

# LIVING MUSIC REPORT



# 2019



LIVING MUSIC REPORT  
2019 EDITION


IMAGES ON COVER

TOP: EDWARD RICHARDS,  
CONSTRUCTION OF THE  
SYDNEY OPERA HOUSE ON  
BENNELONG POINT, SYDNEY,  
CA. 1966, NATIONAL LIBRARY  
OF AUSTRALIA

BOTTOM: JOSEPH HAYDN  
PLAYING QUARTETS, CA. 1790,  
STAATSMUSEUM, VIENNA



# LIVING MUSIC REPORT



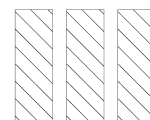
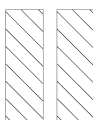
# 2019



## Acknowledgement of Country

This report was created on the unceded lands of the Traditional Owners on which we work, live and play. The authors and collaborators pay respects to Elders past, present and emerging and acknowledge the oldest living culture in the world has been kept alive by a rich and continuing history of storytelling, music and art.

Aboriginal and Torres Strait Islander readers are warned archival photographs in this report may contain images of deceased persons which may cause distress.

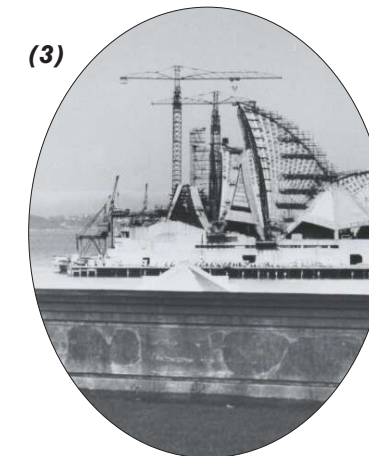


# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
2019 EDITION

SECTION 00  
PREFACE

1. AUSTRALIA COUNCIL. 'VALUING THE ARTS - AUSTRALIA COUNCIL ANNUAL REPORT 2018-19'. AUSTRALIA COUNCIL FOR THE ARTS, 2018. ISSN 0735-7643 (P.15)
2. IBID.
3. EDWARD RICHARDS, CONSTRUCTION OF THE SYDNEY OPERA HOUSE ON BENNELONG POINT, SYDNEY, CA. 1966, NATIONAL LIBRARY OF AUSTRALIA



## What Does Music Mean In 2020?

In the 2018-2019 financial year, governments invested \$113.6 million in Australia's Major Performing Arts (MPA) Organisations.<sup>(1)</sup>

These organisations capture a considerable throughput of Australian arts and audiences, receiving 61% of the Australia Council's funding<sup>(2)</sup> as well as a significant proportion of state government funding.

From a musical perspective, the majority of these MPAs perform orchestral and chamber music—and their choice of what they play and why they play it represents a large part of the conversation about what music reflects in Australian arts and culture.

While MPAs' programming is transparent in the sense that all performances are public—there is limited aggregate data.

The *Living Music Report* was prepared as independent quantitative analysis of MPA musical programming in Australia, with a focus on the extent to which it reflects the 21st Century's cultural landscape of diverse and emerging musical experiences.

The findings highlight that the music that reflects the culture and diversity of Australia in 2020 is notably absent from MPA programming. In particular, out of every performed work around the country in 2019:

- 19% were written by living composers
- 9% were written by Australian composers
- 3% were written by female composers
- 0.45% written by CALD Australian composers
- 0.05% were written by First Nations composers

While MPAs are guided by well-established musical traditions and audience preferences, a bigger conversation is needed about what role our Major Performing Arts Organisations play in advocating for and providing diverse experiences. The *Living Music Report* was created to spark dialogue and provide quantitative evidence for future discussions. It is the start of a conversation that continues with artists, performers, audience and communities.

Where will these conversations take music next?



# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
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SECTION 00  
INTRODUCTION

QUESTIONS? COMMENTS?  
THE LIVING MUSIC REPORT  
IS OPEN TO CORRECTIONS,  
FEEDBACK AND ANY QUERIES  
OR COMMENTS. REACH OUT AT  
HELLO@LIVINGMUSIC.REPORT

4. DAVID FRANKLIN,  
PORTRAIT OF DULCIE  
HOLLAND, 1988, NATIONAL  
LIBRARY OF AUSTRALIA

## What Is The Living Music Report?

The *Living Music Report* is a survey of musical programming within the Major Performing Arts Organisations of 2019.

The survey records and summarises information on every work played across 2019, capturing key information on composers, pieces and more.

### The Organisations

For this report, the ensembles surveyed are:

- Adelaide Symphony Orchestra
- Australian Chamber Orchestra
- Australian Brandenburg Orchestra
- Melbourne Symphony Orchestra
- Musica Viva
- Queensland Symphony Orchestra
- Sydney Symphony Orchestra
- Tasmanian Symphony Orchestra
- West Australian Symphony Orchestra

### Counting the Numbers

A musical work is 'counted' in this report every time it is played.

Countable performances of music came from the MPA's main 2019 season, using program booklets and season brochures to individually document over two thousand performances across the calendar year.

Data was manually collected, and all raw data is available for review and free use online. All data used in the report is taken from the open dataset unless otherwise specified. More on the open dataset and methodology can be found in the appendix.



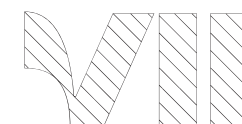
(4)

### Key Areas

A number of key areas were identified based on Australia Council and State Government priority areas. They are:

- Living music
- Australian music
- Gender in music
- First Nations music
- CALD Australian music

More on how these were chosen and measured can be found in the appendix section.





5. MEMBERS OF THE  
CLERMONT ORCHESTRA,  
CA. 1913, STATE LIBRARY  
OF QUEENSLAND

(5)



# LIVING MUSIC REPORT

01

## Section 01 (Key Areas)

**02.** Living Music, **04.** Australian Music,  
**05.** Gender in Music, **06.** First Nations  
Music, **07.** Australian CALD Music

09

## Section 02 (MPAs)

**11.** SSO, **19.** MSO, **27.** TSO,  
**31.** QSO **39.** WASO, **45.** ASO,  
**49.** ACO, **53.** ABO, **57.** Musica Viva

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## Appendix

# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
2019 EDITION

SECTION 01  
KEY AREAS

6. JOSEPH HAYDN, PLAYING  
QUARTETS, CA. 1790,  
STAATSMUSEUM, VIENNA

## SECTION 01 KEY AREAS



# LIVING MUSIC

LIVING MUSIC REPORT  
2019 EDITION

SECTION 01  
KEY AREAS:  
LIVING MUSIC

● LIVING COMPOSERS  
● DEAD COMPOSERS  
● -1700  
● 1700 – 1749  
● 1750 – 1799  
● 1800 – 1849  
● 1850 – 1899  
● 1900 – 1949  
● 1950 – 1999  
● 2000 +

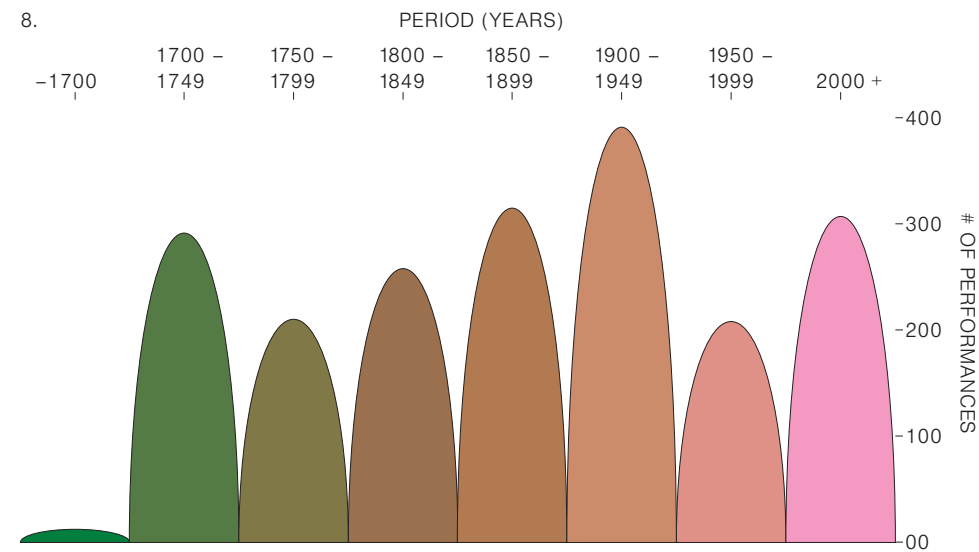
379 out of 2006 performed works were written by living composers.<sup>(7)</sup>

The average year of composition for a work was 1885.<sup>(8)</sup>

The average year of birth for a composer was 1843.

Across all MPAs there were 39 Australian Premieres and 25 World Premieres.

7. LIVING COMPOSERS (19%)  
DEAD COMPOSERS (81%)



# LIVING MUSIC

LIVING MUSIC REPORT  
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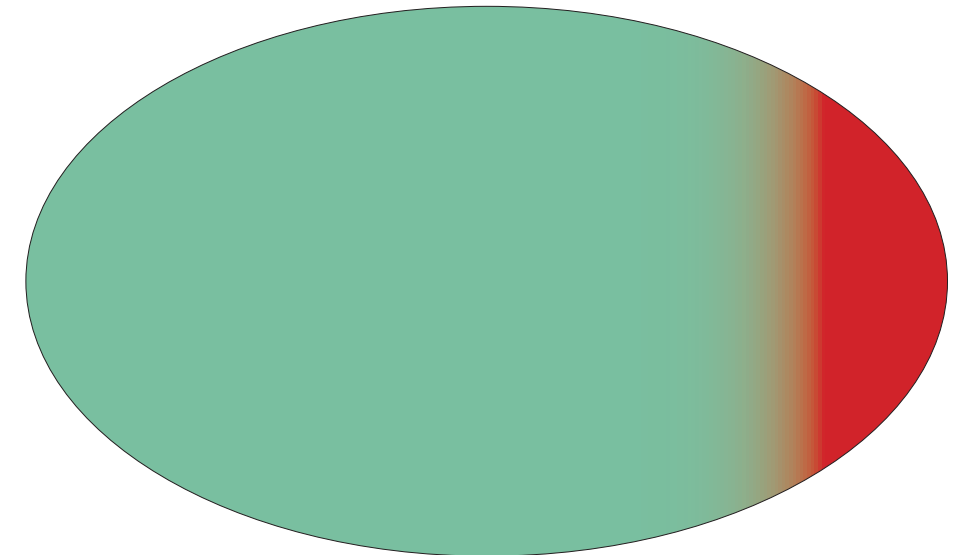
SECTION 01  
KEY AREAS:  
LIVING MUSIC

● LIVING FEMALE COMPOSERS  
● LIVING MALE COMPOSERS  
● LIVING AUSTRALIAN COMPOSERS  
● LIVING NON-AUSTRALIAN COMPOSERS

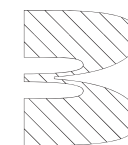
Out of all performed living composers, 14% of works were written by female composers.<sup>(9)</sup>

41% of living works were written by Australian composers.<sup>(10)</sup>

9. LIVING FEMALE COMPOSERS (14%)  
LIVING MALE COMPOSERS (86%)



10. LIVING AUSTRALIAN COMPOSERS (41%)  
LIVING NON-AUSTRALIAN COMPOSERS (59%)





# AUSTRALIAN MUSIC

LIVING MUSIC REPORT  
2019 EDITION

SECTION 01  
KEY AREAS:  
AUSTRALIAN MUSIC

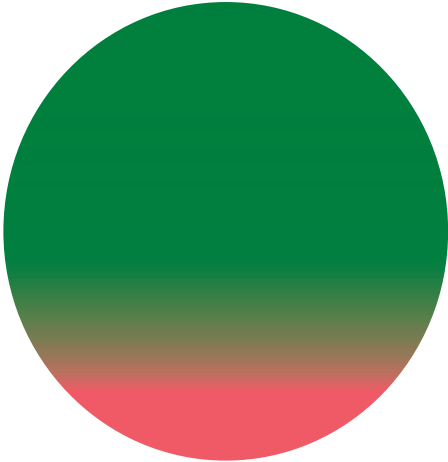
- AUSTRALIAN COMPOSERS
- NON-AUSTRALIAN COMPOSERS
- FEMALE AUSTRALIANS
- MALE AUSTRALIANS
- CALD AUSTRALIANS
- NON-CALD AUSTRALIANS

185 out of 2006 performed works were written by Australian composers.<sup>(11)</sup>  
84% of Australian works were written by living Australians.<sup>(12)</sup>  
Of the Australian composers, 15% were female Australians and 5% were CALD Australians.<sup>(13)</sup>

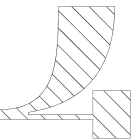
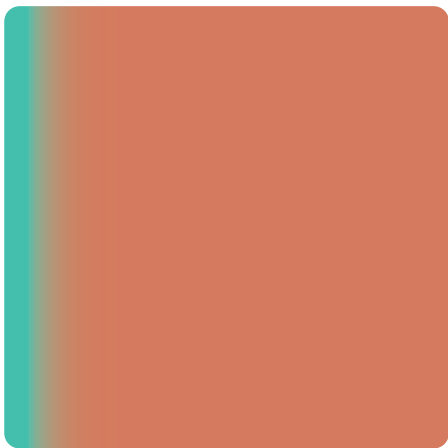
11. AUSTRALIAN COMPOSERS (9%)  
NON-AUSTRALIAN COMPOSERS (91%)



