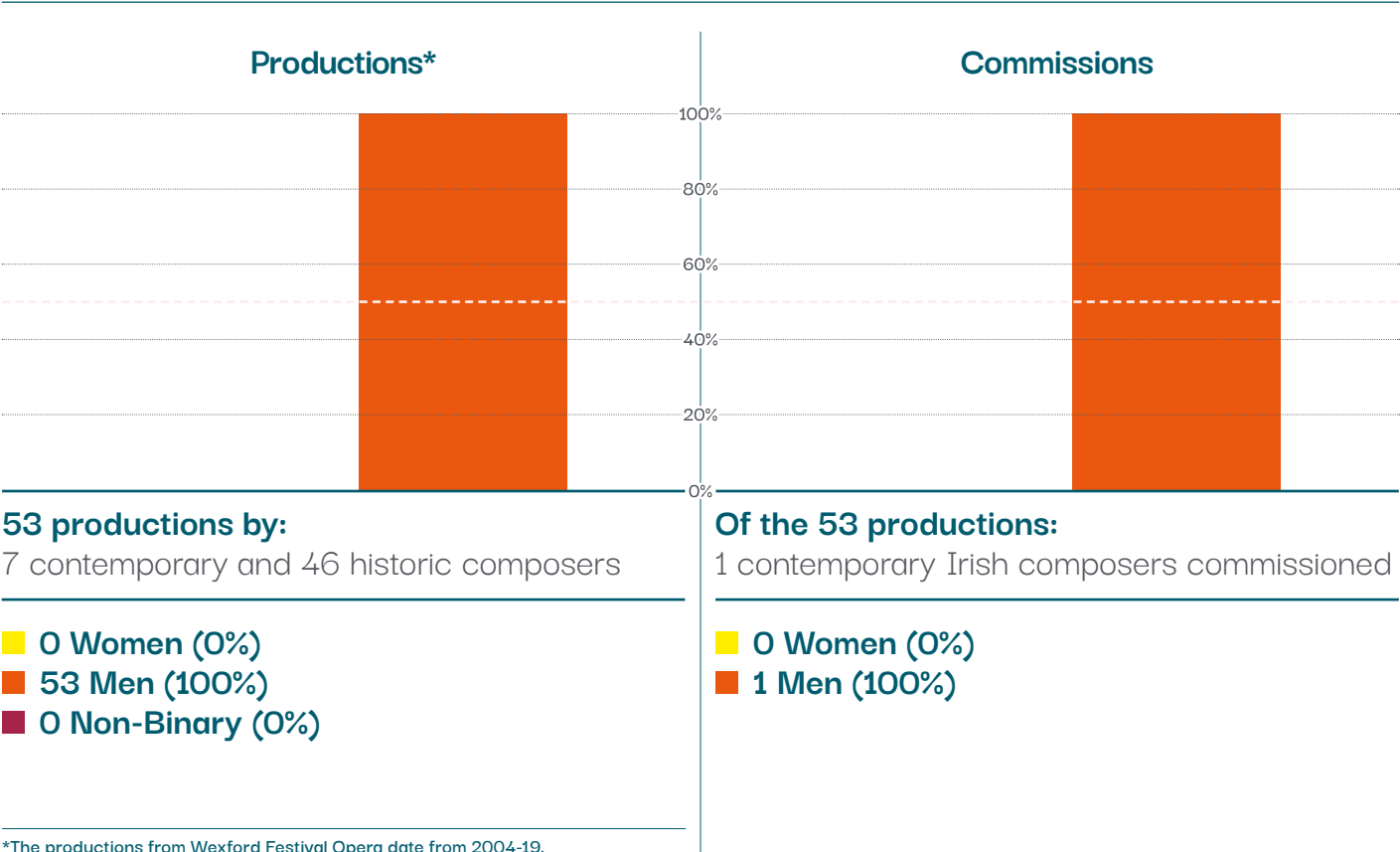
3.6.4: WEXFORD FESTIVAL OPERA

Wexford Festival Opera is an opera festival that takes place during the months of October and November.

