

Report of a Feasibility Study into the Establishment of a National Musical Instrument Fund

**Commissioned by Music Network with funding from The
Ireland Funds**

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"The Music Capital Award has breathed a new lease of life into our music programmes."
(County Wexford School of Music)

"Instruments are an investment in our musical heritage and culture." (New Ross & District
Pipe Band)

*"When I tell my American colleagues about the fact that I was aided in purchasing such a
fabulous piece of equipment, they are truly amazed and impressed with the Irish
Government enabling such enterprise."* (Catherine Leonard, violin)

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Chapter 1 – Background to the feasibility study

1.1. Introduction

Access to musical instruments is intrinsically linked to the issue of general access to live music, and music-making. Since its establishment in 1986, Music Network has been working to develop equitable local access to live music throughout Ireland via the provision of high quality subsidised concert tours and outreach activities in a range of musical genres. When, in 2003, Music Network published its feasibility study report, *“A National System of Local Music Education Services”* (which eventually led to the establishment of Music Generation in 2010), it stated its intent to work in partnership with others to begin to address, in a systemic way, a lack of equitable local access to subsidised instrumental and vocal music education. Now, partly as a means of addressing a growth in demand for music education services linked to the development of Music Generation, Music Network has identified a new area of need: to provide support for the provision of equitable access to appropriate instruments for musicians from beginner level through to international performance standard.

Recognising that the delivery of high quality music education and performance is dependent on musicians at every level having access to the tools they need to reach their full musical potential, Music Network has taken a leadership role in commissioning this feasibility study. With the benefit of having managed the Government-funded Music Capital Scheme since 2008, the organisation has witnessed first-hand the difference that subsidised access to appropriate instruments can make to community-based music groups and organisations, music students, emerging artists and international performers.

There is a rich, if patch-worked musical landscape in Ireland and instances abound of both individual and community commitment resulting in concerted efforts to improve local access to high quality concerts, music education, and musical instruments. However, access to music and the practical experience of music-making remains uneven. It is towards the further development of equality of access that Music Network has commissioned this research, which questions whether the establishment of a National Musical Instrument Fund (NMIF) could provide a focal point that would enable existing music groups, organisations and resources to work together, alongside other sectors, and with Government, in order to maximise Ireland’s musical potential and, by extension, enhance the quality of life of its citizens.

1.2. Terms of reference

With funding from The Ireland Funds, Music Network commissioned this feasibility study into the establishment of a National Musical Instrument Fund. This is envisaged as a long-term structure to facilitate the provision of access to appropriate musical instruments for a wide range of musicians, from beginners through to professional level.

The aim of the feasibility study is to build the case for investment in the establishment of a National Musical Instrument Fund, defining the level of need and the funding and delivery models required, and to make strategic recommendations, mapping out an action plan that assists Music Network in achieving this.

The objectives of the feasibility study are:

- to measure the impact of the Music Capital Scheme (MCS) and other existing capital funding/loan schemes for musical instruments
- to identify gaps in provision of appropriate musical instruments for a wide range of musicians, from beginner through to professional level
- to assess the level of need for instruments and rehearsal facility equipment for venues, promoters, local authorities, resource organisations etc.
- from the above, to define the level of need for establishment of a National Musical Instrument Fund, and articulate the various components this should comprise, in order to be fully comprehensive in meeting identified and ongoing needs of musicians
- to outline the funding and delivery models necessary to achieve this
- to make strategic recommendations, and map out an action plan which assists Music Network in realising this major project

The full terms of reference document is presented in Appendix 1.

1.3. Outline of report structure

Chapter 1 provides some background information on the feasibility study, providing terms of reference for the study, an outline of the methodology employed, and acknowledgement of the contributors who informed its preparation.

An Executive Summary of the report is presented in Chapter 2.

Chapter 3 provides an overview and in-depth analysis of the key outcomes of the Music Capital Scheme, 2008 to 2013.

Chapter 4 presents an outline of current provision in Ireland, including existing instrument banks and sources of finance that enable people and organisations to gain access to instruments and music capital equipment.

Chapter 5 pulls together the outcomes of the consultation process, collating participant feedback under a number of headings including: the perceived value of instrument banks at local level; identified gaps in current music capital provision; and ideas regarding the potential role and remit of a National Musical Instrument Fund.

Chapter 6 contains an overview of the key points arising out of the research overall. It assimilates findings from desk research with those of the consultation process, with a view to providing clarity of focus as to the potential future direction of the NMIF.

Chapter 7 highlights a range of prospective funding mechanisms and funding sources for the NMIF. It also describes a range of existing models of service delivery, including one Irish and three international case studies, which provide useful reference points for a range of potential new services that could be offered through the National Musical Instrument Fund.

Finally, Chapter 8 presents the conclusions drawn by the research consultants, and their recommendations for the development of the NMIF.

1.4. Methodology

The research informing the preparation of this report was conducted in a number of stages.

Desk research

This involved analysis of a range of material relating to the Music Capital Scheme, 2008 to 2013, which included a detailed report commissioned by The Arts Council in 2009, following the completion of the first year of the Music Capital Scheme¹; annual post-award scheme reports prepared by Music Network for the Department of Arts, Heritage and the Gaeltacht; notes from MCS selection panel meetings; the MCS independent assessor's scoring matrix; sample applications to the MCS from all award streams; and annual reports submitted by successful applicants to the MCS from all streams.

The desk research phase also involved internet research into relevant international and domestic models (instrument banks, loan schemes, finance models, investment schemes, etc.).

¹ Music Capital – An analysis of current and future music capital requirements – Fergus Sheil

The consultants produced a synthesis of the desk research, which formed the basis of a PowerPoint presentation for use in the consultation phase.

Consultation process

The consultation process involved a range of meetings, and the production and distribution of an online survey.

i. Consultation meetings

The following meetings took place during the consultation phase:

- Meeting with Music Generation national executive and Music Education Partnership Co-ordinators, Thursday 5th June 2014
- Meeting with members of the Arts Council executive, Wednesday 11th June 2014
- Meeting with Dick Doyle, IRMA/PPI, Friday 13th June 2014
- Focus Group Meeting 1, Wednesday 18th June
- Meeting with Anne-Marie McGing, Mayo County Council Arts Office/Mayo County Instrument Banks, Wednesday 18th June
- Focus Group Meeting 2, Thursday 19th June
- Meeting with Keith Johnson, IMRO/MCPSI, Wednesday 9th July 2014
- Meeting with Jessica Fuller, former Director of IRMA Trust, Wednesday 16th July 2014

In total, 37 people from a range of perspectives participated over the course of these eight meetings.

Focus Group 1 involved representatives of a diversity of groups and organisations, including local authority arts officers, national music resource organisations and umbrella bodies covering a range of genres, as well as organisations drawn from the youth sector, music and health, arts and disability, community arts, music education, and arts in Gaeltacht contexts. The discussion with this group centred primarily around the development of instrument banks and equipped rehearsal spaces for non-professional music groups and ensembles (i.e. issues related to the development of Music Capital Scheme Streams 1 and 3).

Focus Group 2 involved representatives of professional performing organisations, individual professional musicians, and third level performance training institutions. The discussion with this group centred around access to instruments and music equipment by musicians performing at a professional level, and progression-related issues affecting music students with particular ability (i.e. issues related to Stream 2 of the Music Capital Scheme, as well as potential new areas of support for individual musicians).

Each meeting opened with an introductory presentation by the project consultants, outlining the context for the feasibility study, and initial findings from the desk research phase, to set the context for discussion. Following the presentation, those attending participated in a facilitated discussion under a range of headings:

- Impact of having/not having an instrument bank, and associated issues
- Needs
- Remit of NMIF
- Funding and partnership
- Information gathering (relating to other relevant reference models and research)

ii. Online survey

In parallel with the consultation meetings, the consultants designed an online survey, covering the same subject areas as the headings employed within the consultation meetings. The survey was hosted on both the Music Network and Music Generation websites, and was publicised extensively by both organisations, via online communications. The consultants also marketed the survey via direct email to all those invited to the consultation meetings (including those who were unable to attend) and to a range of other key organisations and individuals, including all past applicants to the Music Capital Scheme.

A total of 101 people responded to the online survey².

1.5. Acknowledgements

The research consultants wish to acknowledge, and thank all of the people who contributed in any way to the preparation of this feasibility study report. Particular thanks to the staff of Music Network and Artscope, who facilitated access to documentation on the Music Capital Scheme. Thanks also to Music Network for providing access to meeting facilities; and to both Music Network and Music Generation for hosting the online survey on their websites and publicising it so effectively.

We very much appreciate the input of effort, time, thoughts and ideas of everyone who attended consultation meetings, and in particular those people who travelled long distances to participate. In parallel, we wish to thank everyone who contributed their thoughts and opinions via the online survey.

² Further information on the contributors to the online survey is provided in Chapter 5 – Outcomes of the consultation process.

1.6. A note on further research

While this research takes an overview of the music capital landscape at a particular point in time, it does not have the scope to look into all of the relevant issues in detail. It would benefit the NMIF to keep abreast of the in-depth research being commissioned by other organisations and agencies. For example, IMRO has commissioned Deloitte to undertake a study into the social and economic impact of the music industry in Ireland, which is due to be published in October 2014, and The Arts Council recently commissioned Toner Quinn to research all aspects of the harp and harp playing in Ireland, which will touch on the demonstrated need for instruments.

Chapter 2 – Executive Summary

2.1. Background to NMIF feasibility study

With funding from The Ireland Funds, Music Network commissioned this feasibility study into the establishment of a National Musical Instrument Fund (NMIF), which is envisaged as a long-term structure to facilitate the provision of access to appropriate musical instruments for a wide range of musicians, from beginners through to professional level. The preparation of the report was informed by extensive desk research, including detailed analysis of the Music Capital Scheme, which Music Network has managed since 2008. It was also informed by a consultation process, including a range of consultative meetings, and the design and marketing of an online survey.

2.2. Music Capital Scheme 2008 – 2013: key findings

- In the six years of its existence, the Music Capital Scheme (MCS) has received funding requests amounting to €6.63 million, and has expended a total of €1.22 million in grant allocations, meaning that, to date, it has met 18.5% of the total financial demand.
- **Stream 1** attracted applications from a wide range of non-professional bands, ensembles and support organisations from every county in the Republic of Ireland. It was striking that those based in certain local authority areas (and some national organisations) fared particularly well, while other local authority areas received no MCS funding. Overall, brass/silver/concert and pipe bands submitted the highest number of applications and received the highest number of awards.
- **Stream 2** attracted applications from a diversity of individual musicians of a professional performance standard, although the majority came from musicians working in the classical genre (53%), followed by Irish traditional artists (20%); jazz artists (13%), and rock/pop (8%). 84.2% of the funds went to classical artists. The highest demand was for violins/fiddles and classical/acoustic guitars, followed by pianos, cellos and double basses. Individual financial requests ranged from €150 to €62,047, with a highest award of €40,000.
- **Stream 3** was a once-off award stream funded by the IRMA Trust. Administered in 2008 only, it focused on providing equipment for the development of rehearsal spaces by youth, community and resource organisations, and venues. Applications

were received from 25 local authority areas, with a total of 15 awards being distributed across 13 counties/cities.

- Awardees across all funding streams noted a wide range of benefits accruing from their receipt of an MCS award, as detailed in the report.

2.3. Other music capital supports available in Ireland

These include:

- Local instrument banks developed by Music Education Partnerships; schools and outreach programmes; third level institutions; and community-based ensembles and organisations. National instrument banks have been developed by organisations including the Irish Association of Youth Orchestras, Na Píobairí Uilleann, the Musical Instrument Fund of Ireland and Cairde na Cruite.
- Other music capital funding has come from public funding sources including: various Government Departments; The Arts Council; local authorities; VECs/ETBs; LEADER/Local Development Companies; Údarás na Gaeltachta; HSE; The Heritage Council; National Youth Council of Ireland; and Pobal. Private funding sources have included philanthropic bodies (e.g. Richardson Smith Trust; The Ireland Funds, and the Community Foundation for Ireland), corporate sponsors (in particular, The Heineken Violin) and a syndicated investment model for high value stringed instruments, initiated by West Cork Music.

2.4. The consultation process

101 people responded to the online consultation survey, while 37 people participated in consultation meetings. 86% of survey respondents reported insufficient access to musical instruments and rehearsal equipment. They considered access to an instrument banks to be helpful in attracting students/participants to music programmes, and in enabling access for students from economically disadvantaged backgrounds. Instrument banks facilitate a hands-on experience of music-making, and opportunities to experiment with different instruments. However, managing an instrument bank is challenging. Demand for instruments may outstrip supply, and the differing age and quality of the instruments can impact negatively on the quality of performance and the enjoyment of participants.

2.5. Gaps identified during the consultation process

- Gaps affecting community-based service providers include the lack of access to: tailored instrument banks for diverse needs (e.g. specialist banks for groups in social, educational, health disability or community contexts or for groups working in a particular type of ensemble/genre); supports to assist with the MCS application process; assistance in developing a range of delivery models at local, regional and national levels; skilled teaching personnel; suitable rehearsal, storage and recording facilities for use across all genres.
- Gaps affecting emerging artists include the lack of: ring-fenced support for students/semi-professional musicians transitioning to professional level; specialist instrument banks providing access to expensive instruments; and access to an expanded funding scheme allowing applications by 3rd level music training institutions and Music Generation.
- Gaps affecting performers of a professional standard include the lack of: schemes supporting the acquisition of high value stringed instruments; current research into the best means of increasing local access to affordable performance-standard pianos and other keyboard instruments; tailored approaches to addressing diverse needs (e.g. musicians with disabilities); and access to capital funding supports for professional performance organisations.
- Certain gaps cut across all MCS funding streams. There is a need to: improve access to MCS funding among under-represented groups/sectors/genres; develop new marketing approaches; include funding for a wider range of equipment (e.g. choir risers and computer equipment); and augment current funding programmes with access to interest-free loans for instrument and equipment purchase.

2.6. Proposals relating to the NMIF remit from the consultation process

In terms of remit, NMIF should adopt an approach that is holistic and balanced, responding to existing needs but also taking a leadership role in stimulating activity in under-represented areas. It should assist in the development of local music infrastructure; be proactive in identifying and addressing gaps in current provision; develop a range of accessible information and advisory services; and ensure that its application, selection and reporting procedures are user-friendly, equitable and transparent. It should develop effective communications strategies that piggy-back on the communication channels of key partner organisations in order to reach people and groups at local level, and within different sectors.

Finally, it should work with a range of partners and funding agencies to advocate for the value and importance of music participation and activity.

2.7. Overall research findings

- Changes to the Music Capital Scheme are required if it is to increase its profile, broaden its reach, and enhance its ability to meet the diverse music capital needs of musicians performing at every level across the full range of genres and social contexts. In particular, new approaches are required to meet the needs of: emerging artists across all genres; young people involved in rock/pop; and highly skilled musicians performing at international level. Ring-fenced funding for priority areas is proposed, along with more tailored approaches to application processes, marketing and communications. Strategies to ensure value for money and sustainability should be introduced to underpin all funding programmes, and greater clarity is needed in relation to funding priorities, decision-making processes, and opportunities for feedback for unsuccessful applicants.
- Extended supports are needed to meet the needs of musicians at every level. These could include: the introduction of interest free loans (along the lines of the 'Take it Away' scheme in the UK); the development of corporate instrument collections and/or investment schemes in high value instruments (such as the model operated by The Stradivari Trust). In addition, NMIF could conduct further research into: improving access to professional standard pianos and other keyboard instruments; developing supports for instrument makers; and a cost/benefit analysis of conducting an instrument amnesty.
- In order to maximise its contribution to music development in Ireland the NMIF needs to clearly position itself vis-à-vis other music performance and education resource organisations. There is scope for the NMIF to become a central point of connection and information: a hub where music capital knowledge, skills, funding and resources are pooled. Key partners should come from: the public sector (e.g. Arts Council, third level institutions, libraries and arts offices); the music industry (e.g. bodies such as IMRO and IRMA); youth and community sectors; and national music/arts resource and membership organisations that could partner with NMIF on specific developmental programmes.

2.8. Potential funding partners and models of provision

- Potential funding partners include: the Department of Arts, Heritage and the Gaeltacht along with the Department of Education and Skills, the Department of Community and Environment and other government departments; corporate sponsors (particularly for the development of instrument collections and/or investment schemes in high-value instruments); and national and international philanthropic funding bodies. A social finance partner such as Clann Credo, or other financial services provider could assist the NMIF to establish an interest-free loan scheme for individual musicians.
- Models of delivery need to be tailored to local/sectoral needs. A range of interesting models is in operation in Ireland and at international level, which could be instructive to the NMIF. Four case studies presented for consideration within the feasibility study include: the Mayo County Instrument Banks model; the 'Take it Away' scheme in England and Northern Ireland; the Canada Council for the Arts Musical Instrument Bank and The Stradavari Trust, UK.

2.9. Conclusions and Recommendations

- The study concludes that there is a clear and demonstrated need for a dedicated National Musical Instrument Fund, and that such a development would be widely welcomed. The first step in making this a reality would be for Music Network to secure an ongoing funding commitment from the Department of Arts, Heritage and the Gaeltacht, so that skilled personnel can be recruited to begin the process of research, partnership building, planning, fundraising, delivery, monitoring and evaluation.
- Based on the research findings, it is recommended that the newly established NMIF focuses on five areas: the revision and management of the Music Capital Scheme beyond 2014; the introduction of additional supports for the acquisition of individual instruments at every level, from student to international performer; the provision of information and advisory services for anyone wishing to acquire an instrument, or set up an instrument bank/loan scheme; partnership development as a means of maximising resources; and advocacy.

Chapter 3 - Overview of the Music Capital Scheme 2008 - 2013

3.1. Background

The Music Capital Scheme was developed as a 3-year pilot initiative in 2008 by The Arts Council, Music Network and The IRMA Trust in order to provide support for the purchase of musical instruments and other capital needs within the music sector in Ireland.

The scheme was designed to assist community-based bands to repair and replace instruments, and to address a range of needs identified by the Arts Council through its ongoing contact with the sector and more specifically, during the consultation process undertaken in 2005 preceding the publication of its “Partnership for the Arts” strategy document.

The Music Capital Scheme pilot initiative offered three streams of support:

- **Stream 1** offered support for the purchase of instruments for non-professional groups and ensembles such as brass, silver and concert bands, symphonic wind ensembles, pipe bands, céilí bands, youth/amateur orchestras and ensembles, fife and drum (and other marching) bands, big bands, community music groups, percussion and samba groups, pop/rock music collectives, traditional music groups/organisations, choirs, other non-professional groups/ensembles.
- **Stream 2** offered support for the purchase of high quality musical instruments for highly skilled individual performers playing at professional level in any genre.
- **Stream 3** (run on a once off basis in 2008) offered equipment packages to youth, community and resource organisations for the development of rehearsal spaces.

Other areas of need identified in 2008³ which, to date, have not been encompassed within the scope of the Music Capital Scheme included:

- Pianos⁴, organs and harpsichords for music venues, promoters, local authorities (individual musicians of a professional performance standard were eligible to apply for these under Stream 2)
- Platforms and risers, music stands, sheet music libraries, lighting and uniforms to facilitate music performance
- Acoustic shells to enhance concert experiences in settings with acoustic limitations
- The provision of rehearsal space for all music genres (beyond those provided for within Stream 3)

³ Music Capital – An analysis of current and future music capital requirements – Fergus Sheil

⁴ A parallel review of the Piano Purchase Scheme (1998 – 2003) did not take place as planned. However, the aforementioned report includes a detailed description of the scheme and its outcomes.

3.2. Financial support

In 2008, the Music Capital Scheme (MCS) was supported by a lump-sum capital fund of €500,000 committed in 2007 by the Department of Arts, Sport and Tourism and channelled through The Arts Council, and a once-off fund worth approximately €120,000 from The IRMA Trust. The lump sum allocation from Government was expended over three years (2008 – 2010) with an annual application deadline, and the annual award fund applied on a sliding scale over the course of the 3-year pilot scheme. However, in the final year of the pilot (2010), due to its perceived success in the first two years, the Department of Arts, Sport and Tourism made additional funds available, bringing the total value of awards made during the pilot phase to €752,912.

Since the completion of the pilot phase, the MCS has been funded in full by the Department of Arts, Heritage and the Gaeltacht, with annual allocations of: €135,000 (2011); €155,000 (2012); and €181,000 (2013). Funding for the 2014 application round has recently been confirmed by the Department.

3.3. Management

Music Network is responsible for the management of the MCS and, for the first four years of the scheme, employed a part-time manager to oversee its operation. Due to internal capacity issues, since 2012, the management of the application and selection procedures have been outsourced to Artscope, an independent arts production and event management organisation. It is Music Network's intention to resume direct management of the scheme for the 2014 application round.

3.4. Application and assessment processes

One round of the Music Capital Scheme has taken place each year since 2008. Applicants to Stream 1 (and in the past, Stream 3) are required to complete a detailed application form, while applicants to Stream 2 complete an Expression of Interest form. All applicants are also required to submit a range of supporting material, some essential and some optional, to enable the selection panel to make an informed decision on their application.

In order to make the assessment and funding process as open and transparent as possible,

Music Network has: published the assessment criteria⁵ in advance; employed the services of an independent adviser; and organised assessment panel meetings involving a diversity of expert views.

3.5. Outcomes

The MCS is aimed at providing instruments for rehearsal and performance. It is not designed to provide instruments used exclusively for tuition. Eligibility is confined to ensembles/groups/organisations based in the Republic of Ireland (in the case of Streams 1 and 3) and, in the case of Stream 2, individual musicians of a professional performing standard who were either born in⁶, or who are resident in the Republic of Ireland. Residency is based upon the Revenue Commissioners' definition of the term (see www.revenue.ie).

Over the course of the six years of the MCS, from time-to-time, particular priorities have applied, as a result of discussions among the partners of the scheme, including the Department of Arts, Heritage and the Gaeltacht. For example, in the 2013 application round, applicants to Stream 1 from Government-designated RAPID areas were prioritised for support. In previous years, applications to Stream 1 from groups and ensembles based in counties not previously funded by the MCS were prioritised for funding, in order to try to ensure equality of access. In cases such as this, within the scoring system, additional points were credited to applicants based in these counties/RAPID areas.

In order to avoid duplication, a strategic decision was taken by the scheme partners that Music Generation-funded Music Education Partnerships should not be funded under the MCS, but that Music Education Partnerships not in receipt of Music Generation funding at the time of application would be eligible to apply for the scheme.

Given the emphasis on performance over tuition/education, since the scheme's initiation, although eligible to apply, mainstream schools have not been prioritised for funding.

Over the course of the six years, and applying equally across all streams, where applications were deemed ineligible, the main reasons appear to be: a misunderstanding of the scheme; the submission of an incomplete application (often missing a piece of essential supporting material); and/or a failure to include a specific figure as their funding request.

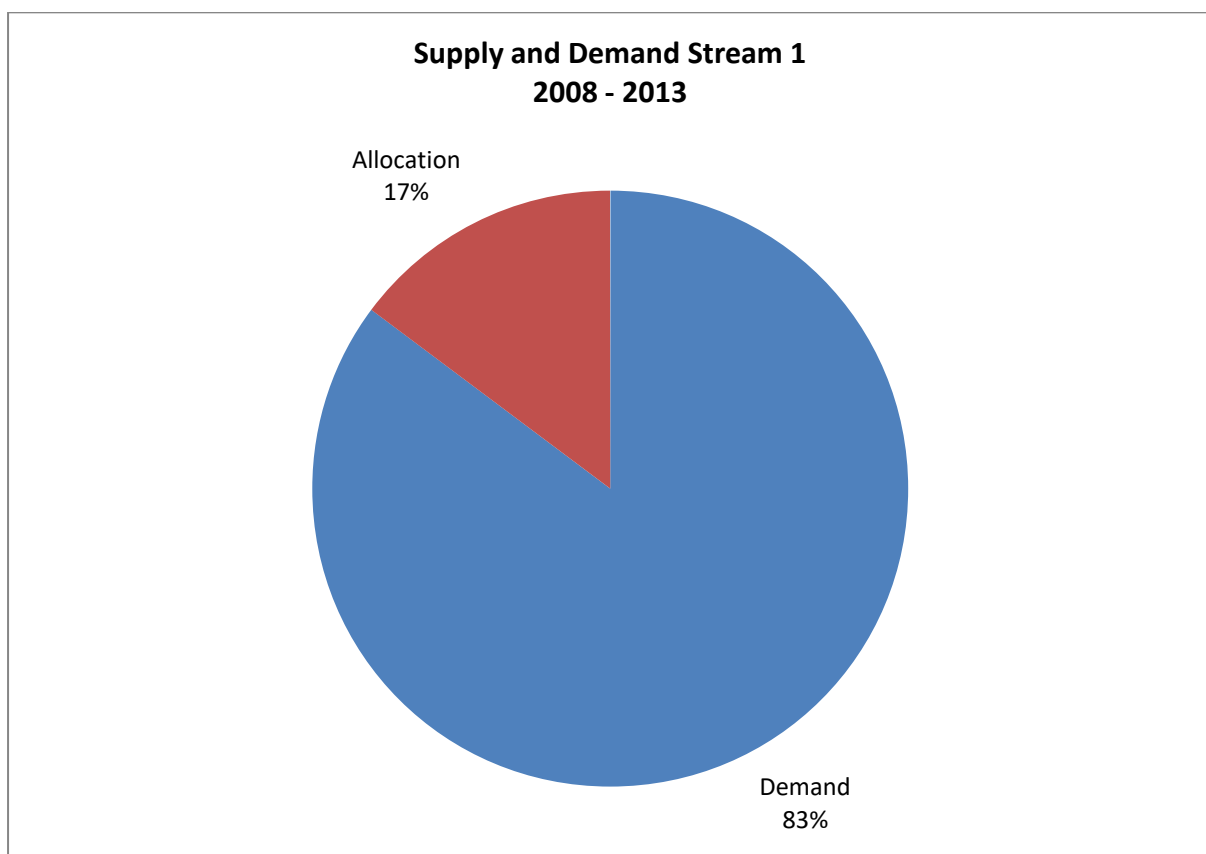
⁵ The full range of selection criteria applying to each stream can be found in Appendix 2.

