



# 'EQUALLY-TEMPERED'

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EQUALITY, DIVERSITY & INCLUSION ACTION PLAN

2022 - 2025

**IRISH  
BAROQUE**  
ORCHESTRA



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# 01 | INTRODUCTION



# THE IBO TODAY

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## **The Irish Baroque Orchestra finds itself in a time of fundamental change in 2022.**

The orchestra itself has undergone a rebirth over the last 12 months, following the launch of a new strategy. With an exciting reshaped mission and vision underpinning its artistic and educational programming, the IBO has stepped into a new world which is asking bigger questions about our society, and seeking to address deep imbalances and injustices within the structures and hierarchies in place.

When the old ways of doing things are eroded and dismantled a space of potential is opened up; space to reimagine, redesign and rethink what we can do as an organisation, and how we can use our voice most effectively to serve those around us. Therein lies the opportunity for real change.

The Irish Baroque Orchestra commits to being a part of this broader change by reflecting honestly on where the organisation currently stands, and setting commitments underscored by deliverable actions. This plan identifies barriers to accessing and participating in our work, and sets plans in place to address them. We commit to building a solid structural foundation on which future EDI action plans can further develop.



We recognise that in order to create real change and impact, the commitments that we make must be meaningful and measurable. The EDI Plan 2022-2025, while containing many valuable goals and ambitions in and of itself, is also a first step towards the orchestra undertaking more targeted work in this area. We recognise that incremental change forms the larger building blocks through which real progress can be made.

In 2025 the orchestra's current strategy 'Reimagining our Culture' also comes to the end of its cycle, paving the way for future strategic plans to hold EDI planning at their core. Regular monitoring and review will ensure that the EDI Action Plan is an evolving document that maintains relevance during its lifetime, and acts as a launchpad for future growth and learning.

The success of this plan relies on the core values at the heart of the IBO; respect, transparency, communication and a commitment to a shared vision for the orchestra. It is these values which will enable the IBO to use its voice as a tool for change over time and allow it to flourish in an expanding range of communities that it represents.



**Aliye Cornish Moore**  
**Chief Executive Officer | August 2022**



## 02 | BACKGROUND





# MISSION & VISION

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**The Irish Baroque Orchestra is committed to artistic excellence for public benefit through an open and inclusive culture which places music first and finds strength in diversity.**

The artistic ambitions of the organisation are underpinned by common values of respect, transparency, communication and a commitment to a shared vision for the orchestra.

The strategic plan 2021-2025 'Reimagining our Culture' is currently taking the orchestra through a transformational period which sees a considerable scaling-up of its ambitions, leading to increased artistic and educational output.

The plan seeks to secure a central place for historically-informed performance (HIP) within the classical music scene in Ireland. Having established itself nationally, development of its international profile will see the IBO taking its core Irish heritage programming to new audiences through performances at established, well-known festivals, concert series and venues.

With this increased reach and expanded activity comes a consequent need to look at our current output and engagement, developing our work in line with our values and identifying where we need to target our attention.

# OUR UNDERSTANDING OF EDI

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**Equality:** provides the same level of opportunity and access for all. When it comes to our work equality means that everyone is able to participate in, or engage with, the IBO's work.

**Diversity:** sees people from a range of backgrounds and experiences coming together, representative of the communities around us.

**Inclusion:** opens doors and removes barriers that have evolved over time in society. With regard to our own work, Inclusion encourages new routes to participation in, and engagement with, our output. It also shows up in clear and transparent structures of governance, which offer all those within the organisation the space in which to feel heard.

**All three components of EDI work are emblematic of the culture at the heart of an organisation. Effective policies, processes and plans that centre on Equality and Inclusion create the conditions for Diversity to flourish.**

The IBO's EDI plan is indicative of the open and inclusive organisational culture operating at the Irish Baroque Orchestra and goes beyond the legal framework of policies and procedures required from public and private organisations in the Republic of Ireland. It aligns with the organisation's strategic plan for development, and resonates with the values that lie at the core of the IBO's work.