12. FEMALE AUSTRALIANS (15%)  
MALE AUSTRALIANS (85%)



13. CALD AUSTRALIANS (5%)  
NON-CALD AUSTRALIANS (95%)



# GENDER IN MUSIC

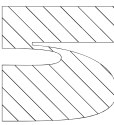
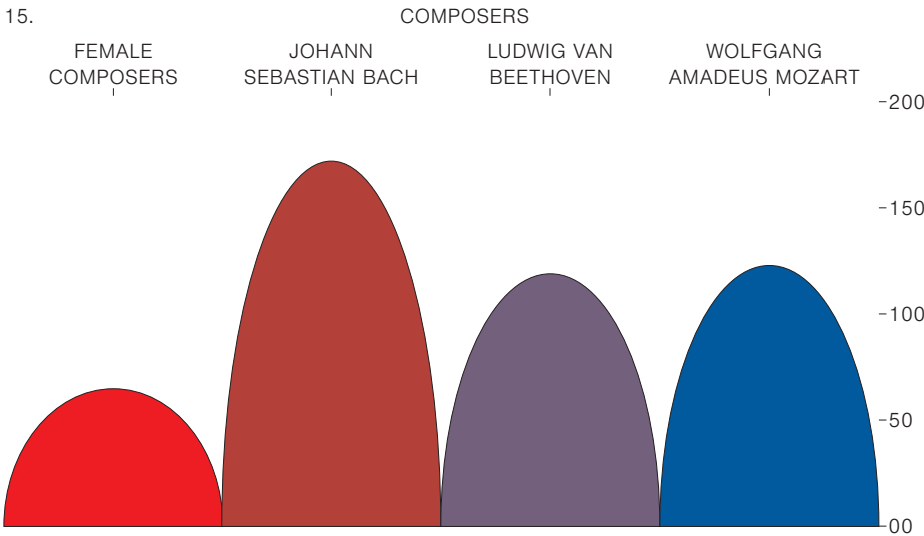
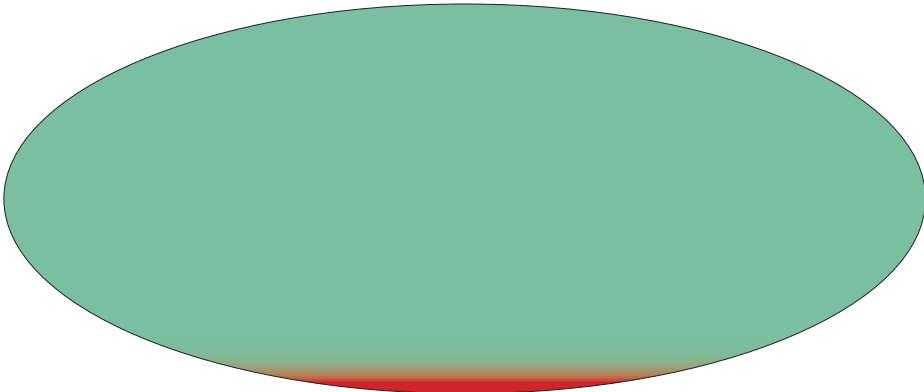
LIVING MUSIC REPORT  
2019 EDITION

SECTION 01  
KEY AREAS:  
GENDER IN MUSIC

- FEMALE COMPOSERS
- MALE COMPOSERS
- BACH
- BEETHOVEN
- MOZART

67 out of 2006 performed works were written by female composers.<sup>(14)</sup>  
Bach, Beethoven, Brahms and Mozart all individually featured more times than all female composers combined.<sup>(15)</sup>  
0 Non-Binary and gender diverse composers featured in all MPA seasons.  
More pieces had the word ‘violin’ in them than were written by female composers.

14. FEMALE COMPOSERS (3%)  
MALE COMPOSERS (97%)



# FIRST NATIONS MUSIC

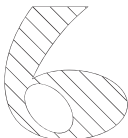
LIVING MUSIC REPORT  
2019 EDITION

SECTION 01  
KEY AREAS:  
FIRST NATIONS MUSIC

- FIRST NATIONS COMPOSER
- NON-FIRST NATIONS COMPOSER

1 out of 2006 performed works was written by a First Nations composer.<sup>(16)</sup>

16. FIRST NATIONS COMPOSERS (.05%)  
NON-FIRST NATIONS COMPOSERS (99.95%)



# AUSTRALIAN CALD MUSIC

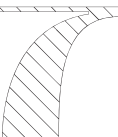
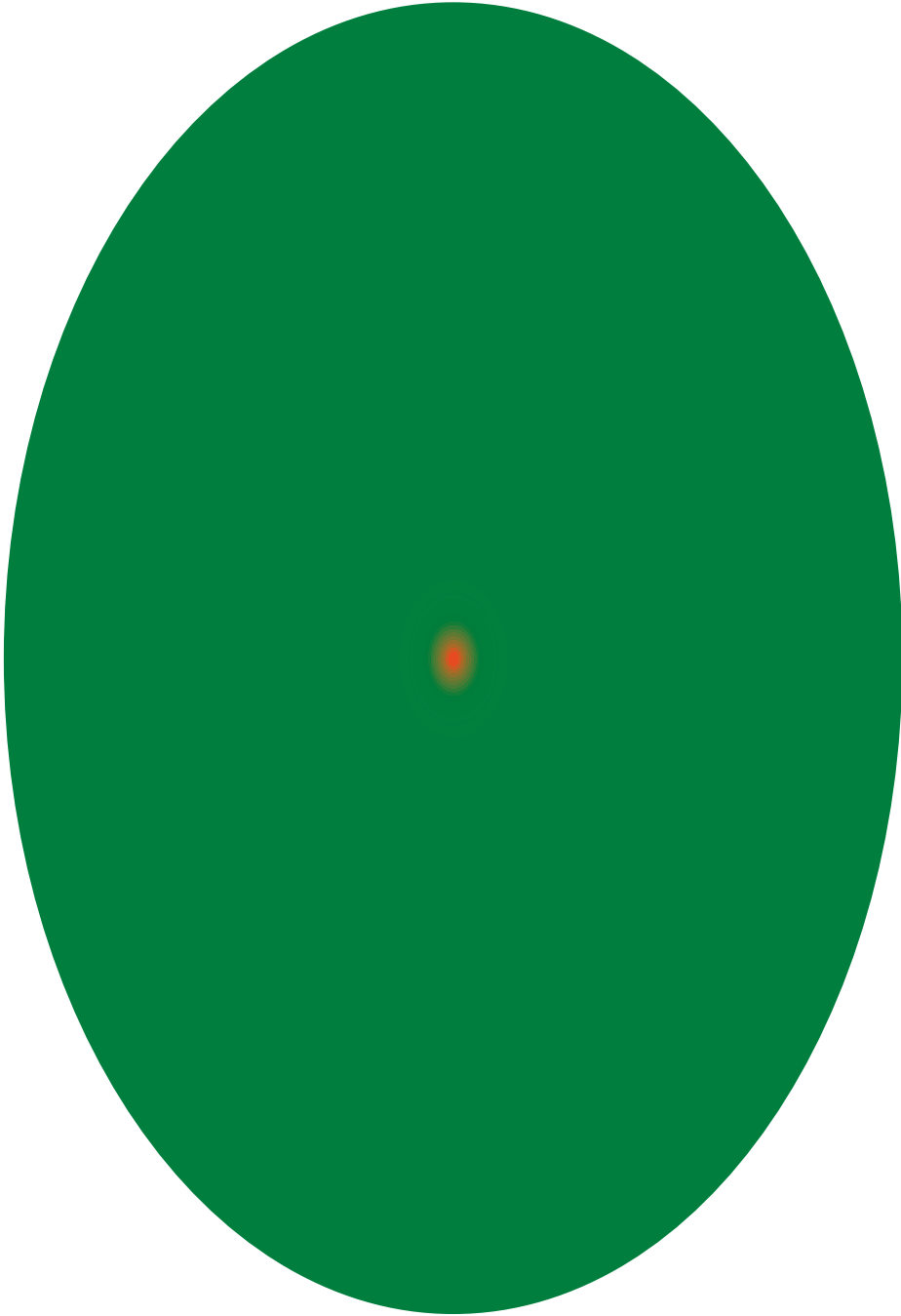
LIVING MUSIC REPORT  
2019 EDITION

SECTION 01  
KEY AREAS:  
AUSTRALIAN CALD MUSIC

- CALD AUSTRALIAN COMPOSERS
- NON-CALD AUSTRALIAN COMPOSERS

9 out of 2006 performed works were written by a CALD Australian composer.<sup>(17)</sup>

17. CALD AUSTRALIAN COMPOSERS (.45%)  
NON-CALD AUSTRALIAN COMPOSERS (99.55%)



# LIVING MUSIC REPORT

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SECTION 01  
KEY AREAS

18. WINIFRED ATWELL  
PERFORMING IN A STAGE  
PRODUCTION [2], CA. 1950  
– 1970, NATIONAL LIBRARY  
OF AUSTRALIA

## SECTION 02 MPAS





LIVING MUSIC REPORT  
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SECTION 02  
MPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

**SSO**

# MPA: SSO

(Sydney Symphony Orchestra)

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SECTION 02  
MPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

● LIVING COMPOSERS  
● DEAD COMPOSERS  
● AUSTRALIAN COMPOSERS  
● OTHER COMPOSERS  
● FEMALE COMPOSERS  
● MALE COMPOSERS

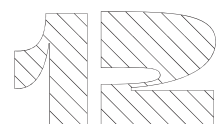
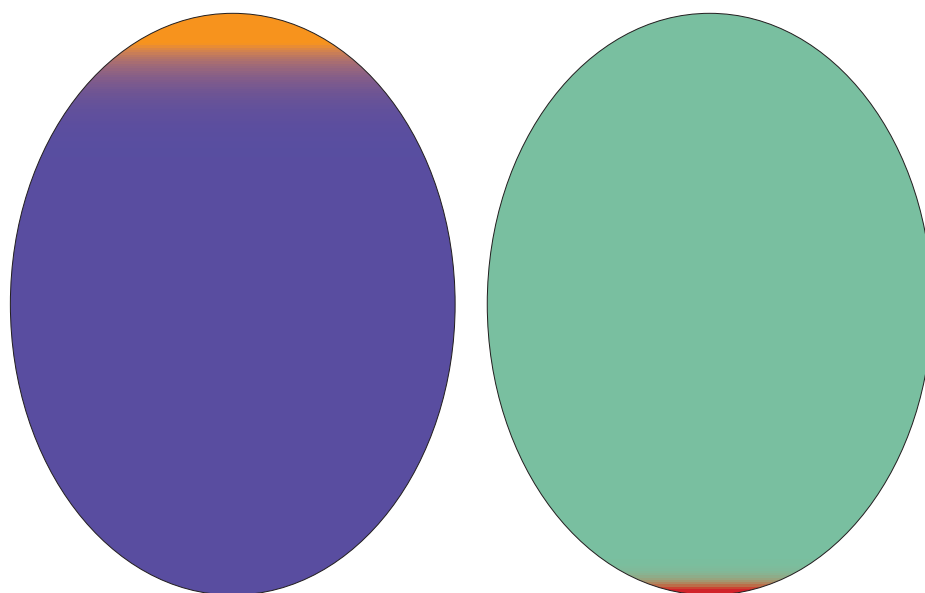
8 Living Australian works programmed  
across 148 works.  
100% of Australian works were  
by living composers.

LIVING COMPOSERS (19%)  
DEAD COMPOSERS (81%)



AUSTRALIAN COMPOSERS (5%)  
OTHER COMPOSERS (95%)

FEMALE COMPOSERS (1%)  
MALE COMPOSERS (99%)



# MPA: SSO

(Sydney Symphony Orchestra)

LIVING MUSIC REPORT  
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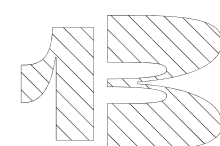
SECTION 02  
MPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

2: The number of female composers.  
Also 2: The number of Finnish  
composers.

39% of living composers were film  
composers presented with films.

1889: The average year of  
composition of a work performed  
in the season.

- 0: works by a First Nations composer;
- 0: works by non-binary and gender diverse composers;
- 1: work by a CALD Australian composer;
- 0: World Premieres.





