



UNIVERSITY OF SOUTHERN QUEENSLAND

The Impact of Australian Classical Music Record  
Labels on the Australian Music Scene

A Dissertation submitted by

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For the award of

Master of Music

May

2009

### **Abstract**

The impact of Australian classical music record labels on the Australian music scene is investigated in terms of the awareness and development of Australian classical music amongst the musical community, the careers of Australian composers and performers, and the investigation into which particular label is thought to have played the most prominent role in this regard.

A review of those labels currently in production in Australia was undertaken and includes the labels ABC Classics, Australian Eloquence, Jade, Melba Recordings, Move Records, Solitary Island Records, Sydney Symphony, Tall Poppies, Revolve, Vox Australis, and Walsingham Classics. The aims and goals of the various labels are ascertained along with the nature of the catalogues of each label. A comprehensive survey of each catalogue is undertaken with reference to the content of Australian compositions represented on each label. In this regard Tall Poppies label represents the most Australian composers.

A survey of members of the Australian musical community was undertaken in relation to the research aims. Responses were elicited regarding the level of the respondents' awareness of the existence of these labels and to measure the impact the labels have had on the respondents' knowledge of Australian classical music. In both cases it was confirmed that Australian classical record labels have increased the respondents' awareness and appreciation of Australian music.

Composers who have had their works recorded on an Australian record label and performers whose performances have been recorded on such labels were asked to indicate how this experience had helped them in the launching or furthering of their careers. Again both respondent groups largely agreed that this experience was beneficial to them in this regard.

Respondents were further asked from the list of Australian record labels included in the study which label they felt had played the most prominent role in the awareness and development of Australian classical music. ABC Classics was regarded most highly in this instance largely due to the label's accessibility to the public through

radio broadcast, publicity and marketing. Tall Poppies was next in terms of prominence due to the nature of the label's catalogue, its wide range of Australian music and quality of production.

Several issues were commented on that are worthy of consideration including the controversial and subjective nature of music as an art form, regard to who and what is recorded on the labels and the importance of marketing and dissemination of recordings in the community. Also of increasing interest is the emergence of digital music available online and the impact this is having and will have on the future of Australian record labels. The research topic is particularly pertinent given the recent withdrawal of funding from the Australia Council in support of recordings of Australian music on compact disc.

Unfortunately, the Australia Council no longer supports recordings of Australian music on compact disc. (Sculthorpe, P 2008, letter to researcher)

### **CERTIFICATION OF DISSERTATION**

I certify that the ideas, experimental work, results, analyses, software and conclusions reported in this dissertation are entirely my own effort, except where otherwise acknowledged. I also certify that the work is original and has not been previously submitted for any other award, except where otherwise acknowledged.

\_\_\_\_\_  
Signature of Candidate

\_\_\_\_\_  
Date

### **ENDORSEMENT**

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Signature of Supervisor/s

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Date

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## **Acknowledgments**

I wish to firstly acknowledge and thank my parents, Ken and Anna Hayden, along with my sister, Crystal Hayden, whose continual love and support of me in all aspects of life is so appreciated.

To my supervisors, Dr Phillip Gearing, Lecturer in Music, the University of Southern Queensland, and Ms Kathy Pingel, now Director of the Macquarie Conservatorium, Dubbo, I wish to say thank you and acknowledge your assistance both in the preparation of this dissertation and continued friendship and support.

I wish to thank my flute tutor, Mr Patrick Nolan, for the inspiration behind the topic of this research and his fine coaching skills in all aspects of my musical and personal development.

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## 1.0 Introduction and research aims

The invention of sound recording devices and their subsequent development over time has made a remarkable impact on the world music scene. The recording and distribution of musical compositions has broadened the population's knowledge and appreciation of such an art form, previously only enjoyed by the aristocratic or learned few. The HMV label claims to have set the benchmark in the new market of recorded music.

The story of HMV as a retail brand really began in July 1921, when the acclaimed British composer, Sir Edward Elgar, officially opened the HMV store at 363 Oxford Street. The launch signalled a transforming moment in popular culture, not least because the new store was the first to catch the burgeoning demand for recorded music....No other record retailer can claim such a significant role in shaping the way music progressed from the concert hall to the home.

<[http://www.hmv.co.uk/hmvweb/navigate.do?ctx=1083;-1;-1;-1&pPageID=1684&DCSext.mag=ABOUT\\_HMV\\_PAGE-LHTMN-ABOUT\\_HMV\\_MENU-HMV](http://www.hmv.co.uk/hmvweb/navigate.do?ctx=1083;-1;-1;-1&pPageID=1684&DCSext.mag=ABOUT_HMV_PAGE-LHTMN-ABOUT_HMV_MENU-HMV)  
5/11/2007>

Such progression of music from the concert hall to the home created a whole new vehicle for the awareness of new music amongst the community. Not only have composers themselves benefited from a wider audience and market for their works, but performers of these works have gained public recognition and the building of a personal career profile.

The opportunity for Australian musicians to participate in the production of musical recordings is likewise of much use regarding the distribution and awareness of their art form. Considering the fact Australia is relatively a young nation and the feeling of some regarding a cultural cringe in our own classical music, the impact of recording labels in recent times should be of interest. Debates over a national style of composition and the awareness of this style continue to take place in the musical community. The role of recording labels in this scenario is pivotal in the awareness of our national musical products.

The impact of the recording industry on the knowledge and development of Australian classical music and the careers of Australian performers is to be

investigated. The research aims to evaluate and measure the positive effect or otherwise that recordings of Australian classical music performed by Australian artists have had on the awareness of Australian music in the musical community and the careers of Australian musicians. Particular focus will be paid to the Tall Poppies label with several research questions in mind:

1. Have recordings of Australian classical<sup>1</sup> music increased the awareness (knowledge of) and appreciation (knowledge about) of Australian music amongst the musical community?
2. Have recordings of Australian classical music performed by Australian musicians assisted these composers and performers in the launching or furthering of their careers?
3. Has the Tall Poppies label played a prominent role in the awareness and development of Australian classical music?

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<sup>1</sup> The term Australian “classical” music has been adopted throughout the study as a generic term found to be most readily understood by the Australian musical community. It does not refer to the classical period of music of the eighteenth century.

## **2.0 Research Method**

The method used to carry out the research included:

1. A literature review;
2. Surveys of members of the Australian musical community;
3. Analysis of results, discussion and conclusion.

### **2.1 Literature Review**

An examination of current Australian recording labels was undertaken seeking the history, goals and nature of the catalogues of the various companies. Further research was undertaken to ascertain the percentage of Australian compositions represented on Australian labels. This research was conducted on those Australian labels currently operating in the classical music field. The results are reproduced in Appendix A and Appendix B.

### **2.2 Surveys of members of the Australian musical community**

Members of the Australian musical community were surveyed for their responses regarding information sought in the research aims. A pilot survey was firstly undertaken with a small group of Australian musicians known to the researcher in order to ascertain the effectiveness of the survey. Members of the Australian musical community who were surveyed included Australian performing artists, Australian composers, members of Australian music teacher associations and tertiary music students.

### **2.3 Analysis of results, discussion and conclusion**

The results of findings from the literature review and surveys are discussed and found to answer the research aims.

## **3.0 Literature Review**

### **3.1 Background**

An examination of current Australian recording labels was undertaken seeking the history, goals and nature of the catalogues of the various companies. Several methods were employed by the researcher to determine which classical record labels are now in existence as the research was confined to those currently operating. Of most benefit were internet searches on the nature of the topic. The Australian Music Online website <<http://www.amo.org.au>>, a Federal Government project supported by the Australia Council for the Arts, was particularly helpful in establishing which labels should be included in the research. Personal discussions with various scholars in the classical music field were also of benefit in the researcher's awareness of existing labels, as was a search of recent Australian *Limelight* magazines for advertisements of new labels.

The labels represented below are the result of such research and were examined in regards to the development of their catalogues with reference to Australian music and musicians. Appendix A displays in checklist form a list of Australian composers whose works are represented on the various labels.

### **3.2 ABC Classics**

ABC Classics is the classical music label of the Australian Broadcasting Corporation. The label was founded in 1987 and now has a catalogue of over 400 titles ranging from classical music, jazz, music theatre to film and television soundtracks. The music of 80 Australian composers is represented on the label (see Appendix A). Their website quotes them as being 'Australia's premier producer of classical music CDs' <<http://shop.abc.net.au/browse/label.asp?labelid=3> , 22/6/07>. ABC Classics releases regularly attract critical acclaim and prestigious awards, including the Best Classical Album award of the Australian Record Industry Association 13 times since the inception of the awards 16 years ago. They

have also been noted for their high sales achievement <[http://www.buywell.com/cgi-bin/buywellic2/indexa.html?id=FULDVxXg&mv\\_arg=a](http://www.buywell.com/cgi-bin/buywellic2/indexa.html?id=FULDVxXg&mv_arg=a) 22/6/07>. Their products are distributed by Warner Music Australia <<http://www.amo.org.au/label.asp?id=159> 5/5/07> and are available for purchase online through the ABC Shop <<http://shop.abc.net.au>>. As with most Australian labels presented in this review, the full catalogue is also available on the Buywell website <[www.buywell.com](http://www.buywell.com)>. Buywell states the label as being ‘proudly committed to recording the best of Australian artists and composers’ <[http://www.buywell.com/cgi-bin/buywellic2/indexa.html?mv\\_arg=a](http://www.buywell.com/cgi-bin/buywellic2/indexa.html?mv_arg=a) 22/6/07>).

### **3.3 Australian Eloquence**

Australian Eloquence recordings are sourced from ABC Classics, Decca, Deutsche Grammophon and Phillips labels <<http://www.buywell.com/cgi-bin/buywellic2/eloqoverview.html> 22/6/07>. Buywell’s website displays their catalogue containing 407 titles. Though the Australian Eloquence range is created for the Australian market, there is little representation of Australian music and/or performers. Appendix A indicates the music of only eight Australian composers appearing on the Australian Eloquence label, with each one of these CDs sourced from the ABC Classics label.