# RESOURCES & PROCESSES

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## **Resources which have informed this plan:**

‘EHRD toolkit’ published by Arts Council Ireland

‘EDI toolkit’ published by Creative Scotland

‘Towards EDI’ by Project Arts Centre as an example of best practice

Self-audit forms published by Arts Council Ireland

## **Processes through which this plan has evolved:**

EDI audit conducted in August 2021 by the Irish Centre for Diversity, with engagement from members of the orchestra and the CEO.

Audience Survey conducted in May 2022 focussing on audience and community engagement.

Member Survey conducted in May 2022 and online consultation session

Input and oversight from the IBO’s Board of Directors

This plan also draws on the experience of the IBO’s CEO, who holds the position of Vice Chair for the Equalities, Diversity and Inclusion Committee for the Musicians’ Union (UK).



## 03 | CURRENT CONTEXT





# ARTIST ENGAGEMENT

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The ensemble size of the Irish Baroque Orchestra expands and contracts according to the needs of the repertoire performed from project to project, with all musicians engaged as self-employed freelancers. At the core of the team are 12 members, who collectively form the Artistic Committee; a consultative body that reviews decisions made by the Artistic Director and CEO to ensure that the IBO's values and artistic vision are upheld through the orchestra's activities.

The pool of historically-informed musicians in Ireland is small, and one of the most exciting challenges for the orchestra is developing the scene nationally through a variety of initiatives. Players are engaged on a 'per project' basis and new players are often found by reputation or word of mouth. There is no formalised recruitment process, due to the freelance nature of the work undertaken.

# AUDIENCE AND COMMUNITY ENGAGEMENT

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Whilst the IBO's core audience has historically not been hugely diverse, there has been a clear increase in younger audience members attending concerts and engaging with the IBO's digital content in the last 12 months. This is the consequence of strategic targeted audience development work in this area. Development of new international audiences has also made significant progress in the last 12 months, with record levels of radio airplay recorded for the IBO outside of Ireland, supported by an expanded international touring calendar.

The IBO's primary public figure is its Artistic Director, Peter Whelan, who strikes an informative and accessible tone across the media. His work is a valuable asset in attracting new audiences to the orchestra.

The Irish Baroque Orchestra invests in young people as a key priority in developing the historical performance scene, with the Irish Youth Baroque Orchestra and Apprentices scheme both forming part of a pathway into the profession.



# ARTISTIC PLANNING

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While opportunities for diversity of programming are limited for period instrument ensembles, the IBO's programming shifts away from focussing exclusively on the main composers and works from the classical canon.

The IBO uses its unique perspective as a researching performing organisation to act as an ambassador for the stories of Ireland's musical past, adding to the growing store of knowledge surrounding the very early days of Baroque and Classical music in Ireland. Through this work it creates an artistic legacy of committing new works to the Baroque canon and bringing a revived strand of Ireland's cultural identity to audiences today, to be celebrated and enjoyed.

A recent 5-year programming cycle spotlighting works by female composers from the Baroque period has created space for stories of these often-overlooked musicians to be shared with audiences alongside their music.

# ORGANISATION: STRUCTURES & GOVERNANCE

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The IBO currently has a gender-balanced Board comprising 6 Directors with experience in the fields of PR, record production, digital humanities, law, history, audience development and sustainability.

A suite of policy documents supports an open and inclusive working culture, comprising a Dignity and Respect in the Workplace Policy, a Whistleblowing Policy and a Governance Manual. The Governance Manual clearly outlines the structures and processes operating within the organisation, with role descriptions and responsibilities clearly defined.

An EDI audit conducted by the Irish Centre for Diversity in Autumn 2021 found that “all these documents are up to date and have been reviewed or developed in the last two years. The Dignity and Respect policy is a comprehensive statement of intent as to how the organisation would deal with inappropriate behaviour of any kind and clearly sets out processes for dealing with any incident that should arise.”



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# OUR COMMITMENTS AND ACTIONS





# ARTIST ENGAGEMENT

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## **We Will:**

- **open up the orchestra to players from outside of our existing networks, seeking to drive artistic standards higher through diversity.**

## Actions:

- A dedicated email address will be set up for musicians to indicate their interest in working with the orchestra. They will be invited to submit their CV and an example of their work. This process should be made clearly available via the IBO website, and signposted regularly on social media. (August 2022)

## **We Will:**

- **Support the sustainability of our organisation and the wider sector by investing in young people/Apprentices and supporting their professional development.**

## Actions:

- Accept IBO Apprentice applications annually from musicians who are within one year of having completed their studies or are currently studying, without an age limit for applicants. This recognises that musicians develop their careers at different stages in their lives. (From February 2023)

- Match IBO Apprentices with a ‘mentor’ from the IBO team on a project by project basis, to support their inclusion in the orchestra and their integration into the profession. (From August 2022)
- Partner with the Irish Association of Youth Orchestras to support young woodwind players in their transition to period instruments, through paid lessons and access to instruments. (From August 2022)
- Establish an intermediate version of the Irish Youth Baroque Orchestra in partnership with the Irish Association of Youth Orchestras, to fill an experience gap between the IYBO and the Apprentice Scheme (From Summer 2024)
- Mentor Apprentices through their fundraising work to purchase historical instruments, providing letters of support for grant schemes where required (Ongoing)

### **We Will:**

- **Prioritise the EDI Action Plan as a key document for all musicians and staff working with and for the IBO, underpinning the open and inclusive culture operating in the organisation.**

### **Actions:**

- Signpost the EDI Action Plan in project schedules for all musicians, to reinforce our EDI values and our commitment to this work in our professional environment as a key priority. (Regularly, from August 2022)
- Represent the organisational culture of the IBO by including EDI value statements on all recruitment materials. (As required, from August 2022)
- Invite all members to attend EDI sub-committee meetings. (From September 2022)



## **We Will:**

- **Ensure that all artists are remunerated in line with industry norms**

### Actions:

- Review pay to ensure that it is fair - this includes annual consultation on the rate card for musicians. (August - December annually)
- Continue to pay Apprentices a full professional fee for their participation in IBO projects (Ongoing)

### **2025 Outcome:**

The IBO's high artistic standards are maintained or improved, with additional musicians drawn from a broader range of backgrounds and experiences. An effective Apprentice scheme sees some former participants now established as full members of the IBO, forming a core part of the artistic team. The Apprentice scheme has expanded to include flute, oboe and bassoon players, meaning that Ireland now has its own talent pipeline of Baroque woodwind players.

# AUDIENCE AND COMMUNITY ENGAGEMENT

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## **We Will:**

- **Engage with new and increased audiences in Ireland and abroad, working with external consultants to promote access to our work.**

## Actions:

- Continue to cultivate younger audiences through ticketing incentives and Instagram promotion, monitoring engagement through digital analytics and box office data. (From August 2022)
- Engage the Irish diaspora through an increased reach from touring, broadcasts and album promotion internationally (From August 2022)
- Establish a mechanism to include views of younger audience members and participants in shaping future EDI planning, with particular emphasis on audience development (October/November 2022)
- Increase our presence in Cork as Ireland's second city, through working in partnership (From 2023)
- Collect audience data, in order to evidence particular areas of development. (From August 2022)
- Continue to engage an external PR specialist to extend our promotional reach into mainstream radio, with a special focus on RTÉ and BBC channels. (From August 2022)

- Continue to develop relationships with RTÉ and the BBC, to support performance broadcast activity (From August 2022)
- Create a Marketing and Communications Assistant role to drive engagement with the IBO's work, including curating social media content. (From 2023)
- Ensure that all spoken introductions are clear and audible, to fully engage concert audiences (Ongoing)

### **We Will:**

- **Commit to continuing engagement with regional audiences across Ireland as the country's flagship period instrument orchestra.**

### Actions:

- Engage with all four provinces annually to underscore our commitment to regional audiences, working in partnership with local organisations. (Ongoing)
- Continue to develop long-standing relationships with regional festivals such as the Ardee Baroque Festival. (Ongoing)
- Adopt a print marketing strategy to include placing adverts in the Irish Times (from 2023)

### **We Will:**

- **Offer a diverse range of digital and live education initiatives, catering to all ages and standards.**

### Actions:

- Champion and encourage amateur music-making through weekly Baroque Strings classes led by IBO musicians. (From August 2022)
- Build a toolkit of digital education resources for students and non-professional musicians seeking to explore historically-informed performance. (From September 2022)
- Integrate peripheral educational content into our regional festival partnerships, delivering meaningful content to spark interest in new audiences. (Ongoing)
- Regularly spotlight existing digital content for our audiences e.g. the 'Meet the Orchestra' series (Monthly, from August 2022)

### **We Will:**

- **Provide digital content that is accessible to everybody, regardless of technology or ability.**

### Actions:

- Invest in digital accessibility consultancy to evaluate the current website provision and form actionable recommendations for improvement. (September 2022)
- Include image descriptions/Alt text on all social media posts. (From August 2022)



## **We Will:**

- **Improve accessibility to our work by identifying and removing physical and socioeconomic barriers**

### Actions:

- Develop radio broadcast activity as a free and open pathway to accessing our work. (From August 2022)
- Deliver a free series of lecture recitals in conjunction with the National Concert Hall to illuminate the research and ideas behind the orchestra's work. (From October 2022)
- Offer bursary places in the Baroque Strings activity for those to whom participation fees are a barrier. (From August 2022)
- Publish or link to accessibility information for all venues where the IBO gives performances for live audiences (From August 2022)
- Offer attendance at open rehearsals to people from communities that are underrepresented in our audience (From September 2022)

## **We Will:**

- **Seek to challenge the perception that classical music is the preserve of the privileged**

### Actions:

- Offer the people of Ireland a new opportunity to reclaim and revalue their heritage through the IBO's research and performance of Irish heritage programming. (Ongoing, from August 2022)

- Develop the IBO's image and tone of communications carefully, in consultation with a PR professional. (Ongoing, from August 2022)
- Develop an 'unwaged' ticket band to align with student ticket pricing (September 2022)

### **We Will:**

#### **• Prioritise Education and Participation within our wider organisational development**

#### Actions:

- Work with a freelance, part-time Education and Participation Officer to develop and implement a portfolio of education and community work in line with the goals and priorities expressed in the EDI Action Plan. (January 2024)

### **2025 Outcome:**

The Irish Baroque Orchestra's live audiences are better-reflective of contemporary Irish society in terms of age demographic, with an expanded audience reached from international promotion of the IBO's work. A consultative group of younger audience members provides an active voice in shaping future audience and education policy. Digital output is configured in a way that is fully-accessible for visually-impaired users, and accessibility information for all performance venues is available online.

# ARTISTIC PLANNING

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## **We Will:**

- **Deepen audience understanding of Ireland's rich classical music heritage**

## Actions:

- Extend the current 5-disc Irish heritage series for Linn Records beyond 2023 with agreement of a scheme of work that seeks to bring more music and stories into the public consciousness (January 2023)
- Partner with a music publisher to make scores and parts available to professional and non-professional ensembles. (December 2023)

## **We Will:**

- **Spotlight creative diversity through exploring relatively unknown music.**

## Actions:

- Publish digital resources looking at the life and works of female composers from the Baroque period. (First phase September 2022, Second phase September 2023)



- Continue to bring Vivaldi's seldom-performed operas to audiences across Ireland and abroad, in partnership with Irish National Opera (Ongoing)

### **2025 Outcome:**

The IBO is known for the diversity of its programming, giving live and digital audiences the chance to explore and enjoy works which they may not previously have encountered. Professional and non-professional performing ensembles have the chance to explore some of this repertoire themselves by obtaining scores and parts, with the IBO's advocacy for this work filtering out into the wider classical music scene.

# ORGANISATION: STRUCTURES & GOVERNANCE

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## **We Will:**

- **Develop a robust and appropriate framework that enables us to place meaningful EDI work at the heart of our mission.**

## Actions

- Establish terms of reference for an EDI sub-committee, which should meet twice a year and include dedicated seats representing all levels of the organisation. All members will be apprised of meeting dates and invited to attend. This should provide a wide view of the IBO's EDI work, and gauge the effectiveness of the organisation's progress against the goals and associated actions contained in the plan. (September 2022)
- Conduct regular Board reviews to look at skill areas, gender balance and diversity, and seek to expand strategically. (Ongoing)
- Table regular discussion around EDI issues at Board level, to include reports from EDI sub-committee meetings. Use awareness of best practice to inform evolving policy in this area e.g. through links with the Musicians' Union (UK) Equalities Committee and the European Early Music Network. (Bi-monthly)
- Evaluate all corporate partnership prospects to check alignment with our mission, vision and values. (As Required)

## **We Will:**

- **Ensure that all key documents, from strategy to governance, underscore the organisation's commitment to the values and actions contained in the EDI Action Plan.**

## Actions

- Seek to align key documents with the new EDI Action Plan, through review of the IBO Governance Manual, Dignity and Respect in the Workplace Policy and Whistleblowers' Policy. (August 2022)
- Evaluate the IBO's biography to ensure that communications around the IBO's work are consistent with the vision and values expressed in our action plan. (August 2022)
- Review the IBO's Strategic Plan annually with the additional context gained from development of EDI work and the learnings that this yields. (July, annually)
- Use the EDI Action Plan as a core document to inform future strategy planning across all areas. (January 2025)

## **2025 Outcome:**

EDI awareness, policy and planning is integrated into the IBO's work at all levels of the organisation. Regular review of the action plan allow for discussion, learning and evolution, with space for the plan to develop during its period of operation. With both the current strategic plan and EDI action plan set to carry the organisation forward to 2025 there is an opportunity to integrate EDI planning more fully into the creation of the IBO's next strategic plan, from 2026 - 2030.





**05 | MONITORING & EVALUATION**

# MONITORING & EVALUATION

The IBO's EDI sub-committee will review and reflect upon progress of the EDI plan at least once a year. The evaluation process will be informed by:

- Committee discussion around the progress of ongoing items.
- An EDI Action Plan progress report, to include evidence of completed actions or progress. Examples of this might include citing Board minutes where actions have been fulfilled (e.g. ToR for a sub-committee have been approved) or review of Audience Reports showing trends and new developments emerging from data.

The report from EDI sub-committee meetings will be presented at Board level. The Board will evaluate whether the goals and key priorities of the action plan are being achieved, or whether additional measures are required.

An update on the progress of the EDI action plan will feature in the Chair's Report, which is a standing item at the IBO AGM. Bi-annual progress updates will also be sent to key stakeholders such as Arts Council Ireland.







# IBO 2026

If these goals and commitments are met then the vision for the IBO in 2026 is that it could be ready to engage with the following key priorities:

- taking music out of concert halls and into more diverse settings, to encourage engagement from new audiences.
- education work in schools born from recognition that work to diversify the profession needs to start with meaningful grassroots engagement.
- expanding focus on community work.



# 07 | COMPANY INFORMATION



## **REGISTERED OFFICE**

Irish Baroque Orchestra, National Concert Hall, Earlsfort Terrace, Dublin, D02 N527

## **ARTISTIC DIRECTOR**

Peter Whelan

## **CHIEF EXECUTIVE OFFICER**

Aliye Cornish Moore

## **IBO BOARD OF DIRECTORS**

Peter Crooks (Chair), Tim Fiennes, Ciara Higgins, Oonah McCrann, Simon O'Connor, Isabella de Sabata, Stuart Kinsella (Company Secretary)

## **PATRON**

Michael D. Higgins, President of the Republic of Ireland

**IRISH  
BAROQUE**  
ORCHESTRA



Irish Baroque Orchestra is proudly funded by Arts Council Ireland / An Chomhairle Ealaíon.  
It is a resident company of the National Concert Hall, Dublin and a member of the Réseau de Européen Musique Ancienne/European Early Music Network.

**REGISTERED CHARITY NUMBER 20071233**

*Photo credits: Marco Borggreve (image of Peter Whelan), Andrew Wilkinson (images from Trinity College Chapel, Cambridge) and Aliye Cornish Moore*