The festival began in 1951 under Tom Walsh and a group of opera lovers who quickly generated considerable interest by programming unusual and rare works, with a typical festival staging three operas.

Funding

An Annual Funding Award Recipient



RESEARCH LIMITATIONS

Given the complex nature of this research project, we must acknowledge specific research limitations.

Data Repetition

In total, we have obtained and analysed information on 784 commissions. This figure represents the total commissions we were able to obtain by the organisations/institutions assessed in the research. As some of the 784 commissions were co-commissioned by partner organisations/institutions, the figure includes instances where the same composition is listed more than once. The figure nonetheless accurately reflects the collective data assessed.

Data Collection

From 2004-19, there were certainly more than 784 compositions of contemporary music commissioned with public funding. As indicated in '2.3: Data Collection Process', every effort was made to obtain an accurate insight into the gender balance of publicly funded composer opportunities for Irish composers on the island of Ireland. This included devising multiple approaches of data collection to meet specific challenges and working closely with supporting partners as listed in '1.7: Supporting Organisations/Institutions'. Despite this, we observed a notable failure by many organisations/institutions to keep adequate records of the gender balance of those commissioned. These failures impeded this study.

Scale of Composition

The 784 commissions analysed in the research project include commissions as wide-ranging as a 90-minute opera to a short commission awarded to an early career composer as part of a competition. When possible, we sought to reflect on the scale of the commissions with accompanying data on fee(s) and duration, but these statistics can but partly signal the complex nature of each composition. To facilitate a more comprehensive insight into the scale of compositions, each organisation/institutions' dataset is archived in the CMC Library database. In line with GDPR retention policy, information on fees paid to individual composers will not be archived.

Focus on Concert Music

John O'Flynn writes that 'composers of concert music and screen music occupy relatively distant worlds in 21st-century Ireland' (2022, 246). Given that the focus of this research is principally concerned with the commissioning of concert music, we did not assess in any detail the commissioning of music for various screen productions.

CONCLUSION

This research project obtained and analysed the gender breakdown of publicly funded music commissioning opportunities from organisations/institutions and funding bodies based on the island of Ireland from 2004-19. We assessed data for 784 direct commissions from these organisations/institutions. We further examined commissioning opportunities directly and indirectly funded by the *Arts Council/An Chomhairle Ealaíon (ACI)* and the Arts Council of Northern Ireland (ACNI). These direct and indirect awards amount to a further 684 publicly funded commissioning opportunities. In total, we assessed data from 1475 publicly funded commissioning opportunities.

Principal Research Finding

Uneven Score offers the first comprehensive analysis of the gender balance of publicly funded composer opportunities for Irish composers on the island of Ireland. As outlined in the '1.5: Ireland, Gender, and Contemporary Music', data from the Contemporary Music Centre (CMC), the Association of Irish Composers (AIC), the Irish Composers' Collective (ICC) and ACI indicate that women represent 25-32% of Irish composers. As outlined in 'Executive Summary', from 2004-19 the funding opportunities offered by organisations/institutions and funding bodies that form the basis of this research collectively commissioned 784 compositions of contemporary music by Irish composers and/or composers who were resident on the island of Ireland at the time of commission. Of the 784, women were commissioned 244 times (31%), men were commissioned 539 times (69%), and there was 1 commission for a composer who identifies as non-binary. These findings suggest a gender imbalance of Women (31%): Men (69%).

However, in assessing data on the number of individual composers commissioned we discovered a more pronounced under-representation of women. From 2004-19, the funding opportunities offered by organisations/institutions and funding bodies that form the basis of this research collectively commissioned 191 composers who are Irish born or were resident on the island of Ireland at the time of commission. Of these 191 composers, there are 42 women (22%), 148 men (77.5%), and 1 composer who identifies as non-binary (0.5%). These findings signal a gender imbalance of Women (22%): Men (77.5%): Non- Binary (0.5%).