### **3.4 Jade**

Jade CDs are produced in Australia by the company’s founder, composer Robert Allworth. The Jade catalogue currently stands at 75 CDs with all releases devoted exclusively to the work of some of Australia’s best known composers including Robert Allworth, Lawrence Bartlett, Betty Beath, Colin Bright, Colin Brumby, Ann Carr-Boyd, Barry Conyngham, Roger Dean, Dorothy Dodd, Ross Edwards, Matthew Hindson, Dulcie Holland, Miriam Hyde, Eric Gross, Michael Lonsdale, Vernon Lyall, Mary Mageau, Peter Sculthorpe, Ian Shanahan, Larry Sitsky, Michael Smetanin, Colin Spiers, Derek Strahan, Benjamin Thorn and many others <<http://www.revolve.com.au/about/revolve.html> 24/6/07>.

An extract from an article in the January 1996 2MBS-FM Program Guide pays tribute to Allworth and his label.

If you want to give a newcomer to Australia an excellent overview of the range of music that's been composed here over the past 20 years or so, all you'd need to do would be to play them some of the 40 Jade CDs produced by the Sydney composer Robert Allworth. (Ed. Jade CDs now number 55, as at July 1997) No other label has produced the extraordinary quantity, quality and range of Australian music as Jade. The music released on this label spans the work of many generations of Australian composers ... Acclaimed by fellow-composers and teachers, Robert Allworth's pioneering Jade CD enterprise has been described as a 'miracle', a 'unique project' which has championed Australian music, especially the work of women composers. He's also acknowledged for championing the music of little-known or experimental composers. Allworth has been described as a 'visionary' and is widely regarded among his peers for his outstanding contribution to Australian music...<<http://www.revolve.com.au/press.html> 24/6/07>.

A link for the Jade/Revolve labels on the *Buywell* website offers over 70 CDs from the Jade catalogue for purchase <[http://www.buywell.com/cgi-bin/buywellic2/gsr.html?mv\\_session\\_id=AYigddIL&mv\\_pc=318&mv\\_arg=ja%3bti](http://www.buywell.com/cgi-bin/buywellic2/gsr.html?mv_session_id=AYigddIL&mv_pc=318&mv_arg=ja%3bti) 24/6/07>.

A review by John Phillips of one the Jade CDs, *An Australian Festival* (serial no. **JADE RECORDS JADCD-1095**) on a UK music website is mostly unfavourable regarding the label. Some such comments are:

This is one of the most frustrating discs I have ever had to listen to, let alone review. It is billed as an Australian Festival, reputedly celebrating the 60<sup>th</sup> birthday of Robert Allworth although to consult the sleeve-notes one would hardly believe it. Although there are brief details of the remainder of the artists heard on this disc, there is no mention whatsoever of the apparent "star" of the proceedings. In addition, this is supposed to be an Australian Festival, and yet all of the organ works by the so-called subject of the disc were recorded in the U.S.A. by an American soloist. I do not believe that there are no organs or organists in Australia!

The reader is directed to the website for the full review <[http://www.musicweb-international.com/classrev/2004/Jun04/australian\\_festival.htm](http://www.musicweb-international.com/classrev/2004/Jun04/australian_festival.htm) 24/6/07>.

### **3.5 Melba Recordings**

Australian label Melba Recordings currently has 14 CD releases in their catalogue, with a focus not on music of Australian composers, but of Australian performers. Such artists include The Australian Opera and Ballet Orchestra, the Australian Youth Orchestra, Orchestra Victoria, the State Opera of South Australia, the Adelaide Symphony Orchestra, the Tasmanian Symphony Orchestra, Scott Davie (piano), David Tong (piano), John O'Donnell (organ), Gregory Yurisich (bass baritone), Deborah Riedel (soprano), and Steve Davislim (tenor) <[www.melbarecordings.com.au](http://www.melbarecordings.com.au) 24/6/07>.

Melba Recordings is the label of the Melba Foundation which is supported by the Australia Council, the Australian Federal Government's Arts Funding Body <<http://www.melbarecordings.com.au/content/blogcategory/14/29/> 24/6/07>.

The Melba Foundation is a charitable trust that was founded in 2003 by benefactor Dame Elisabeth Murdoch and patrons Dame Joan Sutherland and Richard Bonyngé specifically to promote Australia's finest classical musicians and artists on the international and national markets.

The role of the Foundation is to help the Nellie Melbas and the Joan Sutherlands of today to develop a profile and continue building their careers on the international music platform. The Melba Foundation, and Melba Recordings, live by Dame Nellie's credo: "If I'd have been a housemaid, I would have been the best in Australia—I couldn't help it. It's got to be perfection for me"

<<http://www.melbarecordings.com.au/content/blogcategory/14/29/> 24/6/07>.

The Foundation is the recipient of a Federal Government grant of \$5 million over five years ‘for the production of high-quality music recordings to showcase Australian artists on the world classical music stage’ <<http://www.melbarecordings.com.au/content/blogcategory/14/29/> 24/6/07>. The Foundation is currently in the process of producing, distributing and marketing 35 CD recordings involving Australian artists performing repertoire not previously recorded with the intention of gaining the interest of the international market.

### **3.6 Move Records**

‘Move Records specialises in classical and jazz CDs featuring Australian performers and composers’ (McIntyre 2000). Move Records was founded in 1968, making them Australia’s longest-running independent classical music label. Like Melba Recordings, Move Records focuses on the Australian performing artist <<http://www.amo.org.au/label.asp?id=85> 5/5/07>. The repertoire covered in their catalogue of just over 300 recordings covers a broader range of styles than some other Australian labels in this study, including jazz, contemporary and film music; however their primary focus is still that of classical music, particularly Melbourne based musicians and composers <<http://www.move.com.au/about.cfm> 24/6/07>.

Clicking on the “Australian” link on the Advanced Search page of the Move Records website presents the reader with 131 titles <<http://www.move.com.au/result.cfm?style=a> 24/6/07>. These cover a wide range of styles, instrumentation, composers and performers. Their website makes the following comment:

The kind of works selected varies considerably. Some artists will only perform standard European classical repertoire but others do include Australian compositions in their concert programs. One of the aims of the company is to record not only living composers but also to rediscover composers of the past who have never made it into the CD era <<http://www.move.com.au/about.cfm> 24/7/06>.



Move Records are also available on the Buywell website <[http://www.buywell.com/cgi-bin/buywellic2/gsr.html?mv\\_session\\_id=AYigddIL &mv\\_pc=4&mv\\_arg=mo%3bti](http://www.buywell.com/cgi-bin/buywellic2/gsr.html?mv_session_id=AYigddIL&mv_pc=4&mv_arg=mo%3bti) 24/6/07>.

### **3.7 Solitary Island Records**

Solitary Island Records is the most recently established label in this study, with only one recording so far in their catalogue. This recording features the co-directors of the label, Trish O'Brien (cello) and Gareth Koch (guitar).

Formed in 2007, Solitary Island Records has been established to promote exceptional Australian musicians through high quality recording production and post production. Solitary Island Records also offer a range of services to musicians wishing to record, produce, market and distribute quality music of any kind <[www.solitaryislandrecords.com](http://www.solitaryislandrecords.com) 24/6/07>.

Here the intended focus of this new label is seen as being once again the Australian musician, though differing from other labels in their desire to produce any kind or style of music. Preference is given to artists with a strong live performing schedule <<http://www.solitaryislandrecords.com/Services.html> 20/06/07>. Their product is distributed in Australia by MGM.

### **3.8 Sydney Symphony**

The Sydney Symphony Orchestra has released two recordings on their own label, Sydney Symphony Live Recordings from the Sydney Opera House. Featuring the Australian-based orchestra, the two recordings include music by Richard Strauss, Schubert, Johann Strauss II, Glazunov and Shostakovich <<http://www.sydneyislandrecords.com/giftshop/itemsByCat.aspx> 20/6/07>.

### **3.9 Tall Poppies**

Tall Poppies is an Australian independent record label specialising in new and classical music by Australian composers and performers.

Tall Poppies is a non-profit Australian record company which promotes Australian composers, musicians, graphic artists and poets. Founded in 1991, it was the first company in Australia to focus on the recording of solo and chamber music, with an emphasis on standard repertoire. Tall Poppies is run by Belinda Webster, herself a musician and recording producer. All recording artists have input into, and control over what they record and how they are presented. The name refers to the **tall poppy syndrome** in Australia, whereby the conspicuously successful are often "cut down" by those less talented. Tall Poppies Records aims to attack this attitude head on <<http://members.iinet.net.au/~tallpoppies/index.cgi?tp=about> 24/6/07>.

Tall Poppies is also unique in Australia in that they commission new works for recordings. Over 50 new works have been commissioned from Australian composers. Their catalogue of over 190 CDs includes over 500 world premiere recordings of Australian works (letter to researcher from Tall Poppies Foundation Ltd, June 2007).

With their focus on both the Australian composer and performer, Tall Poppies recordings can be classified as being either single-composer chamber music collections or performer-based multi-composer collections which highlight the performers' dedication to Australian music <<http://members.iinet.net.au/~tallpoppies/index.cgi?tp=about> 24/6/07>. Tall Poppies seeks to present the unique perspective Australian musicians have on the music of the world.

Over 270 Australian performers and performing organisations have been recorded on a Tall Poppies CD (Tall Poppies Catalogue). 139 Australian composers' works have been recorded on a Tall Poppies CD (see Appendix A). Tall Poppies has been supported by the Australia Council for some of its recording and commissioning projects.

### **3.10 Revolve**

Revolve is the name of the CD label associated with Derek Strahan's company Revolve Pty Ltd (established 1972) <<http://www.revolve.com.au/about/revolve.html> 24/6/07>. An Australian composer and writer, Strahan has released five CDs on the Revolve label featuring his own compositions performed by him and other Australian artists. He is also affiliated with the Jade label.

### **3.11 Vox Australis**

Vox Australis is the Australian Music Centre's recording label. 'The Australian Music Centre connects people around the world with information, scores, CDs and publications related to original Australian music of every genre. It houses the most comprehensive collection of its kind in the world, and answers around 25,000 requests for resources on Australian music every year' (Carrigan & Kennedy 2001). Vox Australis' goal is to present innovative Australian music and performers <<http://www.amo.org.au/label.asp?id=223> 5/5/07>. Its catalogue of 24 CDs is divided into the genres of instrumental; chamber and jazz; orchestral; vocal, choral and dramatic music <<http://www.amcoz.com.au/publications/cds.asp> 24/6/07>. Each disc features Australian music performed by Australian musicians.