⁶ It is worth noting that the Arts Council has, for the most part if not entirely, discontinued the use of place of birth as an eligibility criteria, in recognition of the potential discrimination against other Irish citizens who were not born in Ireland. Instead, it focuses on residency.

3.5.a. Overall supply and demand

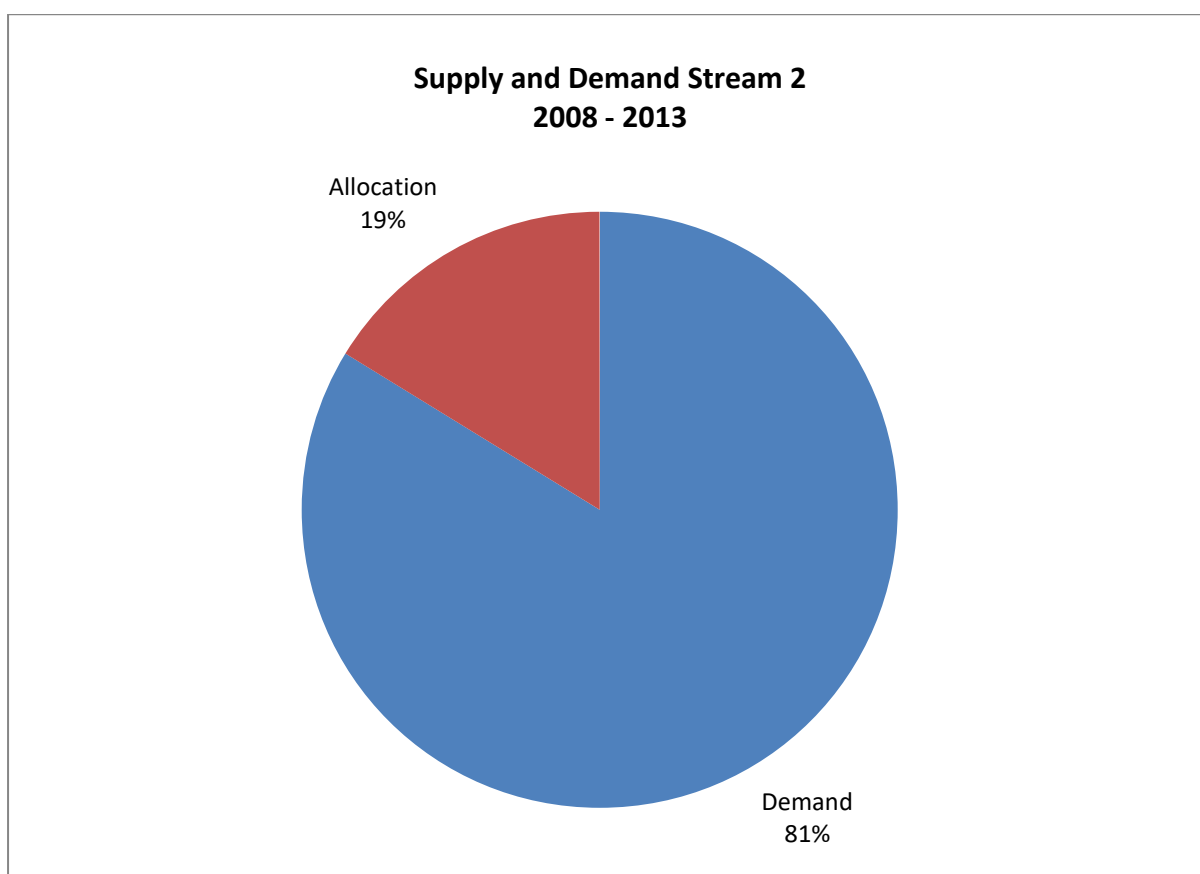
i. Stream 1:

	Amount Requested	Amount Allocated	% of financial demand met	Total no. of applications	Total no. eligible
2008	1,657,822	137,999	8%	183	117
2009	632,610	76,560	12%	93	59
2010	540,340	202,013	37%	58	48
2011	746,098	90,003	12%	54	40
2012	296,436	100,000	34%	49	35
2013	319,218	120,350	38%	46	35
Totals:	4,192,524	726,925	17.3%	483	334



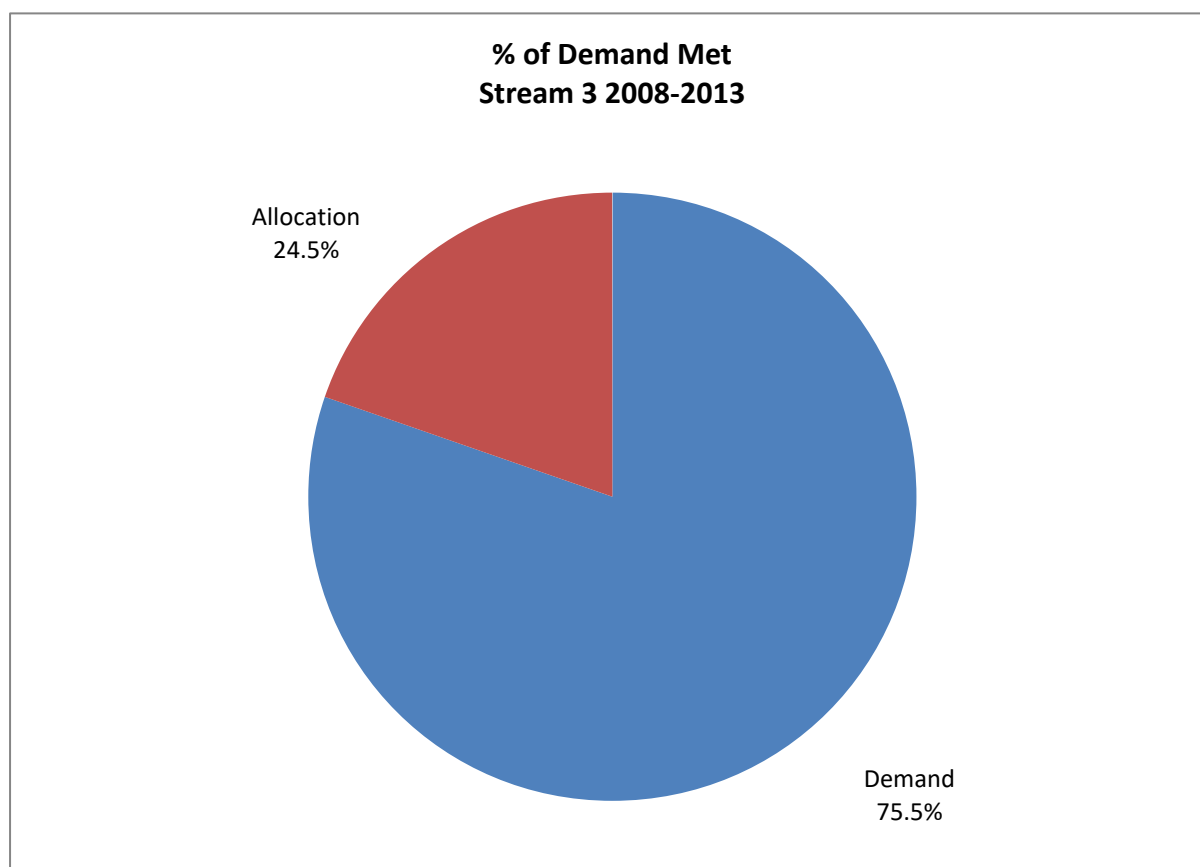
ii. **Stream 2:**

	Amount Requested	Amount Allocated	% of financial demand met	Total no. of applications	Total no. eligible
2008	729,266	79,000	11%	64	59
2009	325,212	39,440	12%	36	30
2010	316,815	97,899	31%	26	26
2011	146,379	45,000	31%	26	23
2012	242,091	55,000	23%	35	29
2013	187,318	60,950	33%	36	28
Totals:	1,947,081	377,289	19%	223	195



iii. **Stream 3:**

	Amount Requested	Amount Allocated	% of financial demand met	Total no. of applications	Total no. eligible
2008	490,000 ⁷	120,000	24.5%	55	40

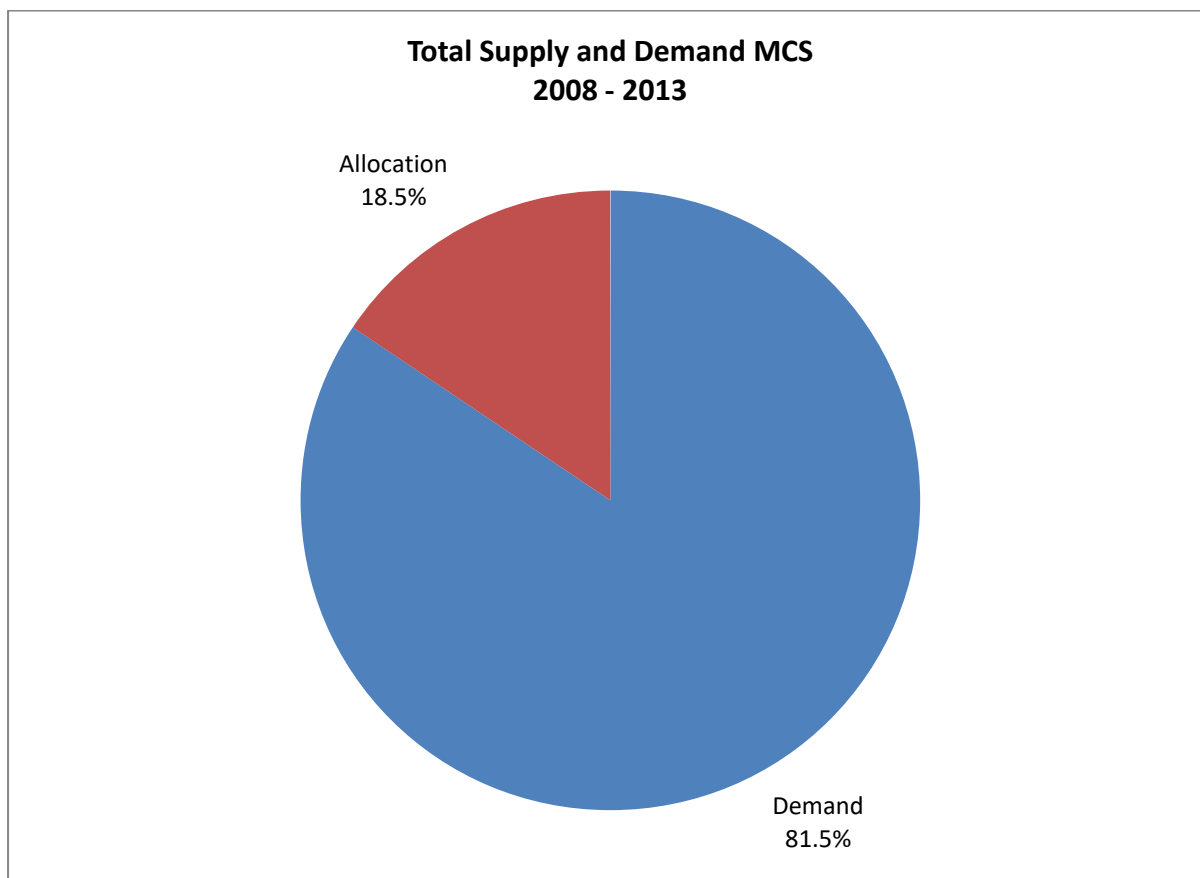


⁷ The requests were for equipment packs rather than specific amounts; the values have been estimated.

iv. Level of financial demand/level of financial allocation over 6 years

Total amount requested over 6 years

	Amount Requested	Amount Allocated	% of financial demand met	Total no. of applications	Total no. eligible
2008 - 2013	6,629,605	1,224,000	18.5%	761	569



3.5.b. Analysis of outcomes in Streams 1 and 3

There is some cross-over between the groups targeted in Streams 1 and 3. Both include community-based groups and organisations whose involvement in music is at a non-professional level. Consequently, Streams 1 and 3 have been analysed along the same parameters, focusing on the geographical spread of applications and awards, the nature of the groups engaging with the scheme, and the success or otherwise of those groups in the application process.

The target group for Stream 2 is significantly different, i.e. individual musicians performing at a professional level. Consequently, Stream 2 has been analysed separately, using a different set of parameter, aimed at giving a more relevant picture of how Stream 2 currently meets the needs of individual performing artists.

i. Supply and demand analysis by local authority in Streams 1 & 3

Stream 1 applications

Stream 1 attracted applications from a wide range of non-professional bands, ensembles and support organisations from every county in the Republic of Ireland. However, despite efforts to ensure an even geographical spread of awards, the figures show a striking disparity in the level of engagement with the scheme by groups from different local authority areas.

- High numbers of applications came from groups based in Dublin City (46), Donegal (40), Cork County (37) and Wexford (36)
- Only one application came from groups based in Leitrim and Longford respectively
- National resource organisations actively engaged with the scheme, submitting 18 applications over the six years.

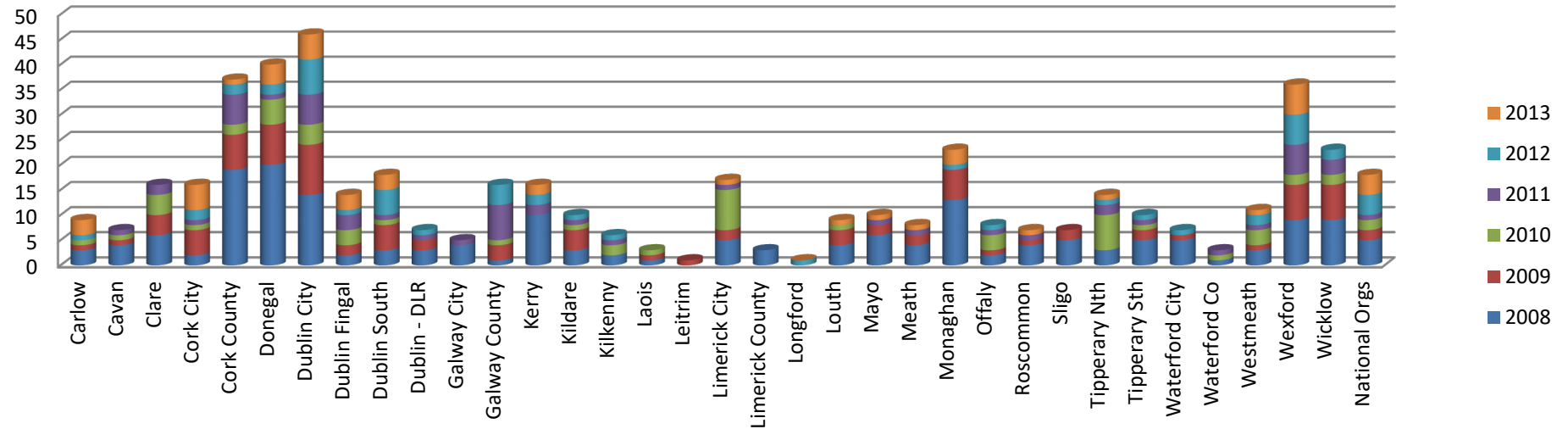
Stream 1 awards

Applicants from within a small number of local authority areas were particularly successful in securing funding, as were the applicants from national resource organisations.

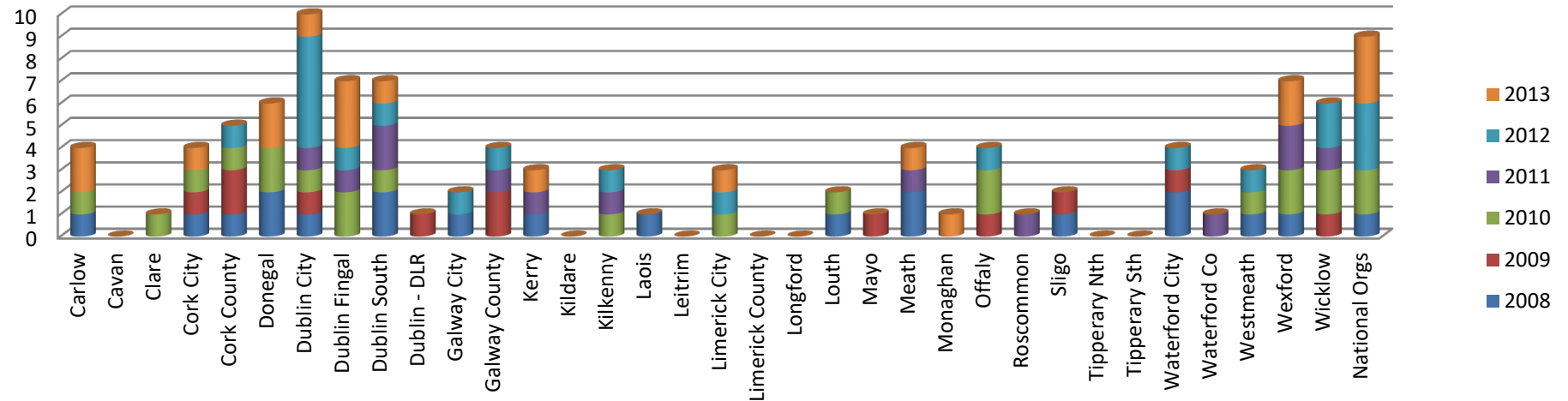
- Ten awards went to groups in Dublin City
- Nine awards went to national resource organisations
- Seven awards each went to groups in Dublin South, Fingal and Wexford
- Six awards each went to groups in Donegal and Wicklow

Dublin City was the only local authority area where there were successful applicant groups every year between 2008 and 2013. Applicant groups based in South Dublin were successful in five of the six rounds.

Stream 1 Applications by Local Authority Area - 2008 - 2013



Stream 1 Awardees by Local Authority Area - 2008 - 2013)



Stream 3 applications

Stream 3 attracted applications from youth and community organisations, venues and rehearsal spaces across a wide geographical area. The largest numbers of applications came from groups in Cork County (seven applications), Dublin City (five), Meath (four) and Dun Laoghaire/Rathdown (four).

Stream 3 awards

Applicants from 13 local authority areas benefited from IRMA Trust instrument packs. Groups, based in Cork County and Dublin South were most successful, securing two awards each.

Application to award ratios for local authority areas (Streams 1 and 3)

Groups and organisations based in certain parts of the country had a particularly high level of success proportionate to the number of applications submitted from their local authority area (leaving aside areas where the number of applications was less than ten over the six year period).

- Groups in Carlow had the highest success rate (50%), followed by Offaly (44.4%), Fingal (43.7%), Dublin South (42.9%), and Galway City (40%)
- National resource organisations had a 50% success rate

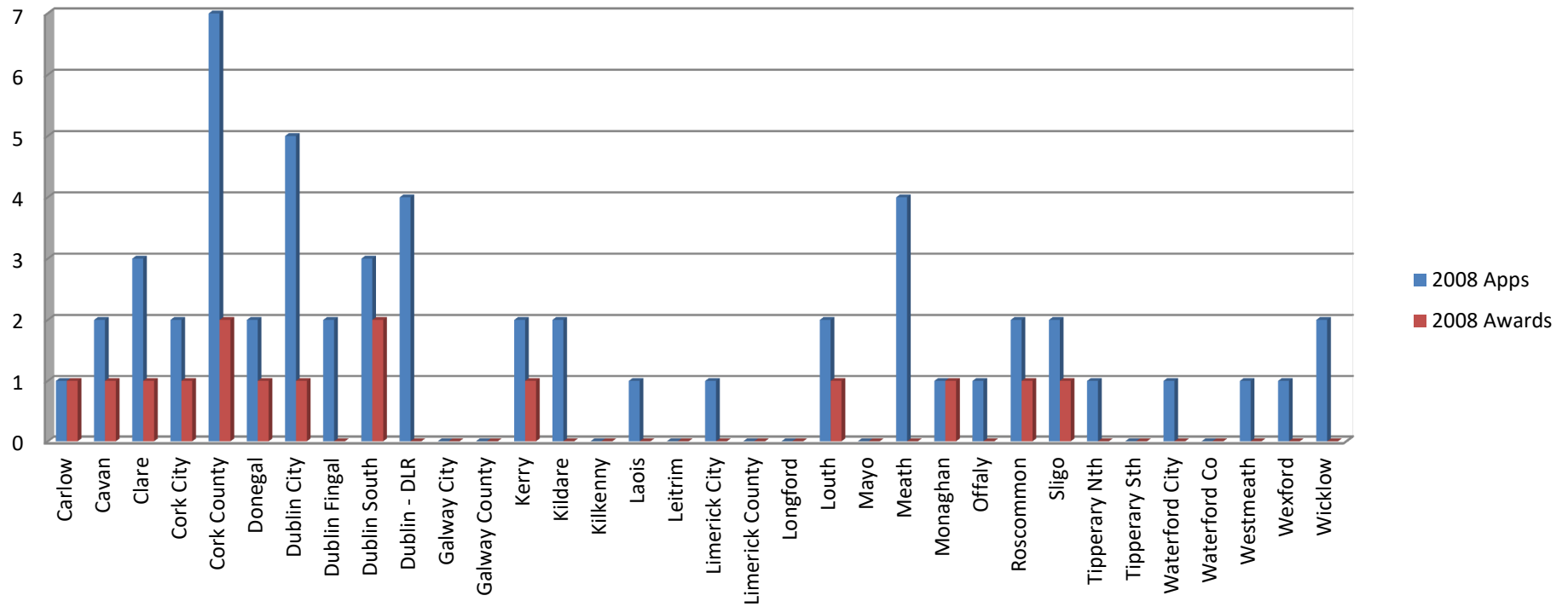
Local authority areas that received no funding under Streams 1 and 3

Groups in six local authority areas failed to secure any funding from the MCS under Streams 1 and 3 combined. These include: Kildare (none out of 12 applications); Leitrim (none out of 1 application); Limerick County (none out of three applications); Longford (none out of one application); Tipperary North (none out of 15 applications) and Tipperary South (none out of 10 applications).

Questions of awareness and capacity

Given the broad sweep of the current research, no definitive conclusions can be drawn from the low levels of engagement and/or success in certain local authority areas (some of which may be well provided for in terms of music capital). However, the figures do raise questions about levels of awareness of the scheme in different parts of the country, the capacity of groups and ensembles to engage with public funding processes, and the types of resource organisations that might exist at local level to help build capacity.

Geographical Spread - Applications & Awards Stream 3 (2008)



Applications and Awards by Local Authority Area, Streams 1 and 3 (2008 - 2013)

	Apps Stream 1	Apps Stream 3 (2008)	Total Apps	Awards Stream 1	Awards Stream 3	Total Awards	Success %
Carlow	9	1	10	4	1	5	50%
Cavan	7	2	9	0	1	1	11.1%
Clare	16	3	19	1	1	2	10.5%
Cork City	16	2	18	4	1	5	27.8%
Cork County	37	7	44	5	2	7	15.9%
Donegal	40	2	42	6	1	7	16.6%
Dublin City	46	5	51	10	1	11	21.7%
Dublin Fingal	14	2	16	7	0	7	43.7%
Dublin South	18	3	21	7	2	9	42.9%
Dublin - DLR	7	4	11	1	0	1	9.1%
Galway City	5	0	5	2	0	2	40%
Galway County	16	0	16	4	0	4	25%
Kerry	16	2	18	3	1	4	22.2%
Kildare	10	2	12	0	0	0	0%
Kilkenny	6	0	6	3	0	3	50%
Laois	3	1	4	1	0	1	25%
Leitrim	1	0	1	0	0	0	0%
Limerick City	17	1	18	3	0	3	16.6%
Co. Limerick	3	0	3	0	0	0	0%
Longford	1	0	1	0	0	0	0%
Louth	9	2	11	2	1	3	27.3%
Mayo	10	0	10	1	0	1	10%
Meath	8	4	12	4	0	4	33.3%
Monaghan	23	1	24	1	1	2	8.3%
Offaly	8	1	9	4	0	4	44.4%
Roscommon	7	2	9	1	1	2	22.2%
Sligo	7	2	9	2	1	3	33.3%
Tipperary Nth	14	1	15	0	0	0	0%
Tipperary Sth	10	0	10	0	0	0	0%
Waterford City	7	1	8	4	0	4	50%
Waterford Co	3	0	3	1	0	1	33.3%
Westmeath	11	1	12	3	0	3	25%
Wexford	36	1	37	7	0	7	18.9%
Wicklow	23	2	25	6	0	6	24%
National Orgs	18	N/A	18	9	N/A	9	50%
Fermanagh (ineligible)	1	0	1	0	0	0	0%
TOTALS	483	55	538	106	15	121	

ii. Supply and demand analysis by organisation type

Stream 1 applications

Stream 1 attracted applications from a diversity of bands and performing groups as well as an eclectic mix of music/arts, education, youth and community organisations. The highest number of applications to Stream 1 came from brass/silver/concert bands (60) and pipe bands (60) followed by traditional music/arts groups (55). Youth-focused organisations engaged actively with the scheme, with high levels of applications from schools/ETBs (51); music schools/music education organisations (40); youth services/projects (25); and amateur/youth orchestras (27)⁸.