CONCLUSION

These statistics reveal that although women were commissioned to compose 31% of contemporary compositions (a figure markedly below a 50:50 balance but nonetheless in line with existing data that indicate that women represent 25-32% of Irish composers), only 42 individual women were commissioned. These findings show that although women were commissioned for 31% of compositions, the same women were commissioned on multiple occasions.

Supplementary Research Findings

To offer a degree of insight into the scale of commissions assessed in this research, when possible, we looked to present information relating to the duration of a composition and the fee(s) paid to the composer. As acknowledged in 'Research Limitations', this approach has limitations, but it nonetheless provides valuable supplementary research findings. To facilitate future research into the scale of compositions, information on performers, premieres and repeat performances was collected for inclusion in the CMC library database.

We were able to obtain information on the duration for 72% of the compositions that form the basis of the research. These compositions amounted to 8,067 minutes. Of this figure, women composed 2,367.5 mins (29%) and men 5,699.5 mins (71%). The average length of a composition for women is 11 mins, while for men it is 13 mins. The gender balance ratio is in line with the overall gender balance of commissions, but it also signals compositions by men were longer in duration.

In relation to fees, we were only able to obtain information on 26% of the fees paid for the 784 commissions that form the basis of the research. Of the fees paid to composers, women received 33% and men received 67%. Given the lack of information we were able to obtain on fees we are not able to make an informed assessment of the fees paid to composers.

In assessing ACI funding, we obtained and analysed information on 561 awards directly and indirectly given to Irish composers. These awards amount to €6,057,702. Of this sum, women received €1,436,396 and men received €4,621,306. The average funding directly and indirectly awarded to women was €10,323. The average funding directly and indirectly awarded to men was €9,737. These statistics indicate that women were in receipt of significantly less funding over the period of the research. Nonetheless, when women were in receipt of direct and indirect commissioning opportunities, they were given slightly more funding than their male counterparts. These findings signal a gender imbalance of Women (24%): Men (76%).

Our efforts to gain information on ACNI funding was impeded by the organisation's retention policy which is determined by the UK's Freedom of Information Act 2000. Nevertheless, the information we were able to obtain show that ACNI directly and indirectly gave 123 awards to Irish composers. Women received 35 funding opportunities. Men received 88 funding opportunities. These findings signal a gender imbalance of Women (28%): Men (72%).

CONCLUSION

Access to Information

The success of this research project was markedly impeded by the lack of data available. We discovered that access to information pertaining to the commissioning of contemporary music is determined by the ability of commissioning organisations/institutions to archive this information. As indicated, we found it particularly difficult to obtain information pertaining to Local Authority Funding with staff turnover presented as a reason for the lack of records. Significantly, we found that gaining access to information was not determined by the amount of annual funding received by an organisation/institution.

As highlighted in 'Recommendations', the research proposes that commissioning bodies devise and adopt a policy of retention as it pertains to the commissioning of contemporary music.

Future Research

Given the complex nature of this research project, we acknowledge specific research limitations and call for a comprehensive analysis of the following:

- **Underrepresented Groups:** We uncovered a marked underrepresentation of traditionally marginalised groups in Irish contemporary music. We recommend further research to ascertain the reason(s) for this significant underrepresentation, which in turn should inform the creation of an investment strategy.
- **Opera:** We recommend a comprehensive investigation into the gender disparity evident in operas produced on the island of Ireland.
- **Regionalisation:** It is notable that Galway-based organisations/institutions represent 3 out of the top 5 organisations/institutions that commissioned the highest percentage of Irish women composers. We recommend further research into the correlation of commissioning and regionalisation.
- **Screen Music:** We welcome research specifically focused on screen composers commissioned by publicly funded organisations/institutions, while recognising the ongoing work of the Screen Composers' Guild of Ireland (SCGI).

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