### **3.12 Walsingham Classics**

Walsingham Classics was launched in 1992, their main purpose to 'record Australia's top Classical talent, professionally package it and export it to the world' <<http://www.walsingham.com.au/cat/> 24/6/07>. Their online catalogue of 27 recordings is divided into vocal, early music, instrumental, sacred & choral, piano, chamber music and orchestral genres. All feature Australian performers but only four titles include the music of an Australian composer.

### **3.13 Conclusion**

After examining current Australian recording labels seeking the history, goals and nature of the catalogues of the various companies, it is concluded that the Tall Poppies label has the greatest representation of Australian music and performers. Appendix B clearly shows in graphical form a comparison of Australian composers' representation on the various recording labels as at June 2007. Further research will be conducted in reference to the research aims with particular focus on the Tall Poppies label.

## **4.0 Data Collection**

In order to answer the research questions the researcher surveyed members of the Australian musical community with questions focused on the research aims. A pilot survey was initially conducted of a small number of members of the Australian musical community known to the researcher to gain insight into the effectiveness of the questions and the associated merit of responses gained in terms of answering the research aims. In both cases the survey was electronic in format, with the link being sent via email distribution.

### **4.1 Pilot Survey**

The pilot survey was sent to ten members of the Australian musical community known to the researcher. A copy of the electronic survey is reproduced in Appendix C. The survey was created with the website Survey Monkey ([www.surveymonkey.com](http://www.surveymonkey.com)) and the link distributed via email to the recipients. The body of the email is reproduced in Appendix D.

Of the ten recipients, six responded to the survey indicating a likely 60% response rate for the survey.

### **4.2 Pilot Survey – Results**

Question One of the survey returned a positive response with 66.7% of respondents agreeing recordings of Australian classical music have increased their awareness and knowledge of the existence of Australian classical music. The remaining 33.3% strongly agreed. Question Two returned a positive result also, with 50% strongly agreeing recordings have increased their appreciation of or knowledge about Australian classical music. 33.3% agreed to the fact and 16.7% were not sure.

Question Three was answered by two of the respondents (a 33.3% response) with one performer strongly agreeing their career was positively impacted by

having recorded on an Australian record label. The other respondent was not sure. Question Four was not answered by any respondents.

All respondents answered Question Five and the percentages indicated in Table 4.2 below represent the percentage of respondents that are aware of the existence of these labels.

**Table 4.2 – Label awareness in pilot survey**

<b>Label</b>	<b>Percentage of respondents aware of this label</b>
ABC Classics	100%
Australian Eloquence	83.3%
Jade	50%
Melba Recordings	50%
Revolve	0%
Vox Australis	33.3%
Move Records	66.7%
Solitary Island Records	16.7%
Sydney Symphony	50%
Tall Poppies	83.3%
Walsingham Classics	50%

Question Six sought to determine which Australian record label has played the most prominent role in the awareness and development of Australian classical music. The results did not indicate a true response as some respondents selected more than one answer. Both ABC Classics and Tall Poppies were equally selected by 66.7% of respondents. 16.7% checked Australian Eloquence.

### **4.3 Amendments to Survey**

After assessing the results of the pilot survey a number of small changes were made. Firstly, an extra mandatory question was placed at the beginning of

the survey for the respondents to indicate which category of person they belonged to (i.e., performer, composer, teacher, student, other), in the case the comments provided might be of interest or could be more easily assessed in relation to the research questions if known by whom they were provided.

Questions One and Two were amended to request that the recipient provide reasons for their chosen response. Accordingly the *comments* field was changed to *why?*. Not all respondents in the pilot survey provided comments regarding these questions and it was thought that prompting the respondent to justify their answer would provide more information useful in terms of discussion and addressing the research questions. Similarly, Questions Three and Four were amended to ask *why?* rather than *comment*.

Question Six was amended to ask more explicitly for only one response as some of the respondents in the pilot survey ignored this request and selected more than one answer. This was necessary in order to determine one particular record label's role as outstanding in the development of Australian music.

Finally, an additional question was placed at the end of the survey for the respondent to indicate from whom they received the invitation to participate in the survey. As the researcher intended to send the survey to organisations, requesting them to forward it to those in their organisation, it was possible that some respondents may receive the survey invitation more than once through different organisations. This mandatory question would indicate which respondents did receive it more than once and so aid in calculating how many respondents in total received the survey invitation.

#### **4.4 Survey**

After applying feedback of the pilot survey the formal survey was undertaken with members of the Australian musical community. The survey was

distributed electronically and is reproduced in Appendix E along with the email sent to recipients in Appendix F.

The recipient list consisted of Australian composers, performers, tertiary music institutions, music teacher associations and members of the Australian musical community known personally to the researcher. Some of these recipients received the survey via Australian musical organisations and for this reason the final question of the survey was included to ascertain from which organisation the respondent received the survey. As not all respondents answered this question a response rate was not able to be calculated. 151 respondents commenced the survey with 123 completing the survey. The data collected is analysed and discussed in the following chapters.



## 5.0 Data Analysis

Analysis of the data collected in the returned surveys revealed to what degree Australian recording companies have made an impact on the Australian music scene, both in terms of Australian music and performing artists, and whether Tall Poppies has played a particularly outstanding role in this process.

The collected data is analysed firstly in the context of the whole group of survey respondents and how they have answered the survey questions, dealing with each survey question in turn. Secondly, data is examined in the context of each respondent group or category, particularly where the responses from a certain group may differ from the general responses of the whole collective group.

### 5.1 Survey Question One – Categories of Respondents

A total of 151 replies was received. Of these 151 respondents, all answered the question asking to which category of respondent they belonged; however only 123 (81.5%) respondents fully completed the online survey. For the purposes of charting the results of respondent categories, the whole 151 respondents will be considered as a 100% response pool. Table 5.1 indicates the percentage of respondents for each category.

**Table 5.1 – Categories of Respondents**

<b>Respondent Type</b>	<b>Number</b>	<b>(Percentage)</b>
Performer	11	7.2%
Composer	45	29.8%
Teacher	65	43%
Student	5	3.3%
Other	25	16.5%

The “other” category of respondents consisted of combinations of respondent types (e.g. a respondent who is both a performer and

composer). Other descriptions of respondents included conductor, recording producer, publisher, sound artist, critic, reviewer, artist manager, academic and researcher. See Appendix G for the graphical presentation of results for each question in the survey.

## 5.2 Survey Question Two – Awareness of Australian classical music

The survey question reads: Have recordings of Australian classical music increased your awareness (knowledge of) of the existence of Australian classical music?

144 respondents answered this question with seven respondents skipping the question. The number of responses with corresponding percentage for each answer is detailed in Table 5.2.

**Table 5.2 – Knowledge of the existence of Australian classical music through recordings**

<b>Answer Type</b>	<b>Number</b>	<b>(Percentage)</b>
Strongly Agree	36	25%
Agree	71	49.3%
Not sure	13	9%
Disagree	22	15.3%
Strongly Disagree	2	1.4%

It is noted that the majority of respondents (74.3%) agreed or strongly agreed that recordings of Australian classical music have increased their awareness (knowledge of) of the existence of Australian classical music.

### 5.3 Survey Question Three – Appreciation of Australian classical music

This survey question reads: Have recordings of Australian classical music increased your appreciation of (knowledge about) Australian classical music?

131 respondents answered this question and 20 did not. The number of responses with corresponding percentage for each answer is detailed in Table 5.3.

**Table 5.3 – Knowledge about Australian classical music through recordings**

<b>Answer Type</b>	<b>Number</b>	<b>(Percentage)</b>
Strongly Agree	31	23.6%
Agree	71	54.1%
Not sure	13	9.9%
Disagree	15	11.4%
Strongly Disagree	1	0.7%

Again it is noted that the majority of respondents (77.7%) agreed or strongly agreed that recordings of Australian classical music have increased their appreciation of (knowledge about) Australian classical music.

### 5.4 Survey Question Four – Australian performers

The survey question reads: If you are a performer who has recorded on an Australian record label, has this experience assisted you in the launching or furthering of your career?

Twenty respondents found this question applicable to them as performers. The results they indicated are displayed in Table 5.4.

**Table 5.4 – Impact of recordings on Australian performer careers**

<b>Answer Type</b>	<b>Number</b>	<b>(Percentage)</b>
Strongly Agree	5	25%
Agree	7	35%
Not sure	5	25%
Disagree	3	15%
Strongly Disagree	0	0%

The majority of respondents (60%) agreed or strongly agreed that having their performance recorded on an Australian record label had assisted them in the launching or furthering of their career. One quarter of the respondents was not sure and 15% disagreed with this question.

### **5.5 Survey Question Five – Australian composers**

The survey question reads: If you are a composer who has had your work recorded on an Australian record label, has this been of benefit to you in the furthering of your career?

Forty-one respondents found this question applicable to them as composers. Table 5.5 displays the manner in which they answered the question.

**Table 5.5 – Impact of recordings on Australian composer careers**

<b>Answer Type</b>	<b>Number</b>	<b>(Percentage)</b>
Strongly Agree	14	34%
Agree	13	32%
Not sure	6	14.6%
Disagree	7	17%
Strongly Disagree	1	2.4%

Again the majority of composers (66%) agreed or strongly agreed that having their work recorded on an Australian record label had been of

assistance to them in the furthering of their career. Some disagreement to the question was registered (19.4%), slightly higher than that of the performers (15%).

## 5.6 Survey Question Six – Knowledge of label existence

The survey question reads: Are you aware of the existence of any of the following Australian record labels?

This question was answered by 132 of the respondents. As they were asked to select each label they were aware of, the percentages listed below in Table 5.6 are the percentages of the whole group that are aware of each particular label. Refer to Appendix G for a graphical representation of these results.

**Table 5.6 – Awareness of existence of Australian record labels**

<b>Answer Type</b>	<b>Number</b>	<b>(Percentage)</b>
ABC Classics	131	99%
Australian Eloquence	34	25.8%
Jade	34	25.8%
Melba Recordings	35	26.5%
Move Records	67	50.7%
Solitary Island Records	5	3.8%
Sydney Symphony	66	50%
Tall Poppies	107	81%
Revolve	9	6.8%
Vox Australis	55	41.7%
Walsingham Classics	29	22%
Others	20	15%

It is noted that ABC Classics is the label most widely known amongst the recipients with nearly all of them selecting it. The Tall Poppies label follows with just over 80% of respondents aware of its existence.

The “other” responses that were listed by the respondents include ANU – Anthology of Australian Music on Disc, Cherubic, record labels outside the scope of this study and record labels already included in the study. These will be discussed further in the following chapter.

### **5.7 Survey Question Seven – Record label prominence**

The survey question reads: Which, if any, of these Australian record labels do you think has played the most prominent role in the awareness and development of Australian music?

This question was answered by 122 of the respondents; however the tally of responses is 158, indicating that some respondents chose more than one answer. For this reason it is not possible to ascertain the percentage of the respondent whole represented by each label. Although this is contrary to the stipulated method of response for this research question, the data retrieved is still helpful and provides a clear answer. The number of respondents that selected each answer is listed below in Table 5.7.

**Table 5.7 – Record label considered to have played most prominent role in Australian music**

<b>Answer Type</b>	<b>Number</b>
ABC Classics	81
Australian Eloquence	2
Jade	4
Melba Recordings	1

Move Records	12
Solitary Island Records	0
Sydney Symphony	7
Tall Poppies	49
Revolve	0
Vox Australis	1
Walsingham Classics	1

The results indicate ABC Classics has played the most prominent role in the awareness and development of Australian music, Tall Poppies and Move Records being the next most influential labels.

### 5.8 Performer respondent group

Eleven respondents considered themselves to be performers only. Those who responded as performers reflect a similar trend to the data collected from the whole group. Some slight disparity occurred between the whole respondent group and the performer respondent group in Question Two of the survey, answered by ten of the performer respondents. Whereas the whole group reflected a 25% response to strongly agree with this question, no performers strongly agreed. Fifty percent of performers agreed to the question with a heavier weighting who disagreed (30%) than strongly disagreed (10%). See Table 5.8 below.

**Table 5.8 – Performers’ responses to Survey Question Two**

Answer Type	Number	(Percentage)
Strongly Agree	0	0%
Agree	5	50%
Not sure	1	10%
Disagree	3	30%
Strongly Disagree	1	10%

### 5.9 Composer respondent group

The 45 respondents who answered the survey solely as a composer again showed a similar trend to the whole group, except for the final question, which delivered a different response from the composer group than that indicated by the respondents as a whole. Whereas the respondents in general considered ABC Classics to have played the most prominent role in the awareness and development of Australian music, the composer group indicated a higher response for the Tall Poppies label in this regard. Table 5.9 displays the responses given by 38 composers to this question. It is again noted that several of the respondents selected more than one answer to this question.

**Table 5.9 – Composers’ response to Survey Question Seven**

<b>Answer Type</b>	<b>Number</b>	<b>Percentage</b>
ABC Classics	18	47.4%
Australian Eloquence	0	0%
Jade	1	2.6%
Melba Recordings	1	2.6%
Move Records	5	13.2%
Solitary Island Records	0	0%
Sydney Symphony	0	0%
Tall Poppies	23	60.5%
Revolve	0	0%
Vox Australis	0	0%
Walsingham Classics	0	0%

### 5.10 Teacher respondent group

Sixty-five respondents who answered the survey categorised themselves as teachers. Although, broadly speaking, their responses again reflected that of the whole respondent group, there was a slight



disparity in ratings for the first two questions dealing with awareness and appreciation of Australian classical music.

The “agree” response from the teacher group was the highest rating response in both questions as it was with the whole respondent group; however in both questions the teacher group rated more highly the *disagree* response than the *strongly agree* response. This is a different trend from that of the whole respondent group. Tables 5.10.1 and 5.10.2 show the ratings for teacher responses for Questions Two and Three of the survey. These can be compared to responses of the whole group in Appendix G.

**Table 5.10.1 – Teacher responses for Question Two - awareness (knowledge of) of the existence of Australian classical music**

<b>Answer Type</b>	<b>Number</b>	<b>(Percentage)</b>
Strongly Agree	10	16.4%
Agree	32	52.4%
Not sure	7	11.5%
Disagree	12	19.7%
Strongly Disagree	0	0%

**Table 5.10.2 – Teacher responses for Question Three - appreciation (knowledge about) Australian classical music**

<b>Answer Type</b>	<b>Number</b>	<b>(Percentage)</b>
Strongly Agree	8	14.5%
Agree	28	51%
Not sure	7	12.7%
Disagree	12	21.8%
Strongly Disagree	0	0%

### 5.11 “Other” respondent group

This group, consisting of respondents who categorised themselves as combinations of professions or differing professions, again answered the survey questions in a similar fashion to the whole respondent group. One noteworthy difference is the manner in which Question Four pertaining to performers was answered. Whereas the whole respondent group’s highest rating was for the “agree” response (35%), the “other” respondents rated the “strongly agree” response more highly (40%). No respondents in the “other” category disagreed to this question at all. Table 5.11 reflects this data.

**Table 5.11 – “Other” responses for Question Four (performers)**

<b>Answer Type</b>	<b>Number</b>	<b>(Percentage)</b>
Strongly Agree	4	40%
Agree	3	30%
Not sure	3	30%
Disagree	0	0%
Strongly Disagree	0	0%

The data as analysed will be discussed and elaborated upon in Chapter 6 as a further means of answering the research questions.

## 6.0 Discussion

Each of the survey questions is discussed in turn and further analysed in regard to the specific respondent groups where appropriate. Selected responses from some recipients will be quoted where such information is appropriate or particularly interesting in terms of the discussion at hand. Original spelling and punctuation quoted directly from the respondents' comments is retained.

### 6.1 Survey Question Two – Awareness of Australian classical music

Table 5.2 shows the majority of respondents answered this question favourably with 74.3% either agreeing or strongly agreeing to the question. Specific respondent groups on the whole reflected similar results, though the performer and teacher groups had a slightly higher percentage of disagree responses (refer to chapters 5.8 and 5.10 respectively). Some justifying responses given by those that *strongly agreed* to this question indicated that recordings are essential to the dissemination of Australian music and the most efficient (if not the most effective) way of distributing newly composed works to the broader public. One respondent stated that recordings are a document of the creative work in Australian classical music and as performance opportunities are not easily come by, recordings are therefore a very important means of Australian music getting the best exposure. Another comment affirmed that recordings are the main means for the dissemination (and therefore broadcasting) of Australian music and vital to our creative health.

These responses indicate a positive affirmation that recordings of Australian classical music have increased the respondents' awareness and knowledge of the music, particularly in terms of the music being known and disseminated in the wider community. Further responses from those living in regional areas or overseas confirm they have very

little chance to hear Australian works apart from recordings. A respondent living in a regional area confirmed that, because of limited exposure to live performance, their primary means of accessing Australian classical music is through ABC Classic FM and through purchasing or borrowing recordings.

Respondents who selected the *agree* response to this question wrote comments which affirm again that recordings of Australian classical music have led to an increased awareness and knowledge of the music. Various issues were raised concerning the knowledge of existence of Australian music gained through recordings in comparison to live performance. Some comments suggest that recordings may have a greater potential to achieve this awareness than that of live performance which either is not attended or is not accessible at all times. One respondent commented that in numerous cases the existence of a recording of a particular composer is the only way he/she would have heard that composer's work. Another respondent indicated that without the recordings they would not know half of the repertoire as it is impossible to go to all the performances and often there are only a couple of performances. Other comments confirming respondents' agreement to the survey question are as follows:

Yes, I otherwise would not know they exist.

I have discovered music previously unknown to me.

They give access to more music than just going to concerts etc does.

Respondents who were *not sure* whether their knowledge of Australian classical music had been increased by recordings commented in varying ways. Some suggested that most recordings of Australian classical music they have heard have been on ABC Classic FM, although believed they had probably heard some on recordings.

One respondent mentioned that they have heard a number of recordings of Australian groups performing Australian compositions on ABC Classic FM that have peaked their interest for further research or follow up. Another respondent indicated that their knowledge of the artists came through the media and advertising, and further that the recordings with artists' photographs and biographies later added to their knowledge. Other responses justifying an unsure answer were:

Not really as they are not readily available really.

I tend to go to concerts of Australian music but don't seem to buy recordings.

These comments reflect the uncertainty of a "not sure" response, with some tending to agree recordings have assisted in their awareness of Australian classical music, and some respondents suggesting their awareness has come by other means. Attendance at live performances again is mentioned, this time in preference to a recording. Other responses indicate that awareness of Australian classical music has been increased by the recordings of it, although firstly through radio airplay or advertising.

Respondents who *disagreed* in this survey question commented in similar ways to those that were not sure. Some indicated that their awareness of Australian classical music has been primarily through attendance at live performances or through advertising. Others indicated that it is through their studio teaching or knowledge of exam syllabi that their firsthand awareness of the music has come. One respondent stated their knowledge of Australian classical music is through the syllabi that they teach, the concerts they attend, and the radio, but that they own very few recordings of Australian classical music. Another respondent commented that their knowledge of Australian music is limited to the instrument they play and that until

there is a change of syllabus for teachers or a change in school curriculum to include more Australian classical music, things will not change.

Other responses bring to light the opinions or perceptions of the respondents in regards to what is in the catalogue of recording companies and what is broadcast on radio. Some responses that touch on the above issues are as follows:

As a teacher and performer I have come into contact with Australian classical music, but not because of any recordings. Firstly I don't think the music of Australian composers is promoted nearly enough in this country, and this music is certainly not heard over our airways as regularly as it should be.

Most recording companies do not know of the existence of most Australian composers, and very little effort is made to find out.

Some comments were made by respondents working in the recording industry, and for this reason disagreed with this survey question as they 'know what's going on anyway'. Another comment explained that knowledge has mainly been gained through working with artists or hearing performances played, the knowledge of the recordings coming afterwards.

One respondent commented on the availability of recordings online through applications such as iTunes. The comment is quite relevant in light of the current study and refers to accessibility as being an important issue. The respondent states that he/she now buys everything online through iTunes which offers a preview of tracks, an advantage over the Australian Music Centre and other such "shops" that require you to be physically present, or to buy based on prior knowledge without much exploratory capacity.<sup>2</sup> Since accessibility of

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<sup>2</sup> After the survey was conducted, the Australian Music Centre launched in May 2009 a new website that offers previews of recording tracks <<http://www.australianmusiccentre.com.au/about/mediareel01> 07/05/09>.

recordings is considered by some to be a vital issue, it should be considered by the recording companies. A recent study of record sales in the popular sector published in *The Australian* reveals a trend that is also likely with the sale of Australian classical music.

The local recording industry amassed \$177.9 million in revenue from all music formats from January to June, a drop of 4.31 per cent on the same period last year.

However, a rapid rise in sales of digital music partly offset the losses in the CD album market, which fell from 17.6million copies to 16.1million.

ARIA chief executive Stephen Peach believes that despite the CD slump, the 43 per cent rise in digital revenue, totalling almost \$26 million, signals a healthier future for an industry that has struggled to embrace new technology and combat piracy (2008 'CDs down but digital and track sales make beautiful music' *The Australian*, 15 August) <http://www.fortiumtech.com/article.aspx?id=150>  
18/04/09>

Only one respondent *strongly disagreed* to this survey question and commented on the issue. The writer is a composer now living overseas and the comment is useful in placing the Australian classical music scene in a global context. The composer noted that although Australian CDs are played and bought in Australia, virtually none are available in Europe where he/she now lives and works. Commenting further, he/she believes it is a great shame that in spite of several Australian composers' music being available on disc, their music is not aired outside the country. Although this composer's work has been recorded a great deal in the UK, none of his/her music was ever placed on an Australian CD during the composer's 12 years in Australia. The composer suspects that this means there may be several Australian composers who suffer the misfortune of not belonging to a rather exclusive 'club' that fosters only composers

'within the ring'. He/she believes this in turn means that the full spectrum of Australian music is not available even in Australia.

The comment addresses issues which are somewhat outside the scope of this dissertation, but which are interesting in relation to the availability and dissemination of Australian classical music overseas, and who and what is recorded on Australian classical music labels.

In summary, the majority of respondents agreed that recordings of Australian classical music have increased their awareness or knowledge of such music. Other means of awareness were identified, including radio broadcast, teaching syllabi, advertising, and first hand knowledge of the industry. Controversial aspects concerning what is recorded, broadcast and disseminated amongst the community were also raised by some respondents.

## **6.2 Survey Question Three – Appreciation of Australian classical music**

This question was included to elicit responses that indicate if recordings of Australian classical music had increased the respondents' knowledge *about* the music, explaining the issue one step further than the previous question that dealt with knowledge *of* the existence of such music. Again the majority (78%) of respondents agreed or strongly agreed that recordings of Australian classical music had increased their knowledge about the music. Some of the comments from those that *strongly agreed* to this question assert the respondents' opinions that recordings of Australian classical music have increased their knowledge about the music. Appreciation has been gained of Australian compositional style, study and comparison through repeated listening and further appreciation of works existing on compilation recordings.



One respondent commented that they now can hear what Australian composers actually do, and become familiar with their style of composition, while another affirmed recordings helped to gain a deeper understanding of the music more quickly. The same respondent noted that recordings made under the composer's supervision usually carry some measure of stylistic authority and further awareness of style is gained this way. Compilation albums were praised by some respondents with one such album providing a respondent with 30 new composers to explore. The opportunity for repeated listening of a recording was mentioned by one respondent as a means of furthering their knowledge about Australian works, while similarly another comment affirmed repeated listening inevitably results in a deeper appreciation of whatever is on the disc, including the music one was not specifically chasing.

A reviewer and musicologist finds that recordings are the best way of accessing works by Australian composers and also of comparing performances and making teachers and students aware of the existence of Australian works. Recordings were also appreciated for a more vivid impression gained of the music than the impression one gets from looking at the score. Finally another respondent finds recordings useful to learn what their colleagues are doing, achieving a sense of the diversity of our arts practice, and providing stimulation for their own ideas.

Respondents who *agreed*, rather than *strongly agreed*, to this survey question commented in a similar fashion. Repeated playing of recordings increases enjoyment of the music for one respondent as familiarity and recognition of themes is consolidated. Appreciation is gained of the quality of more complex works whose content might not be quickly assimilated in a live performance. Again one respondent commented on stylistic knowledge of a composer's works gained through recordings as they usually have the approval of (and often

notes from) the composer which provide us with interpretative guidelines.

Those respondents that were *not sure* or who *disagreed* to this survey question provided their opinion or indicated that their appreciation has come from other sources. A sample of comments from those that *disagreed* to the question are as follows:

I wouldn't so much say the recordings have impacted as much as the accessibility to the printed sheet music.

Some of the pieces have been classified as "music", are merely just sound effects.

Some other general comments regarding personal opinion of the music were made, not so much the appreciation or knowledge about it. One record producer hinted at this with the following comment:

When one spends one's life recording Australian music, one's appreciation either increases or one changes one's job... I do it because I love doing it and because I love the music. Familiarity doesn't always breed contempt! I wonder about this question - are you thinking that recordings might decrease appreciation????

Other respondents commented similarly, indicating that personal opinion of the recorded music may be a limitation of the questionnaire and the types of responses received. One respondent stated bluntly that of course hearing a particular composer's work may persuade them that it is not worth listening to! Another justified their answer in stating that while there are quite limited numbers of commercially available recordings of Australian classical music, the ones that do exist certainly assist in appreciation even if this means that it may at times underline how poor some of this music is. In similar manner a

further respondent highlighted the issue by commenting that it always depends on personal likes or dislikes.

To summarise, the majority of respondents agreed that Australian classical music recordings have increased their appreciation of and knowledge about Australian music. This is independent of the respondents' personal opinions of the music.

### **6.3 Survey Question Four – Australian performers**

Of those performers that answered this question, 60% either *agreed* or *strongly agreed* that having their performance recorded on an Australian record label had assisted them in the launching or furthering of their career. It is noted also that the *other* respondent group reflected a greater agreement with this question in general than that of the whole respondent pool, and in fact no disagreement to the question at all (refer to chapter 5.11). It may be that those respondents with a combined career specialisation feel the direct benefit of recordings of their performances more than those in the performer group alone, particularly for those that are composer/performers who record their own works. One respondent who strongly agreed with the statement commented with respect to the value in the permanence of a recording of an artist's performance:

This is a document of my own creative work....it is played on radio, used for other contexts etc....

Those respondents who agreed with the survey question also referred to the permanence of recordings and subsequent artist promotion. They commented on reputation and promotion gained through airplay (radio) and the internet, and the fact that a recording of their work was beneficial to their curriculum vitae. For one respondent, CDs played on the radio and available in stores was found beneficial to career promotion and reputation only if reviewed internationally.

Respondents who were *not sure* of the impact of having their work recorded in terms of their career commented that they have not felt a direct benefit. The recording of one performer was with a major orchestra but the performer's name was not mentioned. Another performer commented that the music they write and record belongs more to the genre of world music with classical instrumentation. Nevertheless ABC Classic FM has been playing his/her music sometimes. This respondent felt that because nobody has approached him/her for a commissioned work that perhaps he/she is not famous enough to feel a direct impact.

Two comments were provided in justification of responses that *disagreed* to this survey question. The first comment indicated that the recording was not widely released and was not especially audience friendly. The second respondent stated that careers are not helped in this country by recordings, only by performances. The respondent believed that while recordings may make a performance profile higher, artists who are invited to record usually have this standing in the artistic and general communities anyway.

Similarly to comments of disagreement from previous questions, these comments raise again the notion of the nature of record label catalogues. Both the works that are chosen by record producers to be recorded, and the artists invited to record them, are matters mentioned by several respondents in comments over more than one of the survey questions. The importance of dissemination of recordings also continues to be raised.

#### **6.4 Survey Question Five – Australian composers**

This survey question was answered favourably by 66% of the respondents who answered that their career had been benefited by

having their work recorded on an Australian record label. Some composers who *strongly agreed* with this statement affirmed the value to them of having a recording of their work to use as self promotion or by broadcasting agents. One respondent commented that the recording is certainly a part of their resume. Another composer has two CDs with Move, and when travelling, they are like a business card that tells people about his/her work and style. For one composer, recordings are the single most important factor in the dissemination their work. All this composer's recordings are on Australian labels and are often used nationally and internationally for broadcasts and study. One respondent concluded that the simple fact of marketing a commercially produced CD gives the impression that one is a serious artist, and moreover commercial recordings are more likely to be broadcast here and abroad, thus theoretically at least, expanding one's range.

Similar and further interesting comments were made by those respondents who *agreed* to the question. Again coverage on radio and TV was important to one composer in keeping their name before the public. Another stressed how vital exposure is and while they have been fortunate enough to have had their music disseminated, many haven't. Another composer's CDs have been broadcast in several countries and given to potential commissioners and to performers.

A further comment justifying an *agree* response noted broadcasts of a composer's music as even more important than the sale of CDs etc. The same respondent stated that it is such a pity that broadcasts have dropped right off in recent years, and that if the ABC once acted as custodian of Australian art music that is no longer the case.

Comments such as these affirm again the importance and value the respondents place on the broadcast and dissemination of Australian classical music. The recording of their work on Australian classical record labels provides the means by which this can be affected.

Those respondents who were *not sure* of this survey question also commented mostly in reference to this issue.

One composer commented that the benefit is they now have professional looking/sounding CDs to send out to prospective performers and conductors. Another composer who has had a piece released on the Vox Australis label stated that the recording has practically no distribution outside the Australian Music Centre. Although no direct benefits to the composer's career can be seen from this recording, the Australian Music Centre has received a couple of inquiries about the composer and it is possible that the recording played some part in that. A final comment summarises the thoughts expressed by those not sure of a direct career benefit.

The benefits are only there if the works are promoted. This costs money, which many Australian composers do not have.

Such comments hint at some controversial issues which are outside the scope of this dissertation but which confirm that having a recording of one's work is beneficial to the furthering of a career if the recordings are disseminated.

Composers who *disagreed* with the survey question provided succinctly their opinions on the issue. One composer commented that they have had very little feedback from the few commercial recordings of their works. Another noted that it is simply not what you know, but who you know, while another believes very few recording companies know of their (Australian composers) existence. While a few pieces of one composer have been given some airplay on radio, the composer finds they afterwards tend to disappear. A further composer believes they have not enough recordings, or exposure of those recordings, to give them a profile.

Only one respondent *strongly disagreed* with this question. The simple justifying response of a lack of dissemination summarises the thoughts of those in disagreement with the question at hand.

## **6.5 Survey Question Six – Knowledge of label existence**

Answered by 132 of the respondents, this question was included to determine how widely known the existence of each particular label is amongst the Australian musical community. Appendix G displays a graphical representation of the results, showing ABC Classics, followed closely by Tall Poppies, as the most widely known labels. With the strong marketing and media coverage of ABC Classics, it is surprising that 100% of respondents did not select it in this question. Move and Sydney Symphony were both checked by 50% of respondents.

The *other* responses that were listed by the respondents include ANU (Anthology of Australian Music on Disc), Cherubic, labels outside the limitations of the study and labels already included in the study.

### **6.5.1 ANU – Anthology of Australian Music on Disc**

Australian National University School of Music's anthology of recordings was listed by two of the respondents. Although the Archive does not appear to be a record label in its own right the value of its contribution to Australian music is to be recognised. Its last series was a joint venture of the School of Music (National Institute of the Arts, the Australian National University), the Australian Music Centre and ScreenSound Australia <Series V order form, [http://www.anu.edu.au/music/about/ANU\\_Music\\_Anthology.pdf](http://www.anu.edu.au/music/about/ANU_Music_Anthology.pdf) 29/7/08>. Additional assistance was provided by the ABC and National Library of Australia.

ANU's website defines the Anthology as follows:

The Anthology of Australian Music on Disc has developed as a standard reference collection of Australian music. The Anthology features sound recordings of solo instrumental, orchestral, chamber and electro acoustic works, composed from the turn of the twentieth century to the present day. The collection captures a diverse range of works by established and emerging composers, performed by Australia's leading musicians and professional performing groups. <<http://www.anu.edu.au/music/about/anthology.php> 29/7/08>.

The series comprises 41 compact discs and was first launched in 1989. It has received national awards for its 'unique contribution to the preservation and dissemination of Australian culture' <<http://www.anu.edu.au/music/about/anthology.php> 29/7/08>.

### **6.5.2 Cherubic**

The Cherubic label was identified by one respondent as an Australian label known to them and that of The Choir of Trinity College, The University of Melbourne. Further investigation of the choir's webpage proves they have eight compact discs in their collection, two of which belong to the Cherubic label and the others on the ABC Classics label <[http://www.trinity.unimelb.edu.au/campus\\_life/choir/recordings](http://www.trinity.unimelb.edu.au/campus_life/choir/recordings)>. One track on a Cherubic label disc was composed by Michael Leighton Jones, an Australian Music Centre represented composer and Director of The Choir of Trinity College.



### **6.5.3 Record labels outside the limitations of this study**

Some respondents indicated their awareness of other record labels; however they do not fall within limits of this study. These include Career Records and the Whitlams, which do not produce music typically defined as Australian classical music. Other organisations mentioned are primarily publishing companies and include Red House and Rhythmscape Publishing. Jayday is also a publishing company and examining body. Cherry Pie was listed but as it is not currently operating is also limited by this study. Recordings made by community radio stations were also listed however as these are not commercial recordings they also are not confined to this study.

### **6.5.4 Recordings already included in the study**

Some respondents mentioned recordings by the Australian Music Centre and the Adelaide Symphony Orchestra. Further examination of their catalogues confirms they are released under the labels of Vox Australis and ABC Classics respectively.

## **6.6 Survey Question Seven – Record label prominence**

Of the 122 respondents that answered this question, 81 of them selected ABC Classics, 49 selected Tall Poppies and 12 respondents selected Move Records. Justifications made by respondents in reference to ABC Classics are the label's radio broadcast, media coverage and dissemination and availability of recordings. One respondent selected ABC Classics due to its association with the radio station and therefore more airtime and marketing, while a further comment favoured the large and varied selection of Australian

repertoire available. A reviewer of ABC Classics CDs championed the label's value stating they are making an entire generation aware of the importance of Australian music, composers and performers. A simple justification provided by one respondent was that ABC Classics recordings are most accessible to the public.

One respondent found it was a bit of a toss-up between ABC Classics and Tall Poppies, but ABC won for them because of their higher visibility in the recordings market. The respondent further stated that Tall Poppies' recordings deserve to be as well known, but they don't have access to the unique distribution and promotion channels of the ABC and so don't generally stand a chance of having as much impact.

Commenting on a range of the labels' performance, one respondent wrote that ABC Classics has had the most infrastructure to promote Australian music. They stated that Tall Poppies has been perhaps the most successful in recording and giving an outlet to composers of works that may not necessarily be the most commercially successful, but important to document works of our composers. The repertoire and composer choices made by Tall Poppies are of artistic interest for this respondent who feels that for the label being a one-person show it is all the more astounding. For them, Tall Poppies is the first label they look to when seeking recordings of new works they have become aware of. Further comment indicates that Move Records and Jade recordings have never really been promoted, distributed or marketed consistently or released albums of a consistent artistic and technical quality to be of major prominence in the way that ABC or Tall Poppies have.

While the respondent group as a whole favoured ABC Classics in this question, the composer respondent group rated Tall Poppies to have played the most prominent role (refer to chapter 5.9). The label's value is praised by respondents who consider it the most prominent with comments and reasoning broader than those for ABC Classics.

Reasoning included comments on the range of Australian repertoire, commissions, quality of production and performers. One respondent selected Tall Poppies because of its policy of concentrating on a wide range of Australian music, and on occasions commissioning new works. High quality, a diverse selection, and good production values were the justifications provided by a further respondent, while another noted the amount and range of recordings produced and possibly the amount of international exposure.

A respondent who selected Tall Poppies in this question did so because Tall Poppies do not delete from their catalogue and have thus amassed an invaluable archive of Australian music extending back for over 30 years. The guaranteed continuing availability of classic recordings of high quality of this respondent and other composer's work is important to them (quite different from commercial popular music where CDs go out of date quickly). This respondent commented that ABC Classics withdraws CDs from their catalogue much too quickly. Another composer who commends the efforts of Tall Poppies wrote that the big labels have to go for consumer sales. The benefits to Australian Composers are spin-offs, not their major focus.

Move Records was selected by 12 of the respondents for having played the most prominent role in the awareness and development of Australian classical music. Fewer comments were provided in reference to this label in particular, however one respondent commented on the label's mix of a good profile, reputation, performance and recording quality, and the variety of composers represented. A further respondent believes Move Records to be very accessible to performers, another enjoying the wide variety of music and styles they record. One respondent noted plainly they selected Move in this question because their most personal experience has been with this label.

The Jade label received some favourable comments for the role it has played in the awareness of Australian music. One justification provided by a respondent was that the label releases artists who are deserving, but often aren't being released elsewhere. Robert Allworth's ongoing commitment to continue to bring out recordings of both new and old works will in the opinion of one respondent leave a significant legacy for future generations.

Another comment from a composer whose works have been recorded on the Jade label provides some background information into the history of the label's producer and influence upon the ABC. The composer writes that some twenty years ago, Robert Allworth, who produces Jade CDs, approached the ABC who were then sitting on a mountain of tape recordings of Australian composers and not doing anything with them. Allworth got permission to release a number of these on Jade (including some of this composer's works). Eventually this caused the ABC to realise what could be done in this respect and they also started to release Australian composers. Had it not been for Jade and Robert Allworth, this composer believes this process would perhaps not have taken place, and that Jade releases have saved a whole generation of Australian composers' music from oblivion. The respondent further justifies that these Jade releases are played continuously on the ABC and FM stations to this day.

A further comment refers to music being recorded on the Jade label that otherwise would not because it may in some opinions be invalid. This issue of validity correlates to the matters of personal opinion and the content of record label catalogues discussed earlier in the chapter.

Robert Allworth has championed the work of many Australian composers whose music would not otherwise be heard because their work is not regarded as "valid" by musicologists. I do not exaggerate. Robert has heard or has heard [*sic*] of many strident vocal protests about music he has released. Many of the Jade CDs on which my own

music has been featured have in fact sold out, and a sample comment from an academic when told this fact is: "That shouldn't have happened". The opposition is implacable, insistent and, basically, vicious.

Other comments from survey respondents given in other areas of the discussion also hint at the issue of validity with disparity in comments suggesting a work is valued or otherwise because it is recorded. The following comment indicates that perhaps the very fact a work is recorded may mean to some that it is more highly valued.

It gives exposure of my music, and having works recorded is a sign to others that your works are valued.

A further comment refers to the cultural cringe mentioned in the opening of this study and may infer that simply because a work is recorded on an Australian record label to some it may indicate it is already undervalued. The respondent who provided the comment feels that listening to recordings on Australian labels identifies music often that is undervalued because it is Australian. These somewhat opposing ideas confirm the subjectivity of the topic.

To conclude, the discussion and analysis of data has satisfactorily addressed the research aims. The following chapter provides a summary of results, identifies limitations of the study and provides recommendations for further research.

## **7.0 Conclusion**

The research was undertaken in order to assess the impact Australian classical record labels have had on the Australian music scene. The research aims were to determine:

### **7.1 Awareness and appreciation of Australian classical music**

It was found that the majority of respondents (75-80%) agreed or strongly agreed that recordings of Australian classical music have increased both their awareness (knowledge of) and appreciation (knowledge about) of Australian classical music.

### **7.2 Impact on Australian composer and performer careers**

Sixty to sixty-five percent of Australian composers and performers agreed that having their works and performances recorded on Australian labels has assisted them in the launching or furthering of their careers.

### **7.3 Record label prominence**

From those labels examined in the study, the two considered most prominent in the awareness and development of Australian classical music are:

#### **7.3.1 ABC Classics**

Eighty-one selections from a total of 122 responses were made considering the ABC Classics label to have played the most prominent role in the awareness and development of Australian classical music. The justifications for such selections were consistently in regard to the label's promotion and dissemination amongst the community.

### **7.3.2 Tall Poppies**

The Tall Poppies label was also highly regarded in the range of Australian works it has produced and the quality of its production. Chosen by 49 of the respondents, the Tall Poppies catalogue represents the most music by Australian composers.

## **7.4 Limitations of the study**

The research method adopted was successful in addressing the research aims; however, upon review of the survey responses, several limitations of the study became evident. The electronic delivery and completion of surveys by recipients was an efficient means of collecting data. Some surveys were sent electronically via Australian musical organisations on the researcher's behalf, and although the respondents were asked to indicate from whom they had received the survey, not all respondents made such indication. A survey response rate was therefore not able to be calculated. In further studies, such questions could be better placed at the beginning of the survey as a mandatory response before proceeding with the survey.

Question Seven of the survey, ascertaining the label to have played the most prominent role in the awareness and development of Australian classical music, was answered satisfactorily by the respondents. The question was intended to elicit only one response from each respondent, and although prompted to select only one response, several of the respondents selected more than one answer. Consequently a percentage of the total respondent pool was not able to be calculated for each record label. In further studies the online survey could be designed to allow respondents to select only one response. The data collected was nevertheless useful in terms of answering the research question.

Comments expressed by some recipients across some of the survey questions indicated their awareness of personal taste and opinion as being influential in the nature of responses given. The subjective nature of music itself as an art form may have been a limitation to the study where respondents' opinions of Australian classical music guided the responses given. It was intended that the clarification of survey questions with the phrases such as *knowledge of* and *knowledge about* would aid in this regard. A further question or set of questions added to the survey may also have been useful in determining the demographic of respondents and so explain the nature of their comments. For example, questioning the respondents' favourite or most known Australian composer may have indicated the respondents' taste or knowledge of Australian music, so placing opinionated comments in perspective. This and other controversial issues raised several topics which recommend further research.

## **7.5 Recommendations for further research**

Several comments provided by respondents indicate topics that may be used as the basis for further research and embraced by record label companies as a means to building upon the positive impact their presence has made.

The nature of recording label catalogues was alluded to by many respondents, with a focus on what and who is recorded. For various reasons respondents felt a need for greater equality in the choice of artists chosen to record works and what compositions are recorded. It is anticipated the present study would encourage the choice of Australian performers and composers. Further research could involve a study of the choices made by recording companies with respect to artists and compositions, and their motivations or reasoning behind such choices. Such recommendation is made as the researcher questioned three of the recording companies regarding their guidelines for artist and composition choices. While they have ideas



and procedures in place, none of the recording companies have set guidelines governing these choices. Further research may bring to light the objectives of the recording companies and so encourage greater choice of Australian artists and composers.

Another matter stressed by some respondents is the vital need for marketing and dissemination of recordings in the community. Further research could be conducted in this area both in Australia and overseas, as the lack of a presence of Australian classical music was noted by one respondent living overseas. Another respondent highlighted the growing popularity of recordings available online. Certainly this is a manner in which Australian classical music may be marketed and disseminated both here and abroad. Further research could be conducted to confirm this suggestion.

The labels examined in this study are to be congratulated for their role in raising the awareness and contributing to the development of Australian classical music. Although there is further scope for greater achievement and research in this field, the health of Australian music would not be as sound without these labels' pivotal involvement and efforts.

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### Appendix A – Australian composers’ representation on Australian record labels as at June 2007

<i>Composer</i>	<i>ABC Classics</i>	<i>Australian Eloquence</i>	<i>Jade</i>	<i>Melba Recordings</i>	<i>Move Records</i>	<i>Solitary Records</i>	<i>Island</i>	<i>Sydney Symphony</i>	<i>Tall Poppies</i>	<i>Revolve</i>	<i>Vox Australis</i>	<i>Walsingham Classics</i>
Chris Abrahams									√			
Stephen Adams					√				√			
Roy Agnew	√								√			
Geoffrey Allen			√									
Robert Allworth			√									
Olive Anderson			√									
John Antill	√											
Martin Armiger									√			
Adam Armstrong									√			
Richard Austin			√									
Judy Bailey									√			
Amanda Baker					√				√			
Ros Bandt					√							
Don Banks	√								√		√	√
Lawrence Bartlett			√									
David Basden											√	
Phyllis Batchelor					√							
Betty Beath			√						√			
Kirsty Beilharz			√									
Stephen Benfall											√	
Arthur Benjamin	√								√			
Andrew Blyth					√							
Ross Bolleter									√			
Ian Bonighton					√							
Robert Boughen									√			
Anne Boyd	√								√		√	
Philip Bracanin	√											
May Brahe					√							
Anthony Bremner									√			
Colin Bright	√								√			

<i>Composer</i>	<i>ABC Classics</i>	<i>Australian Eloquence</i>	<i>Jade</i>	<i>Melba Recordings</i>	<i>Move Records</i>	<i>Solitary Island Records</i>	<i>Sydney Symphony</i>	<i>Tall Poppies</i>	<i>Revolve</i>	<i>Vox Australis</i>	<i>Walsingham Classics</i>
Michael Brimer	√										
Brenton Broadstock	√				√			√		√	
Gerard Brophy	√				√			√		√	
Colin Brumby			√		√			√			
Tony Buck								√			
Stephen Bull			√								
Warren Burt					√			√			
Nigel Butterley								√		√	
Iris de Cairos-Rego								√			
Bruce Cale			√								
Ann Carr-Boyd								√			
Bruce Cale			√					√			
John Carmichael	√										
Ann Carr-Boyd			√								
Tristram Cary								√			
Alan Caswell	√										
Linda Ceff					√						
Lyle Chan	√										
Richard Charlton								√			√
David Chisholm					√						
Sonny Chua					√						
Judith Clingan								√			
John Colborne-Veel			√					√			
Robert Constable			√								
Barry Conyngham			√		√			√		√	
Marie Cowan	√										
Stephen Cronin								√		√	
Bruce Crossman										√	
Neil Currie					√			√			
Elliott Dalgleish								√			

<i>Composer</i>	<i>ABC Classics</i>	<i>Australian Eloquence</i>	<i>Jade</i>	<i>Melba Recordings</i>	<i>Move Records</i>	<i>Solitary Island Records</i>	<i>Sydney Symphony</i>	<i>Tall Poppies</i>	<i>Revolve</i>	<i>Vox Australis</i>	<i>Walsingham Classics</i>
Tim Dargaville	√				√						
Robert Davidson	√							√		√	
Iva Davies								√			
Sarah de Jong										√	
Andrew De Teliga	√										
Roger Dean	√							√			
Chris Dench			√					√		√	
Jim Denley								√			
Jonathan Dimond								√			
Dorothy Dodd			√								
Gabriel Anthony (Tony) Doheny					√						
Robert Douglas								√			
George Dreyfus	√				√						
Jon Drummond								√			
David Drury	√										
Eve Duncan					√						
Michael Easton					√					√	
Ross Edwards	√	√	√					√		√	
Lindley Evans		√									
Sandy Evans								√			
Winsome Evans			√								
Florence Ewart					√						
Ian Farr								√		√	
Ross Fiddes								√		√	
Mary Finsterer	√							√			
Andrew Ford	√							√		√	
Riccardo Formosa										√	
Jennifer Fowler	√							√		√	
Roger Frampton								√			

<i>Composer</i>	<i>ABC Classics</i>	<i>Australian Eloquence</i>	<i>Jade</i>	<i>Melba Recordings</i>	<i>Move Records</i>	<i>Solitary Island Records</i>	<i>Sydney Symphony</i>	<i>Tall Poppies</i>	<i>Revolve</i>	<i>Vox Australis</i>	<i>Walsingham Classics</i>
Sandra France								√			
Jim Franklin								√			
Ian Fredericks			√					√			
Dean Frenkel					√						
Dorian Gallienne								√			
Ann Ghandar			√					√			
Helen Gifford	√				√			√			
Russell Gilmour								√			
Peggy Glanville-Hicks	√				√			√		√	
Gerald Glynn					√			√		√	
Tony Gould					√						
Percy Grainger	√	√			√			√			
Quentin Grant								√			
Stuart Greenbaum					√			√		√	
Maria Grenfell								√			
Erik Griswold					√						
Eric Gross			√		√			√		√	
Leonard Grigoryan	√										
Elliott Gyger	√							√			
Simone de Haan								√			
Graham Hair					√			√			
Richard David Hames										√	
Amanda Handel										√	
Michael Hannan								√		√	
Edith Harrhy					√						
Fritz Hart								√			
Christian Heim	√				√			√			
Moya Henderson								√			
Alfred Hill	√				√			√			



<i>Composer</i>	<i>ABC Classics</i>	<i>Australian Eloquence</i>	<i>Jade</i>	<i>Melba Recordings</i>	<i>Move Records</i>	<i>Solitary Island Records</i>	<i>Sydney Symphony</i>	<i>Tall Poppies</i>	<i>Revolve</i>	<i>Vox Australis</i>	<i>Walsingham Classics</i>
Mirrie Hill	√				√			√			
Matthew Hindson	√									√	
David Hirschfelder	√										
Wendy Hiscocks										√	
David Hobson	√										
Kevin Hocking	√										
Dulcie Holland			√		√			√			
Don Hollier								√			
Anthony Hood								√			
Sarah Hopkins								√		√	
David Horowicz								√			
Phillip Houghton	√				√	√					√
Keith Humble	√				√			√		√	
Kevin Hunt								√			
Steve Hunter								√			
Frank Hutchens	√							√			
Miriam Hyde	√	√	√		√			√			√
Mark Isaacs								√			
William G James	√				√						
Paul Jarman	√										
Alan John	√										
David Jones								√			
Michael Leighton Jones	√										
David Joseph					√			√			
Elena Kats-Chernin	√							√		√	
Don Kay	√		√		√			√		√	
Adrian Keenan								√			
Gordon Kerry	√		√		√			√		√	

<i>Composer</i>	<i>ABC Classics</i>	<i>Australian Eloquence</i>	<i>Jade</i>	<i>Melba Recordings</i>	<i>Move Records</i>	<i>Solitary Island Records</i>	<i>Sydney Symphony</i>	<i>Tall Poppies</i>	<i>Revolve</i>	<i>Vox Australis</i>	<i>Walsingham Classics</i>
Michael Kieran Harvey					√						
Julian Knowles								√			
Gareth Koch	√										
Graeme Koehne	√							√		√	
Constantine Koukias					√						
Linda Kouvaras					√						
Bozidar Kos								√		√	
Louis Lavater								√			
Dorian Le Gallienne										√	
Graeme Leak								√			
Riley Lee								√			
Stephen Leek								√		√	
John Lemmone								√			
Ray Lemond			√								
Georges Lentz	√							√		√	
Tony Lewis										√	
Liza Lim	√									√	
Carl Linger	√										
Vernon Lisle			√								
Becky Llewellyn					√						
Graham Lloyd	√										
Robert Lloyd					√						
John Lockwood								√			
William Lovelock	√	√						√			
Adrian Luca								√			
David Lumsdaine	√							√		√	
Christine McCombe					√						
Clare Maclean								√			

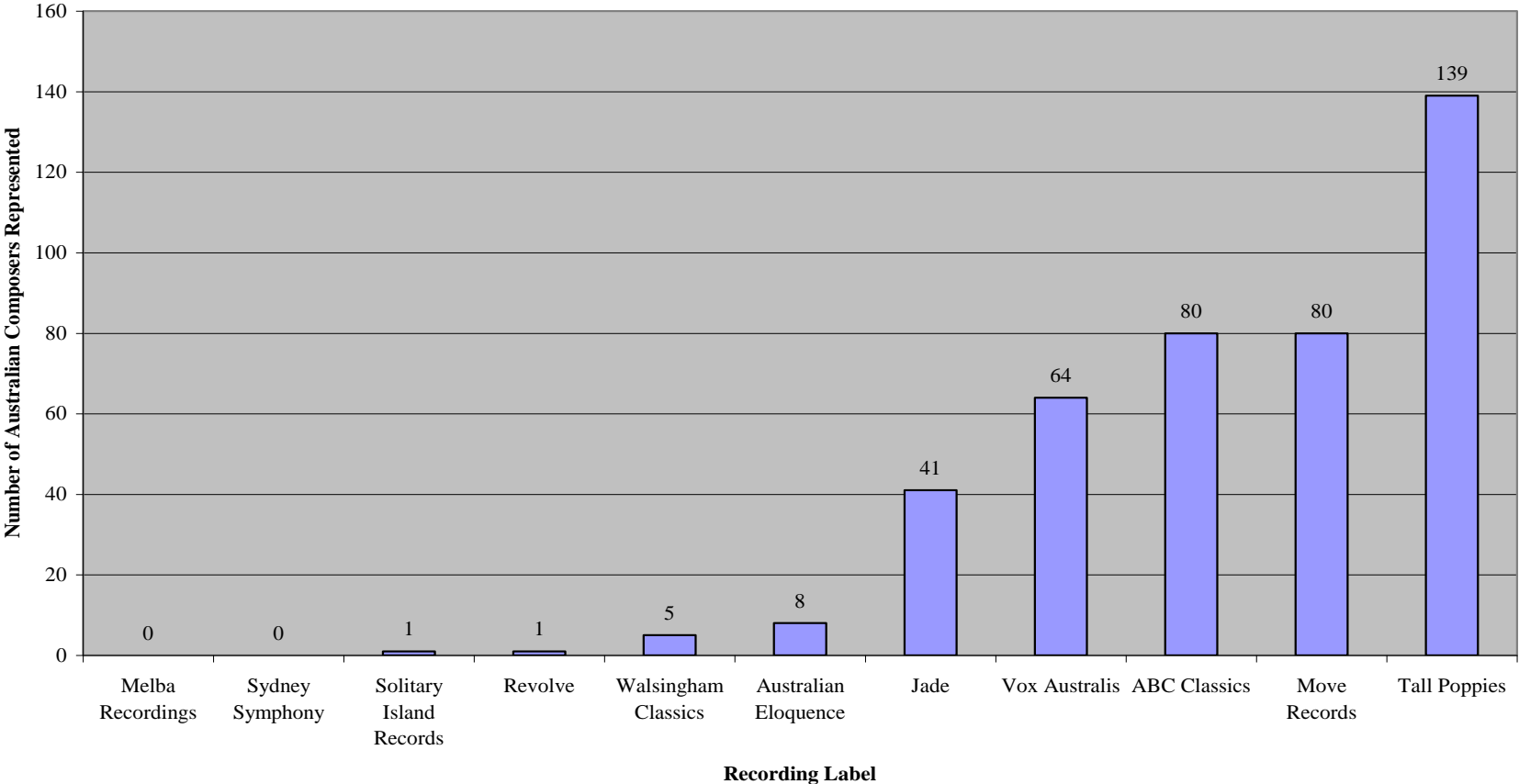
<i>Composer</i>	<i>ABC Classics</i>	<i>Australian Eloquence</i>	<i>Jade</i>	<i>Melba Recordings</i>	<i>Move Records</i>	<i>Solitary Island Records</i>	<i>Sydney Symphony</i>	<i>Tall Poppies</i>	<i>Revolve</i>	<i>Vox Australis</i>	<i>Walsingham Classics</i>
Richard Peter Maddox					√						
Mary Mageau			√					√		√	
David Malouf (poetry)								√			
Rae Marcellino	√							√			
Richard Meale	√							√		√	
John Mills					√						
Richard Mills	√	√						√			
Gary Monger			√								
Gordon Monro								√			
Wendy Morrissey					√						
Ian Munro								√			
Sean O'Boyle	√										
Colin Offord					√						
Meta Overman					√						
Carl Orr								√			
Ron Nagorcka					√						
Kate Neal					√						
Mike Nock					√			√			
Anne Norman					√					√	
George Palmer	√										
Katharine Parker	√							√			
Andrew Peachey										√	
Trevor Pearce								√			
James Penberthy					√						
David Pereira								√			
Linda Phillips					√			√			
Vincent Plush								√			

<i>Composer</i>	<i>ABC Classics</i>	<i>Australian Eloquence</i>	<i>Jade</i>	<i>Melba Recordings</i>	<i>Move Records</i>	<i>Solitary Island Records</i>	<i>Sydney Symphony</i>	<i>Tall Poppies</i>	<i>Revolve</i>	<i>Vox Australis</i>	<i>Walsingham Classics</i>
Mark Pollard					√					√	
Graham Powning					√						
Daryl Pratt								√			
Don Rader								√			
Peter Rankine					√						
Thomas Reiner	√				√						
Shaun Rigney	√										
Andrew Robbie			√								
John Rodgers	√							√			
Esther Rofe										√	
Nicholas Routley								√			
Caitlin Rowley										√	
Rik Rue								√			
Jann Rutherford								√			
Nigel Sabin	√							√		√	
Wilbur P Sampson	√										
Paul Sarcich								√			
Greg Schiemer								√			
Andrew Schultz					√			√		√	
Peter Sculthorpe	√	√	√		√			√		√	√
Johanna Selleck					√						
Ian Shanahan			√		√						
Larry Sitsky	√		√		√			√		√	
Roger Smalley	√							√		√	
Michael Smetanin	√		√					√			
Hazel Smith								√			
Graham Southwell Brown								√			
Colin Spiers			√							√	
David Stanhope	√							√			

<i>Composer</i>	<i>ABC Classics</i>	<i>Australian Eloquence</i>	<i>Jade</i>	<i>Melba Recordings</i>	<i>Move Records</i>	<i>Solitary Island Records</i>	<i>Sydney Symphony</i>	<i>Tall Poppies</i>	<i>Revolve</i>	<i>Vox Australis</i>	<i>Walsingham Classics</i>
Paul Stanhope	√							√		√	
Derek Strahan			√						√		
Guy Strazzullo								√			
Margaret Sutherland								√			
Caroline Szeto			√								
Peter Tahourdin					√						
Kate Tempany					√						
Lesleigh Thompson										√	
Benjamin Thorn			√		√						
Cathie Travers										√	
Phil Treloar								√			
Richard Vella								√			
Mark Viggiani					√						
Carl Vine	√				√			√		√	
Felix Werder					√			√			
Martin Wesley-Smith								√		√	
Nigel Westlake	√				√			√		√	
Frederick Whaite	√										
Lawrence Whiffin					√					√	
Greg White								√			
Gillian Whitehead								√		√	
Michael Whiticker			√		√			√		√	
Phillip Wilcher	√		√								
Lyn Williams	√										
Malcolm Williamson	√	√						√			
Christopher Willcock	√							√			
Stevie Wishart								√			
Julian Yu	√				√			√		√	

# Appendix B – Australian Composers' Representation on Australian Recording Labels

Australian Composers' Representation on Australian Recording Labels



## Appendix C – Pilot Survey

### Australian Classical Music Record Labels - Pilot Survey

1.

The purpose of this survey is to evaluate the impact of the Australian classical music recording industry on the development of Australian music, the careers of Australian performers and composers, and the knowledge and awareness of Australian classical music amongst the Australian musical community.

Please check the box that best indicates your opinion for each question. Further comments regarding each issue are welcome.

## Australian Classical Music Record Labels - Pilot Survey

2.

**1. Have recordings of Australian classical music increased your awareness (knowledge of) of the existence of Australian classical music?**

- |   |  |
|---|--|
| <input type="checkbox"/> N/A            | <input type="checkbox"/> Not sure          |
| <input type="checkbox"/> Strongly Agree | <input type="checkbox"/> Disagree          |
| <input type="checkbox"/> Agree          | <input type="checkbox"/> Strongly disagree |

Comments

**2. Have recordings of Australian classical music increased your appreciation of (knowledge about) Australian classical music?**

- |   |  |
|---|--|
| <input type="checkbox"/> N/A            | <input type="checkbox"/> Not sure          |
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Disagree          |
| <input type="checkbox"/> Agree          | <input type="checkbox"/> Strongly disagree |

Comments

**3. For Performers:**

**If you are a performer who has recorded on an Australian record label, has this experience assisted you in the launching or furthering of your career?**

- |   |  |
|---|--|
| <input type="checkbox"/> N/A            | <input type="checkbox"/> Not sure          |
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Disagree          |
| <input type="checkbox"/> Agree          | <input type="checkbox"/> