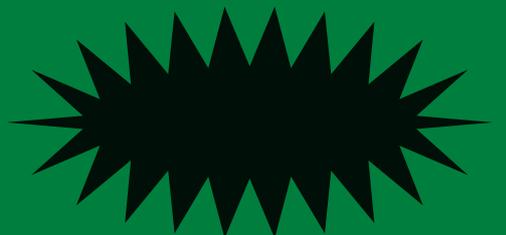


# LIVING MUSIC REPORT

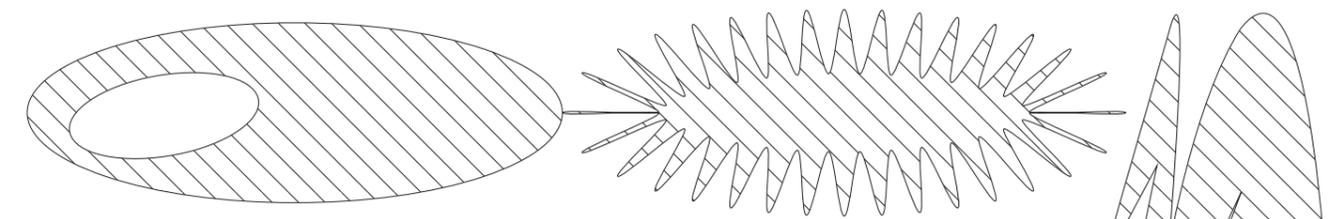
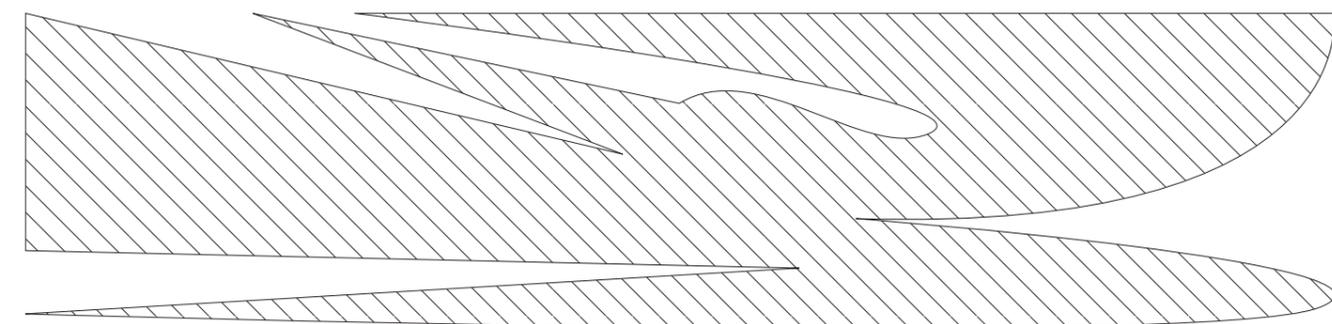


# 2020

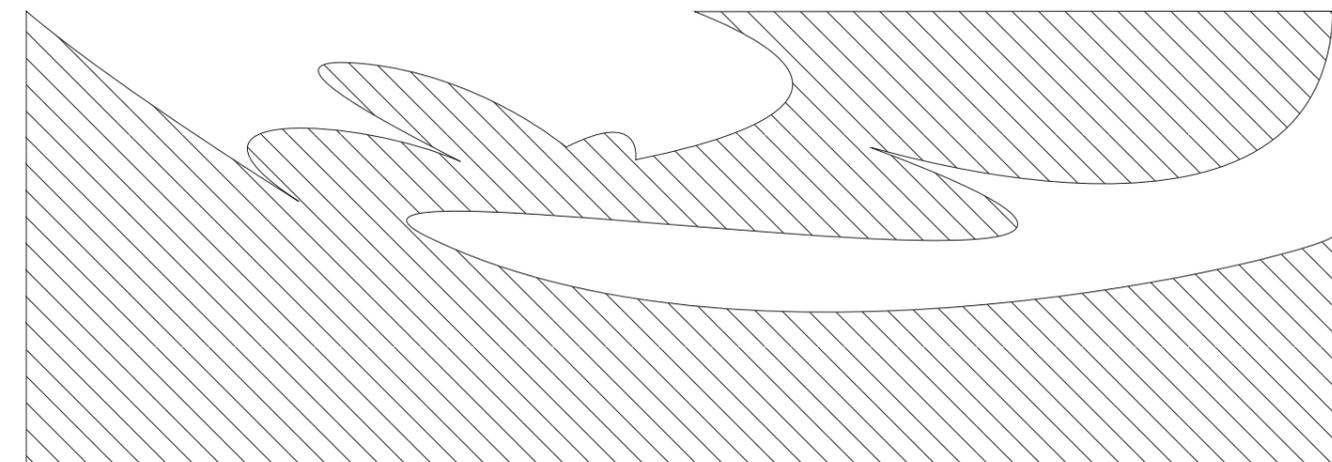


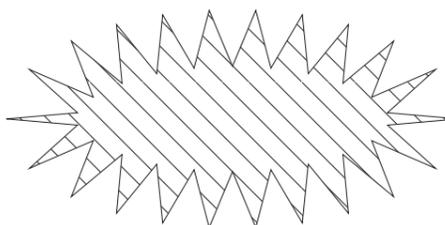
LIVING MUSIC REPORT  
2020 EDITION

IMAGES ON COVER  
TOP: RENNIE ELLIS,  
INCOMPLETE ART CENTRE,  
1981, STATE LIBRARY  
OF VICTORIA  
BOTTOM: NICOLAS  
POUSSIN, SAINTE CÉCILE,  
1627, MUSEO DEL PRADO



# LIVING MUSIC REPORT



2020 

## 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 their Elders both past and present, 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  
2020 EDITION

SECTION 00  
PREFACE

1. AUSTRALIA COUNCIL FOR THE ARTS, (2019), CREATIVITY CONNECTS US: CORPORATE PLAN 2019 – 2023, AUSTRALIA COUNCIL FOR THE ARTS. [HTTPS://WWW.AUSTRALIA COUNCIL.GOV.AU/RESEARCH/ CORPORATE-PLAN-2019-2023](https://www.australia-council.gov.au/research/corporate-plan-2019-2023)
2. 2019 – 20 FY, EXCLUDES ADDITIONAL COVID SUPPORT PACKAGES (SEE ENDNOTE: GOVERNMENT FUNDING)
3. DIVERSITY ARTS AUSTRALIA STAFF, (MAY 20, 2020), LOST WORK FOR CREATIVES OF COLOUR: RESULTS FROM OUR SURVEY. [HTTP://DIVERSITY ARTS.ORG.AU/LOST-WORK-CREATIVE-COLOUR-RESULTS-SURVEY](http://diversityarts.org.au/lost-work-creative-colour-results-survey)
4. AUSTRALIAN BUREAU OF STATISTICS, (MAY 05, 2020), ONE THIRD OF ACCOMMODATION AND FOOD SERVICES JOBS LOST. [HTTPS://WWW.ABS.GOV.AU/ART ICLES/ONE-THIRD-ACCOMMODA TION-FOOD-SERVICES-JOBS-LOST](https://www.abs.gov.au/articles/one-third-accommodation-food-services-jobs-lost)
5. VALENTIN SHKOLNY, MIRIAM HYDE, CA.2004, NATIONAL PORTRAIT GALLERY



## Do Our Arts Reflect Us?

In their 2020–24 Corporate Plan, the Australia Council for the Arts outlined a core objective of the future direction of Australian arts & culture: that “our arts reflect us.”<sup>(1)</sup>

In 2020 this objective was supported with \$81.9 million in government funding for Australia’s orchestras.<sup>(2)</sup>

The *Living Music Report* is an annual analysis of Australian orchestral programming—examining whether the composers whose works were performed around the country adequately reflects the Australian identity and our gender, cultural and First Nations diversity.

The 2020 report reflected a year of unprecedented challenges—and new opportunities. As COVID-19 decimated the Australian arts landscape, concert halls were left empty, 92% creatives of colour expected to lose income<sup>(3)</sup> and one in four arts workers lost their job.<sup>(4)</sup>

Yet amongst the deepening crisis, revolutionary digital platforms supporting small-scale productions, and a growing appetite to ‘holiday here’ and ‘shop local’ hinted at a home-grown recovery of arts and culture.

The 2020 *Living Music Report* found that these opportunities were not reflected in Australian orchestral programming. Notably, out of every performed work around the country in 2020:

- 18% of works were written by living composers (-1% from 2019)
- 10% of works were written by Australian composers (+1% from 2019)
- 4% of works were written by female composers (+1% from 2019)
- 1% of works were written by CALD Australian composers (+1% from 2019)
- 1% of works were written by First Nations composers (+1% from 2019)

A conversation around the future of music in Australia necessitates a conversation about the music our orchestra’s play, and the extent to which it reflects the 21<sup>st</sup> Century’s cultural landscape of diverse and emerging musical experiences.

In a year when Australian orchestras lacked these experiences, who does this music reflect?



# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
2020 EDITION

SECTION 00  
INTRODUCTION

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

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

## What Is The Living Music Report?

The *Living Music Report* is an independent quantitative analysis of National Performing Arts musical programming in Australia, with a focus on the extent to which it reflects the 21<sup>st</sup> Century's cultural landscape of diverse and emerging musical experiences.

Now in its second edition, the survey records and summarises information on every work played across 2020, capturing key information on composers, pieces and more. The report is the start of a conversation that continues with artists, performers, audiences and communities.

### 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

(6)



### Counting the Numbers

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

Countable performances of music came from the National Performing Arts organisations' main 2020 season, using program booklets and season brochures to individually document nearly one 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.

### Key Areas

A number of key areas were identified based on priorities collated from a range of peak bodies. They are:

- Living music (music by living composers)
- Australian music
- Female, non-binary and gender diverse music
- First Nations music
- CALD Australian music

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

### COVID-19

In 2020, orchestras pivoted rapidly to digital content, programming smaller-scale chamber works performed in a COVID safe environment. Most notably, the number of works performed in 2020 halved, down from 2003 to 915 works performed. Online works across multiple platforms were all counted with the same weight as an in-person concert. More on how this data was collected can be found in the appendix.



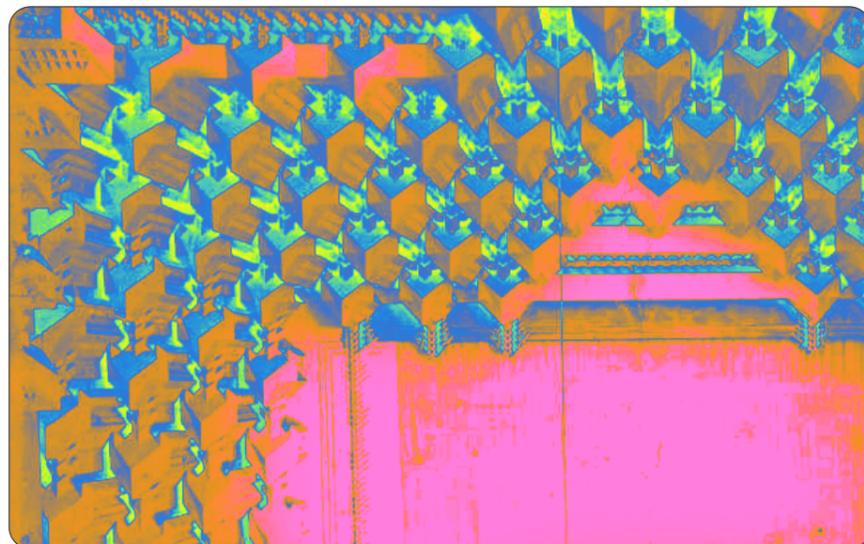
# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
2020 EDITION

SECTION 00  
CONTENTS

7. CONSTRUCTION OF THE INTERIOR OF THE CAPITOL THEATRE, MELBOURNE, WITH WALTER BURLEY GRIFFIN AND ANOTHER UNIDENTIFIED PERSON ON THE BALCONY, CA. 1923, NATIONAL LIBRARY OF AUSTRALIA

(7)



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 (NPAs)

**11.** SSO, **19.** MSO, **23.** TSO, **27.** QSO **35.** WASO, **39.** ASO, **43.** ACO, **47.** ABO, **51.** Musica Viva

59

## Appendix

# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
2020 EDITION

SECTION 01  
KEY AREAS

8. NICOLAS POUSSIN,  
SAINTE CÉCILE, 1627,  
MUSEO DEL PRADO

## SECTION 01 KEY AREAS



# LIVING MUSIC

LIVING MUSIC REPORT  
2020 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 +

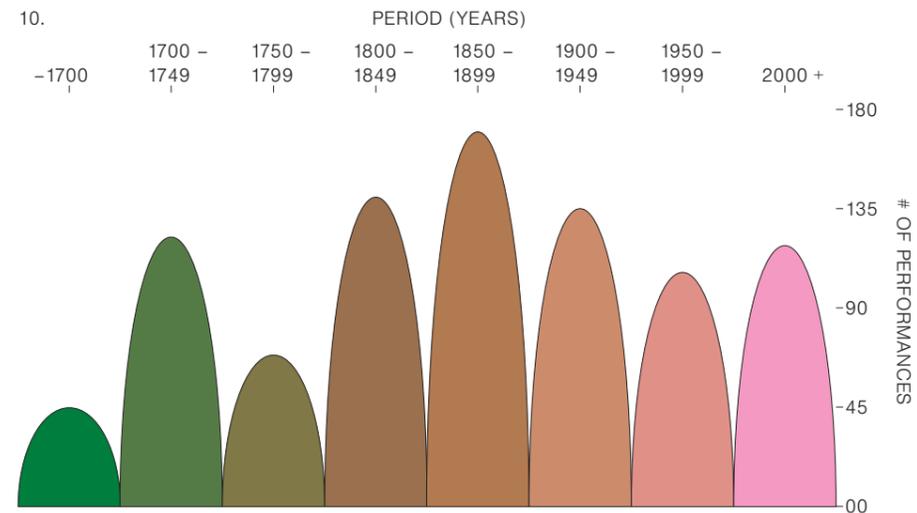
162 out of 915 performed works were written by living composers.<sup>(9)</sup>

The average year of composition for a work was 1876.<sup>(10)</sup>

The average year of birth for a composer was 1837.

Across all orchestras there were 12 Australian Premieres and 11 World Premieres.

9. LIVING COMPOSERS (18%)  
DEAD COMPOSERS (82%) (DOWN 1% FROM 2019)



# LIVING MUSIC

LIVING MUSIC REPORT  
2020 EDITION

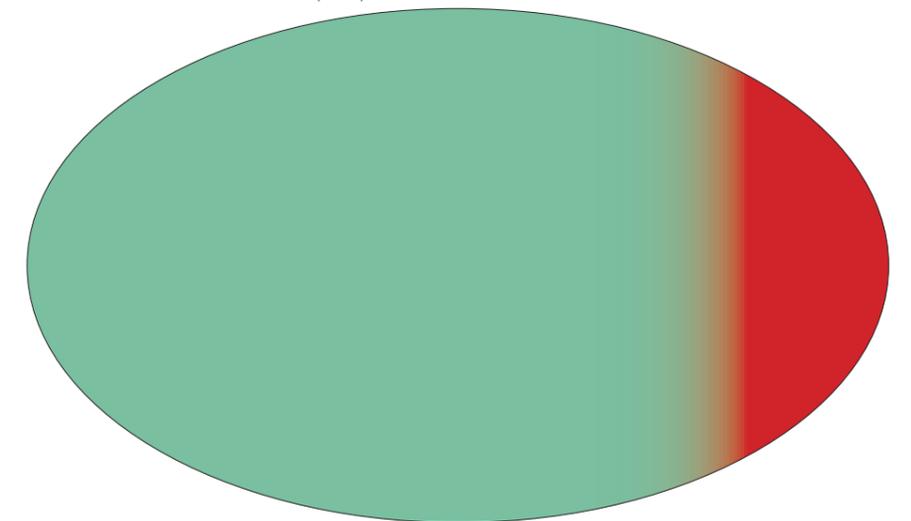
SECTION 01  
KEY AREAS:  
LIVING MUSIC

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

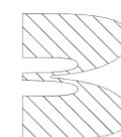
Out of all works by living composers, 17% of works were written by female composers.<sup>(11)</sup>

45% of living works were written by Australian composers.<sup>(12)</sup>

11. LIVING FEMALE COMPOSERS (17%)  
LIVING MALE COMPOSERS (83%)



12. LIVING AUSTRALIAN COMPOSERS (45%)  
LIVING NON-AUSTRALIAN COMPOSERS (55%)



# AUSTRALIAN MUSIC

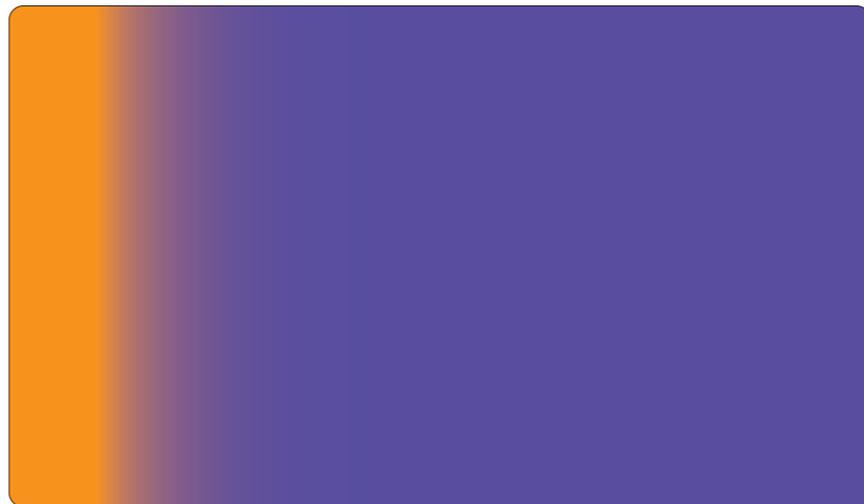
LIVING MUSIC REPORT  
2020 EDITION

SECTION 01  
KEY AREAS:  
AUSTRALIAN MUSIC

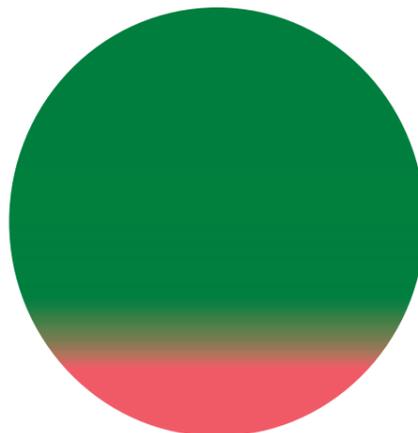
- AUSTRALIAN COMPOSERS
- NON-AUSTRALIAN COMPOSERS
- FEMALE AUSTRALIANS
- MALE AUSTRALIANS
- CALD AUSTRALIANS
- NON-CALD AUSTRALIANS

89 out of 915 performed works were written by Australian composers.<sup>(13)</sup>  
82% of Australian works were written by living Australians.  
Of the Australian composers, 16% were female Australians<sup>(14)</sup> and 15% were CALD Australians.<sup>(15)</sup>

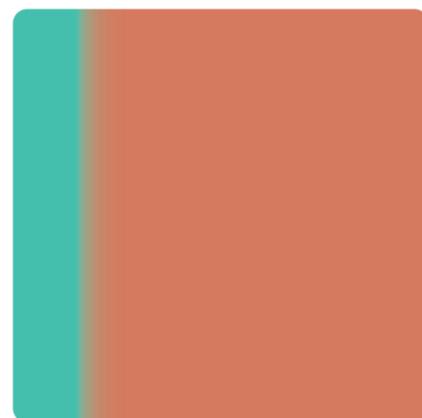
13. AUSTRALIAN COMPOSERS (10%) (UP 1% FROM 2019)  
NON-AUSTRALIAN COMPOSERS (90%)



14. FEMALE AUSTRALIANS (16%)  
MALE AUSTRALIANS (84%)



15. CALD AUSTRALIANS (15%)  
NON-CALD AUSTRALIANS (85%)



# GENDER IN MUSIC

LIVING MUSIC REPORT  
2020 EDITION

SECTION 01  
KEY AREAS:  
GENDER IN MUSIC

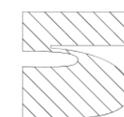
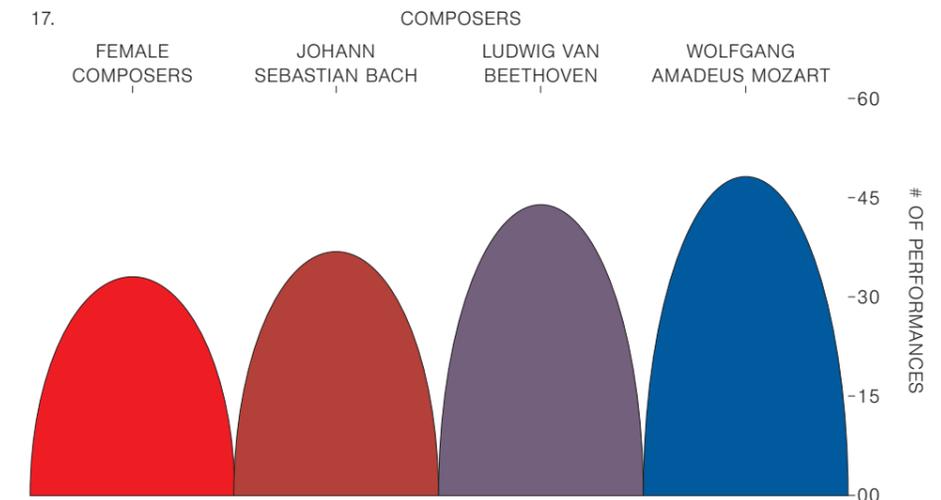
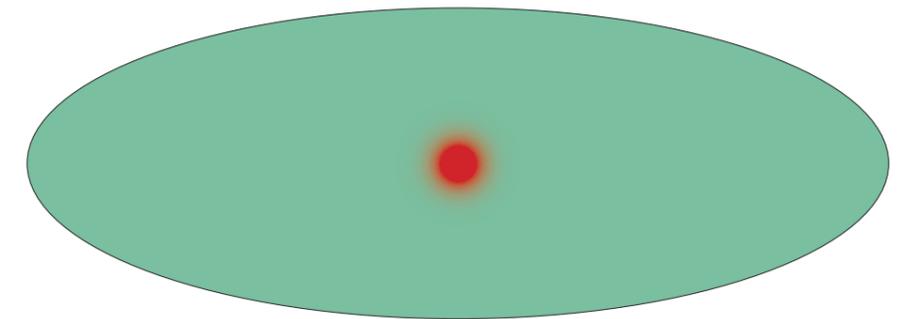
- FEMALE COMPOSERS
- MALE COMPOSERS
- BACH
- BEETHOVEN
- MOZART

35 out of 915 performed works were written by female composers.<sup>(16)</sup>  
0 Non-Binary and gender diverse composers featured in all orchestra seasons.

Bach, Beethoven, Brahms and Mozart all once again featured more times than all female composers combined.<sup>(17)</sup>

More pieces were written in the year 1723 (19) than were written by female composers (17).

16. FEMALE COMPOSERS (4%) (UP 1% FROM 2019)  
MALE COMPOSERS (96%)



# FIRST NATIONS MUSIC

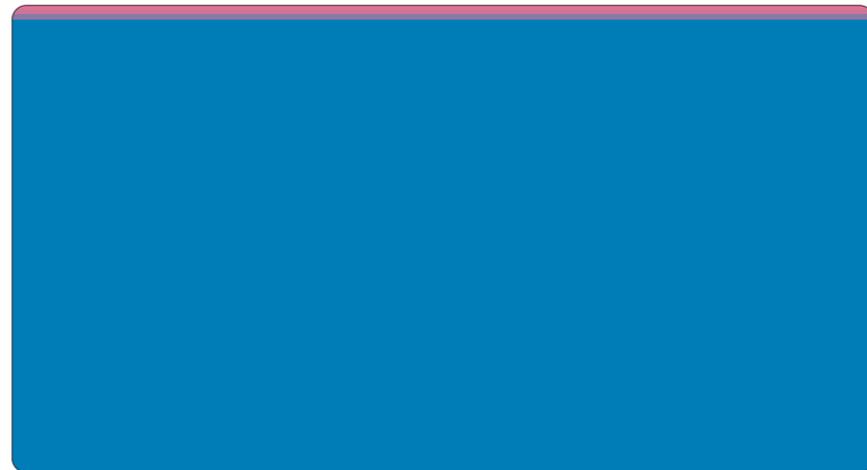
LIVING MUSIC REPORT  
2020 EDITION

SECTION 01  
KEY AREAS:  
FIRST NATIONS MUSIC

- FIRST NATIONS COMPOSER
- NON-FIRST NATIONS COMPOSER

12 out of 915 performed works was written by a First Nations composer.<sup>(18)</sup>  
**3: Number of First Nations composers.**  
**11: Number of composers named Johann.**<sup>(19)</sup>

18. FIRST NATIONS COMPOSERS (1%)  
NON-FIRST NATIONS COMPOSERS (99%) (UP 1% FROM 2019)



19. PERFORMED COMPOSERS

PERFORMED FIRST NATIONS COMPOSERS	PERFORMED COMPOSERS NAMED JOHANN
WILLIAM BARTON	JOHANN SEBASTIAN BACH
NANCY BATES	JOHANN HEINRICH SCHMELZER
DEBORAH CHEETHAM	JOHANN KRIEGER
	JOHANN ADOLPH HASSE
	JOHANN GEORG PISENDEL
	JOHANN STAMITZ
	JOHANN NEPOMUK HUMMEL
	JOHANN PACHELBEL
	JOHANN CHRISTOPH PEZEL
	JOHANN FRIEDRICH FASCH
	JOHANN STRAUSS JR.



# AUSTRALIAN CALD MUSIC

LIVING MUSIC REPORT  
2020 EDITION

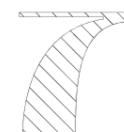
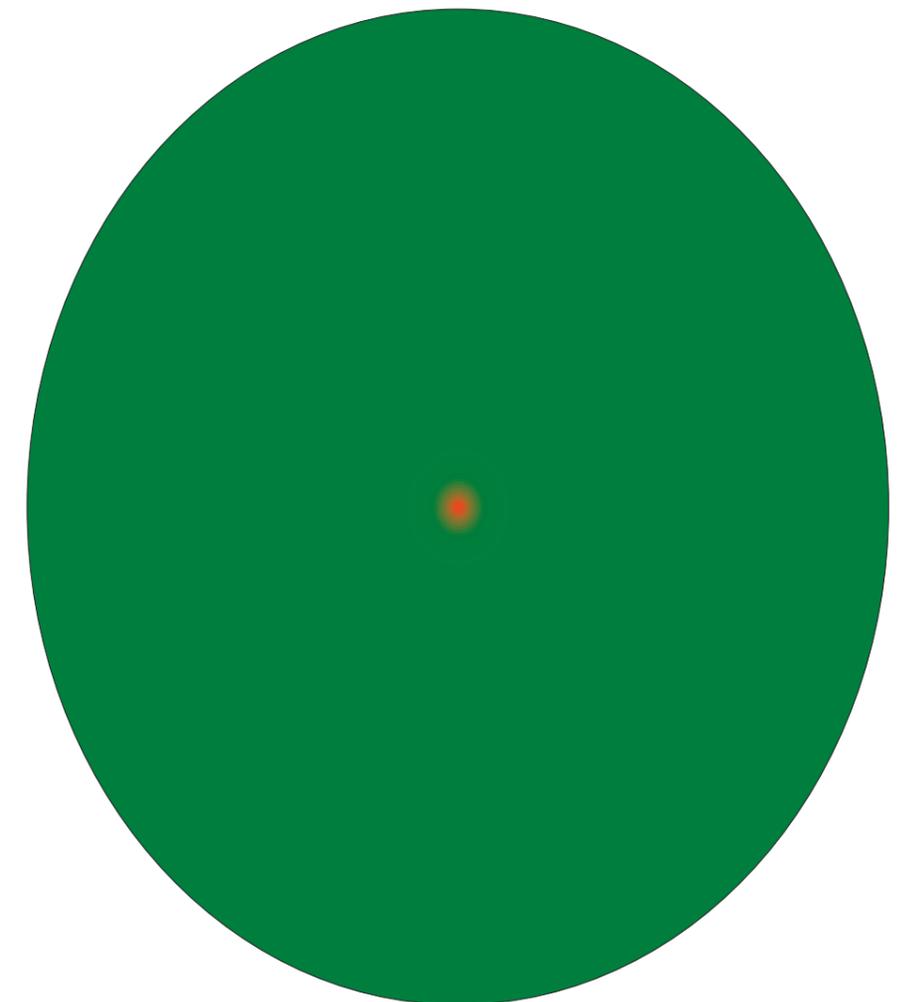
SECTION 01  
KEY AREAS:  
AUSTRALIAN CALD MUSIC

- CALD AUSTRALIAN COMPOSERS
- NON-CALD AUSTRALIAN COMPOSERS

12 out of 915 performed works were written by a CALD Australian composer.<sup>(20)</sup>

A single piece, *The Lark Ascending* (13 performances), was performed more times than all CALD Australian composers' work combined (12 performances).

20. CALD AUSTRALIAN COMPOSERS (1%)  
NON-CALD AUSTRALIAN COMPOSERS (99%)



# LIVING MUSIC REPORT

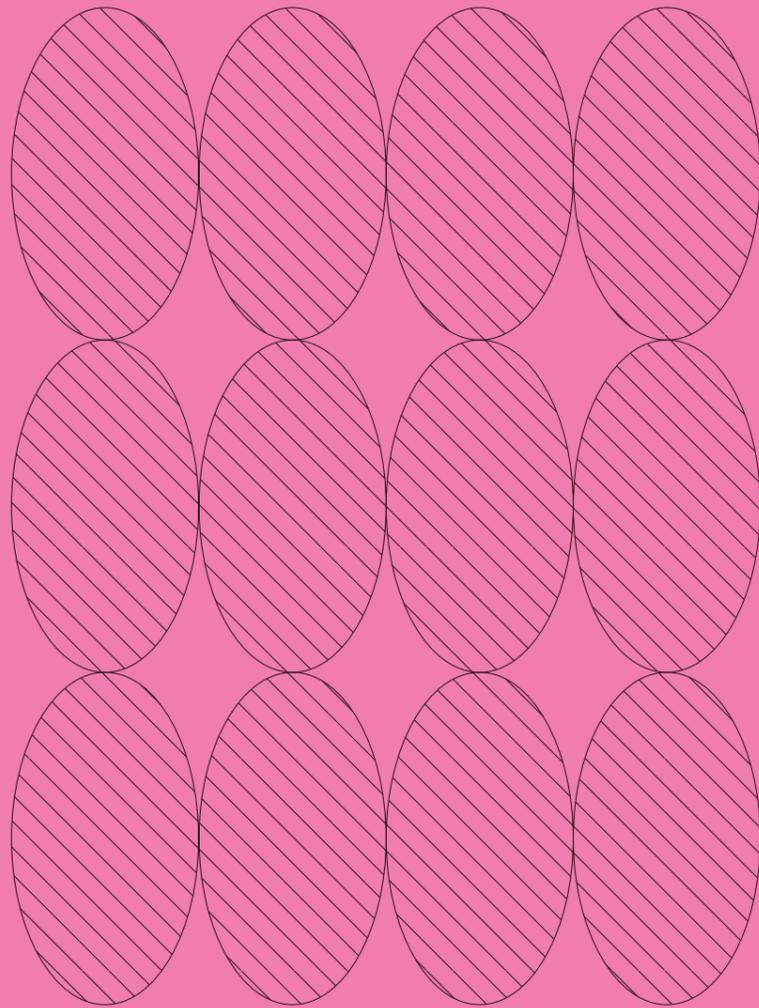
LIVING MUSIC REPORT  
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SECTION 01  
KEY AREAS

21. A PORTRAIT GROUP  
OF MUSICIANS, CA. 1900,  
BLUE MOUNTAINS LIBRARY

## SECTION 02 NPAS





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2020 EDITION

SECTION 02  
NPAS:  
SYDNEY SYMPHONY  
ORCHESTRA



# NPA: SSO

(Sydney Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

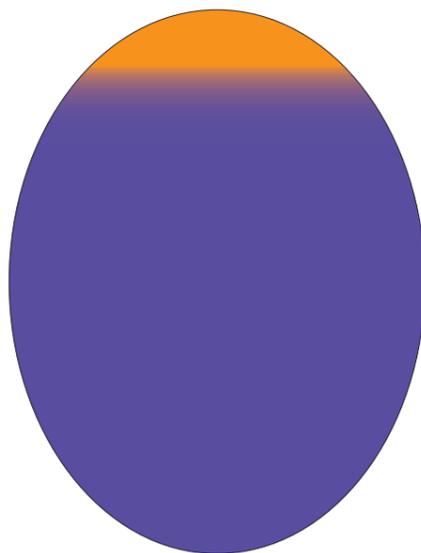
- LIVING COMPOSERS
- DEAD COMPOSERS
- AUSTRALIAN COMPOSERS
- OTHER COMPOSERS
- FEMALE COMPOSERS
- MALE COMPOSERS

7 Living Australian works  
programmed across 68 works.  
75% of Australian works  
were by living composers.

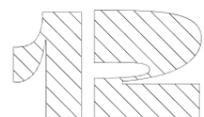
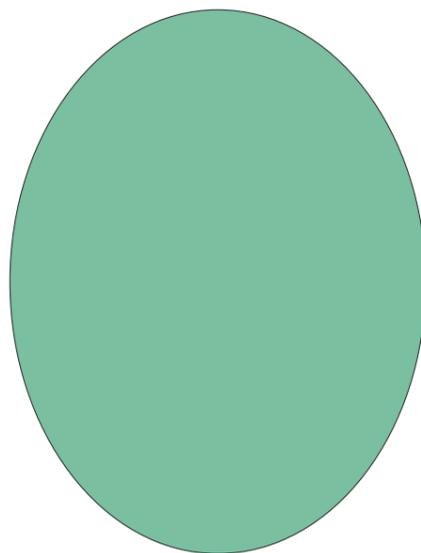
LIVING COMPOSERS (25%)  
DEAD COMPOSERS (75%)



AUSTRALIAN COMPOSERS (10%)  
OTHER COMPOSERS (90%)



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



# NPA: SSO

(Sydney Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

50% of living composers were  
Australian composers.

1980: The average year of  
composition of a work performed  
in the season.

0 female composers performed over  
114 works in SSO's 2020 season.

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



# NPA: SSO

(Sydney Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

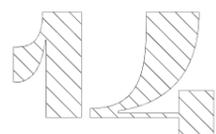
SECTION 02  
NPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

- FEMALE COMPOSERS
- CALD AUSTRALIAN COMPOSERS
- OTHER COMPOSERS

**"...an important part of the Sydney Symphony's role is to open doors and create new opportunities in orchestral music."<sup>(22)</sup>**

**0: The number of female composers in SSO's entire 2020 season.**

**0: The number of CALD Australian composers in SSO's entire 2020 season.<sup>(23)</sup>**



# NPA: SSO

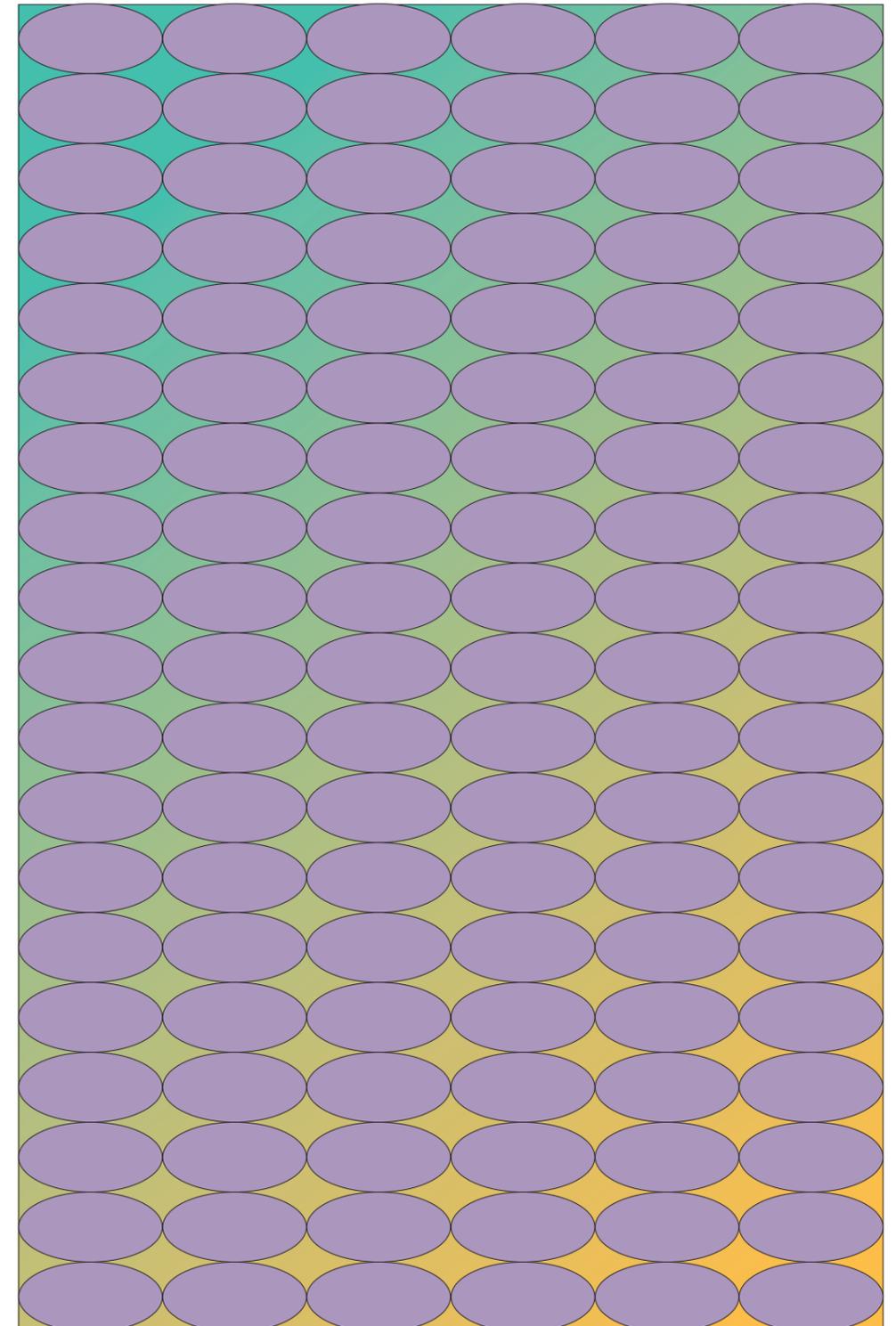
(Sydney Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

- 22. RICHARD WATTS, (FEBRUARY 26, 2020), 50 AUSTRALIAN COMPOSERS COMMISSIONED BY SYDNEY SYMPHONY ORCHESTRA, ARTSHUB. [HTTPS://WWW.PERFORMING-ARTSHUB.COM.AU/NEWS-ARTICLE/NEWS/PERFORMING-ARTS/RICHARD-WATTS/50-AUSTRALIAN-COMPOSERS-COMMISSIONED-BY-SYDNEY-SYMPHONY-ORCHESTRA-259861](https://www.performing-artshub.com.au/news-article/news/performing-arts/richard-watts/50-australian-composers-commissioned-by-sydney-symphony-orchestra-259861)

23. SSO SEASON WORKS (114)  
FEMALE & CALD AUSTRALIAN COMPOSERS (0)



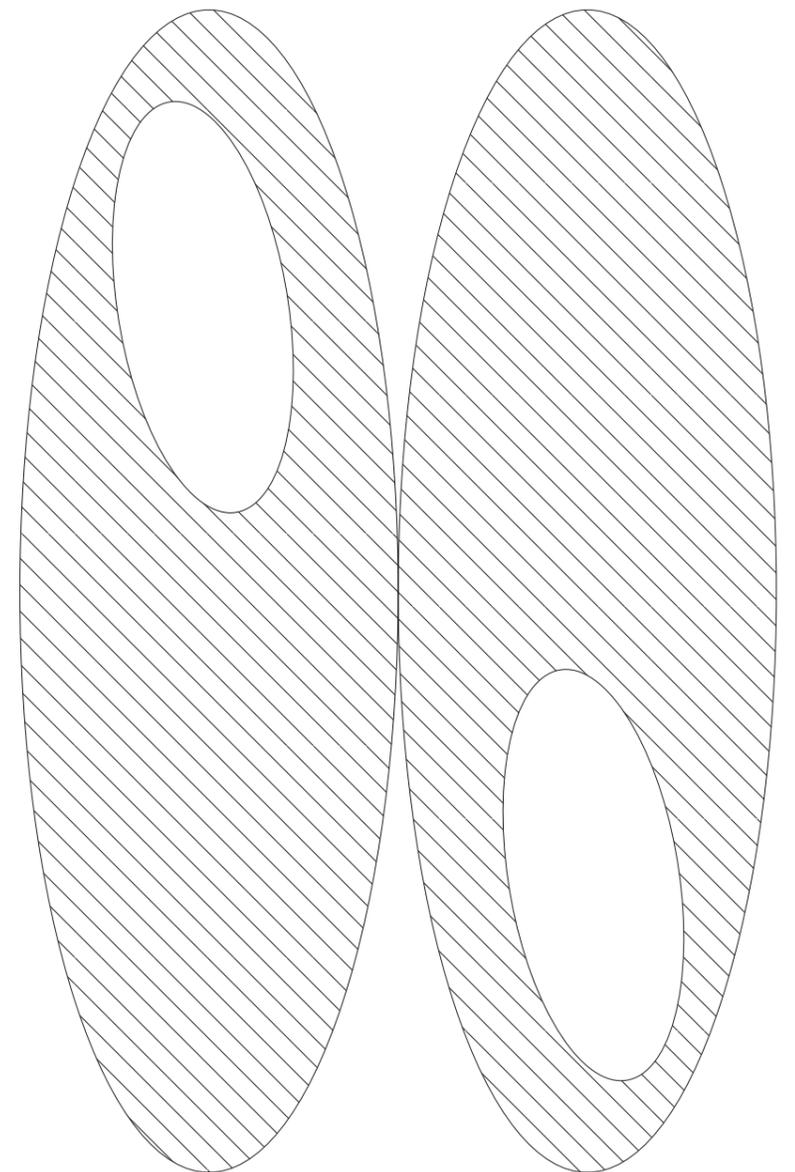
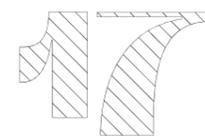
# SYDNEY SYMPHONY ORCHESTRA

"AN  
IMPORTANT  
PART OF THE  
SYDNEY  
SYMPHONY'S  
ROLE IS TO  
OPEN DOORS  
AND CREATE  
NEW OPPOR-  
TUNITIES IN  
ORCHESTRAL  
MUSIC."<sup>(24)</sup>

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2020 EDITION

SECTION 02  
NPAS:  
SYDNEY SYMPHONY  
ORCHESTRA

24. RICHARD WATTS, (FEBRUARY  
26, 2020), 50 AUSTRALIAN  
COMPOSERS COMMISSIONED  
BY SYDNEY SYMPHONY  
ORCHESTRA, ARTSHUB.  
[HTTPS://WWW.PERFORMING-  
ARTSHUB.COM.AU/NEWS-  
ARTICLE/NEWS/PERFORMING-  
ARTS/RICHARD-WATTS/50-  
AUSTRALIAN-COMPOSERS-  
COMMISSIONED-BY-SYDNEY-  
SYMPHONY-ORCHESTRA-  
259861](https://www.performing-artshub.com.au/news-article/news/performing-arts/richard-watts/50-australian-composers-commissioned-by-sydney-symphony-orchestra-259861)



(25)



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SECTION 02  
NPAS:  
MELBOURNE SYMPHONY  
ORCHERSTRA

25. PIETRO PAOLIN, BACCHIC  
CONCERT, CA. 1625 – 1630,  
DALLAS MUSEUM OF ART,  
THE KARL AND ESTHER  
HOBLITZELLE COLLECTION

# MSO

# NPA: MSO

(Melbourne Symphony Orchestra)

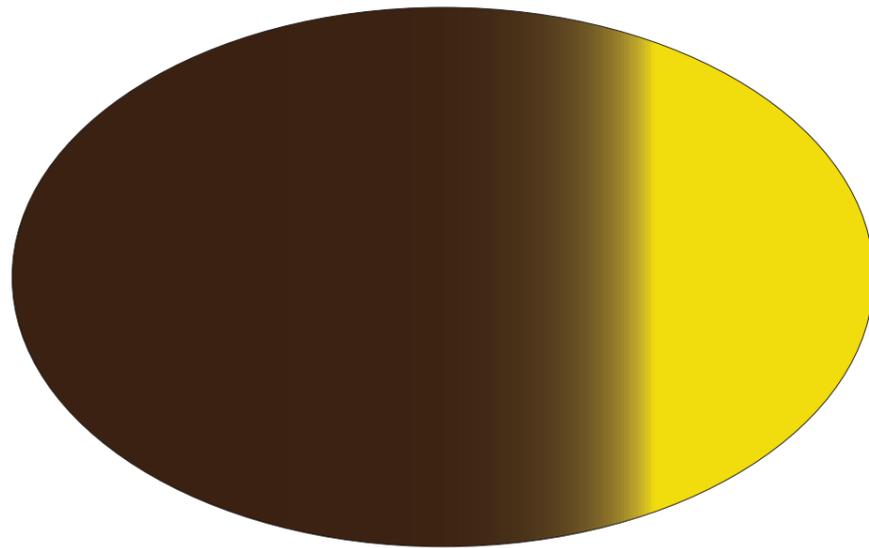
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2020 EDITION

SECTION 02  
NPAS:  
MELBOURNE SYMPHONY  
ORCHESTRA

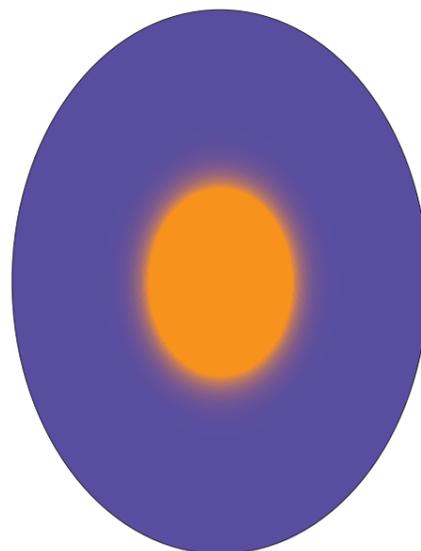
- LIVING COMPOSERS
- DEAD COMPOSERS
- AUSTRALIAN COMPOSERS
- OTHER COMPOSERS
- FEMALE COMPOSERS
- MALE COMPOSERS

80% of concert series featured works by Australian composers.  
78% of Australian works were by living Australians.

LIVING COMPOSERS (26%)  
DEAD COMPOSERS (74%)



AUSTRALIAN COMPOSERS (26%)  
OTHER COMPOSERS (74%)



FEMALE COMPOSERS (10%)  
MALE COMPOSERS (90%)



# NPA: MSO

(Melbourne Symphony Orchestra)

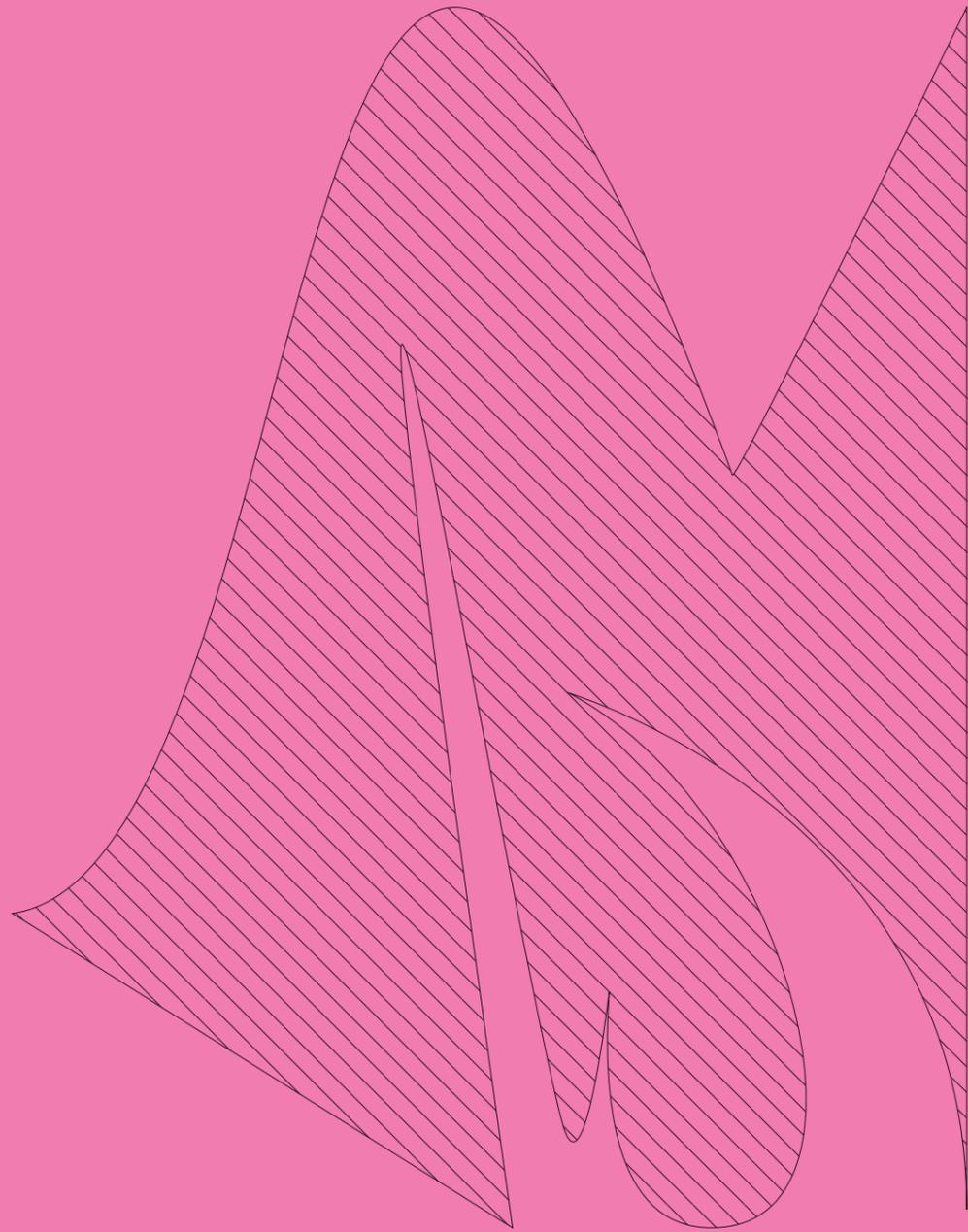
LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
MELBOURNE SYMPHONY  
ORCHESTRA

1921: The average year of composition of a work performed in the season.  
70% of living composers were Australian.  
100% of female composers were Australian composers.  
100% of female composers were living composers.

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





LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
TASMANIA SYMPHONY  
ORCHESTRA

**tso**



# NPA: TSO

(Tasmanian Symphony Orchestra)

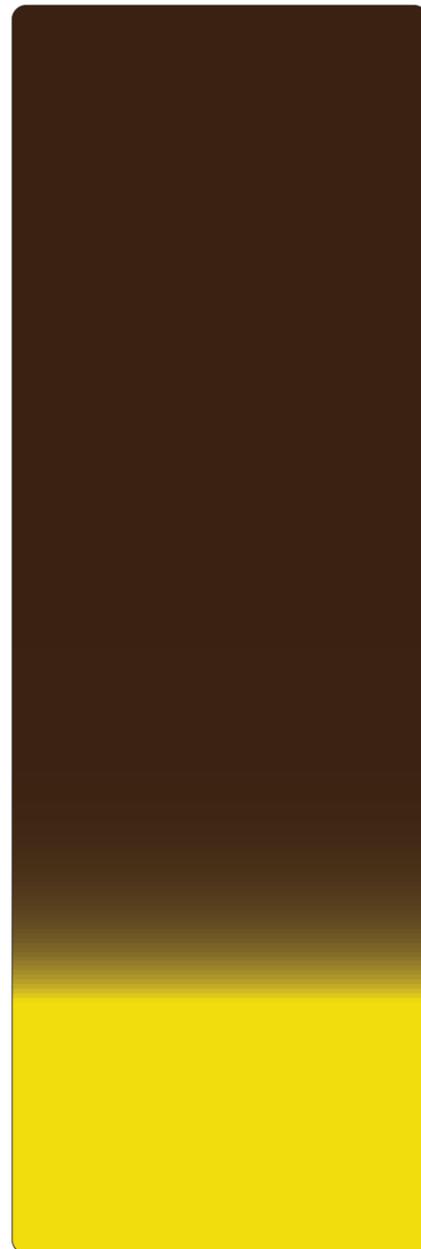
LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
TASMANIAN SYMPHONY  
ORCHESTRA

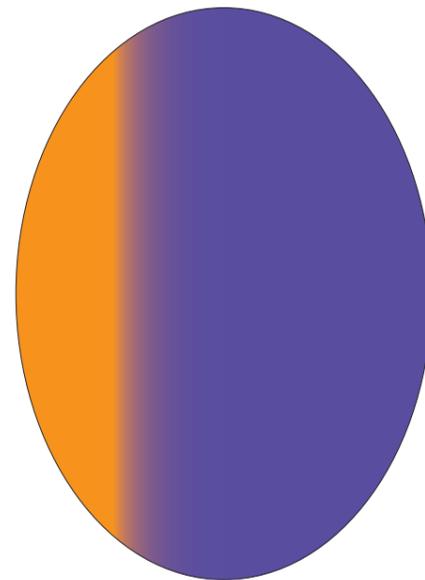
- LIVING COMPOSERS
- DEAD COMPOSERS
- AUSTRALIAN COMPOSERS
- OTHER COMPOSERS
- FEMALE COMPOSERS
- MALE COMPOSERS

2 World Premiers,  
both by Australian composers.  
35 Australian works performed.

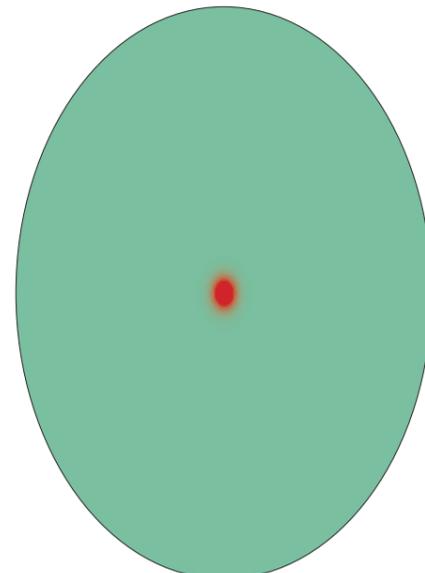
LIVING COMPOSERS (21%)  
DEAD COMPOSERS (79%)



AUSTRALIAN COMPOSERS (23%)  
OTHER COMPOSERS (77%)



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



# NPA: TSO

(Tasmanian Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
TASMANIAN SYMPHONY  
ORCHESTRA

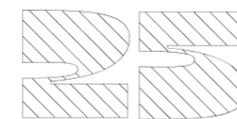
91% of living composers were  
Australian composers.

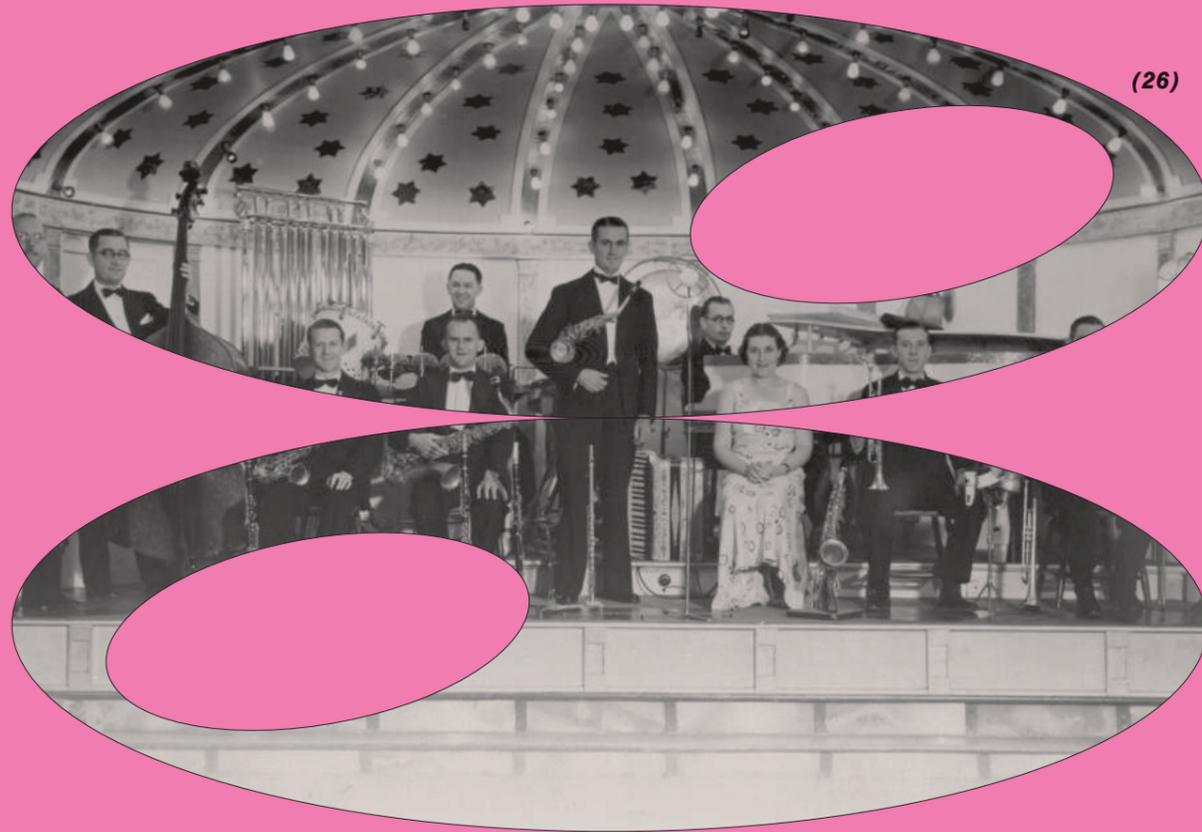
1864 average year of birth  
for a performed composer.

4 female composers across  
the season.

1 of 7 concert series included  
female composers.

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





(26)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

26. MAURI GILMAN  
AT THE ESPLANADE,  
CA. 1937, NATIONAL  
GALLERY OF ART

26

# NPA: QSO

(Queensland Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

- LIVING COMPOSERS
- DEAD COMPOSERS
- AUSTRALIAN COMPOSERS
- OTHER COMPOSERS
- FEMALE COMPOSERS
- MALE COMPOSERS

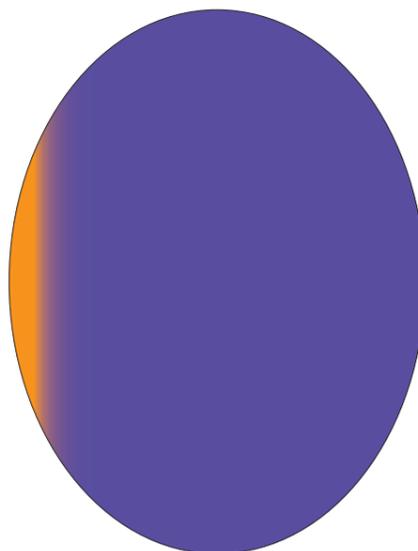
2 World premieres premieres  
across the season.

33% of Australian works were  
by CALD Australian composers.

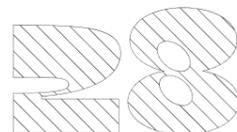
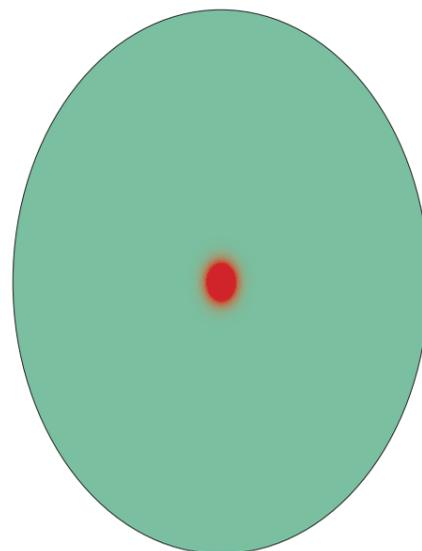
LIVING COMPOSERS (29%)  
DEAD COMPOSERS (71%)



AUSTRALIAN COMPOSERS (6%)  
OTHER COMPOSERS (94%)



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



# NPA: QSO

(Queensland Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

66% of concerts featured living  
composers.

60% of works performed were  
composed before 1900.

4 female composers featured across  
the entire QSO season.

3 of these composers were Australian.

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



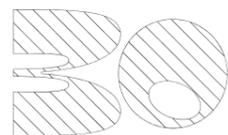
LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

● MALE COMPOSERS  
● FEMALE AUSTRALIAN  
COMPOSERS

**"Women of compo-  
sure: Women make  
up 25% of Australia's  
#composers!"<sup>(27)</sup>**

**Women of QSO's 2020  
season: Women make  
up 5% of performed  
composers.**



LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

27. QUEENSLAND  
SYMPHONY ORCHESTRA.  
(FEBRUARY 22, 2012),  
QUEENSLAND SYMPHONY  
ORCHESTRA TWEET.  
[HTTPS://TWITTER.COM/  
QSORCHESTRA/STATUS/  
172135544619405313](https://twitter.com/QSORCHESTRA/status/172135544619405313)

**1: The number of female composers  
in the Musical Sorcery evening concert.  
0: The number of female composers in  
the Musical Sorcery morning concert.<sup>(28)</sup>**

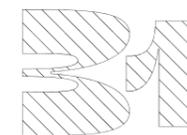
28.

SPOT THE DIFFERENCE

COMPOSERS IN  
"MUSICAL SORCERY"  
EVENING CONCERT

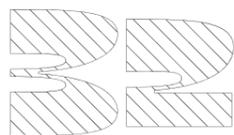
COMPOSERS IN  
"MUSICAL SORCERY"  
MORNING CONCERT

Paul Dukas	Paul Dukas
Richard Strauss	Richard Strauss
Camille Saint-Saëns	Camille Saint-Saëns
Cathy Milliken	



# QUEENSLAND SYMPHONY ORCHESTRA

"WOMEN OF  
COMPOSURE:  
WOMEN MAKE  
UP 25% OF  
AUSTRALIA'S  
COMPOSERS!"<sup>(29)</sup>



LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

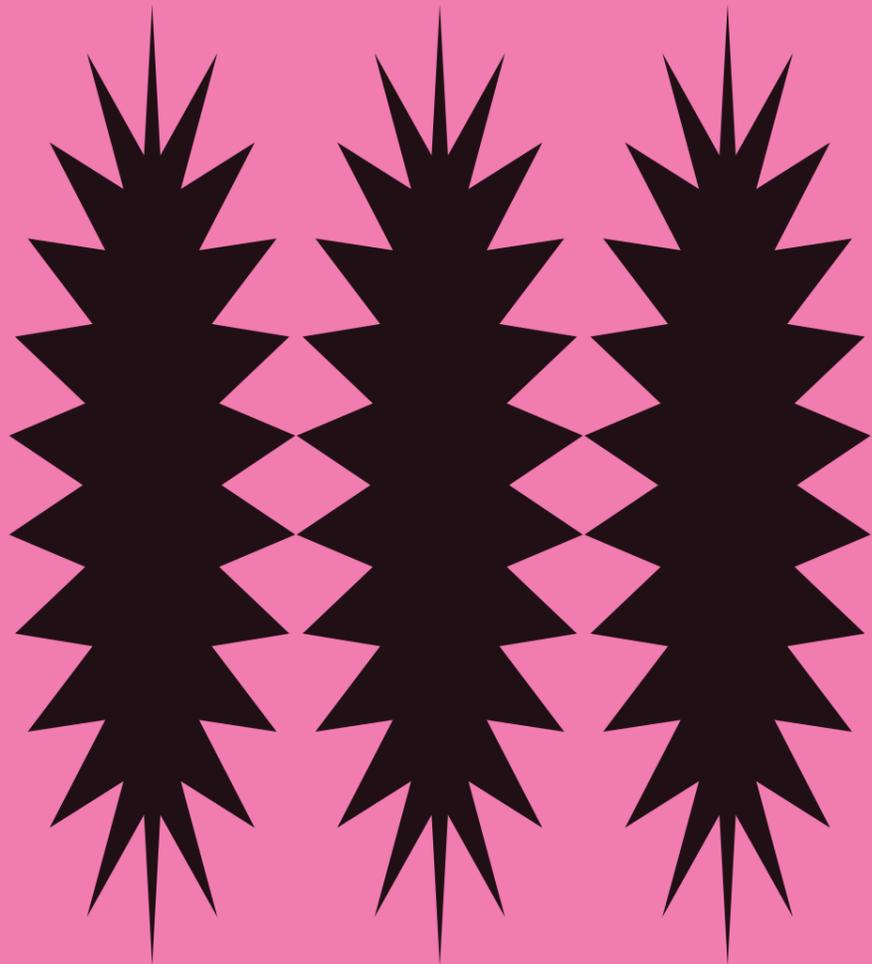
29. QUEENSLAND  
SYMPHONY ORCHESTRA.  
(FEBRUARY 22, 2012),  
QUEENSLAND SYMPHONY  
ORCHESTRA TWEET.  
[HTTPS://TWITTER.COM/  
QSORCHESTRA/STATUS/  
172135544619405313](https://twitter.com/QSORCHESTRA/STATUS/172135544619405313)

30. LORENZO LIPPI, ALLEGORY  
OF MUSIC, CA. 17TH  
CENTURY, SAMMLUNG A.  
BUSIRI VICI COLLECTION

(30)



WOMEN OF  
QSO'S 2020  
SEASON:  
WOMEN MAKE  
UP 5% OF  
PERFORMED  
COMPOSERS.



LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
WEST AUSTRALIAN  
SYMPHONY ORCHESTRA

# waso



# NPA: WASO

(West Aus. Symphony Orchestra)

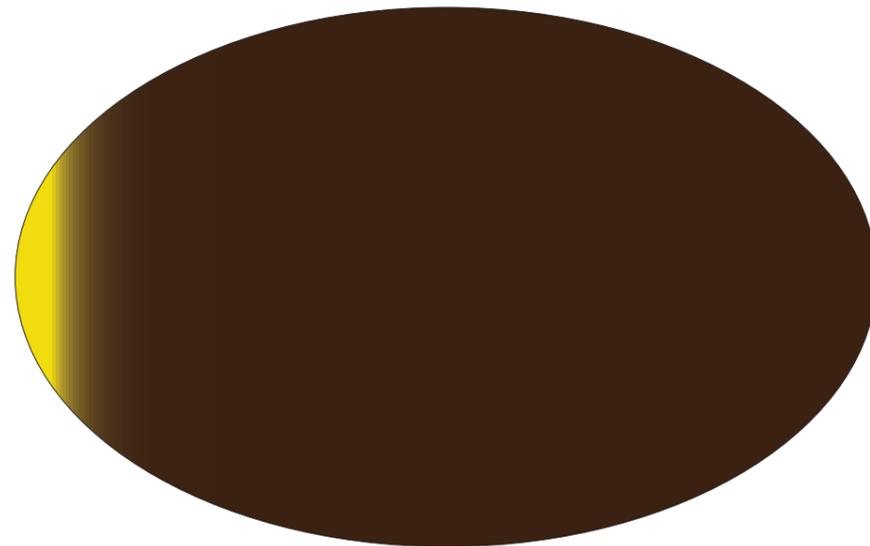
LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
WEST AUSTRALIAN  
SYMPHONY ORCHESTRA

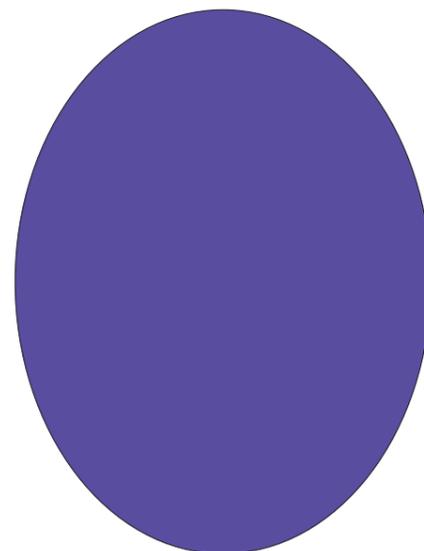
- LIVING COMPOSERS
- DEAD COMPOSERS
- AUSTRALIAN COMPOSERS
- OTHER COMPOSERS
- FEMALE COMPOSERS
- MALE COMPOSERS

0 Australian works performed across the entire WASO season.  
2 living composers performed 4 times.

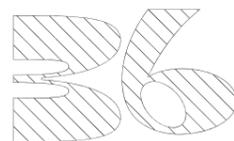
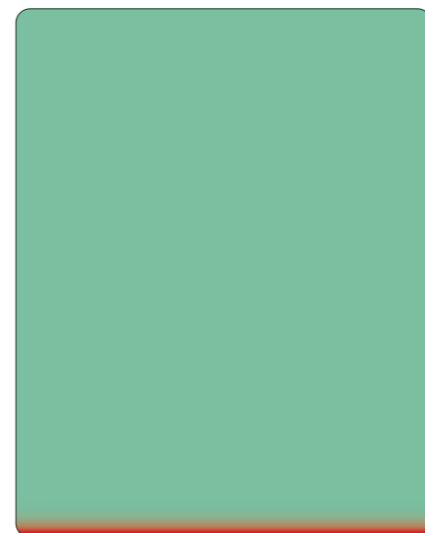
LIVING COMPOSERS (4%)  
DEAD COMPOSERS (96%)



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



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



# NPA: WASO

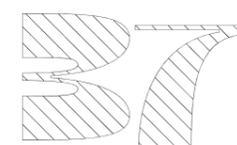
(West Aus. Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
WEST AUSTRALIAN  
SYMPHONY ORCHESTRA

1871: The average year of composition of a work performed in the season.  
1 female composer performed once in the season.  
0 female Australian composers.

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



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LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
ADELAIDE SYMPHONY  
ORCHESTRA

31. VIRGINIA WALLACE-CRABBE,  
ABORIGINAL BAND YOTHU YINDI  
TAKEN AT SYDNEY WRITERS'  
FESTIVAL, 1995, NATIONAL  
LIBRARY OF AUSTRALIA

# ASO



# NPA: ASO

(Adelaide Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
ADELAIDE SYMPHONY  
ORCHESTRA

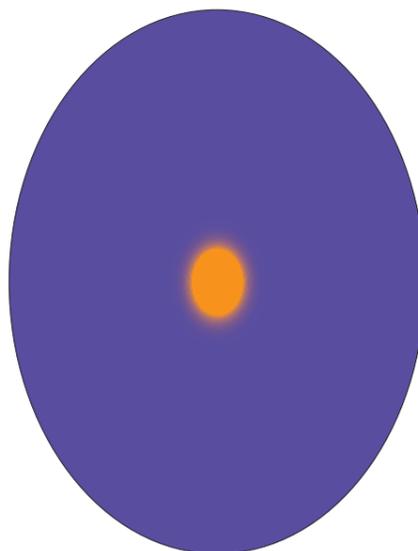
- LIVING COMPOSERS
- DEAD COMPOSERS
- AUSTRALIAN COMPOSERS
- OTHER COMPOSERS
- FEMALE COMPOSERS
- MALE COMPOSERS

5 performances of  
Australian compositions.  
12 performances of  
Austrian compositions.

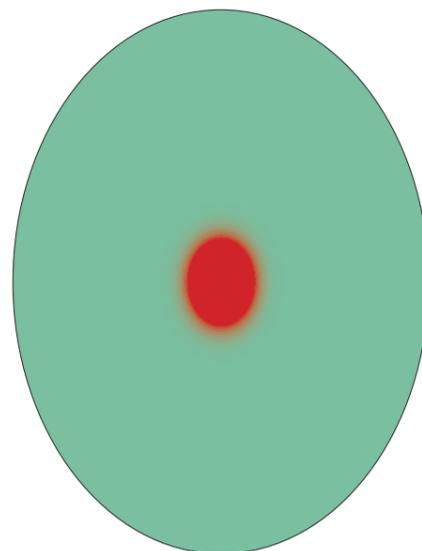
LIVING COMPOSERS (23%)  
DEAD COMPOSERS (77%)



AUSTRALIAN COMPOSERS (9%)  
OTHER COMPOSERS (91%)



FEMALE COMPOSERS (12%)  
MALE COMPOSERS (88%)



# NPA: ASO

(Adelaide Symphony Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
ADELAIDE SYMPHONY  
ORCHESTRA

56% of works were written after 1900.  
100% of Australian composers  
were living composers.  
3 female composers across  
the season.  
1 in 5 concerts included  
a female composer.

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





(32)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
AUSTRALIAN CHAMBER  
ORCHESTRA

32. FÉLIX ARMAND HEULLANT,  
IN GEDANKEN (CONTEMPLATION),  
CA. 1905, PRIVATE COLLECTION

ACO



# NPA: ACO

(Australian Chamber Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
AUSTRALIAN CHAMBER  
ORCHESTRA

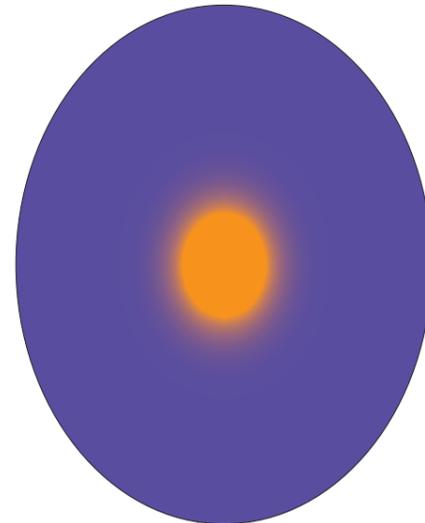
- LIVING COMPOSERS
- DEAD COMPOSERS
- AUSTRALIAN COMPOSERS
- OTHER COMPOSERS
- FEMALE COMPOSERS
- MALE COMPOSERS

**2 World Premieres** across the season.  
**85% of Australian works** were by living Australians.  
**13 living composers** featured across the season.

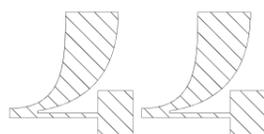
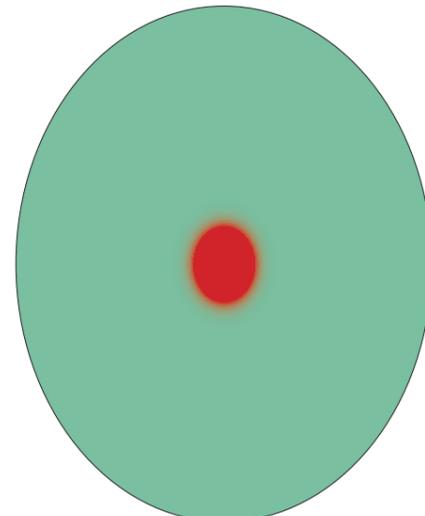
LIVING COMPOSERS (33%)  
DEAD COMPOSERS (67%)



AUSTRALIAN COMPOSERS (15%)  
OTHER COMPOSERS (85%)



FEMALE COMPOSERS (11%)  
MALE COMPOSERS (89%)



# NPA: ACO

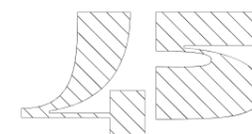
(Australian Chamber Orchestra)

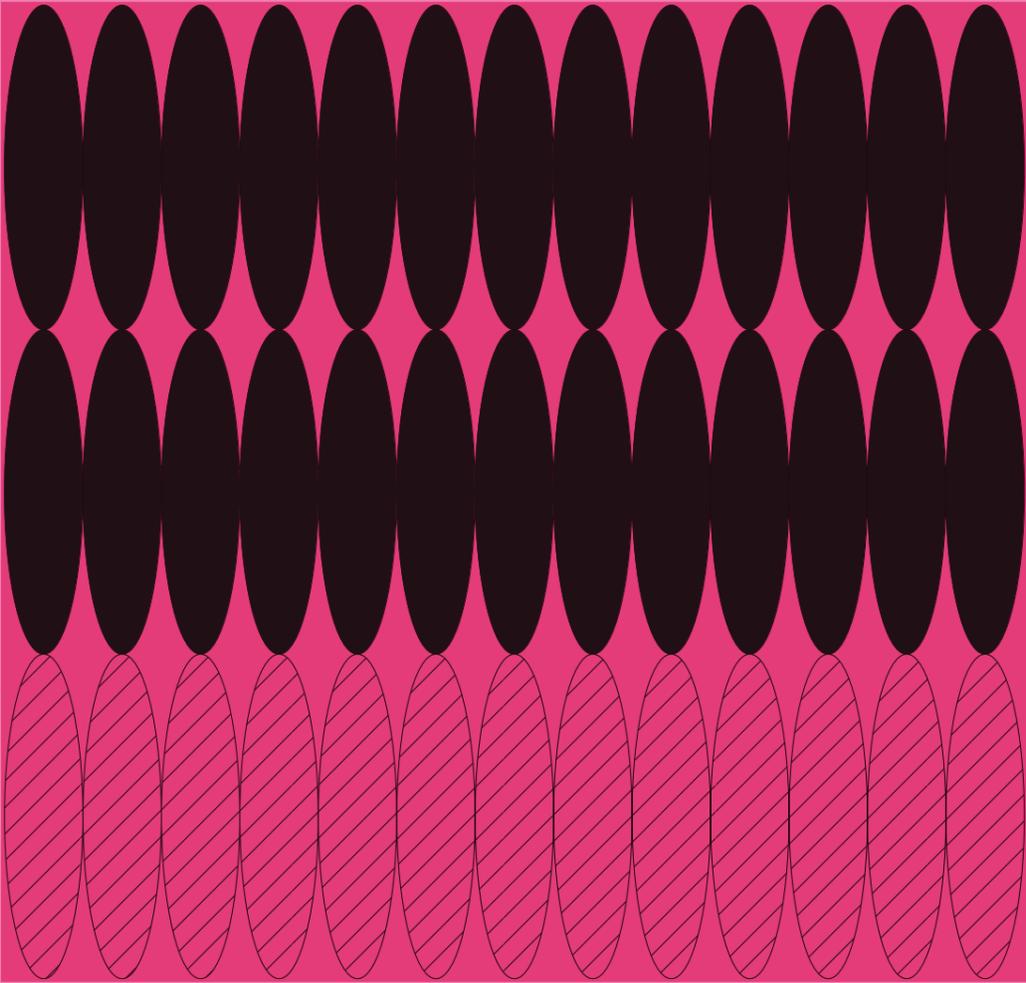
LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
AUSTRALIAN CHAMBER  
ORCHESTRA

**53% of works** were written after 1900.  
**100% of female composers** were living composers.  
**50% of series** included female composers.

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





LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
AUSTRALIAN BRANDENBURG  
ORCHESTRA

**A60**

# NPA: A60

(Aus. Brandenburg Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

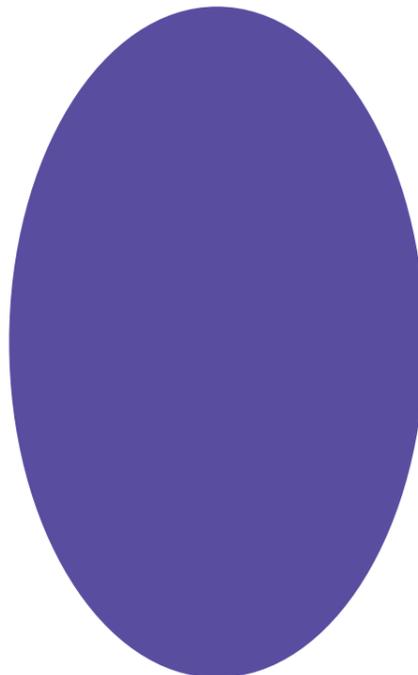
SECTION 02  
NPAS:  
AUSTRALIAN BRANDENBURG  
ORCHESTRA

● DEAD COMPOSERS  
● OTHER COMPOSERS  
● MALE COMPOSERS

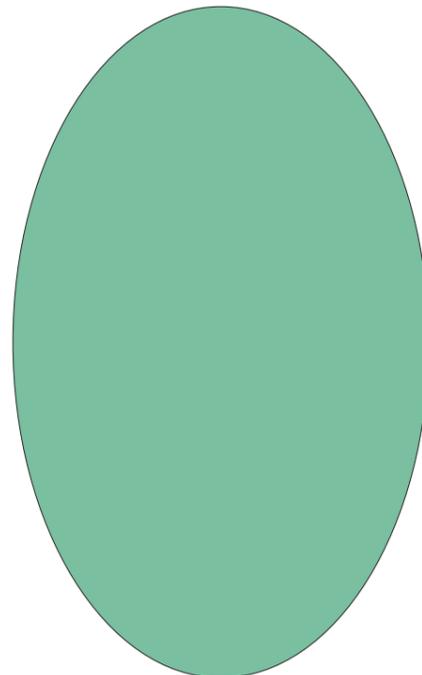
LIVING COMPOSERS (0%)  
DEAD COMPOSERS (100%)



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



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



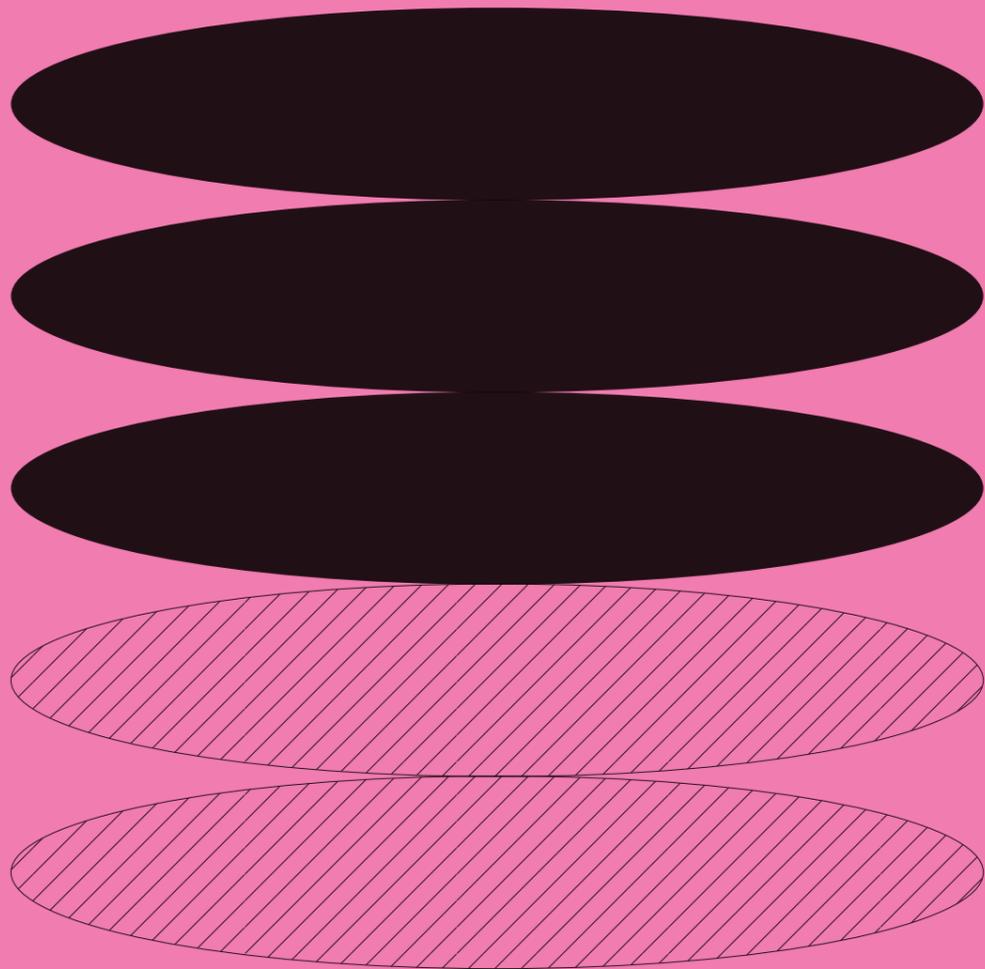
# NPA: A60

(Aus. Brandenburg Orchestra)

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
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  
2020 EDITION

SECTION 02  
NPAS:  
MUSICA VIVA

# MUSICA VIVA

# NPA: MUSICA VIVA

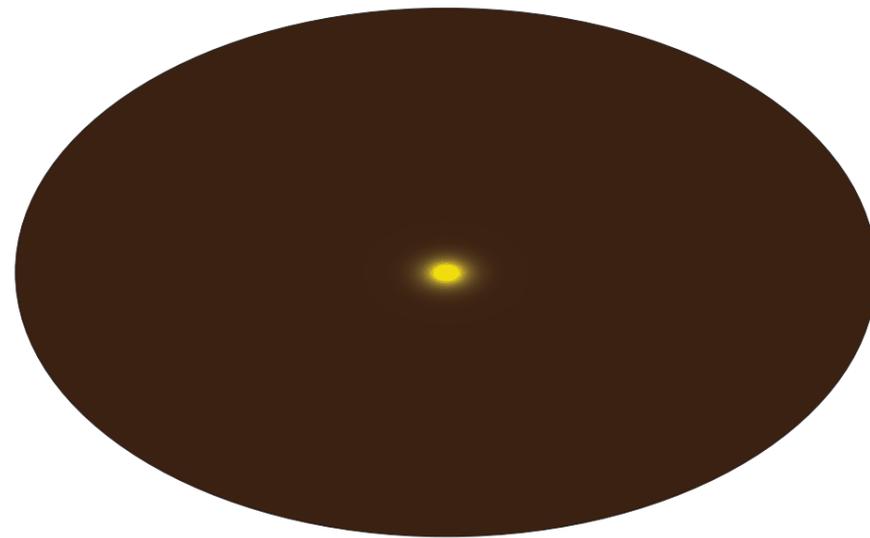
LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
MUSICA VIVA

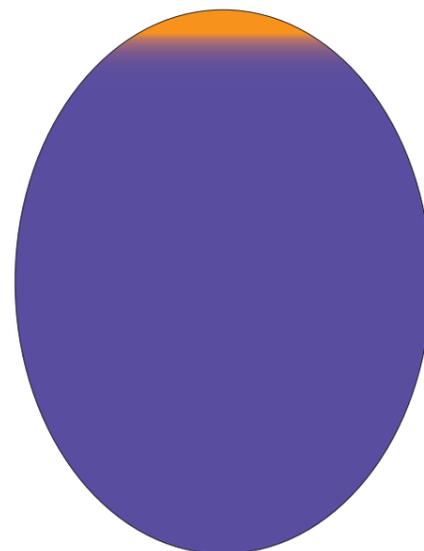
● LIVING COMPOSERS  
● DEAD COMPOSERS  
● AUSTRALIAN COMPOSERS  
● OTHER COMPOSERS  
● FEMALE COMPOSERS  
● MALE COMPOSERS

4 works were written  
by Australian composers.  
25 works were written  
by German composers.

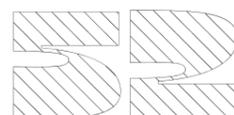
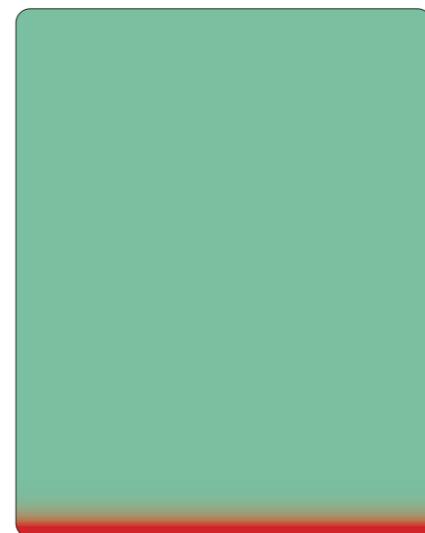
LIVING COMPOSERS (2%)  
DEAD COMPOSERS (98%)



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



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



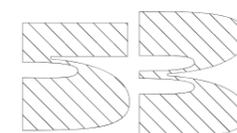
# NPA: MUSICA VIVA

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
MUSICA VIVA

1807: The average year of composition  
of a work performed in the season.  
100% of living composers were  
Australian composers.  
2 female composers across  
the season.

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



# NPA: MUSICA VIVA

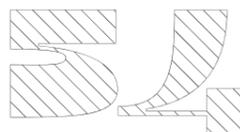
LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
MUSICA VIVA

- LIVING COMPOSERS
- DEAD COMPOSERS
- AUSTRALIAN COMPOSERS
- OTHER COMPOSERS
- FEMALE COMPOSERS
- MALE COMPOSERS

**"For 75 years,  
Musica Viva has  
been celebrating  
and supporting  
female artists and  
composers!"<sup>(33)</sup>**

**3 out of 125 works  
performed were by  
a female composer.<sup>(34)</sup>**



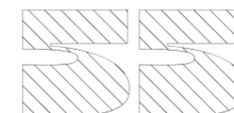
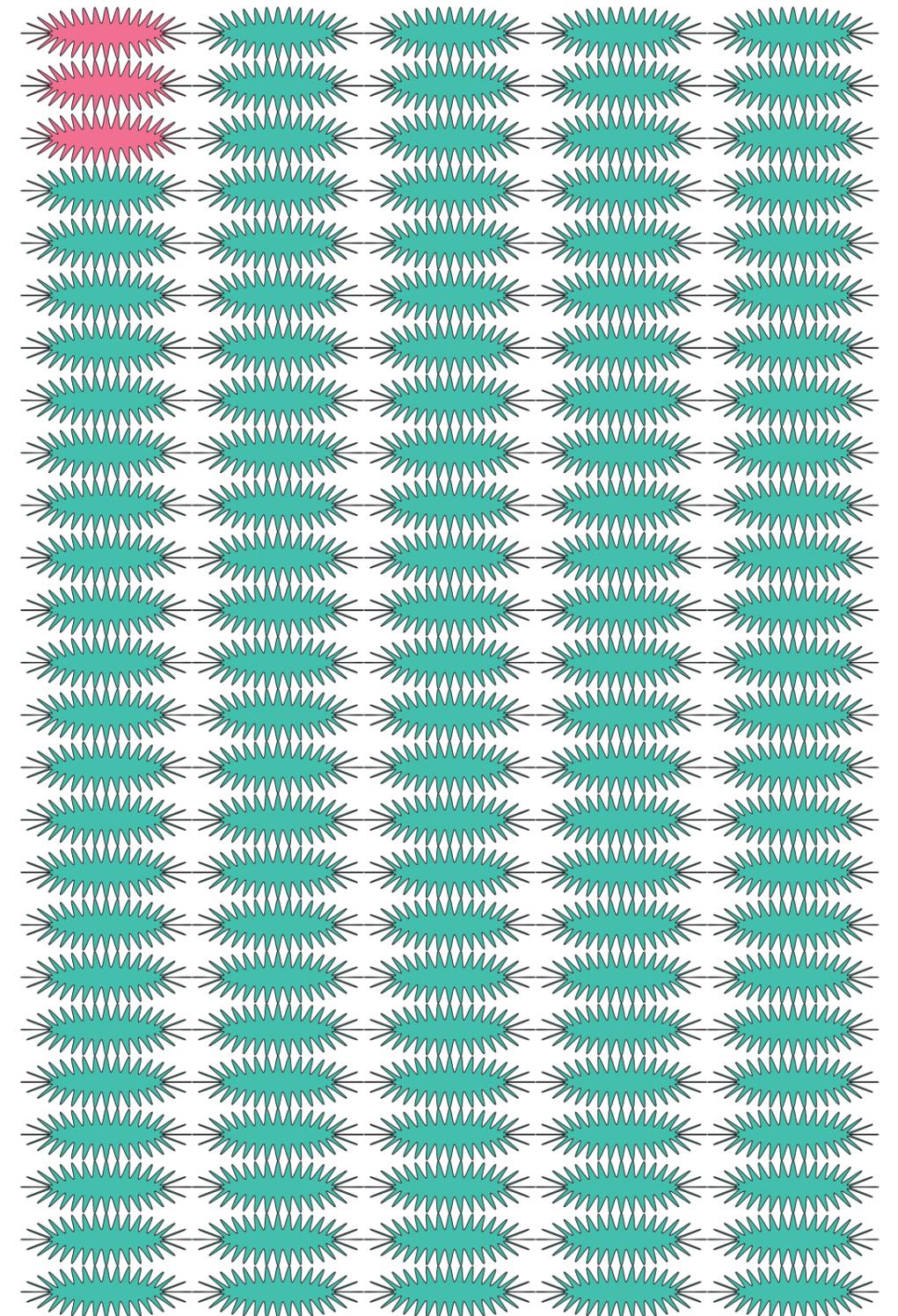
# NPA: MUSICA VIVA

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
MUSICA VIVA

33. MUSICA VIVA AUSTRALIA,  
(MARCH 7, 2020),  
FACEBOOK POST.  
[HTTPS://FACEBOOK.COM/  
MUSICAVIVAAUSTRALIA/  
POSTS/30273247606347  
55?COMMENT\\_ID=30411  
788792493 43](https://facebook.com/musicavivaaustralia/posts/3027324760634755?comment_id=3041178879249343)

34. MUSICA VIVA SEASON WORKS (125)  
FEMALE COMPOSERS (3)



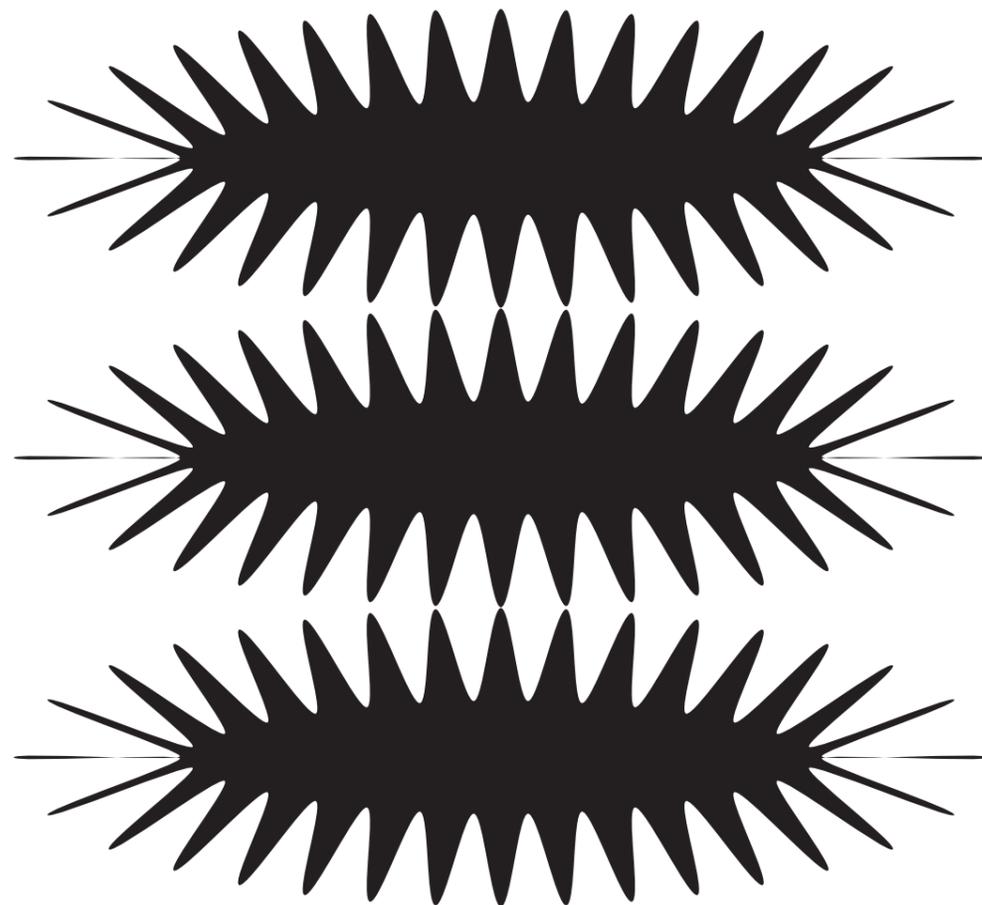
# MUSIC VIVA

**"FOR 75 YEARS,  
MUSICA VIVA  
HAS BEEN  
CELEBRATING  
AND  
SUPPORTING  
FEMALE  
ARTISTS AND  
COMPOSERS!"<sup>(34)</sup>**

LIVING MUSIC REPORT  
2020 EDITION

SECTION 02  
NPAS:  
QUEENSLAND  
SYMPHONY ORCHESTRA

35. MUSICA VIVA AUSTRALIA,  
(MARCH 7, 2020),  
FACEBOOK POST.  
[HTTPS://FACEBOOK.COM/  
MUSICAVIVAAUSTRALIA/  
POSTS/30273247606347  
55?COMMENT\\_ID=30411  
788792493 43](https://facebook.com/musicavivaustralia/posts/3027324760634755?comment_id=3041178879249343)



3 OUT OF  
125 WORKS  
PERFORMED  
WERE BY  
A FEMALE  
COMPOSER.

# LIVING MUSIC REPORT

LIVING MUSIC REPORT  
2020 EDITION

SECTION 03  
APPENDIX

36. WINIFRED ATWELL PLAYING A  
DUET ON THE PIANO WITH ONE  
OF FOUR GIRLS DRESSED AS  
NURSES, CA. 1950 - 1970,  
NATIONAL GALLERY OF ART



(36)

## APPENDIX

# LIVING MUSIC REPORT

## REPORT

LIVING MUSIC REPORT  
2020 EDITION

SECTION 03  
APPENDIX

37. THREE YOUNG WOMEN  
MAKING MUSIC WITH A  
JESTER, CA. 1500 – 1530,  
SOTHEBY'S LONDON

38. 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/)

39. 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  
2020 EDITION

SECTION 03  
APPENDIX

## Methodology

### Data Collection

Data was collected manually from primary NPA sources. Where possible, the original program book or online content description 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 NPA, or in collaboration with any other ensemble under programmatic control of the main NPA.
- Any ensemble size (e.g. Chamber music from an orchestra was counted).
- A part of the main 2020 concert season, appearing in the main 2020 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.

This year, the "over 5 minutes" criteria was removed. Whilst this may skew the data towards small fillers or medleys, many orchestras are moving towards commissioning shorter fanfare-style works, and the criteria has been changed to capture these efforts. Length is determined through publicly available information (e.g. through publishers or average of previous recordings), however, in the case of digital works, length is determined by duration of musical content in that specific instance.

One 'count' correlates to one performance. If a work has been performed three times, it is counted three times. This counting is reflected in the final percentages within the report. In the case of digital concerts, 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.
- The 'average' concert solution for varying programs was removed this year, and changing programs are instead represented as separate concerts with separate programming.

### 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>(38)</sup> or self-identification.
  - First Nations – self-identification, as per Human Rights and Equal Opportunity Commission<sup>(39)</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

## REPORT

LIVING MUSIC REPORT  
2020 EDITION

SECTION 03  
APPENDIX

### What About Opera?

Opera companies make up a large part of the NPA framework, however they have been excluded from the *Living Music Report* due to the small and ever-changing nature of the dataset. It can be difficult to draw meaningful conclusions for such a limited program with limited number of performances and works, where small changes in programming result in dramatic changes in conclusions.

### 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.

### 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 NPAs 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 NPAs 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 NPA 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.



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## The Changing Face Of NPAs

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

Previously referred to as ‘MPAs’, this report now uses the ‘NPA’ initialism to reflect newly formed National Performing Arts Partnership Framework.

More on the framework can be found at <https://www.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.

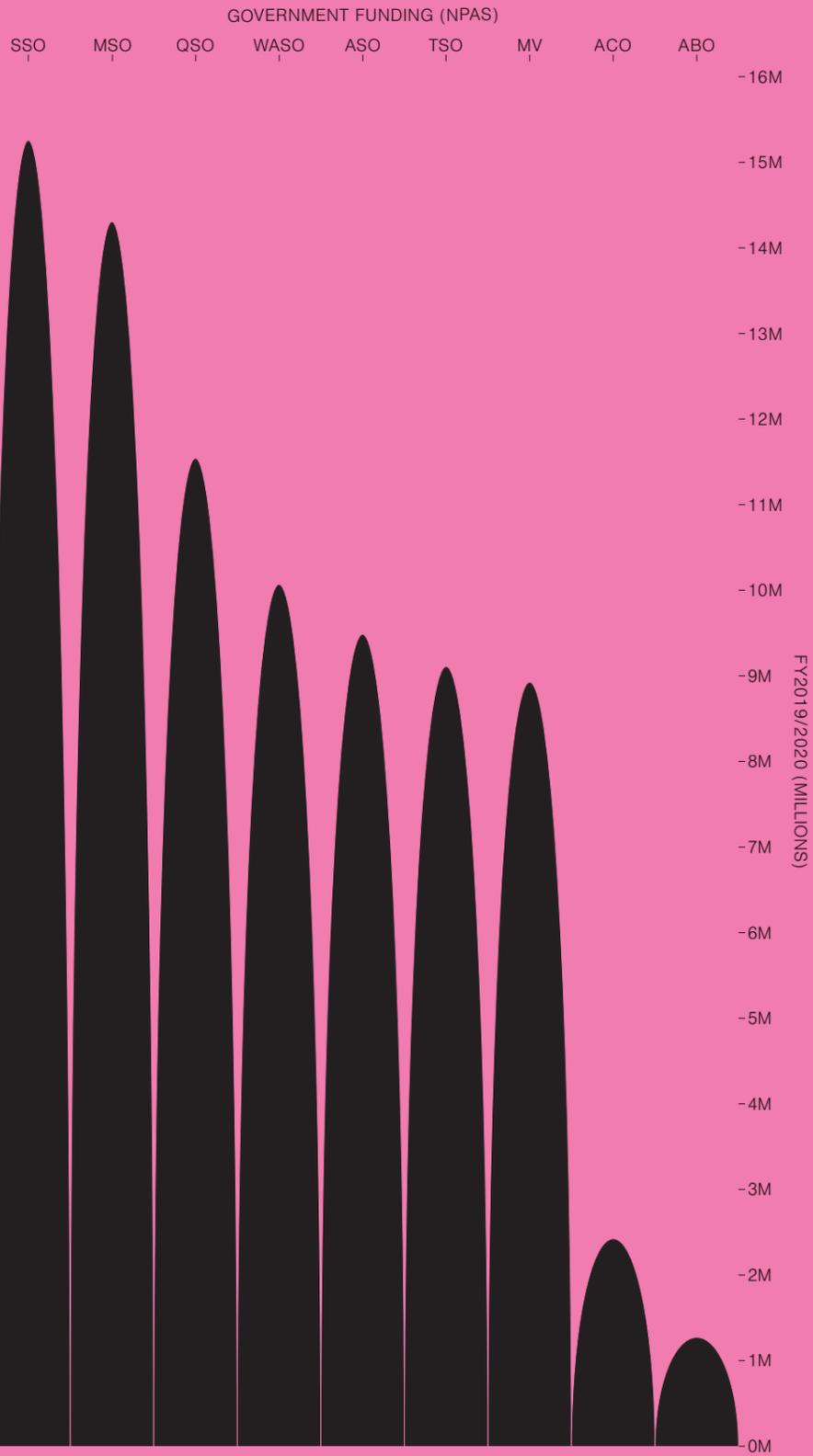


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# LIVING MUSIC REPORT

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## Government Funding

NPAs	FY2019/2020
SSO	\$15,130,425.00
MSO	\$14,204,795.00
QSO	\$11,427,408.00
WASO	\$10,009,642.00
ASO	\$9,464,592.00
TSO	\$9,053,302.00
MV	\$8,932,522.00
ACO	\$2,438,473.00
ABO	\$1,275,379.00
	<b>\$81,936,538.00</b>



BOLD FIGURES REFER TO  
CHAPTER AND CAPTIONS.

0

0: THE NUMBER OF FEMALE COMPOSERS IN SSO'S ENTIRE 2020 SEASON. 0: THE NUMBER OF CALD AUSTRALIAN COMPOSERS IN SSO'S ENTIRE 2020 SEASON. **(SSO) 23**, P.15

1

1: THE NUMBER OF FEMALE COMPOSERS IN THE MUSICAL SORCERY EVENING CONCERT. 0: THE NUMBER OF FEMALE COMPOSERS IN THE MUSICAL SORCERY MORNING CONCERT. **(QSO) 28**, P.31

12 OUT OF 915 PERFORMED WORKS WERE WRITTEN BY A CALD AUSTRALIAN COMPOSER. **(AUSTRALIAN CALD MUSIC) 20**, P.7

12 OUT OF 915 PERFORMED WORKS WAS WRITTEN BY A FIRST NATIONS COMPOSER. **(FIRST NATIONS MUSIC) 18**, P.6

16% WERE CALD AUSTRALIANS. **(AUSTRALIAN MUSIC) 15**, P.4

162 OUT OF 915 PERFORMED WORKS WERE WRITTEN BY LIVING COMPOSERS. **(LIVING MUSIC) 9**, P.2

2

2019 – 20 FY, EXCLUDES ADDITIONAL COVID SUPPORT PACKAGES. **(APPENDIX) 2**, P.65

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3: NUMBER OF FIRST NATIONS COMPOSERS. 11: NUMBER OF COMPOSERS NAMED JOHANN. **(FIRST NATIONS MUSIC) 19**, P.6

3 OUT OF 125 WORKS PERFORMED WERE BY A FEMALE COMPOSER. **(MUSICA VIVA) 34**, P.55

35 OUT OF 915 PERFORMED WORKS WERE WRITTEN BY FEMALE COMPOSERS. **(GENDER IN MUSIC) 16**, P.5

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45% OF LIVING WORKS WERE WRITTEN BY AUSTRALIAN COMPOSERS. **(LIVING MUSIC) 12**, P.3

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OUT OF ALL WORKS BY LIVING COMPOSERS, 17% OF WORKS WERE WRITTEN BY FEMALE COMPOSERS. **(LIVING MUSIC) 11**, P.3

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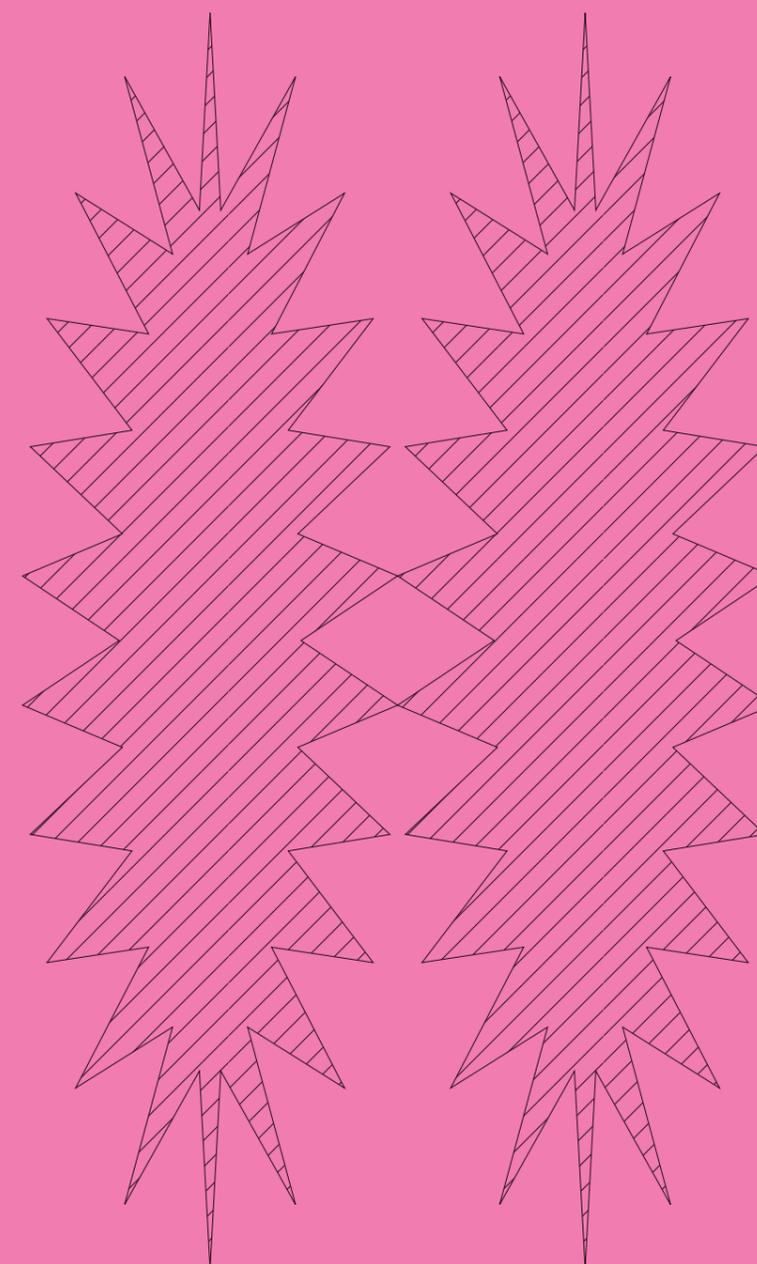
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The *Living Music Report* is an independent quantitative analysis of National Performing Arts musical programming.

In its second edition, the survey records and summarises information on every work played across the 2020 season, capturing key information on composers, pieces and more.

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