# MPA: SSO

(Sydney Symphony Orchestra)

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SECTION 02  
MPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

- FEMALE COMPOSERS
- OTHER COMPOSERS
- CONCERT PROGRAMS WITH AUSTRALIAN WORKS
- OTHER CONCERT PROGRAMS

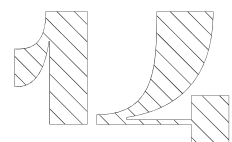
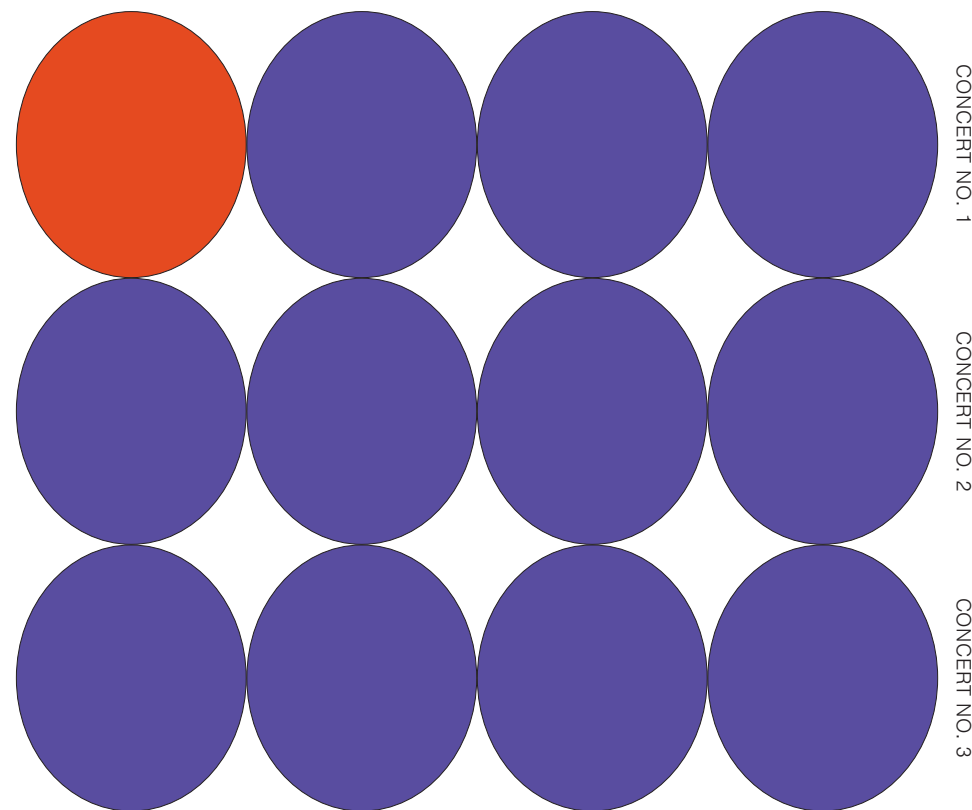
3: The number of times the series “The Sydney Symphony celebrates Paul Goodchild” was performed.

1: The number of concerts out of these 3 that the SSO’s only living female composer was performed.<sup>(19)</sup>

5 Australian compositions included in 57 programs.<sup>(20)</sup>

"We include Australian compositions in all our programming, and this features works by female composers."<sup>(21)</sup>

19. FEMALE COMPOSERS (1)



# MPA: SSO

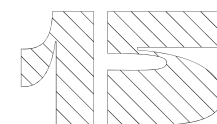
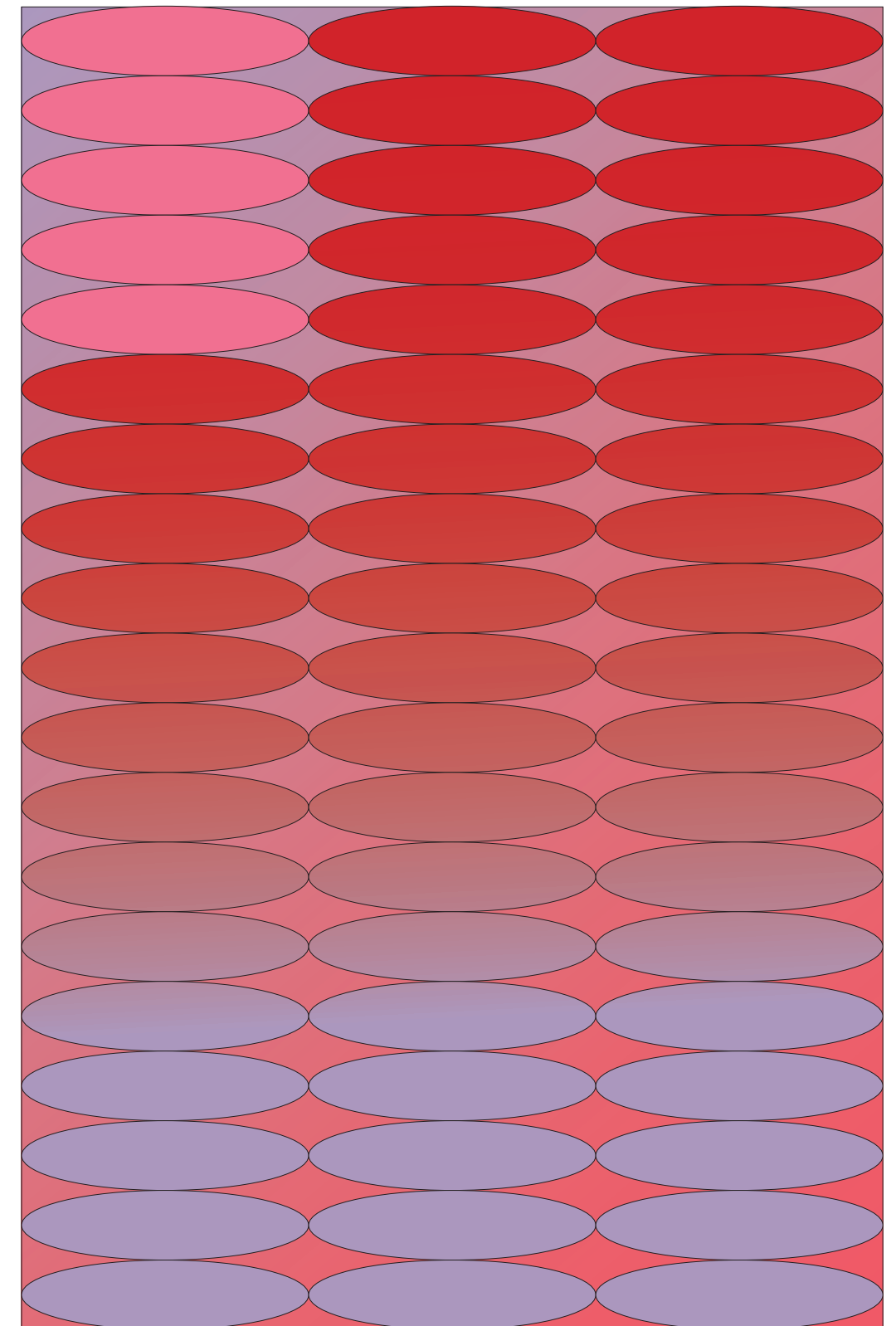
(Sydney Symphony Orchestra)

LIVING MUSIC REPORT  
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SECTION 02  
MPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

21. EMMA DUNCH, SSO CHIEF EXECUTIVE OFFICER, IN MCPHERSON, ANGUS. '97.7 PERCENT OF WORKS PERFORMED BY THE WORLD'S TOP ORCHESTRAS ARE BY MEN'. LIMELIGHT (BLOG), N.D. [HTTPS://LIMELIGHTMAGAZINE.COM.AU/NEWS/97-7-PERCENT-OF-WORKS-PERFORMED-BY-THE-WORLDS-TOP-ORCHESTRAS-ARE-BY-MEN/](https://limelightmagazine.com.au/news/97-7-percent-of-works-performed-by-the-worlds-top-orchestras-are-by-men/)

20. CONCERT PROGRAMS WITH AUSTRALIAN WORKS (5)  
OTHER CONCERT PROGRAMS (52)



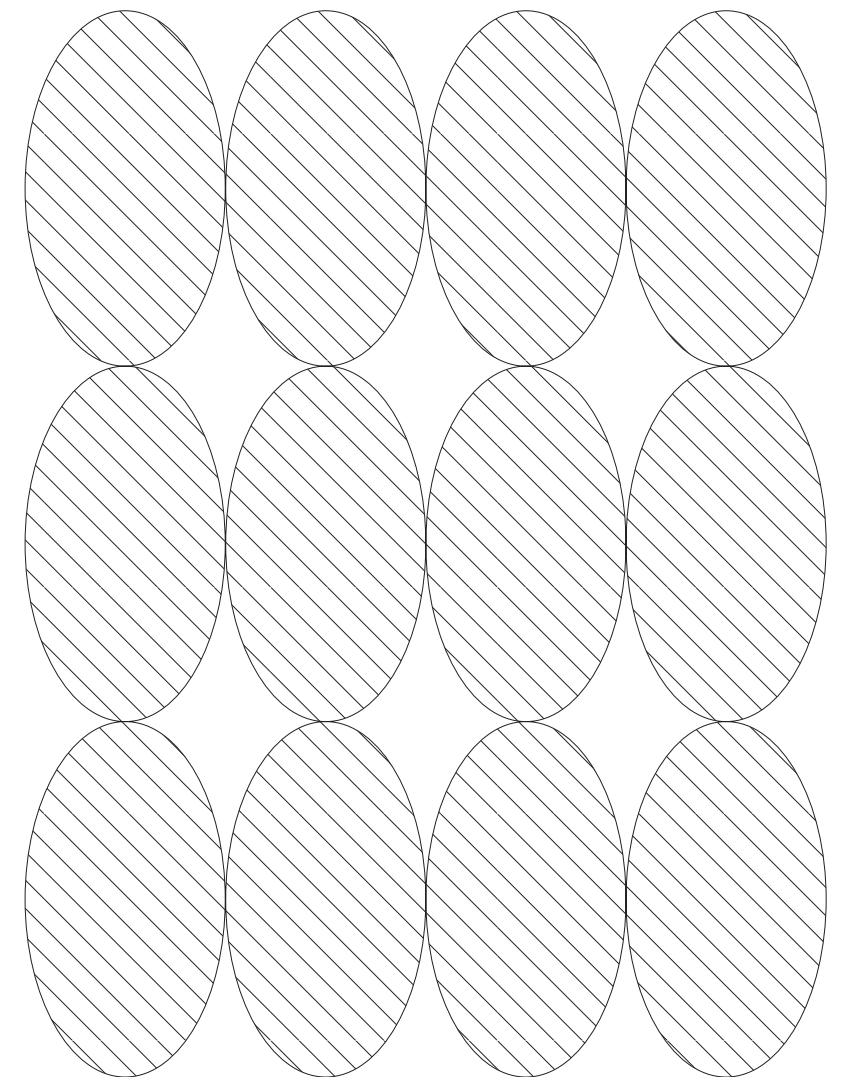
# SYDNEY SYMPHONY ORCHESTRA

"WE INCLUDE  
AUSTRALIAN  
COMPOSITIONS  
IN ALL OUR  
PROGRAMMING,  
AND THIS  
FEATURES  
WORKS BY  
FEMALE  
COMPOSERS!"<sup>(22)</sup>

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SECTION 02  
MPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

22. IBID.





(23)

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SECTION 02  
MPAS:  
MELBOURNE SYMPHONY  
ORCHERSTRA

23. JOHANNES VERMEER, THE ART  
OF PAINTING, CA. 1666 – 1668,  
KUNSTHISTORISCHES MUSEUM

# Mso

# MPA: MSO

(Melbourne Symphony Orchestra)

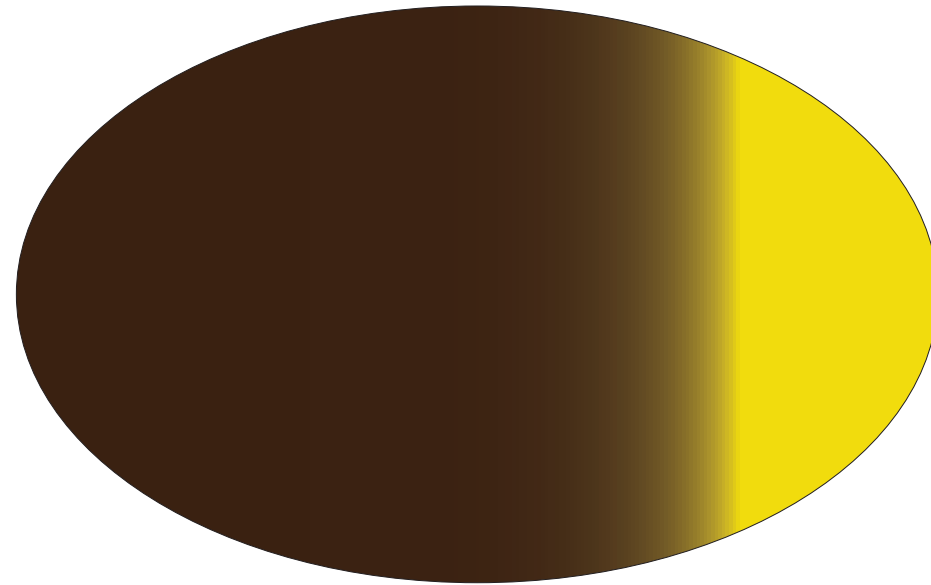
LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
MELBOURNE SYMPHONY  
ORCHESTRA

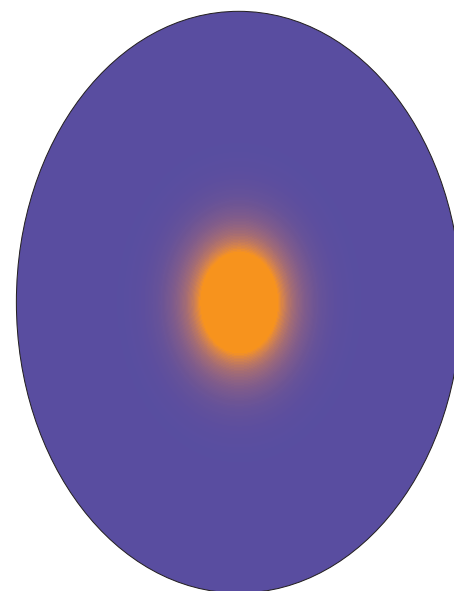
● LIVING COMPOSERS  
● DEAD COMPOSERS  
● AUSTRALIAN COMPOSERS  
● OTHER COMPOSERS  
● FEMALE COMPOSERS  
● MALE COMPOSERS

15 Australian premieres  
across all programming.  
100% of Australian works  
were by living Australians.

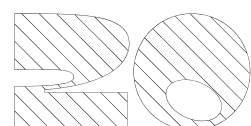
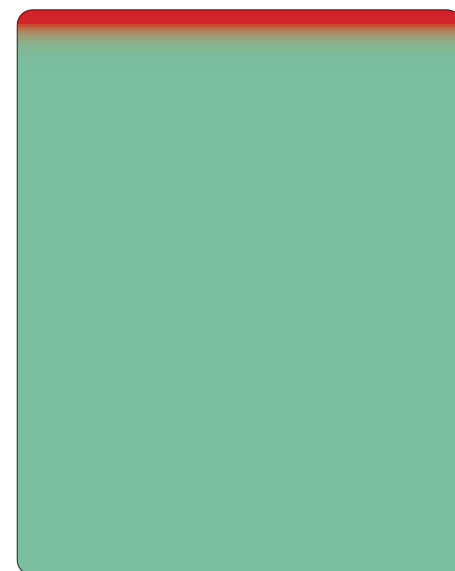
LIVING COMPOSERS (22%)  
DEAD COMPOSERS (78%)



AUSTRALIAN COMPOSERS (13%)  
OTHER COMPOSERS (87%)



FEMALE COMPOSERS (2%)  
MALE COMPOSERS (98%)



# MPA: MSO

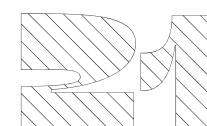
(Melbourne Symphony Orchestra)

LIVING MUSIC REPORT  
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SECTION 02  
MPAS:  
MELBOURNE SYMPHONY  
ORCHESTRA

1906: The average year of composition  
of a work performed in the season.  
12 works written in 2019.  
6 programs featuring female  
composers.  
12% of concerts featured at least  
one female composer.

- 1: work by a First Nations composer;
- 0: works by non-binary and gender diverse composers;
- 3: works by a CALD Australian composer.





# MPA: MSO

(Melbourne Symphony Orchestra)

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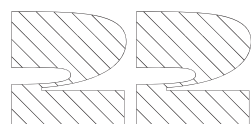
SECTION 02  
MPAS:  
MELBOURNE SYMPHONY  
ORCHESTRA

- AUSTRALIAN MUSIC  
CENTRE'S CATALOGUE
- AUSTRALIAN SPACE-THEMED  
WORKS
- THE GALAXY'S GREATEST  
HITS CONCERT

7: Space-themed orchestral works in  
the Australian Music Centre's catalogue  
by Australian composers.<sup>(24)</sup>

0: Australian works in this concert.<sup>(25)</sup>

**"We believe in being champions of  
music of our time and of different  
genres...the decision to do a space-  
themed show to commemorate the  
moon landing was inspired, in part,  
by Australia's national pride for the  
role the country played in broad-  
casting Neil Armstrong's iconic  
first steps!"<sup>(26)</sup>**



# MPA: MSO

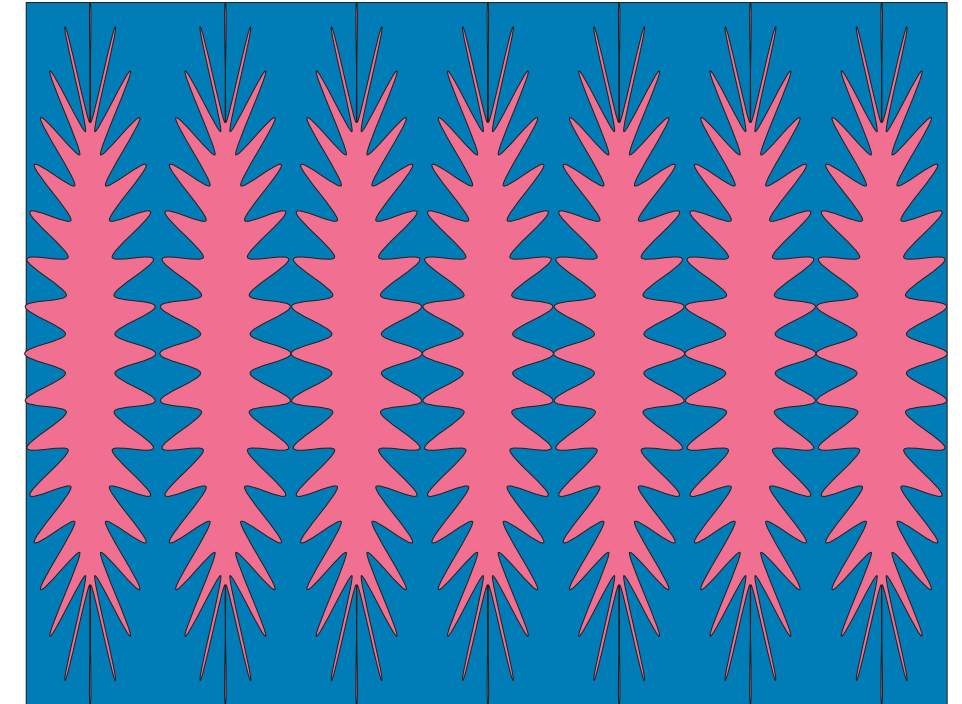
(Melbourne Symphony Orchestra)

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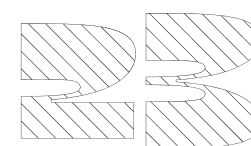
SECTION 02  
MPAS:  
MELBOURNE SYMPHONY  
ORCHESTRA

26. WILUSZ, LUKE. 'GEORGE  
TAKEI LENDS HIS VOICE  
TO A STELLAR LINEUP  
OF "GALAXY'S GREATEST  
HITS"'. CHICAGO SUN-TIMES,  
9 OCTOBER 2019. [HTTPS://  
CHICAGO.SUNTIMES.COM/  
2019/10/9/20902441/  
GEORGE-TAKEI-MELBOURNE-  
SYMPHONY-ORCHESTRA-  
GALAXY-GREATEST-HITS-  
STAR-TREK-STAR-WARS/](https://chicago.suntimes.com/2019/10/9/20902441/george-takei-melbourne-symphony-orchestra-galaxy-greatest-hits-star-trek-star-wars/)

24. AUSTRALIAN MUSIC CENTRE'S CATALOGUE:  
AUSTRALIAN SPACE-THEMED WORKS (7)



25. THE GALAXY'S GREATEST HITS CONCERT:  
AUSTRALIAN SPACE-THEME WORKS (0 OF 7)





# MELBOURNE SYMPHONY ORCHESTRA

"We believe  
in being  
champions of  
music of our  
time and of  
different  
genres...the  
decision to  
do a space-  
themed  
show to  
commemorate

# the MOON LANDING WAS INSPIRED,

LIVING MUSIC REPORT  
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SECTION 02  
MPAS:  
MELBOURNE SYMPHONY  
ORCHESTRA

27. IBID.

IN  
PART,  
BY  
AUSTRALIA'S  
NATIONAL  
PRIDE FOR THE  
ROLE THE COUN-  
TRY PLAYED IN  
BROADCASTING  
NEW  
ARMSTRONG'S  
ICONIC FIRST  
STEPS."<sup>(27)</sup>



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SECTION 02  
MPAS:  
TASMANIA SYMPHONY  
ORCHESTRA

**tso**

# MPA: tso

(Tasmanian Symphony Orchestra)

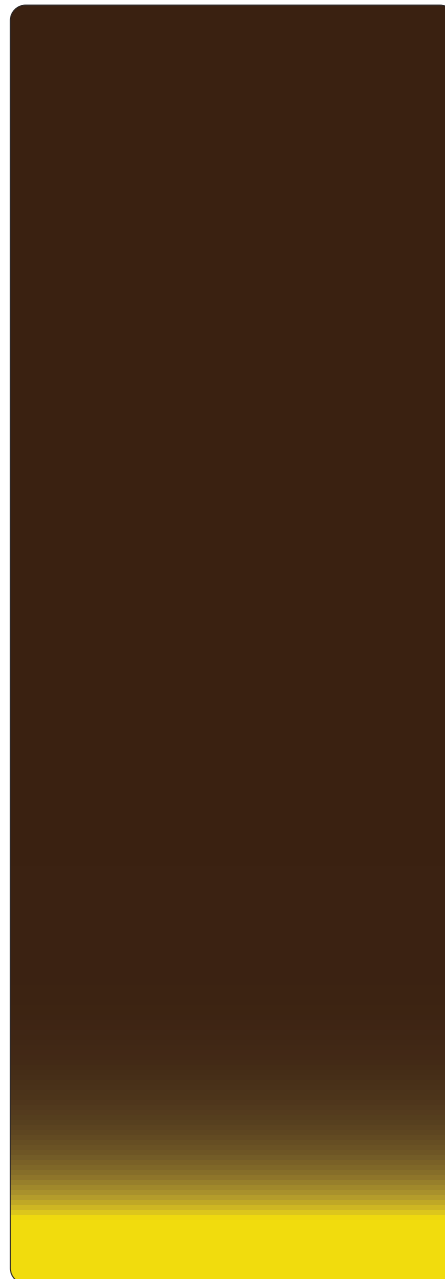
LIVING MUSIC REPORT  
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SECTION 02  
MPAS:  
TASMANIAN SYMPHONY  
ORCHESTRA

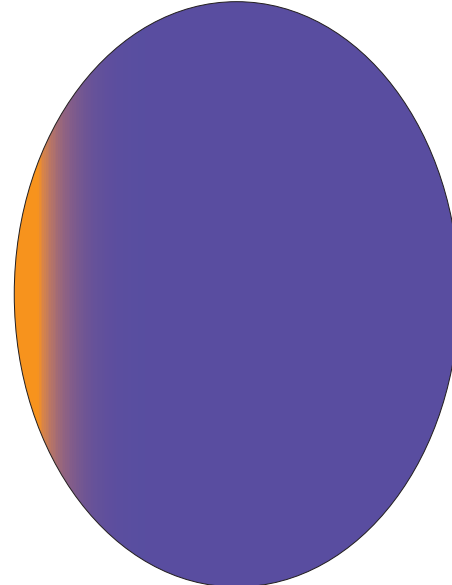
● LIVING COMPOSERS  
● DEAD COMPOSERS  
● AUSTRALIAN COMPOSERS  
● OTHER COMPOSERS  
● FEMALE COMPOSERS  
● MALE COMPOSERS

2 Australian premieres,  
which were also World Premieres.  
50% of living works were composed  
by women.

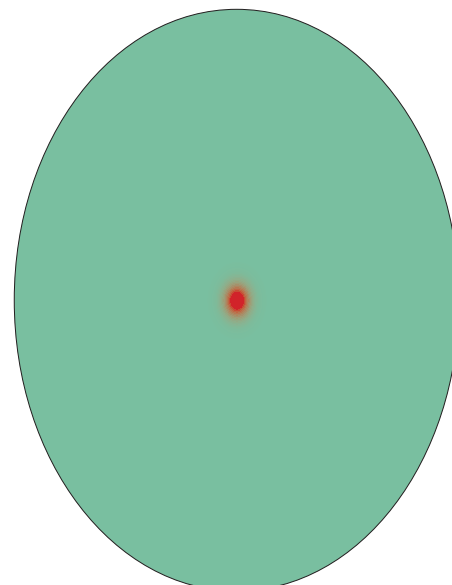
LIVING COMPOSERS (5%)  
DEAD COMPOSERS (95%)



AUSTRALIAN COMPOSERS (5%)  
OTHER COMPOSERS (95%)



FEMALE COMPOSERS (3%)  
MALE COMPOSERS (97%)



# MPA: tso

(Tasmanian Symphony Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
TASMANIAN SYMPHONY  
ORCHESTRA

4 living composers featured  
in season programming.  
70% of works were composed  
before 1990.  
3 female composers across  
the season.  
1 Australian female composer.

- 0: works by a First Nations composer;
- 0: works by non-binary and gender diverse composers;
- 0: works by a CALD Australian composer.

(28)



LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

28. DAVID FRANKLIN, PORTRAIT  
OF PEGGY GLANVILLE-HICKS,  
CA. 1989, NATIONAL LIBRARY  
OF AUSTRALIA

oso

30

31

# MPA: QSO

(Queensland Symphony Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

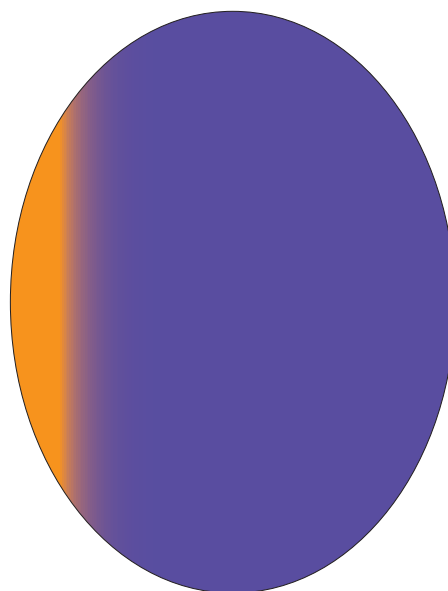
● LIVING COMPOSERS  
● DEAD COMPOSERS  
● AUSTRALIAN COMPOSERS  
● OTHER COMPOSERS  
● FEMALE COMPOSERS  
● MALE COMPOSERS

1 Australian premiere.  
100% of Australian works  
were by living Australians.

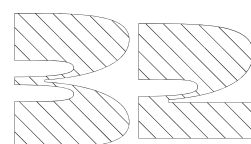
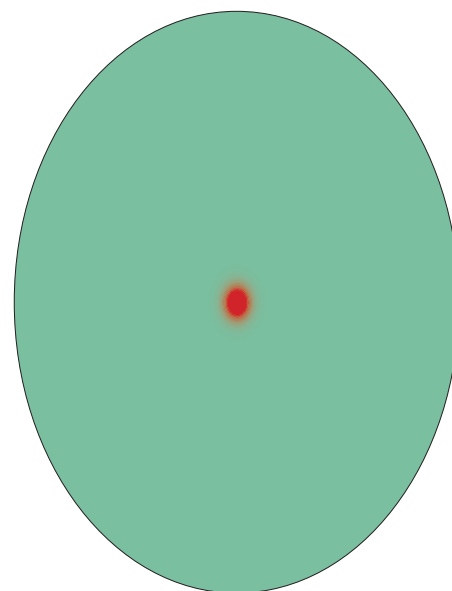
LIVING COMPOSERS (17%)  
DEAD COMPOSERS (83%)



AUSTRALIAN COMPOSERS (11%)  
OTHER COMPOSERS (89%)



FEMALE COMPOSERS (3%)  
MALE COMPOSERS (97%)



# MPA: QSO

(Queensland Symphony Orchestra)

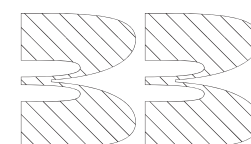
LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

55% of concerts featured living  
composers.

0 works written in the year 2019.  
1 female composer featured twice  
across the QSO season.  
0 Female composers in a program  
titled 'Kings and Queens'.

- 0: works by a First Nations composer;
- 0: works by non-binary and gender diverse composers;
- 2: works by a CALD Australian composer;
- 0: World Premieres.





# MPA: QSO

(Queensland Symphony Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

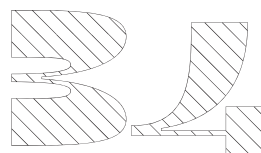
SECTION 02  
MPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

● QSO BLOG POST  
● FEATURED FEMALE  
COMPOSERS  
● QSO SEASON

5: Female composers featured  
in blog post.<sup>(29)</sup>

1 of these composers featured  
in the QSO season.<sup>(30)</sup>

"Five female composers you should  
know about...a list of five female  
composers we think you should  
know about even if history has  
overlooked them..."<sup>(31)</sup>



# MPA: QSO

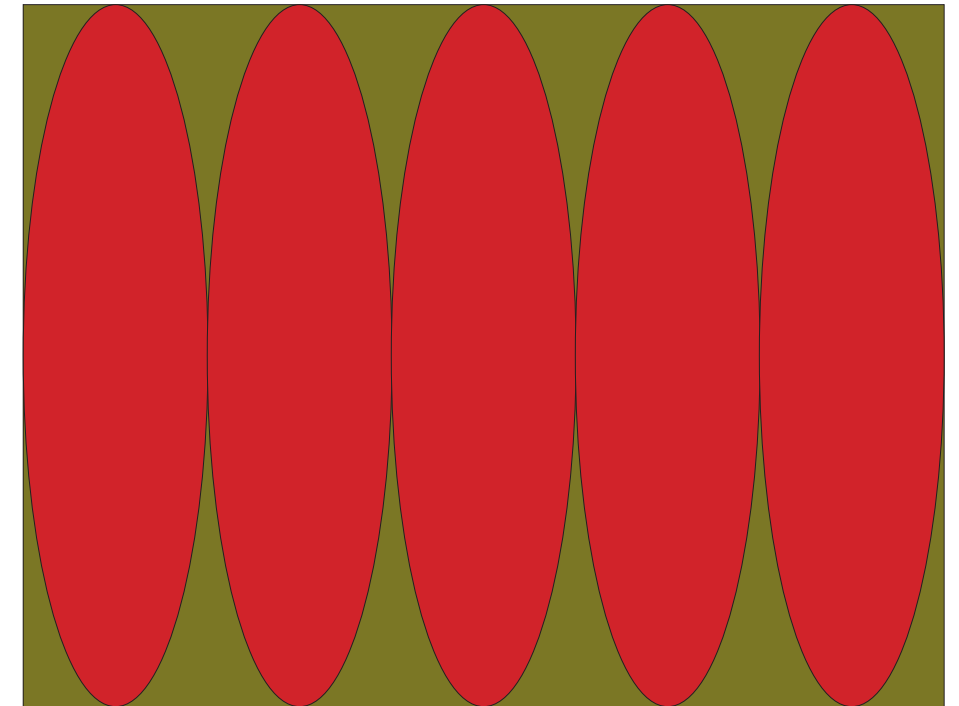
(Queensland Symphony Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

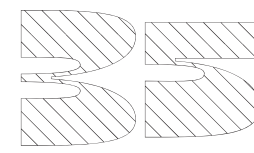
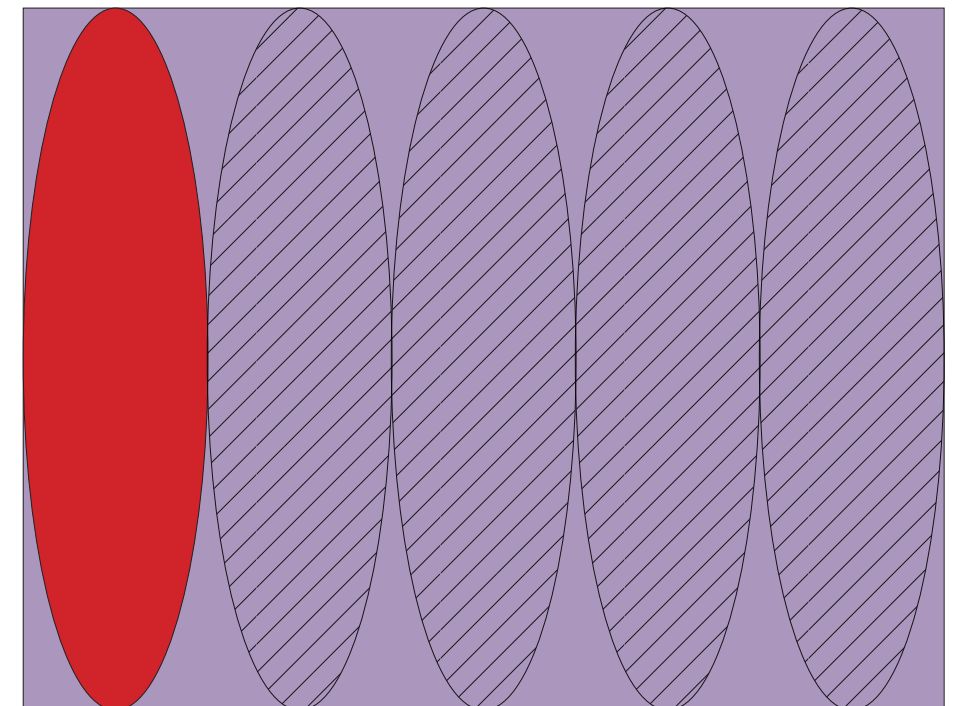
SECTION 02  
MPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

31. CASEY, CELIA. 'FIVE  
FEMALE COMPOSERS YOU  
SHOULD KNOW ABOUT'.  
QUEENSLAND SYMPHONY  
ORCHESTRA. [HTTPS://WWW.  
QSO.COM.AU/NEWS/BLOG/  
FIVE-FEMALE-COMPOSERS-  
YOU-SHOULD-KNOW-ABOUT/](https://www.qso.com.au/news/blog/five-female-composers-you-should-know-about/)

29. QSO BLOG POST:  
FEATURED FEMALE COMPOSERS (5)



30. QSO SEASON:  
FEATURED FEMALE COMPOSERS (1)



# QUEENSLAND SYMPHONY ORCHESTRA

# "FIVE FEMALE COMPOSERS

# YOU SHOULD KNOW ABOUT

LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

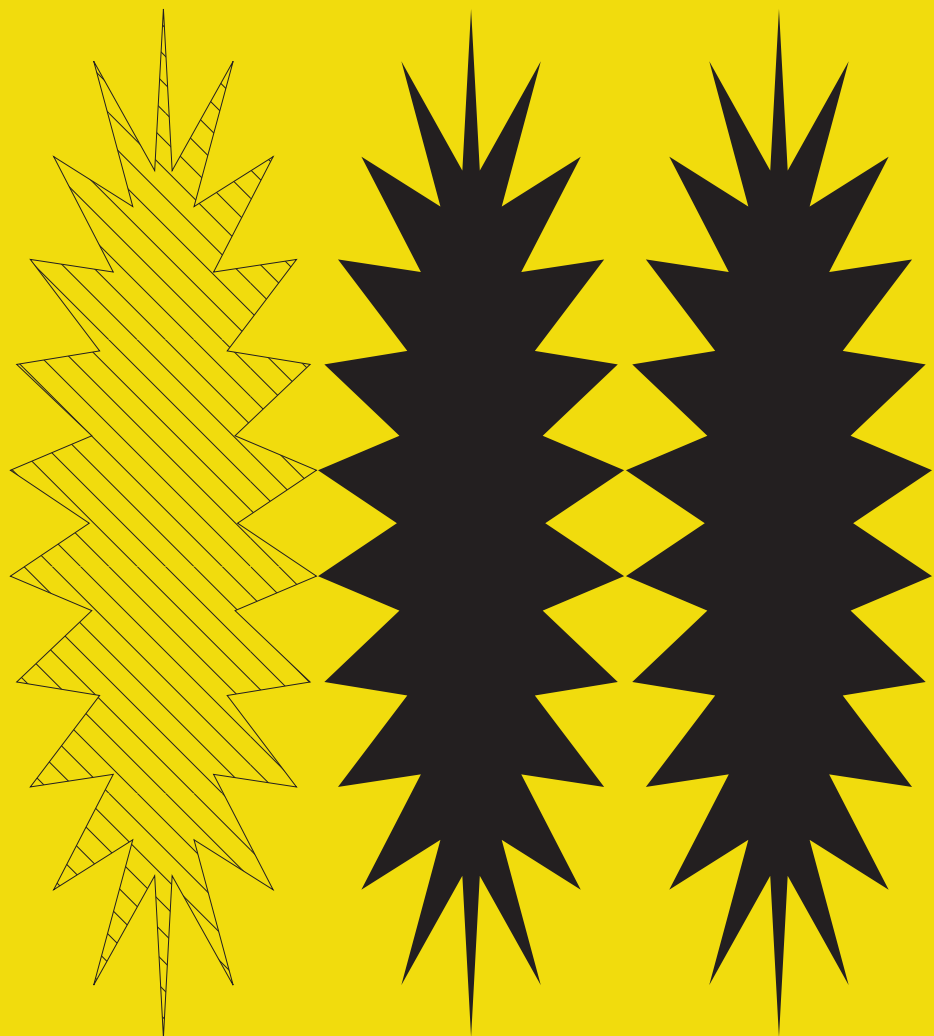
32. IBID.