Stream 1 awards

Given the high number of Stream 1 applications submitted by brass/silver/concert bands and pipe bands over the six year period, it is unsurprising that they are the most successful in terms of the overall number of awards secured. A total of 28 awards went to bands in these two categories, which represents 25.7% of all Stream 1 awards. Music schools/music education organisations received 10 awards, which is also relatively high.

Application to award ratios in Stream 1

Certain types of groups and organisations had a particularly high level of success proportionate to the number of applications submitted. While brass/silver/concert and pipe bands received the most awards under Stream 1, they did not have a particularly high success rate relative to the number of applications they submitted (23.3% success rate). This compares unfavourably with many of the other organisation categories, in particular: samba bands (46.7%); resource organisations (45.1%); and music and disability (33.3%)⁹. While there is a high level of engagement among traditional music/arts groups, there is a strikingly low rate of success (14.5%).

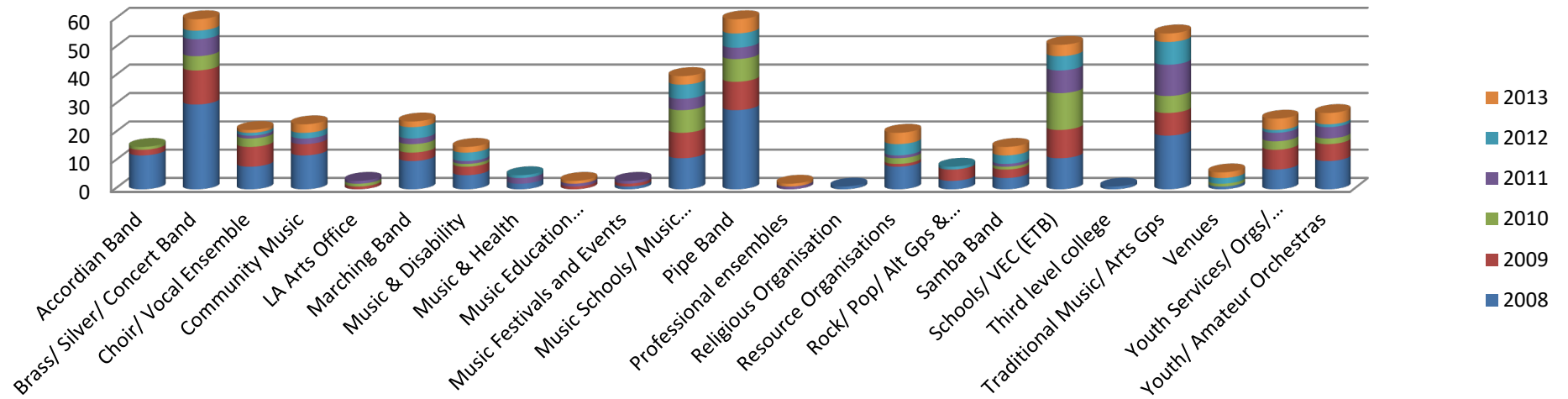
Groups and ensembles that received little or no funding under Streams 1

It is worth noting the low level of success, and the high rate of ineligibility among the local branches of Comhaltas Ceoltóirí Éireann applying to the scheme. Only one Comhaltas group was funded over the six years of the scheme. The low number of applications and the lack of awards going to rock/pop collectives is also noteworthy, although support for this sector is partially hidden in the number of successful applications submitted by youth services and youth organisations.

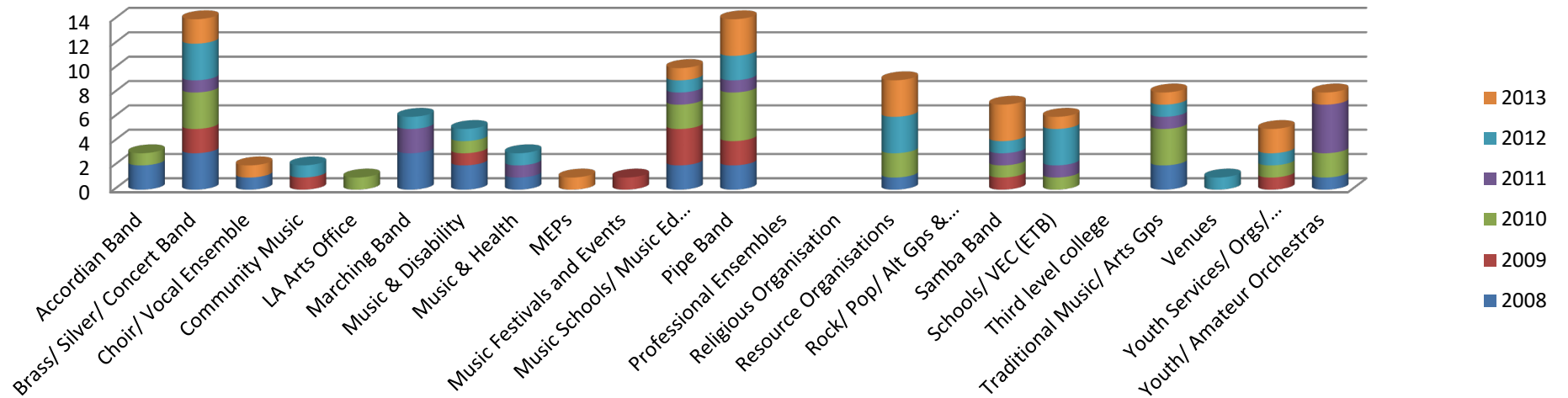
⁸ While the latter category is not exclusive to young people, a large number of applications in these categories related to youth.

⁹ While music and health had an exceptionally high success rate (60.2%) it is difficult to extrapolate any meaningful trend as the number of applications involved was low (five over the six years). Similarly, Music Education Partnerships (MEPs) had a 33% success rate but this figure is based on just three applications.

Stream 1 Applications by Type of Organisation -2008 - 2013



Stream 1 Awardees by Type of Organisation - 2008 -2013



Stream 3 applications

The highest number of applications to Stream 3 came from youth services/projects (16) followed by community music (eight).

Stream 3 awards

Reflecting the particular emphasis of Stream 3, awards under this stream went to organisations in just three categories: youth services/projects (eight); community music (three) and venues (three). No analysis of trends is possible under Stream 3 as no awards have been offered since 2008.

	Apps Str.1	Apps Str.3	Total Apps	Awards Str. 1	Awards Str. 3	Total Awards	Success %
Accordion Band	15	0	15	3	0	3	20%
Agent/Event Management Co.	0	1	1	0	0	0	0%
Brass/Silver/Concert Band	60	7	67	14	0	14	20.9%
Choir/Vocal Ensemble	21	1	22	2	0	2	9.1%
Community Music	23	8	31	2	3	5	16.1%
LA Arts Office	3	2	5	1	0	1	20%
Marching Band	24	1	25	6	0	6	24%
Music & Disability	15	0	15	5	0	5	33.3%
Music & Health	5	0	5	3	0	3	60.2%
Music Education Partnerships (MEPs)	3	0	3	1	0	1	33%
Music Festivals and Events	3	0	3	1	0	1	33%
Music Schools/Music Education Orgs	40	1	41	10	0	10	24.4%
Pipe Band	60	2	62	14	0	14	22.6%
Professional ensembles	2	0	2	0	0	0	0%
Radio Station	0	1	1	0	0	0	0%
Recording Studio	0	2	2	0	0	0	0%
Rehearsal Facilities	0	2	2	0	0	0	0%
Religious Organisation	1	0	1	0	0	0	0%
Resource Organisations	20	0	20	9	0	9	45.1%
Rock/Pop/Alt Groups & Collectives	8	1	9	0	0	0	0%
Samba Band	15	0	15	7	0	7	46.7%
Schools/VEC (ETB)	51	2	53	6	1	7	13.2%
Third level college	1	0	1	0	0	0	0%
Traditional Music/Arts Groups	55	3	58	8	0	8	13.8%
Venues	6	5	11	1	3	3	27.3%
Youth Services/Orgs/Projects	25	16	41	5	8	13	31.7%
Youth/Amateur Orchestras	27	0	27	8	0	8	29.6%
TOTALS	483	55	538	106	15	121	

iii. Impact of funding in Streams 1 & 3¹⁰

Stream 1 - Impact

"These instruments are a joy to play." (De La Salle Scout Group Pipe Band, Waterford)

"...the music created by children...is of much higher quality...and ensures their sense of wonder, curiosity, interest and motivation to continue to have music in their lives is increased and strengthened." (The Ark)

Recipients of funding under Stream 1 identified a range of positive impacts arising from the purchase of new instruments and related equipment.

The MCS has:

- **Assisted in overcoming financial barriers:** enabling bands/ensembles to provide free loans and low cost rentals to participants, thereby enabling parents to provide instruments for their children even in cases where the child is a beginner and has not yet committed to the instrument in question, and/or where they wish to learn to play a larger, more expensive instrument.
 - *"The band is an attractive low cost musical activity for many economically challenged families."* (Cullen Pipe Band, Co. Cork)
 - *"Parents are delighted to rent instruments as they cannot afford to purchase them immediately."* (Danecastle Music Group, Wexford)
 - The MCS has *"...allowed students take up instruments that they would not normally have considered due to the outlay required."* (CCE Killarney)
 - *"The award allowed access to good quality starter instruments to young musicians and eliminated a key barrier to learning the instrument by providing ready access to uilleann pipes."* (Na Píobairí Uilleann)
- **Assisted in overcoming perceptual and other social/physical barriers to music/music education:** improving public perception of the accessibility of music education; providing appropriately sized instruments for young children, which enable them to participate in music activities from a very young age; and enhancing access to instruments among people in disability, healthcare, residential care and recovery settings.

¹⁰ The following data has been drawn from a range of sources including report forms filled out by successful applicants from 2009 to 2012 and sample application forms from random applicants in 2013. Relevant observations made by attendees at consultation meetings or respondents to the NMIF survey have also been included.

- *“Amazing impact on... overall perception of the accessibility of music education in the town. We had in total 50 cellists involved in the mega orchestra (Athenry had never seen the like!) 26 of whom are on Music Network instruments.” (Athenry Music School)*
- *“A new pre-school age group has formed out of the Toddler Tunes group... fully equipped with xylophones and recorders to give them a great start into music.” (Coole Music & Arts, Co. Galway)*
- **Led to musical progression and development:** raising standards of performance within ensembles (including progression for individual group members and for groups as a whole), and enabling ensembles to: achieve a fuller, better-balanced sound; participate *“on a more level playing pitch”* within competitions; develop their repertoire; retain talented members; recruit new members; and develop new performing groups such as *“...a new brass quartet”* (Kilbride and Lakeside Band) and *“...new junior and beginner jazz bands”* (St. Canice’s N.S., Kilkenny).
 - *“The provision of these instruments has played a huge part in the band improving its performance” (De La Salle Pipe Band, Waterford)*
 - *“These instruments...bring the quality and sound of the music up a to a different level” (Rathfarnham Concert Band, Dublin)*
 - *“The purchase of a good quality piano and drum kit has motivated our young musicians to progress well beyond the entry level we originally targeted.” (Keep the Beat Klub, Galway)*
- **Enhanced performance opportunities:** enabling ensembles to perform more often and in a wider variety of venues/contexts.
 - *“We have performed at a large number of both indoor and outdoor engagements during 2012 which would not be possible without the large grant we received.” (Clara Town Band, Offaly)*
 - *“... the committee can promote the band further afield and hope to have performances in new and exciting venues as time goes by.” (Kilbride and Lakeside Music Committee, Wicklow)*
- **Enhanced learning opportunities:** prompting the introduction of a wider range of workshops involving professional conductors and other professional musicians.
 - *“The opportunities provided...[by]... these new instruments has reinvigorated teaching within the school.” (County Wexford School of Music)*
 - *“The percussion section has now been able to have a number of sessions with Roger Moffatt (RTÉ National Symphony Orchestra) and has developed as a result of this tuition. This would not have been possible without the grant.” (Julianstown Youth Orchestra, Co. Meath)*

- **Increased levels of interest and enjoyment in music and music-making:** raising morale among participating musicians; increasing membership numbers; and facilitating a higher level of enjoyment for the listening public.
- **Assisted organisational stability and growth:** helping to prevent at least one band from breaking up, and providing timely support to another, allowing it to establish itself firmly at an early stage of its development.
 - *“.. without [the award] we may have been facing disbanding of our Band, due to the lack of instruments, it has made us stronger and more able to accommodate new members.”* (Fanad Accordion Band, Co. Donegal)
 - *“The funding we received was essential to ensure the band grew in numbers when...[it] was only beginning its journey, since then the members... have reached a level of playing which will stay with them for life.”* (Clara Town Band)
- **Enhanced linkages internationally:** enabling the development of new contacts and networks both nationally and internationally.
- **Supported instrument makers:** creating demand for instruments and supporting the craft of instrument making within Ireland.
 - *[The award] “...further helps to embed the craft of uilleann pipe making in Ireland.”* (Na Píobairí Uilleann)
- **Led to wider social, academic and community benefits such as:**
 - *“The young people... are gaining a musical experience which will have long term benefits in terms of their social and academic standards... In fact the whole community benefits because the band is able to be a worthy contributor to local events.”* (Kilbride & Lakeside Music Committee, Wicklow)
 - *“Having the instruments available to groups of young people has greatly increased the skill and confidence level of the participants.”* (St. John Bosco Youth Centre, Dublin 12)

Some of the awardees received funding to maintain instruments or purchase protective cases for their protection. They noted the importance of the grants in enabling them to: bring instruments up *“to their peak of playability”* (IAYO); transport instruments safely; and maintain the appearance of the instruments (which is central to the overall appearance of the band). In discussing the impact of new bows, strings, chin rests and instrument cases, the St. Canice’s N.S. coordinator emphasised the importance of ensuring *“...that the instruments are properly maintained for the future use and benefit of local children for many years to come.”*

Stream 3 - Impact

"We have created a space that will have a permanent and positive impact on the young people in our local area." (Gurranabraher/Churchfield Development Centre, Cork City)

"...music is the one stable thing they can fall back on when the stress of home, relationships and school become too much." (Killaloe/Ballina Resource Centre, Clare)

Recipients of funding under Stream 3 identified a range of positive impacts arising from the allocation of new instruments and equipment for rehearsal spaces.

The MCS has:

- **Created access:** giving young people access to high quality equipment that would not otherwise be affordable to them, and providing a safe space away from home where *"they can practise as loudly as they please"*. The instruments and equipment were also used by some students to complete their Leaving Certificate practical music exam.
 - *"Without this funding so many young people in the area of Ballaghaderreen would have been unable to tap into the...musical talents that are hidden within them."* (Phoenix Youth Centre, Co. Roscommon)
- **Made music activities more enjoyable and attractive to other young people:** attracting more young people to become involved in music programmes, and enhancing the quality of the experience for all participants.
 - Ballymun Regional Youth Resource Music Club attracted 120 young people between 10 and 21 years in 2008 but this rose to 180 young people in 2009 after the award was made.
 - Kerry Diocesan Youth Service noted that the new equipment *"...helped to encourage young people to take up music as a form of creative expression, education and recreation."*
- **Led to musical development at both individual and local levels:** enhancing musical ability and creativity, and leading to a higher level of musical collaboration and experimentation; encouraging participants to write and record new material; developing a range of new education and training opportunities at all levels, from taster sessions to masterclasses, and covering subjects such as sound engineering, recording, band/career development, as well as technical performance skills.
 - *"We find our young people singing in the corridor, toilets, computer rooms, they are confident to jump on the drum kit, guitar or piano and develop their own tune... They have no fear when it comes to expressing their musical*

ability.” (Gurranabraher/Churchfield Development Centre, Cork City)

- **Developed new performance opportunities:** both within the rehearsal space (jam nights, open mic nights, etc.); at local, regional and national festivals and events, and on local radio, enabling them to reach new audiences including their peers, parents, general public and local dignitaries/politicians etc.
 - *“I’m so happy my parents saw me singing as I never took part in anything before in my life.” (Member of Phoenix Youth Centre)*
- **Motivated the recipient organisation to develop music activities further:** energising youth workers/teaching staff to introduce new resources/programmes and to apply for additional funding for further enhancement of the rehearsal facility, as well as for the further musical development of its members; leveraging donations of funding, time and expertise from the local music community, and encouraging one successful applicant to become involved in the establishment of a local Music Education Partnership.
 - *“We are using this music space as a cornerstone to our music policy.” (Model Arts Centre, Sligo)*
- **Facilitated interaction across socio-economic backgrounds:** attracting groups of young people from areas that were considered disadvantaged in socio-economic terms as well as a wider cohort of young people who would not normally attend programmes run by that particular organisation/venue, and facilitating these diverse groups to meet and socialise together.
 - In some cases it facilitated *“...integration of youth from different areas that had negative assumptions...[about each other]”* who came to realise *“...they had commonalities, one [of] which is the love of playing music.”* (Killaloe/Ballina Resource Centre, Co. Clare)
- **Generated other social and personal benefits for the young people involved:** stimulating confidence, self-esteem, and a sense of pride in their musical skills and abilities; developing a sense of ownership over the space and equipment and an increased sense of responsibility for maintaining it in good order; encouraging some participants to take up training and/or leadership roles including teaching younger children or beginners as well as mentoring peers, and fundraising/organising gigs for charity. Their involvement in these music programmes encouraged some to move away from anti-social activities towards more positive ones; enabled friendships and mutual respect among different groups of young people; improved the image of young people in the community; engendered a sense of belonging among the young people themselves, and promoted positive mental health.

- *“The transformation in some of the musicians from quiet to confident young people has been a great thing to witness...”*
- **Had a positive impact on the organisations involved:** increasing/improving the profile of the host organisation among young people and in the wider community; leading to an increase in the number of young people using the music facilities and drawing increased numbers into other non-music programmes on offer.

3.5.c. Analysis of Outcomes in Stream 2

The total number of applicants, eligible applicants and awardees for each year of the Music Capital Scheme is presented below.

Year	No. of applicants, Stream 2	Of which were eligible applicants	No. of awardees	% applicants awarded p.a.
2008	64	59	8	12.5%
2009	36	30	4	11%
2010	26	26	11	42%
2011	26	23	10	48%
2012	35	29	11	31%
2013	36	28	12	33%
TOTAL	223	195	56	25%

There were 33 repeat applications out of 223 (15%) over the six years, making a total number of 190 individual applicants to Stream 2. In many cases, persistence in re-applying paid off for applicants to this stream. Out of the 56 awardees, 18 (32%) had previously submitted at least one application in a previous round.

Four applicants have received two awards each in separate application rounds, for different instruments/equipment, meaning that the total number of individuals awarded is 52, amounting to 27% of the individual applicants (190).

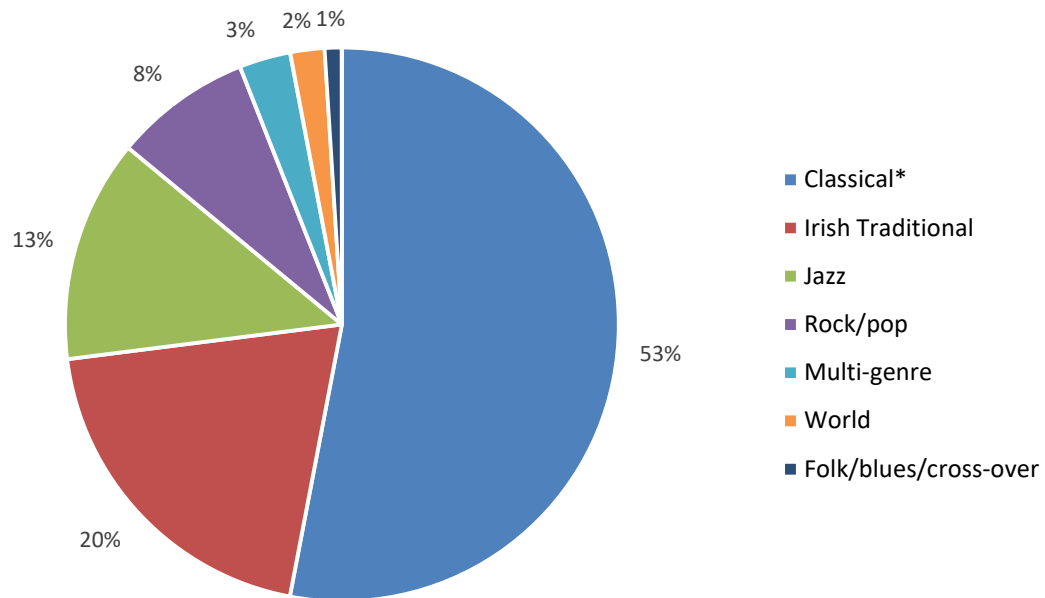
i. Supply and demand analysis by genre

The table and charts below break down of number of applicants and awardees by genre, for the period 2008 to 2013:

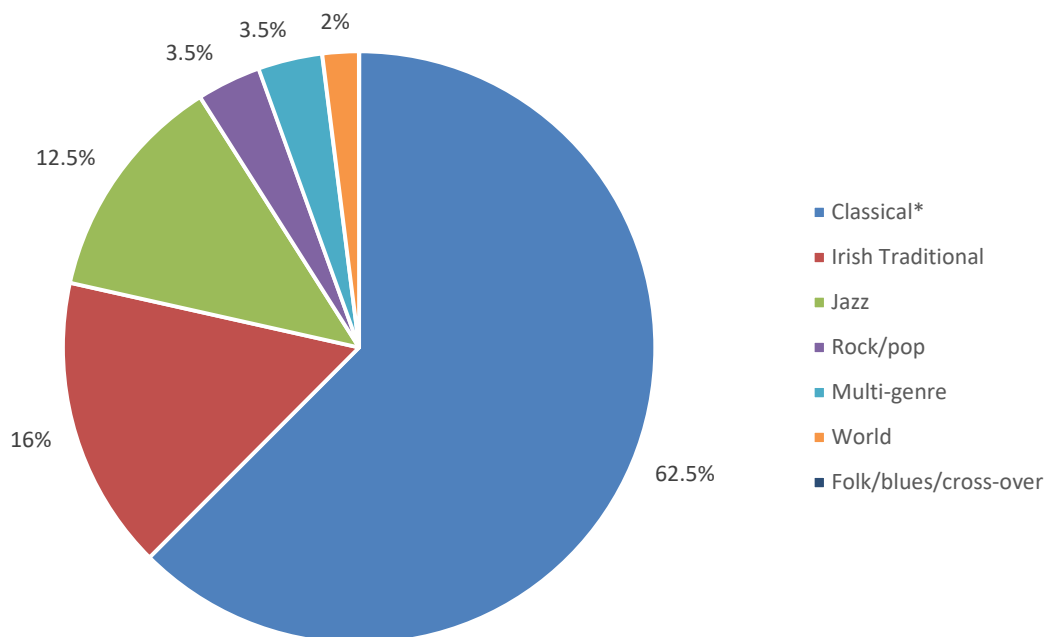
Genre	No. of Applicants	No. of Awardees
Classical*	118 (53%)	35 (62.5%)
Irish Traditional	45 (20%)	9 (16%)
Jazz	29 (13%)	7 (12.5%)
Rock/pop	17 (8%)	2 (3.5%)
Multi-genre	7 (3%)	2 (3.5%)
World	4 (2%)	1 (2%)

Folk/blues/cross-over	3 (1%)	0 (0%)
TOTAL	223	56

Breakdown of Stream 2 Applicants by Genre, 2008-2013



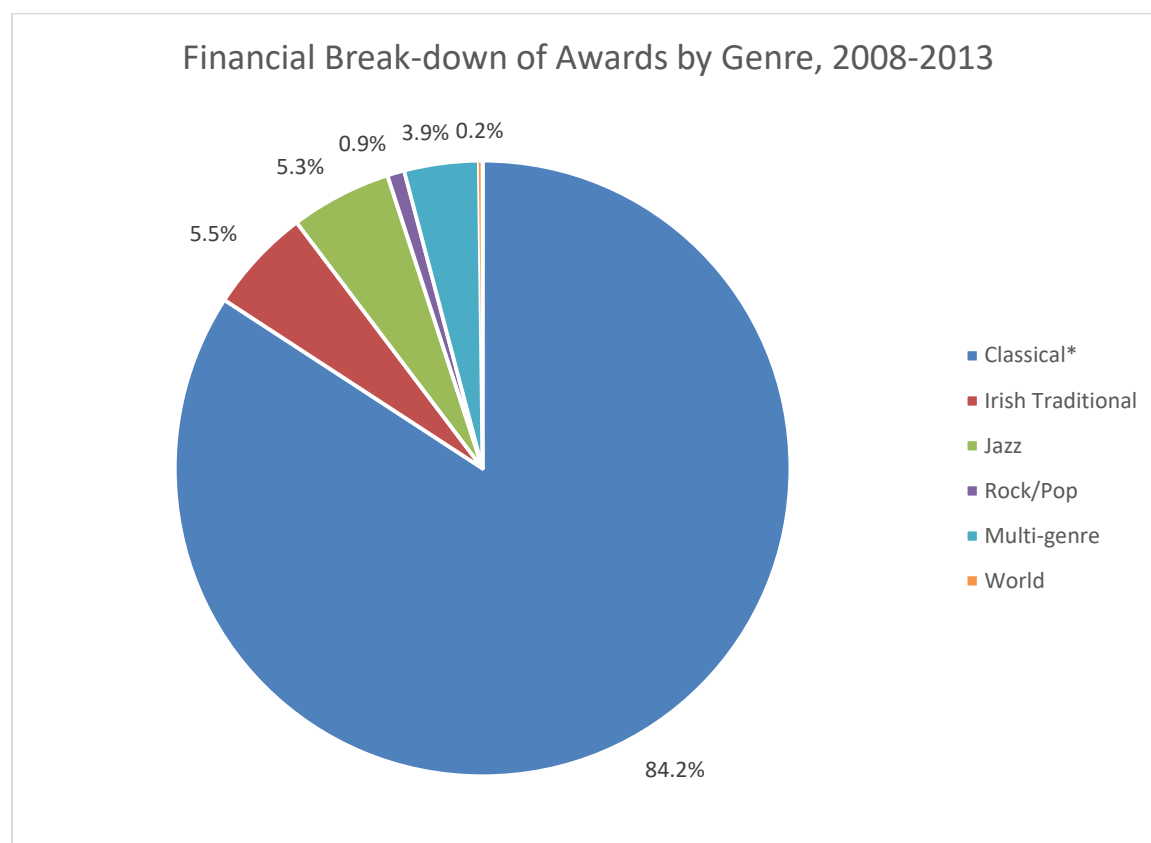
Breakdown of Stream 2 Awards by Genre, 2008-2013



It is interesting to compare the number of awards per genre to the financial allocation per genre, as is illustrated in the table and chart below.

Financial break-down of awards by genre, 2008 to 2013¹¹

Genre	Amount awarded 2008 to 2013	% of total funding allocated per genre, 2008-2013
Classical*	317,766.30	84.2%
Irish Traditional	20,718	5.5%
Jazz	20,106	5.3%
Rock/pop	3,507.50	0.9%
Multi-genre	14,581.20	3.9%
World	610	0.2%
Folk/blues/cross-over	0	0%
TOTAL	377,289	100%



* Includes contemporary classical and early music

This throws up a number of important points:

- The significantly higher cost of instruments required by musicians working in the classical genre, as compared with all other genres¹². This accounts for the fact that the percentage of total funding allocated to classical musicians (84.2%) is much higher than the percentage of successful classical applicants (62.5%). The only other category where the percentage of funding allocated is proportionately higher than the percentage of applicants in that genre is the multi-genre category (3.9% of total funding going to 3.5% of successful applicants), and in each of the cases falling within this category, the successful applicants are active in the classical genre, alongside other genres.
- While, to an extent, the high percentage of funding allocated to musicians working in the classical genre correlates with the fact that the majority of applicants to MCS Stream 2 from 2008 to 2013 has been classical artists, there is a significant differential between the overall percentage of applicants from this genre (53%) and the level of funding granted to artists working in this genre (84.2%) over the course of the six years of the scheme. Therefore, proportionately, classical musicians who apply to the scheme (including those practising in the fields of early and contemporary classical music) are much more likely to be funded than those active in other genres.

Viewed on a year-to-year basis, both the level of funding available to Stream 2, and the distribution of funding across the genres has fluctuated considerably, as outlined in the table below.

Genre	2008	2009	2010	2011	2012	2013	Average 2008-2013
Classical*	97.8%	95.6%	82.2%	75.2%	80.1%	72.9%	84.2%
Irish Trad	1.6%	0%	0.3%	11.1%	13.5%	11%	5.5%
Jazz	0.6%	0%	14.4%	12.3%	0%	0%	5.3%
Rock/pop	0%	4.4%	0%	0%	0%	2.9%	0.9%
Multi-genre	0%	0%	3.1%	0%	6.4%	13.2%	3.9%
Folk/blues/cross-over	0%	0%	0%	0%	0%	0%	0%
Total Stream 2 Funds Allocated	€79,000	€39,440	€97,899	€45,000	€55,000	€60,950	€377,289

The variation in the allocation of funds across genres throughout the six-year period reflects, to some degree, a fluctuation in number and quality of applications from within the

¹² Early music is categorised within the classical music heading and, in a number of cases, the basis of these applications has been the commissioning of reproductions of historical instruments.

different genres each year. However, it is also possible that the rotating nature of the selection panel, and its ever-shifting combined pool of interest and expertise may also be reflected within the somewhat erratic pattern of expenditure.

Given the finding that, consistently, classical musicians are proportionately more likely to be funded than those in any other genre, it is worth examining the selection criteria for Stream 2¹³. These are:

- Track-record of the applicant (50%);
- Demonstrated need for a high quality instrument (25%)
- Plans for usage of the instrument including usage within Ireland (25%).

Arguably, applicants from all genres should be on a level playing field when it comes to demonstrating track-record/artistic potential, via provision biographies/artistic CVs, and supporting material (recordings, press clippings, etc.), although some artists are more adept/experienced in selling themselves/their case via application procedures.

Equally, when it comes to outlining plans for usage of the instrument (including in Ireland), all applicants could be considered to have equal chance of successfully putting forward their case.

However, it could be argued that, when it comes to demonstrating a need for funding towards the purchase of a high quality instrument, those applicants whose performance level is more heavily dependent on access to a high quality instruments, more expensive instruments (such as orchestral stringed instruments, grand pianos, harps, uilleann pipes) and/or rare/specialist instruments (including the need for commissioning or adapting instruments for period performance) are, via the scoring system, likely to score more highly than those whose instrumental needs are more easily met, and/or more modest in terms of price. This is an issue that will be further addressed in Chapter 6 – Overall Research Findings.

¹³ Further detail on selection criteria and the selection process can be viewed in Appendix 2.

ii. Supply and demand analysis by instrument sought

The instruments/equipment for which funding has been sought to date are analysed in the table and chart below.

Instrument	No. of requests	No. of requests funded	% of requests per instrument funded
Violin/fiddle ¹⁴	26	7	27%
Guitar – classical/acoustic ¹⁵	26	5	19%
Piano	20	3	15%
Cello	17	4	24%
Double Bass	15	2	13%
Violin bow ¹⁶	11	6	55%
Uilleann pipes	7	2	29%
Harp ¹⁷	7	1	14%
Accordion (piano or button)	7	0	0%
Electronic piano/keyboard	6	1	17%
Concertina	6	0	0%
Flute – traditional	5	2	40%
Bass guitar	5	2	40%
Drum Kit	5	0	0%
Clarinet	4	3	75%
Viola	4	1	25%
Cello bow	3	2	67%
Electric guitar	3	2	67%
Tuned percussion	3	1	33%
Untuned percussion	3	1	33%
Harpsichord	3	1	33%
Bouzouki	3	1	33%
Flute – concert	3	0	0%
Trumpet	3	0	0%

¹⁴ includes a request for a 5-string resonance violin, and 3 separate requests for a Baroque violin

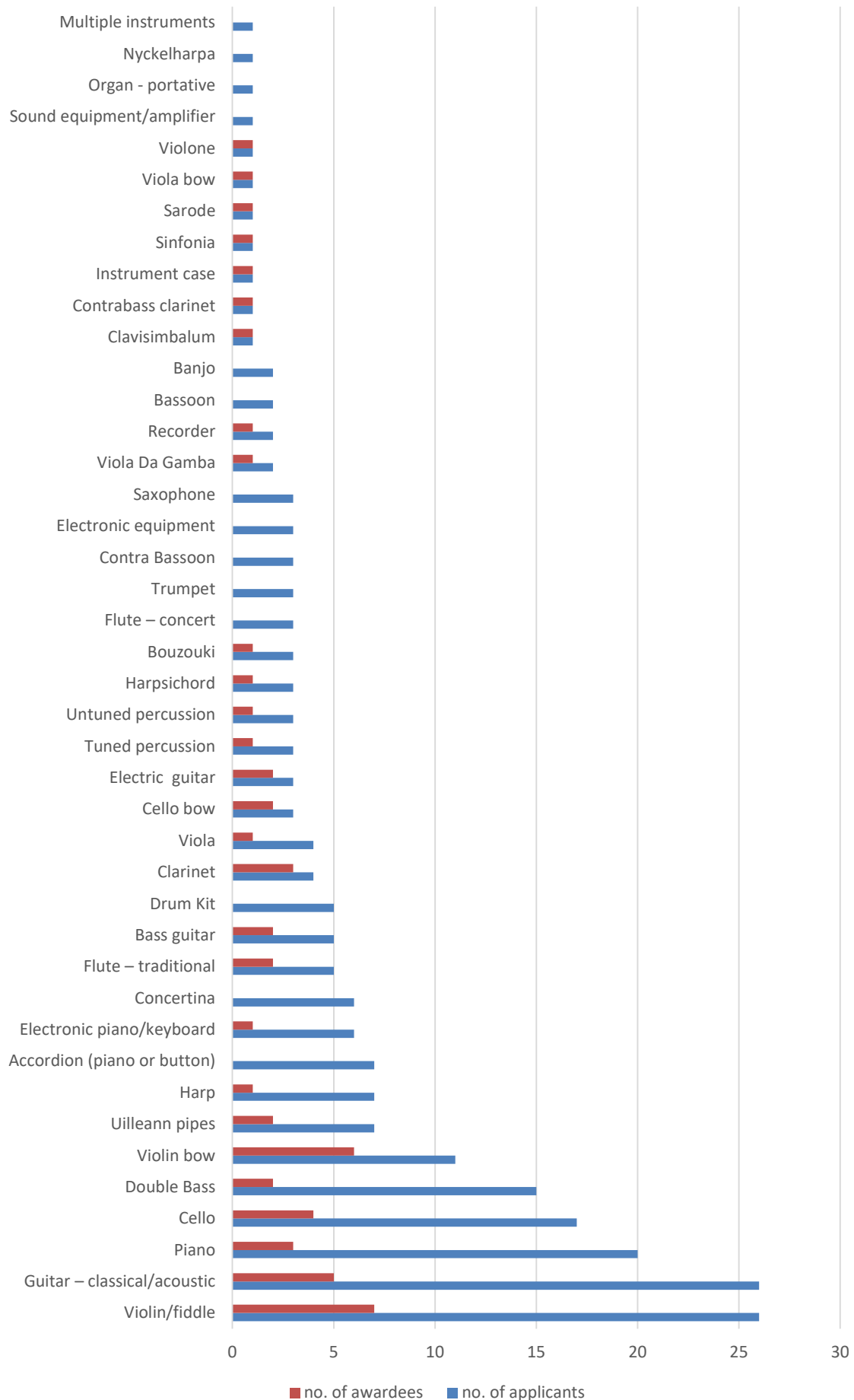
¹⁵ includes a request for a 17th century guitar

¹⁶ includes a request for a Baroque violin bow

¹⁷ all concert harps, except for one request for the commissioning of a replica early harp

Contra Bassoon	3	0	0%
Electronic equipment	3	0	0%
Saxophone	3	0	0%
Viola Da Gamba	2	1	50%
Recorder	2	1	50%
Bassoon	2	0	0%
Banjo	2	0	0%
Clavisimbalum (early keyboard instrument)	1	1	100%
Contrabass clarinet	1	1	100%
Instrument case	1	1	100%
Sinfonia (medieval hurdy-gurdy)	1	1	100%
Sarode (Indian lute)	1	1	100%
Viola bow	1	1	100%
Violone	1	1	100%
Sound equipment/amplifier	1	0	0%
Organ - portative	1	0	0%
Nyckelharpa (keyed fiddle)	1	0	0%
Multiple instruments	1	0	0%
TOTAL	223	56	

Breakdown of Applicants & Awards by Instrument 2008-2013



Some of the more unusual requests that are presented above as being the subject of more than one application (i.e. the viola da gamba and recorder) are, in fact, the subject of repeat applications by a single applicant.

It is worth noting the relative success of applications for unusual and historic instruments. While it is not a stated priority of the Music Capital Scheme to fund the purchase/commissioning of rare or unusual instruments (such as the sinfonia, clavisimbalum, sarode, contra-bass clarinet, violone, viola da gamba, recorder, early harp replica and Baroque violin, all of which were funded over the course of the 6 years of the scheme), the expanded programming potential that the acquisition of such instruments allows seems to have been a positive factor in the decision-making process for the various selection panels over the years.

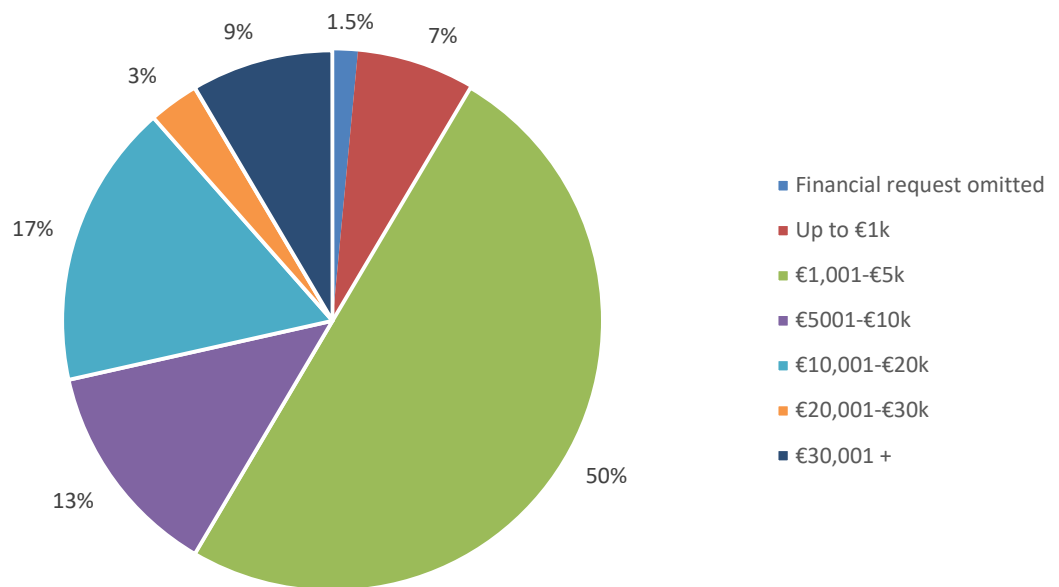
iii. Supply and demand analysis by level of financial request

Individual financial requests to Stream 2 over the six years of the scheme have ranged from €150 to €62,047, with the highest amount awarded to date being €40,000 towards a high quality antique violin. It is worth noting that, in each case, the funding request represents 50% of the actual cost of the instrument sought, as applicants are required to raise the remaining 50% by alternative means. Savings, earnings and personal loans are by far the most common ways of meeting the 50% matched funding requirement. Other fundraising avenues have included investment and donations by third parties, sale of current instruments, and in one case (where the applicant wished to purchase a fine antique violin) a house sale.

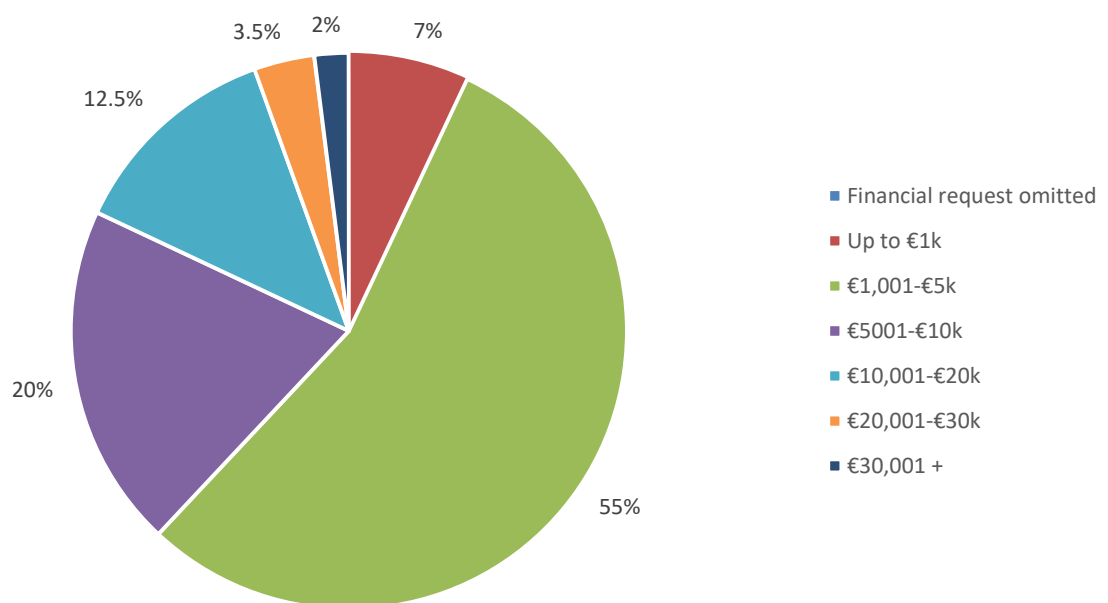
In the following analysis, the number of financial requests has been divided into 6 price brackets ranging from up to €1,000 to €30,000 plus.

Amount requested	No. of applicants	Successful applicants
Financial request omitted	3 (1.5%)	0 (0%)
Up to €1k	15 (7%)	4 (7%)
€1,001-€5k	113 (50%)	31 (55%)
€5001-€10k	30 (13%)	11 (20%)
€10,001-€20k	37 (17%)	7 (12.5%)
€20,001-€30k	6 (3%)	2 (3.5%)
€30,001 +	19 (8.5%)	1 (2%)
TOTAL	224	56

Breakdown of Stream 2 Applicants by Financial Request
2008-2013



Breakdown of Stream 2 Awards by Financial Request 2008-2013



From this analysis it is evident that, proportionately, applicants seeking subsidy of between €5,001 and €10,000, and those seeking subsidy of between €1,001 and €5,000 respectively have, to date, been those most likely to be successful in their application. Those seeking subsidy of over €30,000 (7% of applicants) were the least likely to be successful (2% of awards allocated). Applicants seeking funding in the €30,000 plus bracket were all classical musicians applying for funding either for a stringed instrument (violin, viola, cello or concert harp) or a grand piano.

The total financial request under stream 2 between 2008 and 2013 is €1,947,080, the average request per applicant being €8,692. Total funding awarded from 2008 to 2013 under this stream has been €377,289, with an average award of €6,737 granted per awardee (77.5% of the average funding request).

Generally, the policy of the Music Capital Scheme (and other funding schemes operated by Music Network and The Arts Council) is to fund successful applicants at the full level requested wherever possible, and this principle is articulated within the guidelines document that is circulated to external panellists prior to the Music Capital Scheme selection panel meetings. However, given that panels rotate year to year, potential exists for this principle to be diluted or overlooked. For example, in relation to the 2013 funding round, no-one in Stream 2 was granted the full amount requested. The majority of successful applicants (nine out of 12) was granted either 94% or 95% of the amount requested. The remaining successful applicants were granted 65%, 63% and 40.7% of the amount requested. In two out of these three cases, this resulted in a significant short-fall in funds (in one case, a shortfall of €5,500; in the other, a huge shortfall of €20,750), which may have proven difficult for the awardees to make up via other sources, and may render the purchase of their preferred instrument unfeasible, particularly when it is taken into account that the funding request represents just 50% of the total cost of the instrument. While it is understandable that panellists attempt to make the available funds stretch as far as possible, in cases such as the two outlined above, the granting of an award so considerably less than that requested may only serve to make the issue of trying to raise the funds necessary an even more frustrating experience for the applicant: a “so near, and yet so far” scenario.

iv. Impact of funding in Stream 2

"It is a remarkable scheme that gives support, help and hope to performing musicians today. Many thanks!" (Anna Cashell, violin)

"Keeping the scheme going on a regular basis would be most beneficial...there are many highly skilled musicians in Ireland who are struggling in the current economic climate to afford appropriate instruments to pursue their careers." (Nathan Sherman, viola)

"I believe this award is of great support to Irish musicians and is very positive for their reputation abroad." (Nicholas Milne, viola da gamba)

Access to funding for the purchase/commissioning of high value instruments and musical equipment has had a range of direct benefits for Irish musicians who have received an award under the Music Capital Scheme Stream 2.

Such benefits (borne out in the range of quotes from successful applicants below) have included:

- **Access to tried and tested, or custom built instruments/equipment, suited to their playing style**
 - *"My new bow...works beautifully and complements my bowing technique. It is a very strong bow which is what I asked for... I now feel that my sound projects much more freely and without force. The bow is also very dexterous which gives me the confidence to explore many different bowing techniques and sounds in the sure knowledge that the bow will respond to my finger, hand and arm movements."* (Joanne Quigley, violin)
 - *"I have been involved for many years in different music genres such as early music, world music and jazz, and have struggled [with] finding an instrument that would [be] fit for all of these contexts...The clavisimbalum...will easily fit into every ensemble I work with...It will be a unique instrument developed by Paul Poletti exclusively for me...I will be able to create a unique style on it that will allow me to play it in many different contexts."* (Francesco Turrisi, multi-instrumentalist)
 - *"I have been fortunate enough to play on a 2010 Bertrand Galen viola...loaned to me by CIT Cork School of Music for the duration of my studies... Without a doubt this viola has helped me develop as a musician over the past years... A Bertand Galen viola of my own [will] help me improve further as a musician and succeed in my overall aim of working as a full time*

professional performing viola player for many years to come.” (David Kenny, viola)

- **A sense of financial security**

- *“For advancement of professionals like myself who cannot...afford these extremely pricey articles...it is an enlightened decision.... It is an excellent investment for people who maybe don't always have total financial security going forward.” (Catherine Leonard, violin)*
- *“This cello is strong, reliable and also is a great financial investment as it is still in great condition.” (Sarah McMahon, cello)*

- **A sense of security for the future of their performance career**

- *“This is the first violin I have been able to own and this year I have benefitted from being able to develop a relationship with it knowing that I will not have to return it! ...Over the year I have already been able to discover many colours which are new to me and I look forward to developing and refining my relationship with this instrument.” (Anna Cashell, violin)*
- *“Being awarded a grant from the Music Capital Scheme meant that I now own my cello outright, and can continue to use this beautiful instrument in concerts for many years to come.” (Kate Hearne, cello)*

- **A positive impact on performance technique and artistic expression**

- *“The instrument has shown me things I did not think were possible in timbre and colour, I would say it has been educating me! Both colleagues and critics have been drawn to the extraordinary beauty of the instrument’s sound. A Parisian critic at the Theatre du Champs Elysees described my sound in his review as “miraculous” on this instrument!” (Nicholas Milne, viola da gamba)*
- *“This new bow allows me to get a beautiful rich response from the G string, while still preserving a wonderful lightness and delicacy on the upper strings. It gives me freedom to perform as I wish. It is perfect and beautiful.” (Caoimhin Ó Raghallaigh, fiddle)*
- *“It is an exceptionally responsive instrument that reacts to the lightest touch, yet can also be pushed hard without breaking up the sound. An extremely large spectrum of colours, tones and textures are available to the player, which allows for moments of great emotional depth.” (David Keating, guitar)*

- **A positive impact on effective practice/rehearsal**

- *I have used the instrument extensively for practice as it can be used with headphones and therefore can be used at night.” (Francesco Turrisi, multi-instrumentalist)*
- *“I was able to prepare for the demanding Crash Ensemble programme with*

much greater ease as I did not have to travel a two hour round trip to Dublin in order to practise.” (Rachel Factor, harpsichord)

- *“Practising and rehearsing on a piano of this quality has had a great impact on my playing, as it more closely resembles a concert instrument... It has also had a positive impact on my chamber music collaborations... The range of colours and tone this instrument provides has meant a rehearsal space and environment that has enhanced preparations for concerts and recordings.” (Mary Dullea, piano)*

- **Increased confidence on stage, and in their performance ability**

- *“The sound from just an acoustic guitar can sometimes be thin. So the added boost of the electric guitar gave [me] a lot more confidence, especially in situations where I was opening for other artists whose audiences are used to bigger, rockier sounds.” (Wallis Bird, singer/songwriter/guitar)*
- *“It has completely transformed how comfortable I feel on stage performing.” (Sarah McMahon, cello)*
- *“People who hear me regularly have been commenting on the noted advancement or level of assuredness in my whole stage demeanour. The ‘Grand’ Adam bow is the reason for that...without a doubt. I never quite realised what a difference a bow could make!” (Catherine Leonard, violin)*

- **Access to new career opportunities, and increased demand for their professional services**

- *“Having the electric guitar...was invaluable, particularly for festivals such as Eurosonic and Frequency, where the bigger sound was really important. Likewise with the support slot for The Gossip, which was in a huge open air castle, and the Gossip’s fans definitely appreciated the rockier edge...” (Wallis Bird, singer/songwriter/guitar)*
- *“I am the only clarinettist in New York City with an Eppelsheim contrabass clarinet, and as far as I know, the only Irish clarinettist with any type of contrabass clarinet. I have been awarded a position as contrabass clarinet teacher at the Julliard School. I am very much in demand as a result of owning this instrument.” (Carol McGonnell, clarinet)*
- *“I have become free to accept engagements as they present themselves to me...I am freelancing as a fully independent early musician. So many more performing opportunities are now available to me.” (Rachel Factor, harpsichord)*

- **Increased versatility in terms of solo and ensemble performance**

- *“It is an excellent cello for chamber music and I am at ease performing with this instrument alongside the finest of Italian instruments... It has also*

enabled me to feel much more comfortable playing solo and when I performed the Bach suite earlier this year in the Galway Arts Festival it projected beautifully. I am also very happy with its ability to blend when I have to play occasionally in larger ensembles like the Aurora orchestra in London or the Philharmonia orchestra.” (Sarah McMahon, cello)

- *“It has made my playing of chamber music a far more enjoyable, and musically enriching experience... [now] I don’t have to push hard to be heard. This allows for more sensitive use of dynamics, and a greater depth of communication between myself and other musicians during a performance. Solo concerts have also benefited greatly. I made my London debut in November at the beautiful Bolivar Hall... I could bring out the subtle nuances in pieces, as notes sustain superbly and the instrument easily reaches the back of the hall without effort.” (David Keating, guitar)*
- *“[The violone is] essential to all [within the ensemble]...providing bowed continuo on an appropriate instrument is almost as significant...[in early music] as the principal melodic line... The violone is a very satisfactory choice for small ensembles, particularly well matched in timbre with a baroque violin.” (Malachy Robinson, violone/double-bass)*

- **New programming possibilities, and the development of their repertoire**

- *“The acquisition of this Sinfonia will make possible the development of programmes of medieval song, which I have been planning for several years.” (Wolodymyr Smishkewych, singer and early music specialist)*
- *“Owning this instrument has opened many doors for me and has given me the opportunity to commission many new pieces, one of the most rewarding being my ongoing projects with Irish composer, Ann Cleare.” (Carol McGonnell, clarinet)*
- *“The instrument has opened up a new field of practice for my performances. Since [acquiring] the clarinet, [it] has become a central part of my work... I am hugely grateful for this practical and useful award. It has made a tangible difference and improvement to my output.” (Seán McErlaine, saxophones/clarinet)*
- *“Having a C Flute allows me to perform pieces I would not be comfortable with on the D flute.” (Emer Mayock, Irish traditional flute)*

- **Self-sufficiency to perform in an increased number of venues**

- *“The [Fender] Rhodes is an amazing electro-acoustic piano...so it's mostly used as a substitute for a real piano in venues that don't have pianos. Nevertheless it's not a digital keyboard so it still retains some of the characteristics of the action of a piano.” (Francesco Turrisi)*
- *“Since such a high quality, concert range marimba is so rare in Ireland (I...now*

own the only one in Ireland that can be used outside of a college/conservatory setting)...the options would have been to choose different repertoire...or hire an instrument from the UK.” (Alex Petcu, percussion)

- **Positive endorsement of their professional performance career**

- *“It is a daunting process for String Players in particular to embark upon fund raising for an instrument or bow and the tools we use make such an enormous difference to the results we achieve. It is wonderful to be supported in this venture.” (Joanne Quigley, violin)*
- *“I am most grateful for the award given to me by the Music Capital Scheme. It has been an enormous boost to my professional career and inner creativity.” (Anna Cashell, violin)*
- *“This is a fabulous scheme which has proved hugely beneficial to me. I am very grateful for the support of Music Network and The Arts Council.” (Finghin Collins, piano)*
- *“When I tell my American colleagues about the fact that I was aided in purchasing such a fabulous piece of equipment, they are truly amazed and impressed with the Irish Government enabling such enterprise. I also like very much that it is a scheme that allows more mature musicians, who already have existing careers, to advance themselves further, allowing them to actually own some of these valuable instruments.” (Catherine Leonard, violin)*

Chapter 4 - Description of the musical landscape in Ireland in terms of existing instrument banks and sources of support

In addition to the Music Capital Scheme, the following sources of support for enabling access to musical instruments/capital requirements have been identified. This is not an exhaustive list, but should serve to demonstrate the diversity of approaches that have been developed by numerous individual organisations in order to meet a perceived need within their individual sectors/geographical or demographic environments.

4.1. Local instrument banks

Music Generation/MEPs

Since Music Generation began rolling out its national music education programme in 2011, new county/city/region-based instrument banks and capital funding schemes have been evolving. Indeed, prior to this, the Department of Education and Skills-funded pilot Music Education Partnerships in City of Dublin and County Donegal began building up their own schemes in 2005, to service the needs of their tuition services.

Individual MEPs have taken different approaches to developing instrument banks for their areas. Due to the phased implementation of Music Generation, some Music Education Partnerships are still in the process of developing their instrument banks, while others have built up extensive music capital resources that increase access to music teaching services.

- **Music Generation Carlow** is currently in the process of applying for funding for the establishment of an instrument bank, which is deemed by the MEP as essential to allowing it to develop its teaching services to their full potential.
- **Music Generation Cork City** works with a number of service delivery partners including SoundOUT, CALM, Togher Music Project, Cork Academy of Music, and Barrack Street Band. Music Generation Cork City has invested heavily in an instrument bank to enable service delivery partners to cater for new MG students. The bank includes a range of wind and brass instruments, keyboards, drum kits, guitars, backline/technical equipment, classroom percussion boxes, harpsicles, and electronic instruments/equipment. Instruments are accessed via engagement with the music teaching services of the partner organisations.
- **Donegal Music Education Partnership** operates a sizeable instrument bank, which includes a range of orchestral and Irish traditional instruments. The bank was supplemented by a Music Capital Scheme grant of €10,434 in 2013.
- **Music Generation South Dublin** aims to create two community music hubs in Rathcoole and in Collinstown, North Clondalkin. Hubs will provide tuition, access to

music technology and rehearsal space. A local Music Capital Scheme will be launched in order to expand music resources within the area, with a focus on significantly increasing musical instrument provision across the county.

- **Music Generation Laois** operates an instrument bank which includes harps, uilleann pipes, drums and band instruments/equipment in its School of Rock and Pop, based at Portlaoise Youth Café. Students access instruments in schools and independently from Portlaoise College tuition centre. Music Generation Laois is set up to complement and augment the work of Laois School of Music, which has a long-standing performance music education service covering stringed instruments, woodwind, guitar, piano, trumpet, trombone, and voice. It operates an instrument bank servicing two primary schools on a rotational basis every two years, providing twenty violins and four cellos per school.
- **Music Generation Limerick City** has established four equipped music hubs across the city, with access to tuition in guitar, ukulele, keyboard, rap, turntables, production and singing. A new initiative, just launched in July 2014, is the Music Gen Express double decker bus that includes performance space, field recording studio, workshop and outside festival stage.
- **Music Generation Louth** operates an extensive instrument bank which includes pianos/keyboards, orchestral instruments (strings, woodwind, brass), guitars, drums, technical equipment, and classroom percussion boxes. The bank is accessible free of charge to school students participating within the in-school access programmes; and for other students, instruments are available to hire to take home if attending lessons through the out-of-school teaching service. Instrument rental for take-home service is from €15 to €45 per term, depending on instrument.
- **Music Generation Mayo** recently procured the first phase of its County Instrument Banks scheme, funded by South West Mayo Development Company Rural Development Programme 2007-2013 (LEADER). Instruments are loaned through Mayo County Council Library Service. In the initial phase, children can access instruments for a rental fee through their local library network in south west Mayo. Phase 2 will cover urban areas of Castlebar and Ballina as well as north-east Mayo, and will be rolled out later in 2014¹⁸. In addition, Music Generation Mayo offers a range of supports for exceptional music students, including support for the purchase of instruments.
- **Music Generation Offaly/Westmeath** issued a call for tenders for the purchase of 550 musical instruments (including 124 violins, 24 cellos, four double basses, 30 flutes, 30 clarinets, 25 saxophones, 20 trumpets, 60 keyboards, 190 guitars, eight drum-kits, 10 pianos) in January 2014. These instruments will be used to equip the “Play an Instrument” outreach programme, targeted at nine to 18 year olds, which will be delivered from a wide variety of venues including primary and secondary

¹⁸ A case study on the Mayo County Instrument Banks is presented in section 7.2.a.

schools, after schools programmes, arts venues and community facilities. Tuition will be delivered through a combination of whole class tuition within school hours (in recorder, guitar, keyboard and drum-kit), and small group tuition, outside school hours for other instruments.

- **Music Generation Sligo** provides instruments to schools participating in its 'Discovering Music' programme, catering for pre-school/early-years facilities as well as primary and second-level schools. MG Sligo has recently awarded almost €30,000 to 14 schools and seven youth/music organisations under a new funding scheme to purchase musical instruments worth almost €60,000, benefitting up to 3,500 children and young people in Sligo. Instruments being purchased include recorders, guitars, digital pianos, violins, trombones, banjos, concertinas, accordions, drums, a harp, a harpsichord and more. Initially, a €20,000 fund was announced, but based on the level of demand and the quality of applications, the fund was increased. The successful applicants were required to provide 50% matched funding. Additionally, a rehearsal room has been established in partnership with Foroige. The CRIB is for musicians, bands and groups: a space to think, play, and get creative.
- **Music Generation Wicklow** announced a once-off capital purchase scheme in September 2013 for organisations providing music access for children and young people under 18 outside Music Generation Wicklow's current programmes. The scheme was open to schools, youth groups/clubs, youth orchestras, young jazz ensembles, young classical ensembles, youth bands of any type (rock, pop, brass, wind) and private music education providers. Music Generation Wicklow provided up to 70% of the price of the instruments, with a matched funding requirement of 30%. The aim of the scheme was to have maximum impact for those who could not ordinarily afford musical instruments. In the end, all eligible applicants were awarded funding, which totalled €54,195 (total value of instruments purchased, with matched funding was approximately €65,000).

School music programmes and outreach programmes linked to national organisations/3rd level music institutions

A considerable number of primary and second level schools have built up musical resources for the use of their students during school hours, which vary in size, instrumentation and quality. In general, these have been built up over many years, financed via school budgets, fundraising, or with dedicated funds from the Department of Education and Skills.

St. Canice's National School in Kilkenny has a long history of providing performance music education and ensemble activity to its students, and has benefited significantly from the Music Capital Scheme, having been awarded €15,147 in 2010; a further €5,856 in 2011, and €2,379 in 2012. St. Agnes' National School in Crumlin, Dublin 12, has invested heavily in fundraising both via a wide range of dedicated activities and by seeking funds from both

private and public sources, in order to build up a bank of instruments for students' use. Inspired by the Venezuelan model *El Sistema*, the school's aim is to ensure that all children within the school have an equal opportunity to learn to play an instrument. A similar model operates in St. Ultan's primary school in Cherry Orchard, Dublin 10.

Elsewhere, outreach programmes linked to third level institutions have made it possible for local schools and communities to gain access to performance music education (particularly in areas of designated disadvantage). Notable examples of this include DIT Conservatory of Music and Drama's long-standing association with Ballymun Music Programme, which provides a structured instrumental teaching service (including access to instruments) that facilitates the ongoing development of young musicians from primary level through to third level education (including scholarship opportunities for students wishing to study music at third level). The initiative is funded through the DIT Foundation.

In Limerick, the Irish Chamber Orchestra has been hugely pro-active in reaching out to schools via its 'Sing Out With Strings' programme, which provides weekly workshops in singing, song-writing and violin tuition, including access to instruments, for 300 children across Limerick city. The project was established in 2008 by the Irish Chamber Orchestra as a community engagement programme working within Limerick's regeneration process. It includes three primary schools, and is inspired by *El Sistema*, the Venezuelan model of music education, which provides free instrumental and vocal tuition to children countrywide. The project addresses issues of inclusion, equality of access and provision and highlights the numerous benefits that a long-term project of this nature has on the children, school staff, parents and the wider community. 'Sing Out with Strings' began with seed funding from the Strategic Innovation in Education Fund (Dept. of Lifelong Learning, University of Limerick) and has continued with ongoing support from Limerick Regeneration, Limerick Enterprise Development Partnership (LEDP), The Healy Foundation, the JP MacManus Foundation and other private donors. The programme also benefited from a Music Capital Scheme award of €1,086 in 2012.

Third Level Institutions

The majority of those third level music institutions that offer specialist performance training for students wishing to pursue a performance career have built up instrument banks, usually consisting of pianos (including grand pianos) housed within the institution for the purposes of teaching and private student practice, as well as a range of other higher value and specialist instruments, which may be out of the financial reach of students. Often, the emphasis is on assisting those students whose existing instrument is of a quality that might impede their progress, via short-term instrument loans to cover the period of their study. When the student graduates, the instrument must be returned to the institution, to be passed on to another student.

Community-based music ensembles and organisations

The vast majority of community-based music ensembles (including brass, concert, and wind bands, marching and pipe bands, ceili bands, etc.) that offer music tuition with a view to training in future members will have built up an instrument bank over a number of years, or even decades, via a range of fundraising activities, membership fees and financial assistance from local authority grants and other sources. However, in many cases, at least some of these instruments are in need of repair or replacement. It was partly for this reason that the Music Capital Scheme was initiated as a structured, annual means of support to this sector.

Individual branches of Comhaltas Ceoltóirí Éireann have similarly developed instrument banks for use by their members and trainee members, to complement teaching services. Individual branches have adopted a range of strategies to build up their capital resources, including holding local instrument amnesties, grant applications to a range of funding sources, and fundraising activities.

The Musical Youth Foundation was established in 2009 as part of the Dublin City Soul Festival project. At the heart of this project is a desire to have a long-term positive impact on the local and wider community by providing children with access to music education. Initially the foundation is focusing on providing guitar starter kits, guitar lessons and supervised weekly practice sessions in partnership with community centres, youth groups and schools across Ireland. These are augmented by specialist music workshops and performance opportunities. Currently seven music education partnerships are in train, in various parts of Dublin, funded through a mix of corporate sponsorship and online donations. Ultimately, the foundation aspires to provide a rounded musical education that gives each participating child the opportunity to gather at a central music academy and learn to play whatever musical instrument they wish.

4.2. National instrument banks

- **Irish Association of Youth Orchestras** operates an instrument bank for use by member orchestras and ensembles, and also uses the instrument bank to assist foreign orchestras touring in Ireland with sourcing instruments to help reduce travel costs. The instrument bank consists primarily of expensive and unusual instruments which allow young players access to instruments that they might otherwise not have an opportunity to play, and to encourage the growth of well-balanced orchestras. Most instruments are in high demand, and are currently on loan to member

orchestras. IAYO invites orchestras needing specific instruments (such as percussion) for a specific concert to get in contact for more information. In 2010 IAYO was awarded €4,500 through the Music Capital Scheme; €3,000 was awarded in 2012, and a further €4,500 awarded in 2013.

- **Na Píobairí Uilleann** has made several successful applications to the Music Capital Schemes: in 2008, 2010 (€20,000 awarded on both occasions), 2012 (€14,062) and 2013 (€14,625). In addition to its established instrument lending schemes for piping students (which it operates in partnership with Music Generation, in certain parts of the country), Na Píobairí Uilleann has invested in building capacity among pipe makers to enable them to meet the demand for instruments, and also assisted some pipe makers to develop the quality of their craftsmanship.
- **Musical Instrument Fund of Ireland (MIFI)** was established in 1997 to support Irish instrumentalists (normally string players) approaching, or in third level or post-graduate education to access a high quality instrument to develop their skill and technique, before they have the earning capacity to buy an instrument of that level. MIFI lends instruments to players on the basis of auditions. Instruments are normally offered for one year (which can be extended to three years). The organisation owns 14 instruments including violins and cellos, one viola and one horn, with the stringed instruments ranging in value to up around €50,000 (stated value as at 2009). These have been well maintained and have generally appreciated in value. All 14 are usually out on loan. Since its foundation, MIFI has loaned instruments to many musicians, most, if not all of whom are either currently studying music or who have graduated and have continued playing music professionally.
- **Cairde na Cruite** has a limited number of harps for hire to beginners. There is a waiting list in operation, as demand exceeds supply. The instruments owned are mainly made by Irish harp makers and consist of 34 strings. Harps are only rented to Cairde na Cruite members, who are required to sign a hire contract before taking possession of the harp. The hire cost is €50 per month with a minimum of six months for the first rental. This may be extended to a maximum of 12 months. Harps have either been donated to the society or the society has bought them for the purpose of facilitating aspiring harpists.

4.3. Sources of funding support

4.3.a. Public funding sources

The Arts Council

Since the establishment of the Music Capital Scheme in 2008, in general, The Arts Council has referred enquiries relating to music capital requests to Music Network. However, the

Council continues to provide funding to a number of MCS Stream 1 applicant organisations via a range of funding routes, including:

- Revenue funding (for example, to national umbrella and membership organisations such as Irish Association of Youth Orchestras and Na Píobairí Uilleann)
- DEIS Scheme
- Young Ensembles Scheme
- Small Festivals Programme
- Artist in the Community Scheme
- Project Awards

In the main, these grants are programme-related, or project-based rather than capital-based. Professional music performing organisations, such as Irish Chamber Orchestra, Irish Baroque Orchestra and Chamber Choir Ireland are not currently eligible to apply to the Music Capital Scheme for capital requirements, nor has capital funding been available to these organisations via the Arts Council since 2008.

Government Departments

In the past, applicants to the Music Capital Scheme have listed a range of funding programmes operated by various Government Departments as additional sources of support. These have included initiatives falling under the remit of:

- Department of Arts, Heritage and the Gaeltacht
- Department of Children and Youth Affairs
 - o Community Youth Work Projects/Youth Café Funding
- Department of Education and Skills
 - o School Completion Programme
- Department of Environment, Community and Local Government
- Department of Foreign Affairs and Trade
 - o Reconciliation Fund
- Department of Justice and Equality
 - o Garda Diversion Project
- Department of Social Protection

Local Authorities

Local authorities have provided support for access to musical instruments to artists and groups/organisations within their region in a multitude of ways, including:

- Arts Acts Grants
- Community development grants

Budgets committed to this area vary from authority to authority, and from year to year. However, across the board, the level of funds for purchase of musical instruments has declined significantly since 2008.

Vocational Education Committees/Education and Training Boards

In a similar way to local authorities, over the years, various VECs have provided differing levels of support to local music groups to build their instrument banks in a range of ways, including via:

- Youth grant schemes
- Community education budgets
- Once-off capital grants via Dormant Accounts funding

With restructuring and transition to Education and Training Boards having taken place in 2013, the likely levels of, and channels for future support for local music groups from this source are yet to be established.

LEADER, Local Development Companies and Local Government Reform

LEADER organisations have, in the past, provided valuable sources of funding for local music groups and organisations wishing to purchase capital equipment. LEADER is funded by the Department of the Environment, Community and Local Government, via Pobal, to deliver the Local Community Development Programme (LCDP) and by the Department of Agriculture to deliver the Rural Development Programme (RDP). The LCDP aims to tackle poverty and social inclusion and one of its key aims is to *“increase access to formal and informal education, recreational and cultural development activities and resources”*. Both the LCDP and the RDP encompass a wide range of social, community and economic funding programmes which are administered by LEADER and other Local Development Companies.

As part of Local Government Reform, new Local Community Development Committees (LCDCs) are being put in place (under the auspices of the Local Authority) to take responsibility for oversight of local, community and economic development. The LCDC will have representation from the newly established Public Participation Networks (PPNs), which will have three electoral colleges (community development/ voluntary; social inclusion; and environment). The aim of the PPN’s is to encourage significant community involvement in local decision making processes.

The LCDC’s will take over financial oversight of the LCDP and be responsible for selecting local tenders to implement the new Social Inclusion Community Activation Programme when the LCDP finishes in December 2014. The LCDC will also act as the Local Action Group for local LEADER organisations when tendering for the Rural Development Programme in 2015. All current local LEADER groups will have to apply if they wish to continue to administer funding programmes in their local area. County Development Boards have also been disbanded as their functions will be subsumed within this new structure.

It is not clear how (or whether) these new structures will impact on the availability of funding for music capital or indeed, music education, performance and development at local level. However, opportunities may exist to advance the case of support for music banks and other music capital supports. They should be highlighted to their prospective local LDCD group when it is developing its 6 year Local Economic and Community Plan so it can be included as a programme to prioritise local spending.

Other Public Funding Sources

A diversity of other funding sources has been named by applicants to Stream 1 of the Music Capital Scheme as supporting their work. These include:

- Community Foundation for Ireland
- Culture Ireland
 - o Culture Connects Programme (Irish Presidency of the EU)
- Local/Regional Drugs Task Force
- Ealaíon na Gaeltachta/Údarás na Gaeltachta
- Foras na Gaeilge
- Health Services Executive
 - o Youth At Risk/Drugs Initiative
- Heritage Council
- National Youth Council of Ireland
- Office of Public Works
- Pobal
 - o Community Afterschool Projects
 - o Community Services Programme
- European Union's Peace II/Peace III Programmes
- RAPID (Revitalising Areas by Planning, Investment and Development)
- Ulster Scots Agency
- Higher Education Authority
- Youth Services Board

It is likely that, in the majority of cases, funding will have been provided for administrative, programme and project-related costs, alongside the possible provision of some capital funding. Therefore it is likely that not all of the listed organisations would be suitable targets for future capital funding.

4.3.b. Private Funding Sources

Philanthropic Sources

The number of philanthropic foundations and trusts active in Ireland has declined in recent years. However, alongside public funding sources, applicants to the Music Capital Scheme over the period 2008 to 2013 identified a small number of philanthropic sources of support for their music group/organisation, including:

- The Richardson Smith Trust
- The Ireland Funds
- Community Foundation for Ireland (a public-private funded model)

Corporate Sponsorship

The Heineken Violin is currently the one known example of a corporate-owned musical instrument in Ireland. It is a George Channot violin from the early 1800s, which was purchased by the Heineken Brewery in 1985 and has been loaned out to a range of leading Irish violinists since then.

The violin is given for a period of up to four years, generally when the violinist is in third level or post-graduate education or in the early stages of establishing a professional career. The violin is allocated on the basis of an open competition, and the winner is also granted an award of €5,000 to purchase a bow which he/she may keep. Previous recipients of the Heineken violin include Mairead McCrann, Catherine Leonard, Sarah Sexton and Anna Cashell. The current holder is Maria Ryan. Although this instrument generally represents a significant advance for the violinist in question, it does have its limitations, and it has not always been ideally suited to the physique and temperament of the holder.

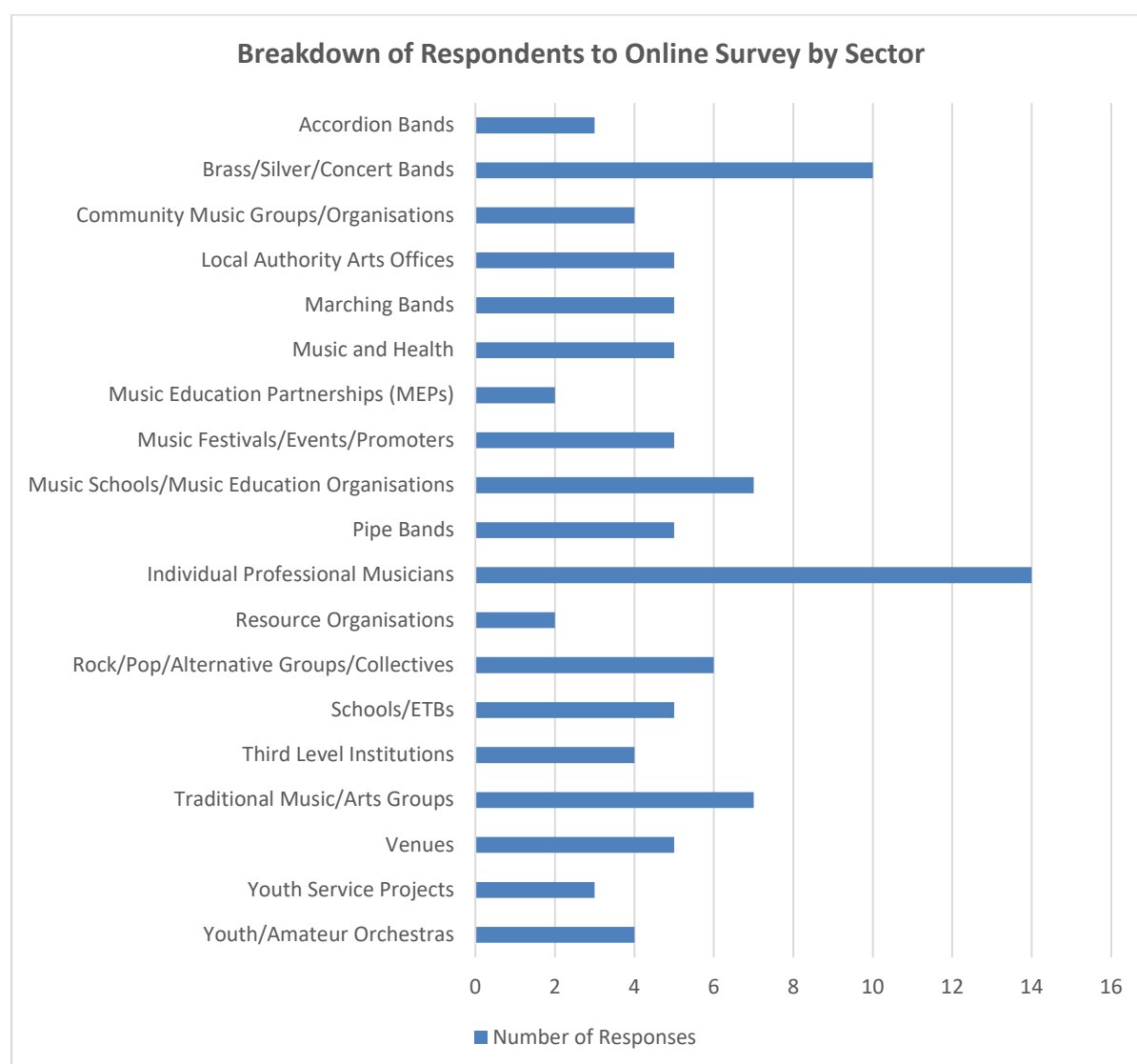
Investment Schemes for High Value Stringed Instruments

West Cork Music's Artistic Director, Francis Humphrys, has taken the lead in establishing trusts for the purchase of violins for prominent Irish violinists, Catherine Leonard and Sarah Sexton in an approach that bears similarities to that of the Stradivari Trust in the UK¹⁹. Each trust involves the investment of a number of individuals, with the players themselves one of the shareholders. To facilitate these syndicates, contractual documentation was drawn up both for members of the syndicate and for the musician using the instrument.

¹⁹ For more information on The Stradivari Trust, see section 7.2.b.

Chapter 5 - Outcomes of the consultation process²⁰

A diversity of individuals and organisational representatives took part in the consultative process relating to the feasibility of a National Musical Instrument Fund (NMIF) and a wide range of experiences and perspectives informed the findings. Suggestions for the purpose and parameters of the NMIF, as outlined in this section, come from those who took part in a series of meetings and focus groups as well as from 101²¹ individuals who responded to an online survey.

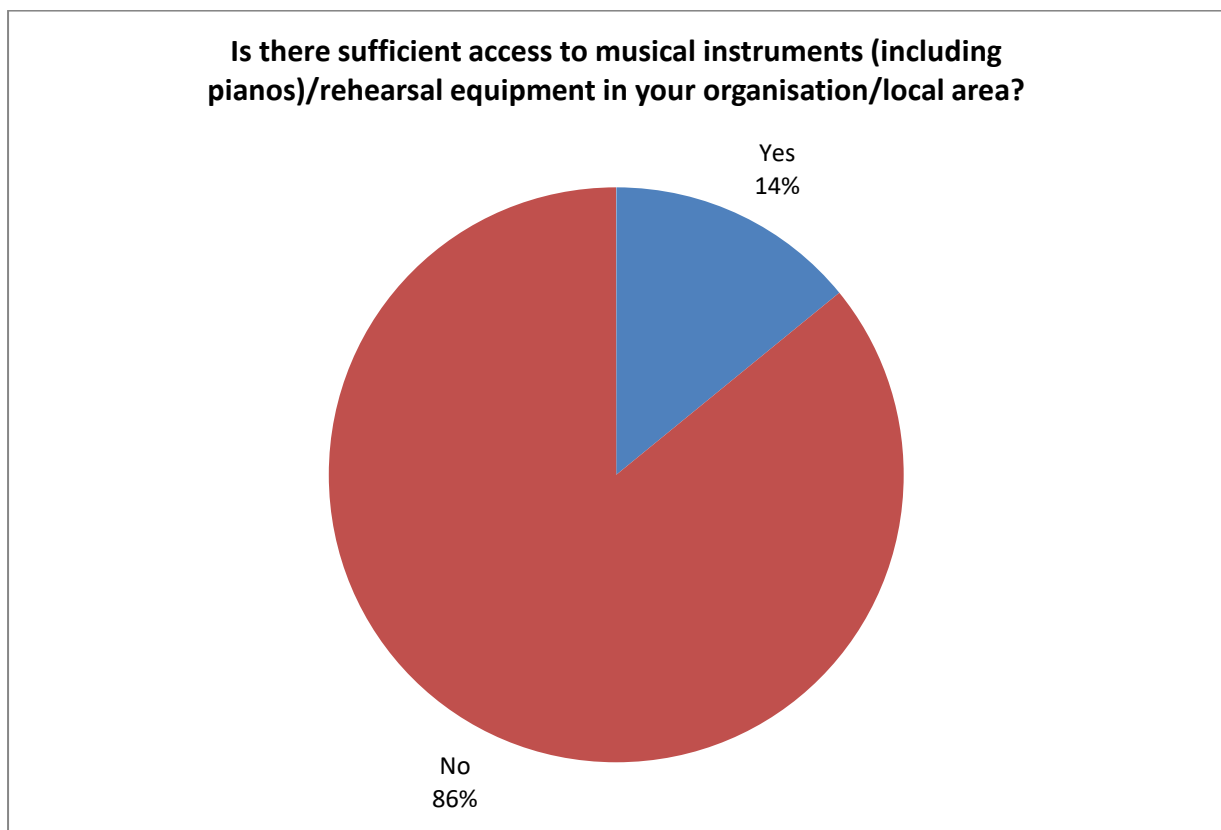


²⁰ A full description of the consultation process is provided in section 1.4. Methodology

²¹ Owing to the fact that a number of respondents identified themselves as representing more than one type of group or organisation, the overall number of groups/organisations whose views are represented comes to 105

5.1. The value of instrument banks/music equipment at local level

The online survey invited respondents to comment on the level of access to musical instruments and rehearsal equipment in their organisation or local area. There were 92 responses, the vast majority of the opinion that the level of provision was insufficient. This resonated with opinions expressed in meetings and focus groups throughout the consultation process.



The value of having access to an instrument/music equipment bank²²	The challenges raised by instrument/music equipment banks
It is key to recruiting students/participants.	There is a possibility that instruments will lie idle unless the bank is intrinsically linked to music education service providers.
It is essential for the delivery of music teaching/music-making programmes, and enables a hands-on experience for participants.	Providers may struggle to provide a sufficient number of instruments to meet demand, particularly in the case of more expensive instruments. This can inhibit local participation.
It enables music students to try out a range of instruments and make informed choices, particularly before committing to an instrument that may be expensive.	It presents many management issues including storage, cataloguing, insurance, transportation (particularly of larger instruments), maintenance and access to suitable cases etc.
It enables access for students from economically disadvantaged backgrounds.	The priorities shaping its usage may be those of the funders; this may lead to restrictions.
	The effects of wear and tear may impair the sound and makes the instruments more difficult to play: <i>“We are using pipes that are well past their best. Some of the bags are damp and smelly and should be discarded but a basic set of new pipes are over €1,200...”</i>
	The inclusion of instruments/equipment of varying quality and sound may be a necessity, but it impacts negatively on participant enjoyment and musical progress.
	Set up is expensive and maintenance may require ongoing fundraising, which may be difficult in rural areas/areas of high unemployment.

5.2. Gaps in music capital provision²³

²² The list of benefits and challenges above are collated from respondents with access to instrument/equipment banks and from consultees who attended interviews and meetings. The comments of those who did not have access to instrument/equipment banks have been included in Section 5.2., which identifies music capital needs.

²³ The summary of needs at every level comes from the combined responses of survey participants and those attending consultation meetings.

“There is a very busy pre-instrumental music service locally but without access to instruments, everybody either opts for a cheap instrument (violin or flute) or filters away from musical participation.”

5.2.a. Gaps specific to community-based service providers

There is a need for:

- appropriate instrument/equipment banks in a range of social, educational, health, disability, and community contexts; specific proposals arising in the consultation process included:
 - a central percussion bank catering for ensemble needs from youth/amateur orchestras to brass, concert, silver, pipe bands etc.
 - a marching band instrument bank with forward facing horns (sousaphones, mellophones, dynabones) and marching percussion (marching snares, multiple bass drums and tenors) to be administered by the Irish Marching Band Association
 - a centralised bank for larger equipment (such as backline and acoustic shells) available on loan/to hire by festivals, venues, bands/ensembles at county or regional level²⁴
- strategic approaches to reach a wider range of groups and ensembles and to assist those sectors failing to make eligible/successful applications
- a broad range of models for effective instrument lending at local, regional and national levels
- access to funding for a wider range of instruments/equipment/performance-related furniture and clothing
- a parallel easy-to-use loan scheme for individuals who wish to purchase instruments such as the ‘Take it Away’ scheme initiated by the Arts Council of England²⁵
- support for the provision of skilled teachers across all levels and all instruments
- incorporation of strategic “conditions of funding” that would help to support good practice at local level
- access to fully equipped non-commercial rehearsal, storage and recording spaces for groups, bands and ensembles across all genres

5.2.b. Gaps specific to emerging artists

There is a need for:

²⁴ This would benefit a wide range of venues and musicians including those working at professional level.

²⁵ Detailed information on the ‘Take it Away’ scheme can be found in section 7.2.b.

- ring-fenced support²⁶ for student/semi-professional musicians who are transitioning to a professional level
- pro-active marketing of examples of past funding to musicians in this category, to encourage increased applications
- additional marketing strategies to emerging musicians from sectors that have been less actively engaged in the MCS to date
- the development of a specialist instrument bank with more expensive instruments such as concertinas, harps, uilleann pipes, stringed instruments, pianos (like an evolved version of the Musical Instrument Fund of Ireland)
- the development of an expanded funding scheme that allows applications by 3rd level institutions and Music Generation
- access to a parallel easy-to-use interest-free-loan scheme for individuals who wish to purchase instruments

5.2.c. Gaps specific to performers of a professional standard

There is a need for:

- the establishment of a repository of good quality instruments for loan²⁷ to professional musicians
- the establishment of an investment scheme in high value stringed instruments²⁸
- further research into the best means of assisting with the cost of accessing performance-standard pianos, chamber organs, fortepianos, harpsichords etc.
- additional marketing strategies to reach musicians from sectors that have been less actively engaged in the MCS to date
- new ways to address more diverse needs e.g. musicians with disabilities
- the development of an expanded funding scheme that allows applications from professional music performance organisations
- access to a parallel easy-to-use interest-free-loan scheme for individuals who wish to purchase instruments

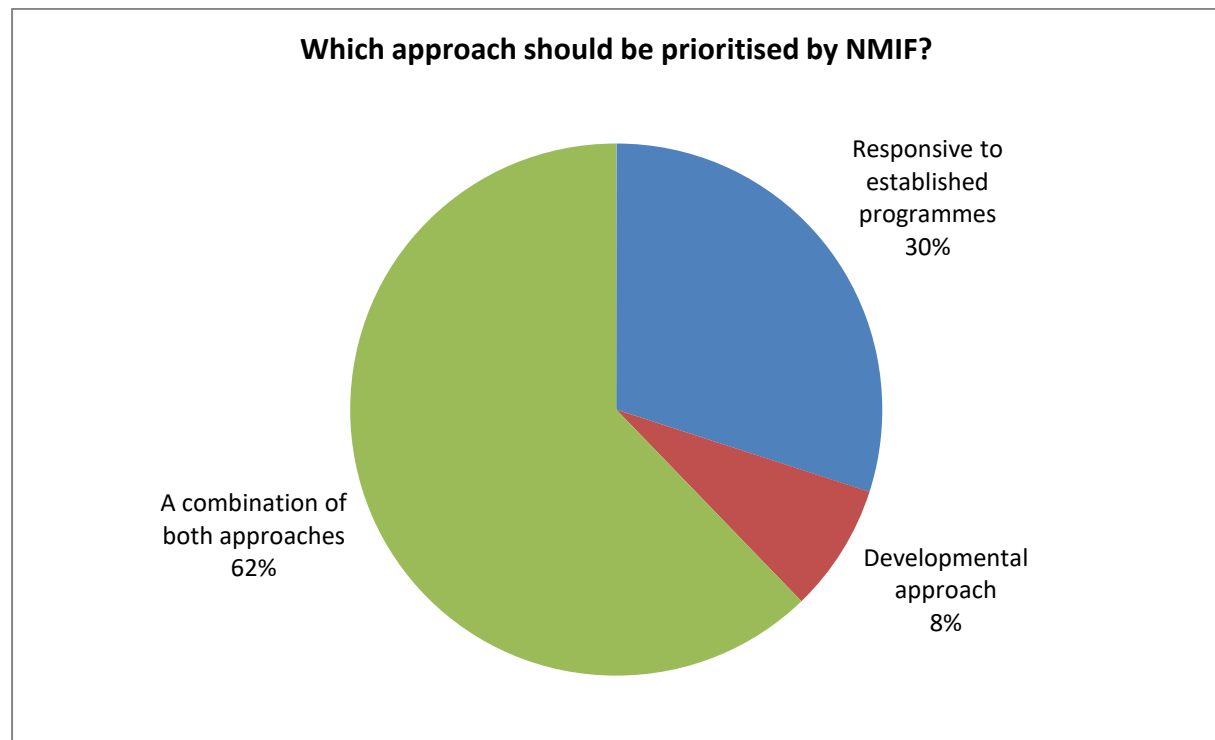
²⁶ The 'Take it Away' scheme would also benefit many musicians in the "emerging artist" category

²⁷ Potentially this might include the development of corporate instrument collections, with the selection process for recipient artists run by NMIF along the lines of that managed by the Canada Council for the Arts, as described in section 7.2.b.

²⁸ This could be modelled on The Stradivari Trust syndicated investment scheme outlined in section 7.2.b.

5.3. Remit of a National Musical Instrument Fund (NMIF)

The online survey invited respondents to comment on whether the NMIF should take: a purely responsive role to the needs of established music groups and organisations; a leadership role in stimulating musical activity in under-represented areas of the country; or some combination of the two. 90 people responded to this question.



In response to questions relating to the remit of a new NMIF, consultees made the following suggestions:

5.3.a. Balance and prioritisation

The NMIF should take an approach that is:

- holistic and balanced, combining responsive and developmental approaches
- active, flexible and responsive to changing needs and resources
- concerned with equity but taking a realistic and staged approach
- partnership focused
- concerned with sustainability

5.3.b. Assisting in the development of local music infrastructure

The NMIF should:

- assist in building local capacity to house, maintain, lend instruments/equipment
- increase access to music-making in under-developed areas, working in partnership with local skilled personnel/organisations as well as national membership and resource organisations
- bring together key players locally to support the development of collective music development plans
- take account of Education Training Boards (ETBs) and third level institutions, venues and other facilities, and the role they might play in local delivery
- assist existing instrument banks to work together at local level
- assist in the development of different models of instrument lending to suit specific local circumstances

5.3.c. Identifying and prioritising gaps

The NMIF should:

- identify and provide particular assistance to areas/groups with little history of music participation
- become part of a continuum of getting music education into under-represented areas and enhancing educational opportunities for those who cannot afford private classes
- create ring-fenced strands of funding with different priorities, in order to address specific needs

5.3.d. Information and advisory services

The NMIF should:

- provide advice and support relating to the scheme/application requirements etc.
- collate and supply information on instruments, equipment, and suppliers to students/musicians at all stages of progression
- collate and supply information on other relevant capital funding schemes
- provide advice on the development, co-ordination and distribution of instruments to those looking to set up instrument banks (including non-specialist personnel running music programmes in nursing homes, prisons etc.)
- provide advice on technologies/apps/tutors for particular groups (including groups with disabilities)
- adopt a match-making role with organisations, people and resources that can help

MCS applicants to deliver their programmes and services effectively

5.3.e. Awards and application processes

The NMIF should:

- Increase the level of funding available in order to retain and extend the MCS (Streams 1 and 2) and reintroduce supports for equipping rehearsal spaces
- make the application and reporting processes as user-friendly²⁹ as possible with supports for groups/communities who may find the application onerous
- promote criteria that will ensure a more equitable distribution of resources e.g. fewer repeat awards, and none to any organisation two years running
- ensure the selection panels are representative of the genres under assessment
- ensure effective feedback mechanisms³⁰ and post-award follow-up procedures
- develop criteria that will help build linkages and encourage good practice

5.3.f. Communications

The NMIF should:

- market its services through key partner organisations in order to reach people and groups at local level
- use information about diverse MCS award recipients when marketing to those who do not see themselves as “contenders” for funding, or who perceive the scheme as being elitist
- provide clear information and rationale for priorities and funding decisions in order to demonstrate clear and transparent selection processes

5.3.g. Advocacy

The NMIF should:

- work with a range of funding agencies to advocate for the value and importance of music participation and activity at local level
- lobby Government with (and/or on behalf of) the sector on specific issues e.g. music education in under-represented areas³¹; tax exemption on instruments

²⁹ It is interesting to note that desk research into the MCS revealed that a number of applicants experienced technical difficulties with the online application form: in particular, the inability to save data entered.

³⁰ Information from the desk research revealed that some unsuccessful applicants felt the feedback was too general to be helpful.

³¹ One respondent included significant detail regarding the social, economic, cognitive and emotional benefits of music education and music-making with particular reference to the place of music in child development.

- support professional musicians on a range of other issues, from the introduction of a “pay for play” policy in venues to non-music issues such as fair pensions, car insurance etc.

5.3.h. Funding partnerships

The NMIF should:

- take account of any potential role for the Department of Education and Skills, particularly in the context of the new Arts in Education Charter/Inter-Departmental Committee on Arts in Education
- use a Government funding guarantee as a starting point for leveraging investment and support from public bodies, third level institutions, music industry organisations, and the philanthropic and private sectors
- identify a suitable financial partner to facilitate the establishment of an instrumental loan scheme

Chapter 6 – Overall research findings

Following on from the desk research and consultation phases, key issues were identified that require consideration in the structuring of a new NMIF. These include: issues relating directly to the Music Capital Scheme and the way it might develop in the future; the positioning of the NMIF in the wider music landscape; and the ways in which a new NMIF would extend access to music capital in Ireland.

6.1. The Music Capital Scheme

- ***Diverse instrument banks required for diverse groups/ensembles***

Flexibility is needed if instrument banks are to be developed in ways that meet the needs of diverse users including: children and young people; groups in hospitals; student performance groups attached to music schools, etc. Some groups will require long term loans, while others will only need them for once off projects. Access to new technology and digital instruments will be a priority for one applicant; access to high quality early music instruments for another, and adapted instruments for use by people with disabilities a third. In some cases students/musicians will require access to larger, more expensive instruments such as harps, concertinas, weighted pianos, double basses, uilleann pipes, oboes and bassoons. Given the diversity of needs, it will be important that the NMIF is open to the development of different models of provision, based on local needs and resources.

- ***The range of instruments/equipment available under the MCS***

There is no explicit provision for computers and electronic equipment (MIDI controllers, software, instruments etc.) under the MCS, despite the importance of such equipment in areas such as music technology, composition, and access for people with disabilities. Neither is there provision for ancillary performance-related needs such as: music stands; choir risers; high podiums and uniforms for concerts/marching events; amplifiers; microphones; and other music/sound equipment. Given the clear focus of the scheme and the financial constraints under which it is likely to operate, it is unlikely that the MCS will have the resources to cater for the full range of ancillary equipment listed by contributors to the consultation process. However, strong arguments were made for the inclusion of choir risers, given the role they play in raising choral performance standards similar to the role played by high quality instruments in enhancing the performance of bands and ensembles.

“...[choir risers] are not just furniture, they serve an important role for every individual in the choir... allowing singers to hear accurately and sing in

tune...[and leading to]...a marked increase in the conductor's ability to hear the ensemble."³²

- ***The profile of individuals/groups/ensembles and organisations supported under MCS***

There are a number of gaps in terms of the type of musicians supported under the MCS. Rock and pop musicians (individual and group) engage less, and fare poorly compared to those looking for orchestral or classical musical instruments. Groups based in rural areas (across all genres) are also less represented in the scheme compared to those based in towns and cities.

- ***Extending awareness and changing perceptions about the MCS***

Given Music Network's historical role in promoting classical, jazz and Irish traditional music, it is unsurprising to find that many musicians and groups involved in rock/pop and other commercial genres remain unaware of the potential to engage with and benefit from the MCS. Even where information does filter through, the scheme may be perceived as elitist, and potential applicants may be discouraged. Similarly, community-based groups and ensembles unconnected to Arts Council-funded organisations, established bands/ensembles, or music schools, are unlikely to be in the professional arts information loop. Fresh marketing and communication strategies are needed for this purpose, and could be best developed in partnership with a diversity of resource groups and agencies.

- ***Creating more ring-fenced funding opportunities within the MCS***

Ring-fenced funding is advocated as a means of targeting specific needs and safeguarding against unequal competition. It would ensure that applicants for high value instruments are not competing with those looking for basic instruments, and would take account of economies of scale. Similarly, it could help ensure that music organisations in areas of growing demand can address their needs without competing directly with "kick-starter" programmes in under-represented areas.

- ***Application processes for groups and ensembles***

Application processes should be made as user-friendly as possible, and supports should be developed for groups who are less familiar with public funding processes. These could include online tutorials, access to regional advisers (along the lines of the former Arts Council Deis advisers) and/or regional information clinics, potentially with the assistance of local authority arts officers or local resource organisations. The NMIF has the potential to assist with local capacity building by strongly encouraging applicant groups to make links with skilled personnel/resource

³² Arguments for the inclusion of choral risers were also found in a sample of application forms examined as part of the desk research. This quote comes from one such application.

organisations, in order to access advice and support. These could include local authority arts offices, venues and established local groups and ensembles, as well as national resource organisations specific to their area of interest. Such linkages could be considered as a requirement of funding.

- ***The introduction of training supports***

Groups starting out with new equipment and/or instruments would benefit from an initial training offer, to familiarise themselves with how everything works and how to look after it.

- ***Rehearsal/recording spaces***

- There has been no MCS support to equip and develop non-commercial rehearsal spaces since 2008, when specific support was provided for youth groups/organisations under Stream 3. In addition, there is no explicit support for recording³³ or for the provision of secure, weather-proof instrument storage.
 - *“For older students, (mainly teenagers) eager to play together, the complete lack of rehearsal venues...and exclusion from pub venue sessions...means they rely solely on their parents...to allow their houses to be practice space. This is impractical... I feel strongly that a teenager’s progression as a musician is stunted in these crucial years by the lack of facilities.”*
- While the need for rehearsal spaces is clear, the development of rehearsal spaces is complex, and the re-introduction of a ring-fenced funding stream would require significant research and partnership building, in order to be effective. Costs and resource implications are high, and not all of the elements involved in establishing a rehearsal space sit easily with the “music capital” brief. While these caveats should not prevent the inclusion of backline equipment in the MCS offering, they do suggest the importance of collaboration with resource organisations such as First Music Contact and the youth services, in order to maximise value and ensure sustainability. In the short term, the introduction of backline equipment in Stream 1 should be explored.

- ***Sustainability***

- MCS needs to continue to ensure that successful applicants within Streams 1 and 3 show evidence of individual or organisational track records and/or access to support and advice from a suitably qualified/experienced source. Without this focus, NMIF runs the risk of contributing to music *“...resources sitting in a cupboard unused”*.
- Similarly, it needs to ensure that use of the instruments or equipment is monitored on an ongoing basis and that measures are in place to redistribute, if necessary.
- The introduction of financial or instrument loan schemes that result in a

³³ The Arts Council Music Recording Scheme, managed by Music Network, is only open to musicians/ensembles of a professional performing standard

replenishment of funds over time, or that require a matched funding contribution, should be prioritised.

- ***Value for money***

The MCS needs to focus more on value for money, prioritising applicants who can provide a public dividend for receipt of public funding. This could include applicants who reach large numbers of people or hard to reach groups; those who will promote free concerts and performances for the public, and/or those who undertake to give performances, masterclasses, workshops, etc. in educational settings (in keeping with the recommendations of the Arts in Education Charter).

- ***Individual financial loan schemes***

There is currently no interest-free loan scheme in Ireland to support individual students, community-based music-makers, or emerging and professional artists to purchase instruments/equipment. The lack of such a scheme impacts on individual and group applicants under all three streams of the MCS.

- ***Access to support for emerging artists***

- As student musicians progress to professional level, the quality of their instrument can become either a limiting or an enabling factor, and can have a direct impact on their level of success. This is particularly the case in the classical genre, but it can also be a factor in other genres. There is a gap in the MCS in this regard, and support for emerging artists is required to ensure their needs are met. As, by and large, students have not seen themselves as a target group for the MCS to date, a well-considered marketing plan will be needed, using relevant examples of past funding to this demographic.
- For emerging (and professional) musicians with disabilities, support for the development of home-studios may as relevant (or possibly more so) than support for the acquisition of instruments. A home studio can facilitate artists to work for short periods when they are well.

- ***Access to high quality stringed instruments for highly skilled professional musicians***

- MCS supports for professional Irish string players performing at international level either as soloists or chamber musicians are insufficient, as the cost of instruments in this category can run from tens of thousands into hundreds of thousands of euro. Additional supports are required to run alongside MCS Stream 2.
- New supports could take the format of corporate instrument collections, that could be administered by NMIF along lines of similar to those of the Canada Council for the Arts, or alternatively or additionally, an investment scheme in high value stringed instruments similar to the syndicated model operated by The Stradivari Trust in the

UK³⁴. In the latter case, this could be combined with existing MCS Stream 2 supports to allow the applicant musician to own a share in the instrument.

- ***Application procedures in Stream 2 (and/or new NMIF support streams focused on individual artists)***
 - Currently, the MCS selection process does not involve either an audition or interview process, and artistic track-record is assessed according to artistic CV/biography and supporting material including recordings, reviews, etc. However, if the NMIF is to introduce new schemes for high value instruments, it should consider integrating an audition and interview process within the overall selection process. This would be in keeping with international models. The NMIF may also consider introducing auditions and interviews into MCS Stream 2 in the future.
 - The provision of access to high value instruments raises the issue of insurance, secure storage and safe transportation. While currently, the MCS requires Stream 2 applicants to outline their plans for storage and insurance, no questions are asked regarding their arrangements for transporting instruments. As international travel is a central part of the career of both soloists and chamber musicians, it has been suggested that, at a minimum, applicants to schemes for high value instruments be required to outline their plans for safe transportation of the instrument that is the subject of their application. This may require investment in new flight cases by the applicant musician, should their application be successful.
- ***Support for professional performance ensembles***

Professional performance ensembles are currently ineligible for MCS support, despite the fact that there is no music capital funding available to them through the Arts Council³⁵.
- ***A fresh look at policies, decision making and feedback across all MCS funding programmes***
 - A clear policy on repeat awards should be developed, taking account of the fact that a number of musicians, groups and ensembles were only awarded part of their funding request in previous years.
 - The principle of “funding in full or not at all” should be implemented consistently across all streams of the MCS (and any new funding programmes) as per the selection panellist guidelines document.
 - There should be complete transparency in the way in which priorities are weighed in each stream of the MCS, and clear communications about how funding decisions are

³⁴ See section 7.2.b for more detail on both of these international models.

³⁵ Some performing groups have approached the DAHG directly and received capital funding but this is not a regular funding opportunity.

made; this should include the provision of more detailed feedback for unsuccessful applicants; and clear communications about the availability of such feedback.

6.2. The provision of extended music capital supports through the NMIF

Given the wide range of local music capital needs around the country, a pragmatic, staged, and research-driven approach to the introduction of new music capital funding mechanisms is advised. The establishment of the NMIF, and the recruitment of dedicated personnel would enable research, relationship building and fundraising to support the following measures:

- ***The introduction of interest-free loan schemes***
The development of an interest-free loan scheme along the lines of the ‘Take it Away’ scheme in the UK would benefit musicians at key stages of development (i.e. student and emerging artist stages).
- ***The introduction of new supports for professional musicians***
The development of a corporate instrument and/or an investment scheme in high value stringed instruments similar to the syndicated model operated by The Stradivari Trust (as described in section 7.2.b.)
- ***The programming of corporate events related to “high value” schemes***
The introduction of showcase events for beneficiaries of any new “high value” schemes. Performance events of this nature would potentially prove attractive to prospective investors, given the associated high profile marketing opportunities, and the potential for corporate hospitality.
- ***Strategies for improving access to professional standard pianos/other keyboard instruments***
Further research is needed into the best means of assisting musicians and local music promoters (including voluntary promoters, festivals and venues) to access performance-standard pianos and other keyboard instruments, such as chamber organs, fortepianos, harpsichords etc. Options such as piano hire subsidies could be explored, as well as purchase schemes. The learning from the Arts Council Piano Purchase Scheme should be taken on board, in particular: the impracticality of regular transportation; the importance of ensuring regular instrument usage; and the potential for linking any new instrument(s) purchased via the scheme with a musician in residence programme or a piano programming adviser.

“One reason we discontinued our annual concert series was the cost of hiring

a piano, frequently higher than resources available for artist fee.”

- ***The development of focused support for instrument makers***

While the current MCS offers no explicit support for indigenous instrument makers to encourage the production of both high quality instruments for professional use, and student instruments, the establishment of the NMIF would enable research into the possibilities for developmental strategies in this regard, particularly where demand for instruments outstrips supply, e.g. harps.

- ***A cost/benefit analysis of an instrument amnesty***

An instrument amnesty is one possible way to encourage re-homing and recycling of instruments that are currently lying idle. The NMIF could undertake a cost/benefit analysis to see if such an initiative would be worthwhile.

6.3. Positioning the NMIF

- ***A developmental or responsive approach?***

- Although a large majority of respondents participating in the consultation process favoured a rounded approach for the NMIF, combining responsiveness with a developmental agenda, the issue was divisive. It generated a range of views as to the correct approach, and the correct balance between priorities. Some respondents were wary of any national organisation’s capacity to influence development on the ground, while others pointed out that resources were already scarce, and could not meet the existing needs of established groups and ensembles.

“If you want to build up a stock [of instruments] which will probably sit gathering dust, then take the leadership role.”

- Others felt strongly that a national organisation was needed to take an overview of instrumental provision, identify gaps, and assist under-represented groups and areas to access support:

“Well established groups [are] already self-funding with access to equipment etc. It [would] not be fair to restrict... support for under-represented areas.”

- Overall, there was a push for the establishment of a well-rounded national organisation to identify and address developmental needs in partnership with resource groups better suited to delivery on the ground than the NMIF. For example, in considering the need to broaden music education resources, one respondent wrote:

“Given their experience and infrastructure it would seem to make sense...that Music Generation take on the leadership role in these music black hole areas, working with the instrument fund as appropriate as they develop work on the ground.”

- **Music education**

While the NMIF will need to retain a focus on music performance rather than education, it will need to position itself clearly in relation to organisations working in the music education field. By working in partnership with such organisations, it can maximise the impact of the music capital resources at its disposal. For example, at present, groups regularly face difficulties in accessing skilled teaching personnel for all levels of ability, and across the full range of instruments. While online tuition has been tried, it has not proved successful to date, with difficulties relating to broadband access and speeds. Such shortages in educational opportunities limit the positive impact of the instruments and equipment provided through the MCS.

- **NMIF as a central point of connection**

- NMIF would be well placed to play an “honest broker” role in connecting local, regional and national groups and organisations and, at times, bringing particular interest groups together. Using its knowledge of gaps and needs around the country, it could initiate conversations with established membership organisations to explore the potential to start new groups/programmes. Or as another respondent put it:

“[It]...could be a hub and meeting place for bands, entrepreneurs and industry professionals to mingle and challenge and support each other.”

- In addition, it could assist communications between different music organisations (and with organisations from different sectors) at local level, potentially enabling the development of integrated music development plans. Such a role may be of particular assistance in areas where access to music is limited, and where development is dependent on linkages with skilled personnel:

“[NMIF should]...engage with musicians/music leaders who already have a vision in terms of enhancing musical activity in their area... successful music groups tend to grow and flourish as a result of their leaders.”

- **NMIF as a central point for information**

Information about capital funding is difficult to access, as it comes from a wide range of sources and sectors. NMIF would play a useful role in collating this, and making it available along with all other relevant information relating to the sourcing, distribution, and maintenance of instruments and equipment. Information about new or innovative models for delivery could be documented and disseminated e.g.

the Mayo model for instrument distribution through the county library service³⁶. Consultees contributing to this research proposed a call for suppliers who could provide preferred brands of instruments as well as the generation of information about second hand instruments, equipment and uniforms.

- ***NMIF as a partner in developing music capital supports locally and nationally***

The establishment of a NMIF would bring a much needed overview to music capital provision in Ireland, and could add value to the work of a great number of local, regional and national organisations focused on developing music capital supports. But equally, the effectiveness of the NMIF would depend on the development of strong partnerships, which would result in the pooling of knowledge, skills, funding and resources. Aside from the Department of Arts, Heritage and the Gaeltacht, which would be central to the establishment of the NMIF, and the Department of Education and Skills, which would be facilitate the positioning of the NMIF vis-à-vis the Arts in Education Charter, the following agencies and organisations are all potentially valuable partners:

- The Arts Council could provide expertise, advice support and communication with the funded arts sector, and could be helpful in building strategic relationships
- Third level institutions (particularly those with experience of lending instruments) could provide space, administrative capacity and expertise in relation to particular instruments e.g. Royal Irish Academy of Music; DIT Conservatory of Music and Drama; CIT Cork School of Music; Irish World Academy of Music and Dance at the University Limerick
- The National Concert Hall could provide showcase opportunities for recipients of instruments via the NMIF, from non-professional ensembles through to international performers in receipt of high value instruments
- The National Library Association could provide assistance and resources in developing a pilot library loan service (potentially based on the Mayo experience)
- IRMA, IMRO and other music industry bodies could provide expertise, facilitate connections and potentially provide funding
- The Youth Service Boards could assist in reaching a new cohort of individuals, groups and ensembles around the country
- Business to Arts could provide advice on how to attract funds from business sponsors
- National music resource and membership organisations could provide valuable knowledge, insight and resources, and could partner with NMIF on specific developmental programmes

³⁶ A case study can be found in section 7.2.a.

Chapter 7 – Models of funding and delivery

7.1. Potential funding mechanisms/funding sources

In 2012 and 2013, Music Network participated in *‘Planning for Success in the Arts: a Capacity Building Intensive for Arts Managers and their Boards’*, which aims to build capacity in fundraising within the arts in Ireland, delivered by the DeVos Institute of Arts Management at the Kennedy Center in Washington D.C., in partnership with Business to Arts. This has had a significant impact on Music Network’s thinking with regards its corporate identity, and how to communicate its message effectively with its range of stakeholders, with a view to building a sense of increased buy-in and affinity with the organisation. These new skills, insights, contacts and support networks will be key to enabling Music Network to attract funding from new sources, in seeking to establish the NMIF on a secure financial footing.

A broadly-based funding structure is recommended, with the potential for different partners supporting different aspects of the NMIF’s work. A number of potential funding partners have been identified below.

National Government

- The Department of Arts Heritage and the Gaeltacht has been the key ongoing funding partner since the pilot phase commenced in 2008. Its ongoing support is critical to the establishment, and long-term viability of the National Musical Instrument Fund. In order to provide Music Network with the security that it needs in order to begin leveraging funds elsewhere, it could seek a formal commitment from the Department of Arts, Heritage and the Gaeltacht regarding its intention to funding the NMIF at an appropriate level for the foreseeable future.
- Music Network could, in co-ordination with Music Generation, initiate discussions with the Department of Education and Skills, particularly in the context of the Arts in Education Charter/new Inter-Departmental Committee, to determine the potential for future collaboration and funding.

Social Finance

- Clann Credo is a provider of social finance to community-based projects. Its mission is *"to design and promote innovative Social Finance products and services; contributing to inclusive prosperity and developing social capital in a way that benefits everyone"*. Social Finance differs from conventional finance models in that it demands that investments produce both a social and a financial return. Social finance is assisting the social entrepreneurial endeavours of many NGO’s, non-profits

and community and voluntary organisations who are now exploring new and innovative ways of generating funds in order to continue to address deeply entrenched social inequalities. In the past, Clann Credo has worked with a number of arts organisations, including the Abbey Centre in Ballyshannon, Co. Donegal, Filmbase, and The Fumbally Exchange in the development of arts spaces and projects, including capital projects. It considers loans of up to €500,000, usually repayable over a period of up to seven years (although longer repayment periods of up to 15 years are considered). This could provide a useful source of finance for capital purchases for individual community music organisations such as those who have applied to both Streams 1 and 3 in the past, but could equally assist Music Network in the early stages of establishing the NMIF, in particular in relation to the development of an interest-free loan scheme along the lines of ‘Take It Away’ in the UK³⁷.

Corporate Sponsorship

- In consultation with Business to Arts, the NMIF could seek to develop the idea of corporate instrument collections (building on the previous example of corporate art collections within banks) with a view to pitching this as an investment/corporate social responsibility opportunity to Irish businesses. Depending on the wishes of the investor organisation(s), the instruments purchased could be made available on loan to individual musicians for a defined period of time (for example five years, as per the Heineken Violin model, or longer) and the possibility could be explored of the recipient musician(s) performing occasionally, for the benefit of staff, clients and customers, with a view to raising public awareness of the instrument collection, and the corporate organisation’s sponsorship of the artist(s) involved.

Investment Schemes for High Value Stringed Instruments

- Building on the experience of the Stradivari Trust in the UK, a syndicate-based investment model could be used to finance the purchase of high value stringed instruments, targeted at both corporate organisations and individual philanthropic investors. Documentation for potential investors relating to the schemes run by The Stradivari Trust is available online (see www.stradivaritrust.org), which could be used as a template for the development of this idea in Ireland. It would be necessary to engage the services of a specialist financial/legal adviser, to develop this scheme further. As the Stradivari Trust has recently embarked on its first fundraising scheme for an Irish musician, violinist Joanne Quigley, it would also be politically astute to have an initial discussion with The Stradivari Trust about this experience, to examine the potential for future collaboration/partnership.

³⁷ See section 7.2.b. for further information on this model

- A decision at government level to support this area could result in investments of the Central Bank or National Pension Reserve Fund being channelled into high-value string instruments.
- Some philanthropic foundations that are endowment or investment-based, many of whom have endured significant losses in recent times, may be open to the concept of investing in what is a secure asset, while at the same time achieving philanthropic goals.

Philanthropic Funding

A number of philanthropic funds/organisations offer partnership potential for the National Musical Instrument Fund, including:

- The Ireland Funds: one of the two key funding partners involved in the establishment of Music Generation, The Ireland Funds has also funded the production of the feasibility study report
- The Community Foundation for Ireland (a public-private funded model)
- The Irish Youth Foundation: focuses funding on children and young people at risk between the ages of 5 and 20, with a particular emphasis on educational disadvantage, poverty, substance abuse, homelessness and social education
- The Katherine Howard Foundation: supports projects and initiatives in disadvantaged communities
- Social Entrepreneurs Ireland: offers start-up funding, mentoring and other supports for individuals making a difference in societies through a wide range of community projects. Potential may exist for Social Entrepreneurs Ireland to assist with the setting up of the NMIF.

These various philanthropic organisations, all of which are affiliated to Philanthropy Ireland, range from large organisations with diverse sets of aims to smaller foundations with particular or niche agendas. A number of these support arts initiatives for reasons other than artistic merit, such as a means of: addressing social exclusion in disadvantaged areas; engaging young people in alcohol and drug-free environments; a method of community regeneration; a vehicle for peace and reconciliation, etc.

Two further members of Philanthropy Ireland have a direct, stated interest in investing in music or arts projects. Although both already have established funding programmes in place, which may limit their potential to be involved in a National Musical Instrument Fund, nevertheless, it would be worth pursuing discussions with them with regards potential future partnership.

- The Richardson Smith Trust: initially focused on purchasing and lending to players oboes, bassoons, violas and double basses. It also provided funding for tuition in these instruments. More recently, income to the Trust has declined due to a gradual

decline in the value of the investments. The instruments owned by the Trust have been sold, with proceeds added to the Trust's capital. Investment income is allowed to grow for a number of years before awards are made. Recent awards from the Trust have concentrated on providing workshops by skilled orchestral artists to regional and emerging youth orchestras throughout the country. Some capital grants have been given, allowing orchestras to purchase instruments and equipment such as music stands, sheet music or travel cases. Since 1998, the Trust has focused its funding mainly on grants to school and community youth orchestras, for instrument purchase and some tuition scholarships.

- The RDS Music Bursary: valued at €10,000, this bursary has been awarded on an annual basis since 2003. It is one of the largest single bursaries on offer to a young musician in Ireland and it is open to both singers and instrumentalists who are winners of selected senior competitions in the Electric Ireland Feis Ceoil. It is intended to assist a young professional musician develop their career by further study, or for the purchase of a suitable musical instrument.

Building on the experience of the establishment of Music Generation, which was co-funded by an extremely generous once-off donation of €5 million by U2 (matched by a €2 million fundraising campaign by the Ireland Funds) potential also exists to approach individual philanthropists, including successful Irish musicians or bands with a view to their contributing towards the funding model for a National Musical Instrument Fund, either from a purely philanthropic perspective, or with the angle of a philanthropic investment in the purchase of a high value stringed instrument, with potential for some financial return on their investment.

Music Industry

When the NMIF has established an ongoing funding commitment from Government, it should initiate discussions with key music industry bodies, including IRMA and IMRO, to explore the potential for their funding particular aspects of the NMIF's work that directly benefit the artists with whom they work. IRMA has supported the development of rehearsal space in the past in Stream 3 of the Music Capital Scheme (via the IRMA Trust), and has expressed an interest in partnering with other music industry bodies to revisit this area of work.

Banking/Financial Services Partner

In order to enable the establishment of an interest-free loan scheme for the purchase of instruments by individual musicians, the NMIF should seek to develop a working relationship with a suitable credit provider, such as a bank, building society the Irish League of Credit Unions, or Clann Credo. Initial discussions with the Arts Council of England (the initiator of the 'Take It Away' scheme) could prove instructive in determining the best financial partner to approach in relation to setting up a similar scheme in Ireland.

Cross Border/European Funding

Potential exists to develop a cross-border partnership between the National Library Association of Ireland, and the regional education and library boards in Northern Ireland, which are the bodies responsible for managing the Northern Irish school-based instrumental music education service (and its associated instrument bank). Building on the Mayo County Instrument Banks example, which is being administered via the county library service, there is potential for learning from the Northern Irish model to be shared in order to facilitate the effective roll-out of county or regional instrument banks throughout the Republic of Ireland. This may open up opportunities to access cross border, and/or European funding.

7.2. Models of Provision

7.2.a. In Ireland: Mayo County Instrument Banks – Case Study

The structure and funding of the Mayo County Instrument Banks is instructive in a number of ways. It demonstrates the benefits that arise from working in partnership at local level and the complexity that can arise when different funding partners are involved. The history and development of the initiative has been anything but simple but it has led to a network of instrument banks being rolled out across a large geographical area, all of which are delivered through the county library network. The total budget for the three instrument banks is €240,000. The network³⁸ includes:

- The County Community Forum bank is based in Castlebar Library and was funded by: LEADER (€75,000); County Community Forum (€20,000) and Music Generation (€5,000). It is available to individual children and young people South and West Mayo (including Achill, Ballinrobe, Claremorris, Castlebar, Louisburgh and Westport but excluding Ballina and Castlebar Urban areas) in line with South West LEADER priorities.
- Music Generation Mayo Instrument Bank (not yet formally named) is based in Ballina Library and was funded by: Music Generation (€50,000); Mayo County Council (€25,000) and County Community Forum (€25,000). It will serve the public and groups in North and East Mayo including Ballina and Castlebar urban areas but excluding the Erris region in North Mayo.
- Erris Region Instrument Bank (also not yet formally named) will be based in Belmullet Arts Centre and Library. It is funded by: Community Investment Funding (€20,000) and Music Generation (€20,000). It will only serve people in the Erris area.

The priorities of different funders (relating to geographical areas and user groups) have led to a complicated but ultimately comprehensive network.

The partnership has succeeded in addressing:

- *Geographical challenges*: Mayo covers an enormous area and parts are sparsely populated but there is a network of 17 libraries spread right across it
- *Perceptual barriers*: the system for borrowing an instrument is similar to that for borrowing books so it is less intimidating for first time borrowers - they visit, fill out an application, pay maintenance/deposit fees and get access to their instrument

Essential ingredients in making the partnership work included:

³⁸ These are in addition to existing membership instrument banks operated by organisations such as Comhaltas and the County Orchestra.

- *An excellent working relationship:* the partnership with Mayo County Library grew out of a history of good cross-sector working relationships; Mayo Music Generation³⁹ had previously worked with the libraries to develop a county-wide music library resource (sheet music, CDs, DVDs and online resources) and the local authority arts office had worked with the libraries on initiatives such as the Bealtaine festival, Force 12 etc.
- *A combination of expertise:* while Music Generation partners were familiar with the need for instrumental resources, key personnel in the libraries brought essential expertise in areas such as cataloguing, information management; financial management of deposits etc.
- *Time:* the negotiation of mutual benefit takes time and patience from all partners and it is essential that they have the space in which to explore, agree and achieve their different aims.

³⁹ Music Generation Mayo is itself an inter-agency partnership involving Mayo VEC, Mayo County Council Arts Office, Mayo Community County Forum, Mayo County Development Board, Mayo Education Centre, and Mayo County Council Dept of Community and Integrated Development.

7.2.b. Models of provision at international level

Case Study i: 'Take It Away' scheme, England and Northern Ireland

'Take It Away' is an interest-free loan scheme for the purchase of musical instruments, initiated by the Arts Council of England in 2007. It is offered through a network of 300 plus music shops, which are registered scheme members holding a legal licence to be a credit broker. 'Take It Away' is operated by The Arts Council of England's trading company, Creative Sector Services Community Interest Company in partnership with Moneyway credit provider.

'Take It Away' provides loans of between £100 and £5,000, and is targeted at student musicians from beginner level up to trainee professional/professional entry level. It is open to either an individual aged over 18 years buying an instrument for a child under the age of 18, or an individual aged 18 to 25 years using the scheme to buy an instrument for themselves (or someone else, as a gift).

Eligibility criteria

In order to be eligible, applicants must:

- Be a permanent UK resident
- Be working at least 16 hours per week
- Hold a bank or building society account capable of handling direct debit payments

Instruments can be selected from a whole range of musical instruments (including reconditioned instruments) sold by member retailers. Additional items, such as instrument cases, sheet music, spare strings, reeds, amplifier, delivery or set-up charges etc. can also be added to the purchase, as can the cost of a block of music lessons, where these are offered by member retailers, up to a total value of £5,000. Instruments costing in excess of £5,000 can be part-financed by 'Take It Away' with the balance paid up-front (it is not possible to split the cost of the instrument or instruments over more than one loan application). It is possible to buy more than one musical instrument at the same time, and to have more than one loan, each for a different instrument, being repaid concurrently.

Ineligible items include:

- Pro-audio equipment (recording, mixing, sampling items)
- PA systems
- Computers, or computer-based products
- Microphones
- Non-tuition CDs and DVDs
- Concert tickets

Application Procedures

Applicants inform the music shop staff that they wish to use the 'Take It Away' scheme to buy their chosen instrument. A staff member goes through the loan application process with the purchaser in-store or via mail order. This involves a credit check on the purchaser.

- Purchasers aged 18-25 years using the scheme in their own right are required to complete a short customer survey, answering some quick questions about themselves and their purchase
- Purchasers aged over 18 who are using the scheme to buy an instrument for a child aged under 18 are required to complete a customer declaration, providing details about the instrument recipient, and confirming that the instrument is for an 'under 18'

If the purchaser's application is approved, a 10% deposit of the instrument cost is paid there and then. The remaining cost is the value of the 'Take It Away' loan, which is repaid over nine monthly instalments (on goods priced between £100 and £2,000) or 18 months (on goods priced between £800 and £5,000).

Outcomes of Scheme

In the first year of the scheme (2007-2008) in England, over £5.4 million worth of instruments were bought, by over 8,000 people. Initially, the loans were up to a maximum of £2,000 repaid over 9 months, but this was subsequently raised to £5,000 (repayable in up to 18 months). Sales statistics in the first year showed that guitars amounted to 33% of all sales under the scheme, with keyboards second most popular (17%), percussion coming third (14%), and woodwind instruments close behind (13%).

The scheme was found to have given a huge boost to the country's network of high-street instrument retailers, the majority of which are small, independent stores. 63% of member retailers reported increased sales of £10,000 or more during 2007/8 as a result of their participation in 'Take It Away', with some businesses seeing turnover increase by as much as £10,000.

Due to the success of the scheme in England, in 2012 it was replicated in Northern Ireland, at the initiation of the Arts Council of Northern Ireland.

Further information on "Take It Away" is available from Creative Sector Services CIC, Somerset House, Strand, London WC2R 1LA; telephone +44 20 7759 1111; email: info@takeitaway.org.uk; www.takeitaway.org.uk

Case Study ii: Canada Council for the Arts Musical Instrument Bank

“The Canada Council Musical Instrument Bank runs on inspiration, talent and generosity. Thanks to donations, endowments and loans, we are able to get more of these finely crafted instruments into the hands of talented musicians. This means that more audiences can experience the power, depth and beauty of music created by pairing a centuries-old instrument with an exceptional soloist”. (Robert Sirman, Canada Council Director and CEO)

Every three years, talented Canadian classical musicians compete for the chance to borrow fine stringed instruments from the Canada Council’s Musical Instrument Bank (MIB). The competition is intense, and its outcomes are decided by a jury of professional musicians and peers. Musicians who win the competition are often invited to perform with their instruments on some of the world’s most celebrated stages.

The MIB includes close to 20 magnificent instruments worth a total of over \$36 million. These historically-significant violins, cellos and bows, ranging in age from the late 1600s to the early 1900s, were crafted by the world’s finest luthiers such as Stradivari, Gagliano and Pressenda. To date, 34 Canadian violinists and cellists have benefitted from the loan of these fine stringed instruments. By lending or donating an instrument, benefactors help Canadian musicians to reach a level of creativity and performance that might not otherwise be possible. It helps them to push their creative boundaries, and to be competitive on the world stage.

The Canada Council funds, administers and promotes the MIB collection and competition. It also promotes, via its website, a list of upcoming performances by recipients of the MIB instruments. It initiated the MIB in 1985 through the generous legacy of \$100,000 from the Barwick family of Ottawa. Since then, the instrument bank has grown steadily thanks to generous donations, loans, and purchases made with donated funds. Donations of cash or securities are managed together with the Canada Council’s general endowment portfolio. Special tax advantages are available to donors who make permanent donations of instruments. Donors and lenders are acknowledged on the Canada Council for the Arts website.

An established firm of luthiers has been granted responsibility for restoring and maintaining the instruments.

Eligibility

Eligible professional Canadian classical musicians are:

- Talented young musicians of great potential, who have begun or are about to embark on an international solo or chamber music career

- Mid-career or established musicians who already have an international solo or chamber music career, and who are in a key period with regard to career development.

Applicants must demonstrate that having a fine stringed instrument or bow at this point in their development will provide a major boost to their career and (or) enable them to move to the next level in their career.

Applicants must:

- Be Canadian citizens or permanent residents of Canada, as defined by Citizenship and Immigration Canada. They do not need to be living in Canada when they apply.
- Agree to maintain permanent resident status in Canada for the term of the loan, unless the Canada Council agrees otherwise
- Have completed their basic training in music (university graduation or the equivalent in specialised training)
- Have a history of public presentation of their work
- Be recognized as professional musicians by other artists in their field
- Applicants may receive a maximum of four Musical Instrument Bank loans of three years (i.e. applicants can benefit from the scheme for a maximum period of 12 years)

Selection Process

Applications are assessed by a peer assessment committee composed of experienced professional musicians or other peers, selected for their expertise in classical and contemporary string repertoire, technique and understanding of career development dynamics. The committee evaluates all applications in a national competitive context and selects the finalists, who are invited to a live audition and interview. A number of finalists are selected, based on the artistic quality of their recorded performance and on the rest of their support material. Finalists perform solo works, or solo works with piano accompaniment at the auditions. Selection is based on the applicants' playing ability, their professional career potential, and their ability to take full advantage of Canadian and international professional engagements during the loan period. The latter two points are assessed from the written support material, as well as at the in-person interview during the live audition process.

Further information is available from Janet Riedel Pigott, Programme Officer, Endowments and Prizes; telephone 1-800-263-5588 (toll-free) or 613-566-4414, ext. 6004; email janet.riedelpigott@canadacouncil.ca or at <http://instrumentbank.canadacouncil.ca/en>

iii: The Stradivari Trust, UK

The Stradivari Trust was launched in 2004 by philanthropist and music-lover, Nigel Brown OBE, and it exists to support and promote excellence in the field of classical music. The Trust is best known for its ground-breaking syndicated instrument schemes whereby it puts together syndicates of like-minded individuals to buy fine-stringed instruments. These instruments are available for the exclusive use of exceptional emerging and established musicians, on the understanding that they will redeem the ownership of the instrument over the course of a 15-20 year trust. Through this market-leading model of transactional fundraising, it is able to support established and emerging musicians to buy and own fine stringed instruments.

Over the course of 30 years, the Trust has helped violinists Nigel Kennedy and Jennifer Pike, violist Lawrence Power, and cellists Steven Isserlis, Natalie Clein, Guy Johnston and Jonathan Byers, and many others. Primarily, the Trust supports UK musicians, but it also works with European artists based in the UK. A recent new departure was the Trust's decision to support the efforts of Irish violinist, Joanne Quigley, to acquire a fine violin. This is the first time in the Trust's 20 year history that it has fundraised on behalf of an Irish artist.

The Trust is currently in the process of expanding its remit and restructuring its work, and is consequently closed to applications from prospective musicians until September 2014. However, syndicate proposal documents from past campaigns are available online (see, for example, http://www.badkequartet.co.uk/wp-content/uploads/2011/09/Jonathan_Byers_proposal_ItalianCello.doc) which, with the permission of the copyright holder, could be adapted for the purpose of establishing a similar scheme in Ireland.

For further information, contact The Stradivari Trust, 2 Pretoria Road, Cambridge CB4 1HE or see www.stradivaritrust.org

Chapter 8 – Conclusions and Recommendations

8.1. Conclusions

In this study, we have explored the level of need for the establishment of a National Musical Instrument Fund and the ways in which it could be funded and delivered. Our conclusions can be found in this section, along with a number of recommendations for action in the short, medium and long term.

8.1. a. Need for a National Musical Instrument Fund

The study shows clearly that there is a significant need for a National Music Instrument Fund. The quantitative research shows that demand for musical instruments and equipment far outstrips the resources currently available in the Music Capital Scheme (with only 18.5% of requests met over the course of its six year history). This is borne out by the fact that 86% of participants in the online consultative survey stated that they currently have insufficient access to musical instruments, pianos and rehearsal equipment in their organisation/local area. The qualitative research demonstrates a vast menu of wide-ranging needs, and includes a number of proposals as to how these needs might be addressed by an NMIF. While some of the views elicited during the consultation were conflicting and some were beyond the scope of a single organisation focused on music capital supports, there was a clear enthusiasm for the establishment of an organisation to support the acquisition of musical instruments and capital supports to individual musicians, music ensembles, groups and organisations working to develop access to music within their locality or sector.

8.1.b. Scope and remit of the NMIF

The NMIF should be a dynamic organisation, flexible in its delivery approach, so that it can adapt its range of services to cater for emerging areas of need. In addition to responding to expressions of need from established groups, artists, venues, etc., NMIF should adopt a leadership role, working in partnership with national membership and resource organisations as well as local organisations and groups, in order to stimulate musical activity in those areas.

The NMIF remit should include:

- Revision and management of the Music Capital Scheme (MCS) beyond 2014, including the retention and development of funding Streams 1 and 2, and further

research relating to the potential re-introduction of Stream 3

- The introduction of a range of additional supports for the acquisition of individual instruments, from student instruments through to high value instruments for international level Irish performers
- The provision of information and advisory services for anyone in Ireland seeking assistance in accessing a musical instrument suitable for their needs or wishing to establish an instrument loan scheme
- Partnership development with a range of potential stakeholders towards maximising resources and raising funds to enable future capital supports for music
- Advocacy

8.1.c. Funding and delivery mechanisms

Music Network should work with the Department of Arts, Heritage and the Gaeltacht and other key partners, in order to establish and fund a National Musical Instrument Fund. A Government commitment to fund the NMIF on an ongoing basis at an agreed, appropriate level, will enable Music Network to recruit skilled personnel, and begin the ground-work of establishing the NMIF as a long-term public-private partnership structure to facilitate the provision of access to appropriate musical instruments for a wide range of musicians, from beginners through to professional level. Support from the Department of Arts, Heritage and the Gaeltacht will be central to opening up conversations with other Departments that have an interest in related areas such as the Department of Education and Skills, the Department of the Environment, Community and Local Government, the Department of Health etc. In addition, Music Network will need to forge strategic partnerships with a wide range of other potential stakeholders including private and other sectors.

In order to ensure its ongoing effectiveness, NMIF should build workable, but effective monitoring and evaluative systems into all of its programmes and services. Where possible, these should operate in partnership with national resource and membership organisations.

8.1.d. Management and governance

The development of an NMIF as described is an ambitious undertaking. Its delivery will require a long-term developmental process that will include the consolidation of existing services in parallel with the staged roll-out of information-gathering, action research, partnership-building and fundraising processes. Music Network's board of directors has indicated that it wishes to take some time to scope the scale of this project and to draw up a coherent plan of action for the short to medium term before initiating discussions with the

Department of Arts, Heritage and the Gaeltacht. As part of this planning process, the board will consider issues of governance and management and the ways in which they may evolve over time. The board also wishes to give some thought to the possibility of replacing the word “Fund” within the title of the new programme/structure with an alternative word that conveys the multi-faceted and developmental role that is envisaged for it.

8.2. Recommendations

8.2.a. Revision and management of the Music Capital Scheme (MCS) beyond 2014

The NMIF should:

- i. Review management issues across all streams of the MCS*
 - Revise application procedures to make them more user-friendly and introduce new supports/capacity-building measures across all streams
 - Develop a tailored marketing and communications plan for each funding stream in collaboration with other music organisations/social agencies, ensuring an extended reach, a wider application base, and an enhanced awareness of the feedback facility available. This could include:
 - profiles of past MCS recipients as a means of communicating the diversity and value of its services to potential applicants
 - Revise policies relating to repeat awards, and ensure the consistent implementation of the principle of “funding in full or not at all” by selection panels, as articulated in the “Guidelines for external panellists” document circulated to panel members in advance of panel meetings
 - Communicate MCS priorities across genres/contexts, in order to ensure transparent decision making
 - Ensure that any new programmes are only introduced following a detailed cost/benefit analysis
- ii. Develop and deliver Stream 1*
 - Retain and extend Stream 1 so that it continues to support the acquisition of instruments and music-related equipment by:
 - Non-professional groups and ensembles such as such as brass, silver and

concert bands, symphonic wind ensembles, pipe bands, céilí bands, youth/amateur orchestras and ensembles, fife and drum (and other marching) bands, big bands, community music groups (including those operating in contexts such as health, disability, justice etc.), percussion and samba groups, pop/rock music collectives, traditional music groups/organisations, choirs, and other non-professional groups/ensembles

- Extend the range of music-related equipment covered to include:
 - Computers and electronic equipment (MIDI controllers, software, instruments etc.) to be determined in consultation with experts from the music technology field
 - Choir-risers
 - Backline equipment⁴⁰ (for non-commercial rock/pop collectives targeting young people under 25)

iii. Develop and deliver Stream 2

- Change the focus of the current award stream so that it offers support to emerging and professional musicians across all genres in need of capital support up to a subsidy value of €20,000 (towards the purchase of instruments up to the value of €40,000)

iv. Explore the potential for the reintroduction of Stream 3 with other agencies

- Liaise with First Music Contact and key agencies from the youth and community sector to explore the best way to reintroduce support for the acquisition of backline equipment and rehearsal instruments for young rock/pop bands

⁴⁰ The inclusion of backline equipment in Stream 1 should be considered along with other supports for young rock/pop bands as proposed in 8.2.a.iv

8.2.b. Introduction of additional supports for the acquisition of individual instruments, from student instruments through to high value instruments for international level Irish performers

The NMIF should introduce:

- i. An interest-free loan scheme for performers at all levels*
 - Provide access to an interest-free loan scheme along the lines of the ‘Take It Away’ scheme, which will provide loans of up to €6,000 (roughly equivalent to £5,000 sterling)
- ii. Supports for highly skilled individual performers playing at a professional level in need of higher value instruments (starting with stringed instruments)*
 - Research and develop a philanthropic investment scheme to support the acquisition of high value antique stringed instruments along the lines of the model developed by The Stradivari Trust in the UK
 - Initiate discussions with The Arts Council, Business to Arts and other key partners in order to assess the possibility of introducing corporate instrument collections of high value instruments drawing on the learning from models such as the Heineken Violin and Canada Council for the Arts Musical Instrument Bank⁴¹
- iii. Supports for groups currently excluded from some/all streams of MCS provision*
 - Direct Music Generation teachers and students to the ‘Take it Away’ scheme: given the likely restrictions on resources, the introduction of any new element of MCS support for Music Generation activities should be dependent on additional funding from:
 - The Department of Education and Skills (to support student progression)
 - The Department of the Environment, Community and Local Government (to support the extension of the Music Generation programme into neighbouring

⁴¹ While stringed instruments (violins, violas and cellos in particular) offer the best potential for asset appreciation and may therefore prove most attractive to potential investors, for some corporate organisations, the philanthropic angle of assisting promising Irish artists to develop their career, combined with associated high profile marketing and corporate hospitality opportunities may provide sufficient rationale to enable the extension of the scheme to encompass other expensive instruments (e.g. woodwind, brass, harps, etc.).

counties where access to music is less developed, particularly in areas of socio-economic deprivation)

- Direct teachers/students within third level institutions to the 'Take it Away' Scheme: given the likely restrictions on resources, the introduction of any new element of MCS support for the third level sector should be dependent on negotiations with the HEA/Department of Education and Skills, and the provision of an additional stream of funding

8.2.c. Provision of information and advisory services

The NMIF should be a one-stop shop for anyone in Ireland seeking assistance in:

- accessing a musical instrument or music equipment suitable for their needs
- establishing or further developing a musical instrument/equipment loan scheme for their members or for individuals/groups in their local area
 - This could include the production and marketing of online publications, as well as the establishment of regular workshops held both regionally and nationally re. NMIF services (and could be used specifically to promote and workshop Music Capital Scheme and other new schemes' application procedures/requirements, in the run up to application deadlines)

8.2.d. Development of strategic partnerships

The NMIF should:

- Forge ongoing collaborative partnerships with national resource and membership organisations (including Music Generation, Irish Association of Youth Orchestras, First Music Contact, Irish Association of Marching Bands, Irish Association of Brass and Concert Bands, Irish Pipe Bands Association, Association of Local Authority Arts Officers etc.) so that a more integrated and effective approach can be taken to:
 - Information sharing relating to instrument banks already in existence, and unused instruments that could be reclaimed and redistributed
 - Developing music capital priorities and plans for different interest groups/sectors over an agreed timeframe

- Possibilities for membership organisations to play a role in the application, assessment and post-award monitoring processes of the MCS
- Undertaking new research into key areas of need regarding access to instruments and music equipment, including further research into how best to support music promoters around Ireland in accessing performance quality pianos/other keyboard instruments at affordable rates
- Forge strategic partnerships with a wide range of other potential stakeholders, including private and other sectors, towards maximising resources and raising funds to enable future capital supports for music. Initially, these should include:
 - Department of Education and Skills
 - The Arts Council
 - Third level music performance training institutions
 - The National Concert Hall
 - The National Library Association and Northern Irish Education and Library Boards
 - Music industry bodies
 - The Youth Service Boards
 - Business to Arts

8.2.e. Advocacy

The NMIF should:

- Adopt a leadership/advocacy role in promoting the value of music within society, alongside other key national organisations (including The Arts Council, Music Generation, Music Network, The National Concert Hall, music resource organisations, NMIF clients, and music industry bodies)

Appendices

Appendix 1: National Musical Instrument Fund (NMIF) feasibility study – terms of reference

Aim of the feasibility study:

To build the case for investment in the establishment of a National Musical Instrument Fund, defining the level of need and the funding and delivery models required, and to make strategic recommendations, mapping out an action plan that assists Music Network in achieving this.

Scope of the Fund:

It is envisaged that the NMIF will have a broad remit, from advocacy to information provision to those in need of musical instruments, to fund management and fundraising. Its role will encompass the following key areas:

- A) Extension of Music Capital Scheme (MCS) beyond 2014
- B) Establishment of additional supports for individual instrumentalists
- C) Advocacy with private and other sectors towards future capital supports for music.

Management and structure of the Fund:

The NMIF will be created as a long-term structure to facilitate the provision of access to appropriate musical instruments for a wide range of musicians, from beginners through to professional level. It will be managed by Music Network, with dedicated personnel, whose role will include fundraising, partnership development, advocacy, and acting as a source of information and advisory support, in addition to management of funding application and selection processes. Music Network's experience in management of the Music Capital Scheme since 2008 will serve as the starting point for its development.

The National Musical Instrument Fund's core areas of funding support will include:

- Support for purchase of instruments for the non-professional sector (an extension of Stream 1, MCS)
- Support for purchase of instruments for individual professional artists and emerging performers (an extension/evolution of Stream 2 of the MCS, including the introduction of a new interest-free loan finance scheme for the purchase of instruments, and the development of an instrument loan scheme for musicians requiring access to instruments of a particularly high value)
- Support for instruments and equipment for rehearsal facilities, venues, promoters, local authorities, resource organisations etc. (an extension of Stream 3 of the MCS, run on a once-off basis in 2008).

Objectives:

- To measure the impact of the MCS and other existing capital funding/loan schemes for musical instruments
- To identify gaps in provision of appropriate musical instruments for a wide range of musicians, from beginner through to professional level
- To assess the level of need for instruments and rehearsal facility equipment for venues, promoters, local authorities, resource organisations etc.
- From the above, to define the level of need for establishment of a National Musical Instrument Fund, and articulate the various components this should comprise, in order to be fully comprehensive in meeting identified and ongoing needs of musicians
- To outline the funding and delivery models necessary to achieve this
- To make strategic recommendations, and map out an action plan which assists Music Network in realising this major project.

Key Deliverables:

- Production of a comprehensive written report, with strategic recommendations for the advancement of the project. This will be published by Music Network, and will be disseminated to stakeholders, and prospective funders
- Preparation of a Powerpoint presentation encompassing the key findings and recommendations of the report, aimed at potential funders of the National Musical Instrument Fund.

The following should be reviewed/employed within the course of this feasibility study:

- *Music Capital: An analysis of future music capital requirements* report by Fergus Sheil in 2009, commissioned by the Arts Council
- Music Network documentation relating to the Music Capital Scheme (2008-2013)
- Other existing music capital/instrument loan schemes (local MEPs, Music Instrument Fund of Ireland, IAYO instrument loan scheme etc.)
- Relevant international models such as the Arts Council of England's *Take It Away* scheme.
- Consultation with prior MCS awardees, Music Generation, resource organisations, venues, promoters and local authorities, Arts Council, DAHG, Music industry (IRMA, IMRO, Mechanical-Copyright Protection Society (MCPS), Phonographic Performance Ireland (PPI) and Recorded Artists And Performers (RAAP)
- Consideration/identification of other potential partnership bodies outside of the music sector, who, in a broader context, may have an interest in supporting music development and/or musical instrument provision, such as:
 - o Government Departments and state agencies for whom music may not be a primary aim, but who support music groups and initiatives in the delivery of

other aims and objectives. NMIF could play a role in raising awareness of the instrumental value of music in fulfilling a range of Government policies, and could help foster a closer relationship between these organisations and the music sector.

- County Development Boards and Local Management Agencies - encouraging the use of music as a means of delivering rural development and social inclusion
- Youth sector - forging stronger links with the music sector, with a view to increased use of/exposure to music within youth contexts.

Appendix 2: Music Capital Scheme selection criteria and process

Stream 1 (Non-professional ensembles and music groups)

- Track record of organisation
- Demonstrated need for instruments
- Plans for training of players using instruments
- Quality of proposed instruments
- Level of proposed use of instruments
- Public Benefit of instruments
- Overall artistic plans and policies of organisation
- Plans for maintenance, repair, housing and insurance of instruments

All of the above criteria are equally weighted.

Stream 2 (Individual musicians of a professional performance standard)

- Track record of applicant (50%)
- Demonstrated need for a high quality instrument (25%)
- Proposals for use of instrument including use in Ireland (25%)

Stream 3 (2008 only – rehearsal space packages for youth, community and resource organisations)

- Demonstrated track record of organisation
- Proposed level of use of instruments and equipment
- Plans for management of rehearsal space and activities
- Plans for housing, maintenance and care of instruments and equipment
- Plans for additional training/workshops/performance involving young musicians
- Capacity of organisation to implement programmes
- Evidence of local support

All of the above criteria are equally weighted.

In all streams, where a number of applicants score equally highly, the demonstrated track record of the applicant musician/ensemble/organisation is considered to be the primary selection criterion.

By using peer assessment panels, Music Network ensures that a significant element of the decision making process is entrusted to the music sector itself. The key steps in the

assessment process are as follows:

- An independent adviser makes a written assessment
- Depending on the volume of applications, a shortlisting process may be used; the independent Adviser recommends each application as either shortlisted or non-shortlisted but the assessment panel also has the opportunity to review non-shortlisted applications and either to confirm their status as not shortlisted, or to add them to the shortlist
- The assessment panel reviews all shortlisted applications and, using a scoring system identical to that used by the Arts Council, makes decisions
- Decisions are communicated to the applicants in writing
- Feedback is provided upon request to applicants for up to four months from application deadline

Appendix 3: National Musical Instrument Fund Online Survey

1. Background Information

This survey is part of a wider feasibility study into the establishment of a National Musical Instrument Fund. The study was commissioned by Music Network and involves a combination of desk research and consultation. The consultation process has included a number of meetings and focus groups in addition to this survey. We hope you will take the time to contribute your ideas and suggestions thereby helping us to define the need for the NMIF, shape its remit and explore potential models for effective delivery.

The proposed NMIF might include:

- The retention and expansion of the existing Music Capital Scheme (currently funded by the Department of Arts, Heritage and the Gaeltacht and managed by Music Network) to provide:
 - o Instrument banks for non-professional ensembles (Stream 1)
 - o High quality instruments for individual skilled musicians performing at professional level (Stream 2)
 - o Equipment for rehearsal facilities for bands (Stream 3)
- The establishment of additional supports for the acquisition of individual instruments (from students up to professional performers)
- Research, advocacy and partnership development with private/other sectors
- A one stop shop for information/advice on acquisition of musical instruments

Ongoing desk research into the Music Capital Scheme (2008 - 2013) has already thrown up some interesting facts.

- €1.2 million was awarded to Music Capital Scheme applicants over the six years. This represents 18% of the demand, which came to €6.6 million.
- The geographical distribution of the awards to non-professional ensembles (Streams 1 & 3) was very uneven with some local authority areas receiving seven or more awards over the six years, while others received none.
- 53% of the applications by individual musicians of a professional performing standard (Stream 2) came from classical musicians, with 20% from Irish traditional, 13% jazz and 8% from rock/pop.

Thank you for taking the time to participate in this research. We have tried to keep this questionnaire short and to the point but we have included a final text box in which you can include any additional suggestions/comments you might have.

Please note that the deadline for participation in this survey is Monday 7th July 2014.

Q.1. Are you (drop down menu):

Accordion Band	
Brass/Silver/Concert Band	
Choir/Vocal Ensemble	
Community Music	
LA Arts Office	
Marching Band	
Music & Disability	
Music & Health	
Music Education Partnership (MEP)	
Music Festivals and Event	
Music School/Music Education Organisation	
Pipe Band	
Resource Organisation	
Rock/Pop/Alt Group/Collective	
Samba Band	
Schools/VEC (ETB)	
Traditional Music/Arts Group	
Venue	
Youth Service/Organisation/Project	
Youth/Amateur Orchestra	
Other	

Q. 2. Are you managing an instrument bank or are you aware of one operating in your local area?

YES _____ NO _____

If you ticked YES, how do you feel it impacts on access and participation in music in your organisation/the local area?

If you ticked NO, how do you feel the absence of an instrument bank impacts on access and participation in music in your organisation/the local area?

Q. 2 What are the current gaps in provision/areas of need regarding access to musical instruments and/or dedicated, equipped rehearsal spaces, from your perspective?

Q.3. Should the NMIF primarily respond to expressions of need from established groups

e.g. artists, venues etc., or should it take a leadership role in prioritising under-represented areas of the country and stimulating musical activity in those areas?

Established groups _____

Under-represented areas of the country _____

Some combination of the two _____

Can you explain your answer?

Q.4. How could the NMIF best position itself in order to complement/enhance the work of your group/organisation/MEP/venue etc.?

Q.5. Are you aware of any research/initiatives relating to the provision of musical instruments in Ireland or internationally?

Q.6. Have you additional comments/suggestions regarding the value or scope of the NMIF or the way it should be delivered?

Thank you for completing this survey.

If you have any questions relating to the feasibility study into a National Musical Instrument Fund, please contact Orla Moloney (orlamoloney@yahoo.ie) or Deirdre McCrea (deirdre.mccrea@gmail.com).

Appendix 4: List of meeting and phone interview participants

- Val Ballance, Head of Venues, The Arts Council
- Margaret Broome, Development Officer, Music Generation Offaly/Westmeath
- James Cavanagh, Royal Irish Academy of Music/Music Capital Scheme Independent Adviser
- Finghin Collins, pianist/Artistic Director, Music for Galway and New Ross Piano Festival
- Caoimhe Conlon, Co-Director, Music Alive
- Sinead Connolly, Assistant Arts Officer, Dublin City Council
- Eibhlín De Paor, Áisitheoir Ealaíon, Údaras na Gaeltachta
- Imelda Dervin, Acting Head of Music and Opera, The Arts Council
- Angela Dorgan, CEO, First Music Contact
- Cliona Doris, Head of Orchestral Studies, DIT Conservatory of Music and Drama
- Dick Doyle, Director General, Irish Recorded Music Association (IRMA)/Phonographic Performance Ireland (PPI)
- Eithne Egan, Director of Operations and Communications, Music Generation
- Rhona Feeley, Co-ordinator, Music Generation Sligo
- Gerard Flanagan, Head of Music, City of Dublin ETB School of Music/City of Dublin MEP
- Paul Flynn, Head of Traditional Arts, The Arts Council
- Jessica Fuller, Independent Consultant and former Director, The IRMA Trust
- Siobhán Geoghegan, Director of Artistic Programme, Common Ground
- Allin Gray, Director, Irish Association of Youth Orchestras
- Boris Hunka, Co-ordinator, Music Generation Limerick City
- Keith Johnson, Director of Membership and Marketing, Irish Music Rights Organisation (IMRO)/Mechanical Copyright Protection Society of Ireland (MCPSI)
- Thomas Johnston, Research Fellow, Music Generation
- Sandra Joyce, Acting Director, Irish World Academy of Music and Dance
- Anita Kwint, Administrative and Communications Assistant, Music Generation
- Una McCarthy, Head of Festivals and Events and Local Arts, The Arts Council
- Ann Marie McGing, Assistant Arts Officer, Mayo County Council
- Gay McKeon, CEO, Na Píobairí Uilleann
- Angela McLaughlin, Music Development Manager, County Donegal Music Education Partnership
- Rosaleen Molloy, National Director, Music Generation
- Pádraig Naughton, Director, Arts & Disability Ireland
- Muireann Ní Chonaill, Arts Officer, Laois County Council
- Ann-Catherine Nolan, Co-ordinator, Music Generation Wicklow
- Ann O’Gorman, Senior Youth Arts Officer, National Youth Council of Ireland

- Margaret O'Sullivan, Co-ordinator, Music Generation Cork City
- Paula Phelan, Co-ordinator, Music Generation Carlow
- Lucina Russell, Arts Officer, Kildare County Council
- Mary Sexton, Administrator, Irish Baroque Orchestra
- Caroline Wynne, Director, Artscope/Manager of Music Capital Scheme, 2012-2013

Appendix 5: Bibliography

- *Music Capital – An analysis of current and future music capital requirements*: Fergus Sheil, Arts Council (2009)
- *Music Network Strategic Plan 2014/2017* Music Network, 2014
- *Musical Instrument Bank Guidelines for Music Education Partnerships*, Music Generation, 2011
- *Fiddling with Value: Violins as an Investment?* Kathryn Graddy and Philip E. Margolis, Economic Inquiry, Western Economic Association International, vol. 49 No. 4 (October 2011)
- *Jonathan Byers Cello Trust*: Proposal by Nigel Brown, OBE (July 2011)
http://www.badkequartet.co.uk/wp-content/uploads/2011/09/Jonathan_Byers_proposal_ItalianCello.doc

Unpublished Music Capital Scheme application and reporting documentation, 2008 to 2013 including:

- Spreadsheets of applicant details including financial request
- Spreadsheets of awardee details, including financial allocation
- Sample applications across all award streams
- Notes from selection panel meetings
- MCS Independent Adviser's scoring matrix
- Music Network guidelines for external panellists assessing the Music Capital Scheme
- Post-award annual reports from successful applicants across all award streams
- Post-award annual reports from Music Network to the Department of Arts, Heritage and the Gaeltacht

Unpublished planning documentation held by Music Network, including:

- Proposal to the Minister for Arts, Heritage, and the Gaeltacht into the establishment of a National Musical Instrument Fund (Music Network, 2010)

Internet/ other research into relevant international and domestic models including:

- The Stradivari Trust (<http://www.stradivaritrust.org>)
- Canada Council for the Arts Musical Instrument Bank (<http://instrumentbank.canadacouncil.ca/>)
- 'Take It Away' scheme, Arts Council of England (<http://www.takeitaway.org.uk>)
- Arts Council of Northern Ireland Musical Instruments for Bands – Guidance Notes

Other internet research including:

- Philanthropy Ireland (www.philanthropy.ie)
- Clann Credo (www.clanncredo.ie)