33. DANTE GABRIEL ROSSETT,  
VERONICA VERONESE, 1872,  
DELAWARE ART MUSEUM

(33)



# ...A list of five female composers we think you should know about even if history has overlooked them..."<sup>(32)</sup>



LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
WEST AUSTRALIAN  
SYMPHONY ORCHESTRA

# waso

# MPA: WASO

(West Aus. Symphony Orchestra)

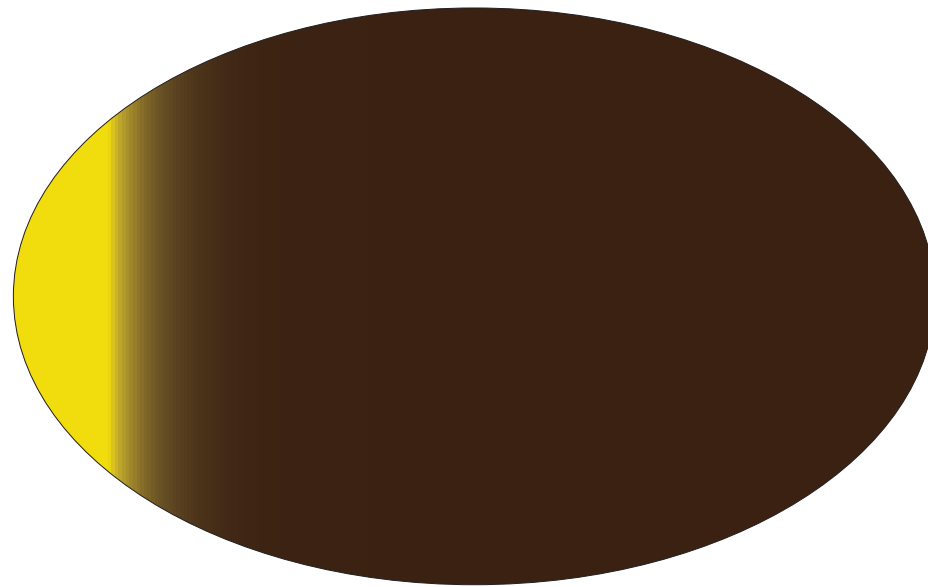
LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
WEST AUSTRALIAN  
SYMPHONY ORCHESTRA

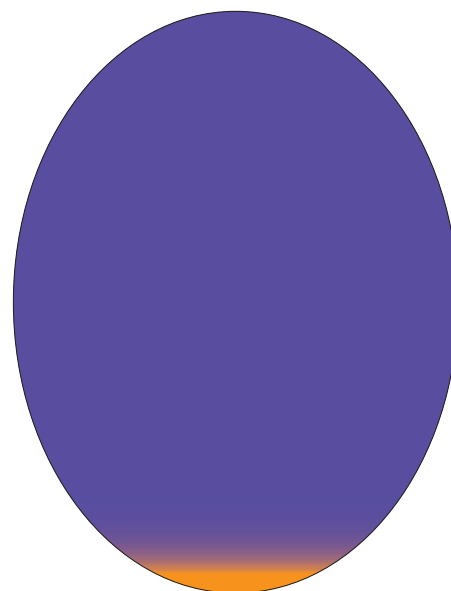
● LIVING COMPOSERS  
● DEAD COMPOSERS  
● AUSTRALIAN COMPOSERS  
● OTHER COMPOSERS  
● FEMALE COMPOSERS  
● MALE COMPOSERS

2 Australian works, both of  
which were World Premieres.  
100% of Australian works were  
by living Australians.

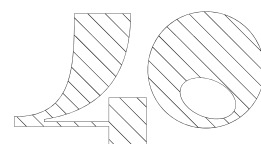
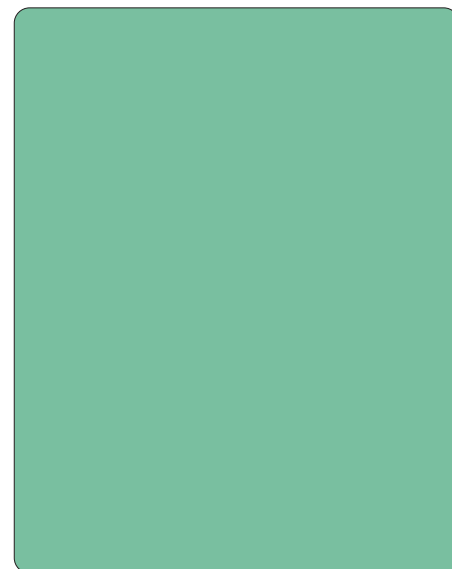
LIVING COMPOSERS (10%)  
DEAD COMPOSERS (90%)



AUSTRALIAN COMPOSERS (4%)  
OTHER COMPOSERS (96%)



FEMALE COMPOSERS (0%)  
MALE COMPOSERS (100%)



# MPA: WASO

(West Aus. Symphony Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

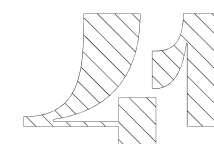
SECTION 02  
MPAS:  
WEST AUSTRALIAN  
SYMPHONY ORCHESTRA

54% of works performed were written  
before 1900.

1888: The average year of composition  
of a work performed in the season.

0 female composers across WASO's  
entire season of 115 works.

- 0: works by a First Nations composer;
- 0: works by non-binary and gender diverse composers;
- 0: works by a CALD Australian composer.



# WEST AUSTRALIAN SYMPHONY ORCHESTRA

115 WORKS  
PERFORMED  
IN WASO  
SEASON

9 WORKS BY  
FEMALE AND  
NON-BINARY  
AND GENDER  
DIVERSE  
COMPOSERS

LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
WEST AUSTRALIAN  
SYMPHONY ORCHESTRA

34. WASO. 'WOMEN TAKING  
CENTRE STAGE WITH  
WASO'. WEST AUSTRALIAN  
SYMPHONY ORCHESTRA,  
6 MARCH 2019. [HTTPS:  
//WWW.WASO.COM.AU/  
SOUNDS-STORIES/WOMEN-  
TAKING-CENTRE-STAGE-  
WITH-WASO/](https://www.waso.com.au/sounds-stories/women-taking-centre-stage-with-waso/)

# "WOMEN TAKING CENTRE STAGE WITH WASO

# ATTENTION WOMEN, MEN, NON-BINARY AND GENDER DIVERSE PEOPLE: IT'S TIME TO CELEBRATE!"<sup>(34)</sup>



(35)



LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
ADELAIDE SYMPHONY  
ORCHESTRA

35. GEORGE WINUNGUJ PLAYS  
HIS DIDGERIDOO WITH DAVID  
CUBBIN, JIRI TANCIBUDEK,  
THOMAS WIGHTMAN, PATRICK  
BRISLAN, GABOR REEVES  
AND THE ADELAIDE WIND  
QUINTET, 1972, MICHAEL  
JENSEN, NATIONAL LIBRARY  
OF AUSTRALIA

# ASO



# MPA: ASO

(Adelaide Symphony Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
ADELAIDE SYMPHONY  
ORCHESTRA

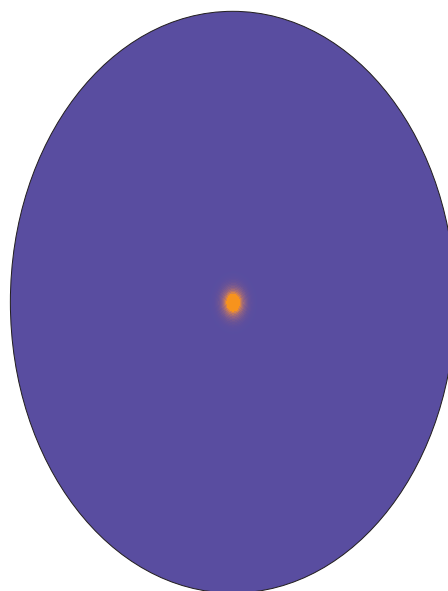
● LIVING COMPOSERS  
● DEAD COMPOSERS  
● AUSTRALIAN COMPOSERS  
● OTHER COMPOSERS  
● FEMALE COMPOSERS  
● MALE COMPOSERS

1 Australian work,  
which was a World Premiere.

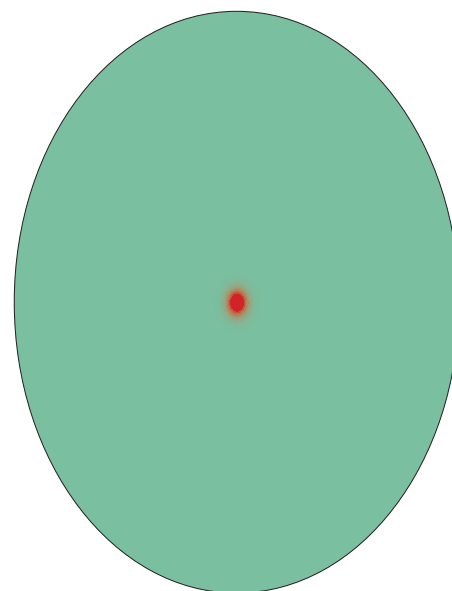
LIVING COMPOSERS (11%)  
DEAD COMPOSERS (89%)



AUSTRALIAN COMPOSERS (2%)  
OTHER COMPOSERS (98%)



FEMALE COMPOSERS (2%)  
MALE COMPOSERS (98%)



# MPA: ASO

(Adelaide Symphony Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
ADELAIDE SYMPHONY  
ORCHESTRA

65% of works performed were written  
before 1900.

2 world premieres in the season.

1 female composer in the entire  
ASO season.

- 0: works by a First Nations composer;
- 0: works by non-binary and gender diverse composers;
- 0: works by a CALD Australian composer.



LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
AUSTRALIAN CHAMBER  
ORCHESTRA

36. GERARD VAN HONTHORST,  
THE CONCERT, 1623,  
NATIONAL GALLERY OF ART

ACO

# MPA: ACO

(Australian Chamber Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

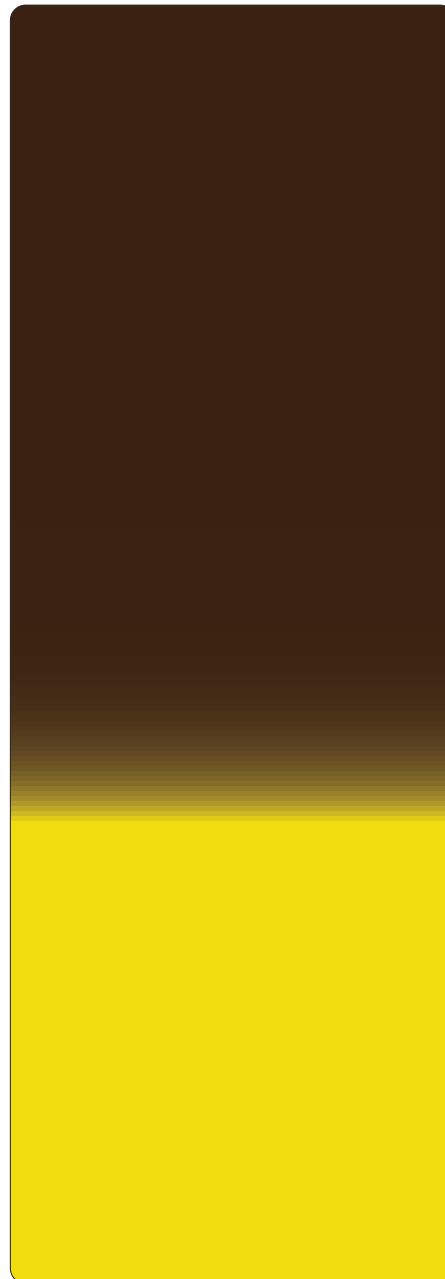
SECTION 02  
MPAS:  
AUSTRALIAN CHAMBER  
ORCHESTRA

● LIVING COMPOSERS  
● DEAD COMPOSERS  
● AUSTRALIAN COMPOSERS  
● OTHER COMPOSERS  
● FEMALE COMPOSERS  
● MALE COMPOSERS

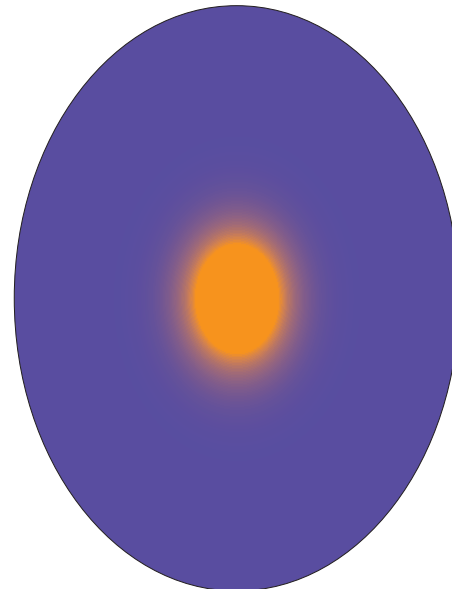
7 Australian works performed  
a total of 62 times.

70% of Australian works  
were by living Australians.

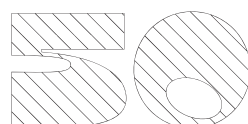
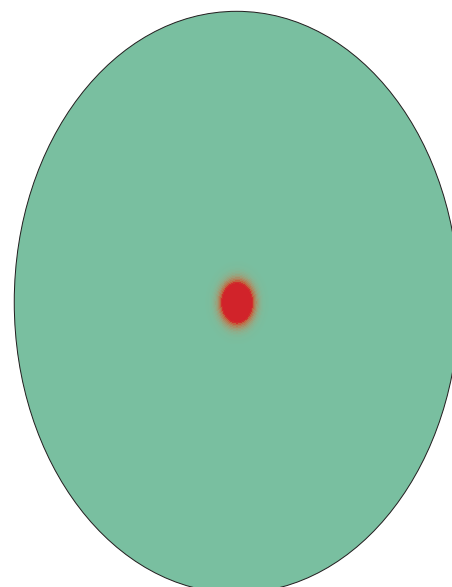
LIVING COMPOSERS (36%)  
DEAD COMPOSERS (64%)



AUSTRALIAN COMPOSERS (14%)  
OTHER COMPOSERS (86%)



FEMALE COMPOSERS (5%)  
MALE COMPOSERS (95%)



# MPA: ACO

(Australian Chamber Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
AUSTRALIAN CHAMBER  
ORCHESTRA

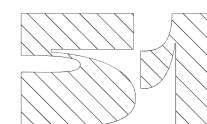
5 female composers featured  
in 13 programs.

21 performances included female  
composers.

42% of living composers across  
all MPAs were performed by the ACO.

161 performances of living composers.

- 0: works by a First Nations composer;
- 0: works by non-binary and gender diverse composers;
- 0: works by a CALD Australian composer.





LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
AUSTRALIAN BRANDENBURG  
ORCHESTRA

A60



# MPA: A60

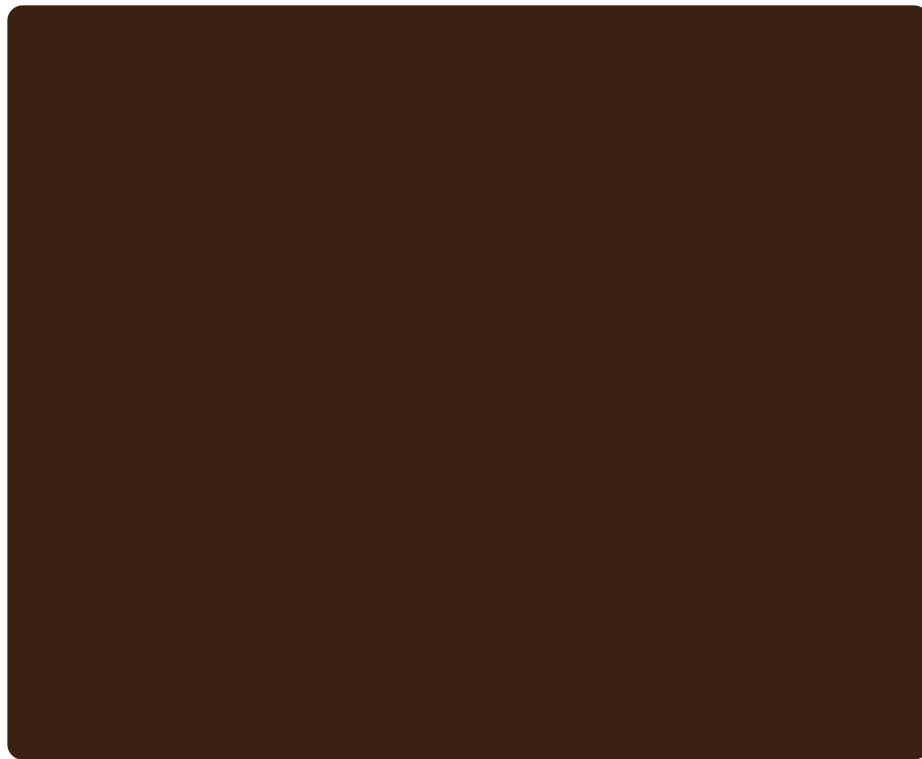
(Aus. Brandenburg Orchestra)

LIVING MUSIC REPORT  
2019 EDITION

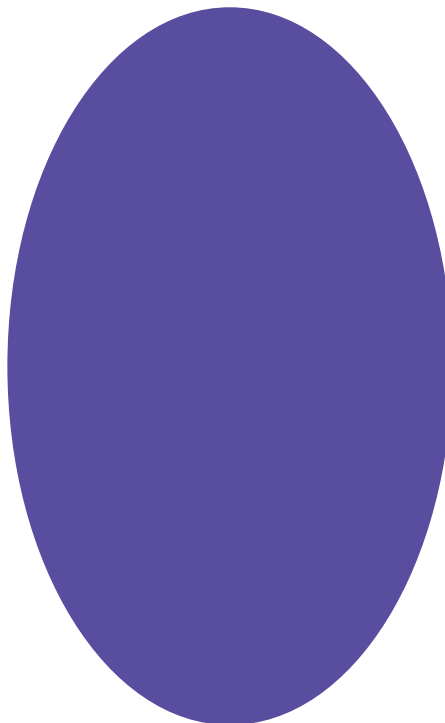
SECTION 02  
MPAS:  
AUSTRALIAN BRANDENBURG  
ORCHESTRA

● DEAD COMPOSERS  
● OTHER COMPOSERS  
● MALE COMPOSERS

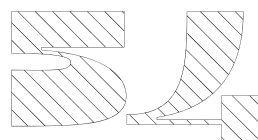
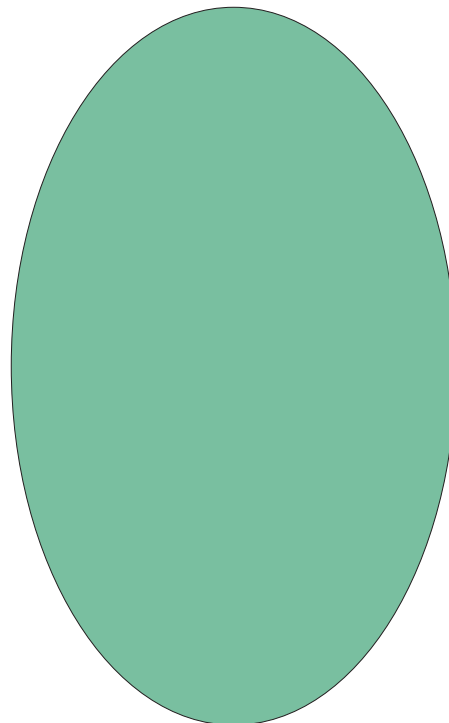
LIVING COMPOSERS (0%)  
DEAD COMPOSERS (100%)



AUSTRALIAN COMPOSERS (0%)  
OTHER COMPOSERS (100%)



FEMALE COMPOSERS (0%)  
MALE COMPOSERS (100%)



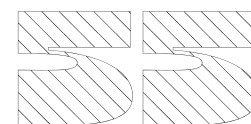
# MPA: A60

(Aus. Brandenburg Orchestra)

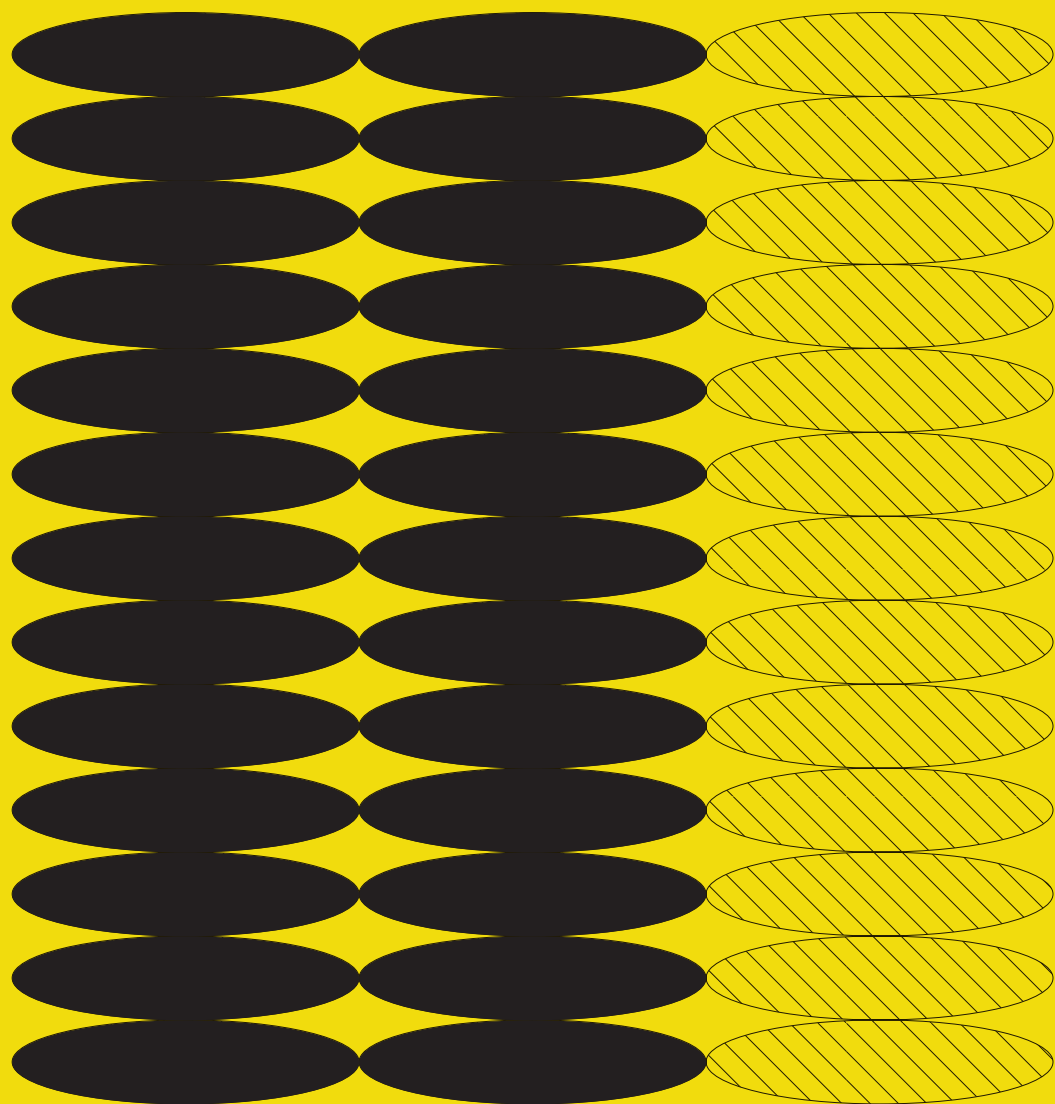
LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
AUSTRALIAN BRANDENBURG  
ORCHESTRA

- **0: Australian, living or female composers;**
- **0: Australian or World Premieres;**
- **0: works by a First Nations composer;**
- **0: works by non-binary and gender diverse composers;**
- **0: works by a CALD Australian composer.**







LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
MUSICA VIVA

# MUSICA VIVA

# MPA: MUSICA VIVA

LIVING MUSIC REPORT  
2019 EDITION

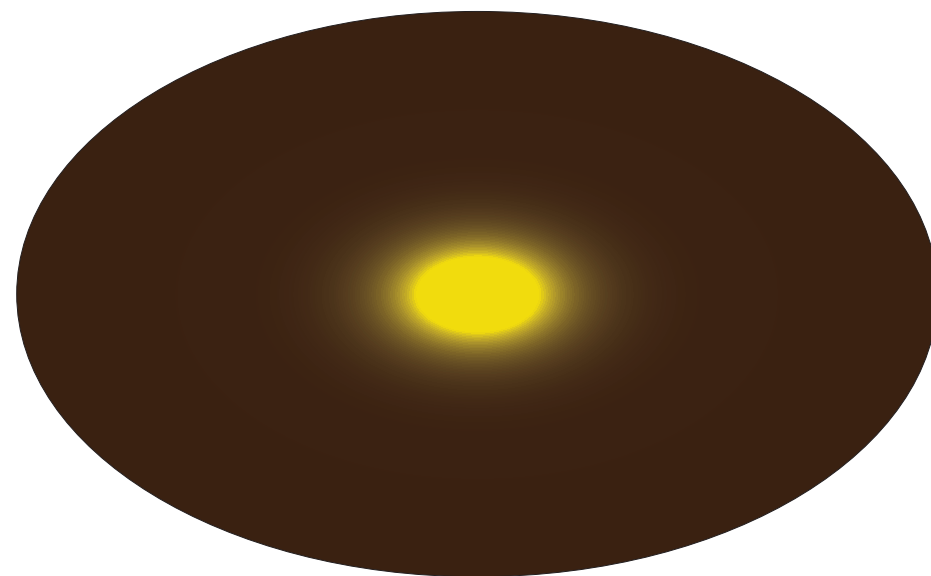
SECTION 02  
MPAS:  
MUSICA VIVA

● LIVING COMPOSERS  
● DEAD COMPOSERS  
● AUSTRALIAN COMPOSERS  
● OTHER COMPOSERS  
● FEMALE COMPOSERS  
● MALE COMPOSERS

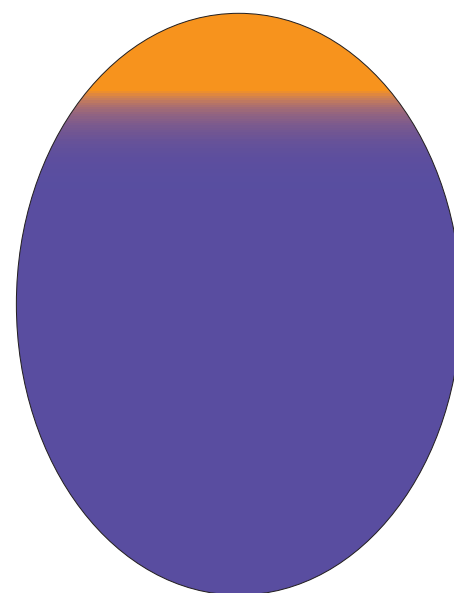
6 Australian works performed  
a total of 43 times.

60% of Australian works  
were by living Australians.

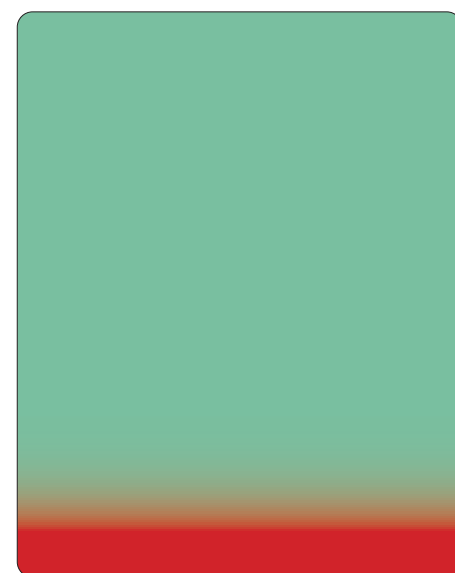
LIVING COMPOSERS (11%)  
DEAD COMPOSERS (89%)



AUSTRALIAN COMPOSERS (13%)  
OTHER COMPOSERS (87%)



FEMALE COMPOSERS (8%)  
MALE COMPOSERS (92%)



# MPA: MUSICA VIVA

LIVING MUSIC REPORT  
2019 EDITION

SECTION 02  
MPAS:  
MUSICA VIVA

1868: The average year of composition  
of a work performed in the season.

3 female composers across the  
season.

33% of Programs featured a female  
composer.

- 0: works by a First Nations composer;
- 0: works by non-binary and gender diverse composers;
- 0: works by a CALD Australian composer.

# LIVING MUSIC REPORT

## APPENDIX

LIVING MUSIC REPORT  
2019 EDITION

SECTION 01  
KEY AREAS

37. JOHN OGDEN,  
SIGNIFICANT AUSTRALIANS,  
1983 – 2013, NATIONAL  
LIBRARY OF AUSTRALIA

(37)





# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
2019 EDITION

SECTION 03  
APPENDIX

38. ORAZIO GENTILESCHI,  
THE LUTE PLAYER, CA. 1612  
– 1620, NATIONAL GALLERY  
OF ART

39. AUSTRALIAN INSTITUTE  
OF FAMILY STUDIES.  
'CHARACTERISTICS AND  
EXPERIENCES OF CALD  
GROUPS IN AUSTRALIA'.  
AUSTRALIAN INSTITUTE OF  
FAMILY STUDIES, JUNE 2008.  
[HTTPS://AIFS.GOV.AU/CFCA/  
PUBLICATIONS/ENHANCING-  
FAMILY-AND-RELATIONSHIP-  
SERVICE-ACCESSIBILITY-AND/  
CHARACTERISTICS-AND/](https://aifs.gov.au/cfca/publications/enhancing-family-and-relationship-service-accessibility-and-characteristics-and/)

40. AUSTRALIAN HUMAN RIGHTS  
COMMISSION. 'RIGHT TO SELF  
DETERMINATION'. AUSTRALIAN  
HUMAN RIGHTS COMMISSION,  
30 APRIL 2013. [HTTPS://  
WWW.HUMANRIGHTS.GOV.  
AU/OUR-WORK/RIGHTS-AND-  
FREEDOMS/RIGHT-SELF-  
DETERMINATION/](https://www.humanrights.gov.au/our-work/rights-and-freedoms/right-self-determination/)



LIVING MUSIC REPORT  
2019 EDITION

SECTION 03  
APPENDIX

## Methodology

### Data Collection

Data was collected manually from primary MPA sources. Where possible, the original program book was used to collect data. Failing this, additional data was collected manually from a variety of online sources including IMSLP and the Australian Music Centre.

A work is 'counted' in the dataset if it meets the following criteria:

- Performed by the MPA, or in collaboration with any other ensemble under programmatic control of the main MPA.
- Any ensemble size (e.g. Chamber music from an orchestra was counted).
- Over 5 minutes (to prevent excessive data collection time spent on small fillers or medleys, and to not skew the dataset towards these styles of work).
- A part of the main 2019 concert season, appearing in the main 2019 season brochure with paid attendance or as part of a large public-facing performance. For example:
  - A revenue concert as part of an education series (such as Meet the Music) was counted, but a closed school program was not.
  - A gala concert in a public park was counted, but a private gala was not.
  - A regional tour performance was counted, but a regional school tour was not.

One 'count' correlates to one performance. If a work has been performed three times, it is counted three times. This is reflected in the final percentages.

Where data was ambiguous or did not match the template, various criteria were created and applied consistently:

- If the work was an arrangement, arranger's year of birth and nationality were used.
- If the composer had dual citizenship, the citizenship at time of composition was used.
- If there were slight adjustments in programming from concert to concert, an 'average' program was created that included all works, including any APs or WPs.

### Defining Key Areas

Defining key areas of this report is difficult and does not take into account individual lived experience and context. For the purposes of objective reporting in this document, the following resources were used as guidelines when determining key areas:

- CALD – Australian Institute of Family Studies<sup>(39)</sup> or self-identification
- First Nations – self-identification, as per Human Rights and Equal Opportunity Commission<sup>(40)</sup>
- Non-binary and gender diverse – self-identification. Useful resources can be found at: <https://www.vic.gov.au/inclusive-language-guide/>

Information on key areas was collected from composer biographies from various sources. When an answer was not readily available through other means, individual verification from the composer was sought.



# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
2019 EDITION

SECTION 03  
APPENDIX

41. AUSTRALIAN MUSIC CENTRE.  
'GENDER EQUITY AND DIVERSITY  
IN OPERA SUMMIT - SUMMARY  
OF DISCUSSIONS'. AUSTRALIAN  
MUSIC CENTRE, 12 DECEMBER  
2019. [HTTPS://WWW.AUSTRALIAN  
MUSICCENTRE.COM.AU/ARTICLE/  
GENDER-EQUITY-AND-DIVERSITY-  
IN-OPERA-SUMMIT-SUMMARY-OF-  
DISCUSSIONS/](https://www.australianmusiccentre.com.au/article/gender-equity-and-diversity-in-opera-summit-summary-of-discussions/)

## What About Opera?

Opera companies make up a large part of the MPA framework, however they have been excluded from the *Living Music Report* for a number of reasons:

- Dataset too small – it can be difficult to draw meaningful conclusions for such a limited program with limited amount of performances and works, where small changes in programming result in dramatic changes in datasets.
- Discussions already occurring – 2019 – 20 has seen significant discussion surrounding diversity in Opera, particularly in the Gender Equity and Diversity in Opera Summit.<sup>(41)</sup>

## What About Length?

Length is an interesting consideration when looking at programming.

This data has been collected, but was not used in the final report for the following reasons:

- The thought that 'any appearance is a good appearance.'
- Length data made a negligible difference to final percentages.
- 5-minute criteria already in place, which prevents a lot of 'filler' and shorter programming from being counted.

## What About Commissions?

Commissions take time, resources and a significant amount of funding for any arts organisation. It can be argued that one commission may have a greater 'value' than a large number of performances of an older work. However, in the output of MPAs, there is not necessarily a clear dataset to gain meaningful conclusions from (for instance, co-commissioning and World Premieres that may not have received direct funding from an orchestra present a grey area). Premieres (World and Australian) and 'Living Australian works' are the

alternative measurement used in this report. These data points are much easier to define and are less ambiguous for the data collection process.

## What About Long-Term Programs?

Many MPAs have long term structures and programs in place that advocate for key areas found in this report. If these featured in a concert series (e.g. MSO's Metropolis series), they were counted, however, a "watch this space" is the kind of subjective opaqueness the report is trying to avoid.

The focus of the *Living Music Report* is on programming, and ideally, longer-term structures will result in future main season programming. It will be exciting to see these works feature in future editions.

## What About Development & Education Programs?

Similarly, many MPAs have strong education and development programs that support many of the key areas in this project. However, as these programs do not have a 'front-facing' element to them, it is difficult to capture and compare objective data that can be collected for the report.

## What About Other Key Areas & Communities?

The report is very much open to new categories moving forward. For the current iteration, the chosen key areas had the most accessible data collection. Work exponentially increases when considering additional categories. This may change in the future as the scope of the report expands.

## What About The Performers?

The MPA workforce consists of a diverse range of musicians, producers, administrators and everything in between. As this report focuses on creative programming of work, the workforce is out of the scope of this report, but future work could see this included in the report.

# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
2019 EDITION

SECTION 03  
APPENDIX

## The Changing Face Of MPAs/NPAs

This report was created in a period of transition within the Major Performing Arts Framework.

As part of this change and consultation, MPA structures, reporting and evaluation are changing too.

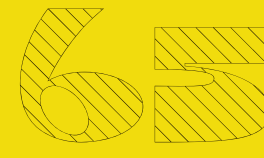
More information on the National Performing Arts Partnership Framework can be found at <https://australiacouncil.gov.au/programs-and-resources/major-performing-arts-framework/>

## Open Data

The data used in the *Living Music Report* is completely open to the public. You can access the data on GitHub at: <https://github.com/ciaranframe/livingmusicreport/>

Data is structured in a simple .csv file hierarchy, and is open for use in any application, research or publishing. The dataset is made available under the Open Database License. Any rights in individual contents of the database are licensed under the Database Contents License.

Future work will ideally see the data mapped to a database, which isn't required at this stage owing to the small data quantity.





BOLD FIGURES REFER TO  
CHAPTER AND CAPTIONS.

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0 AUSTRALIAN WORKS IN THIS CONCERT.  
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1 FEMALE COMPOSER FEATURED IN  
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1 OUT OF 2006 PERFORMED WORKS  
WAS WRITTEN BY A FIRST NATIONS  
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1 THE NUMBER OF TIMES SSO'S ONLY  
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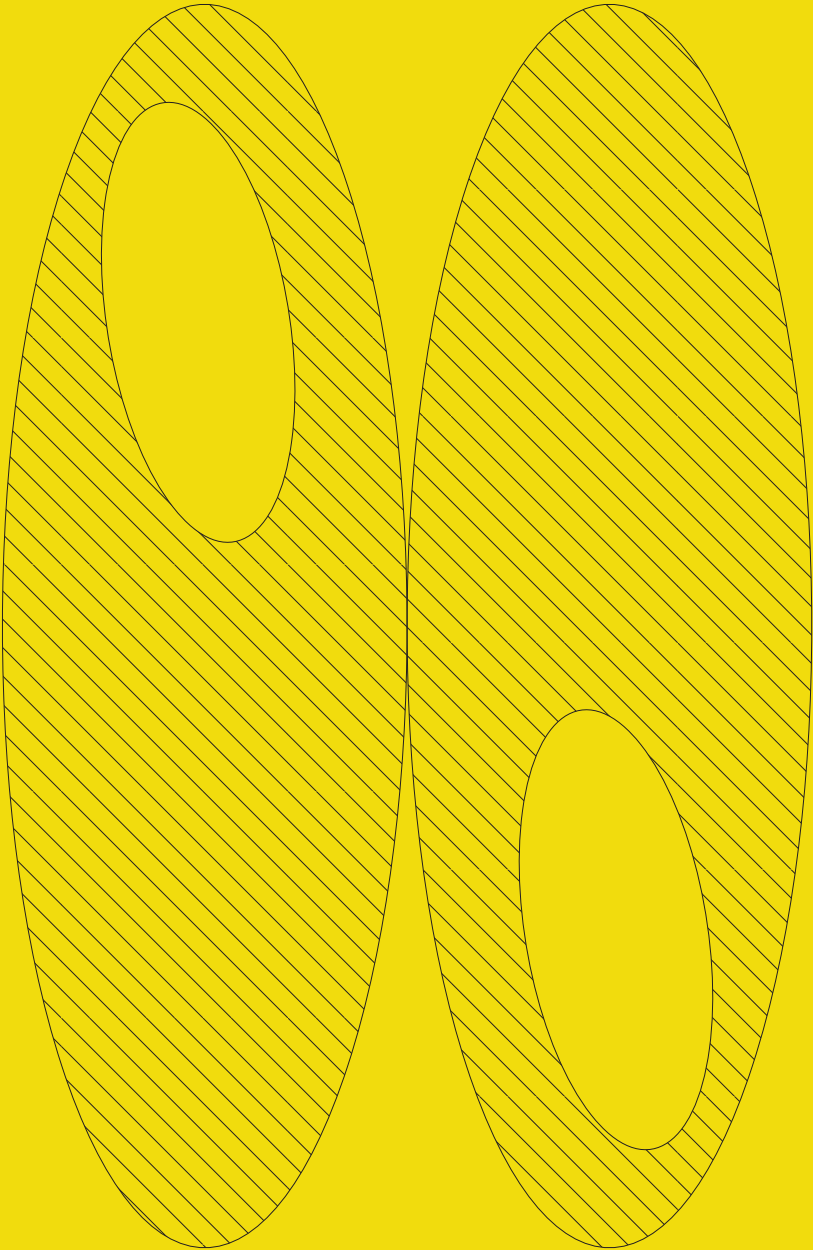
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The *Living Music Report* is a survey of musical programming within the Major Performing Arts Organisations of 2019.

The survey records and summarises information on every work played across 2019, capturing key information on composers, pieces and more.

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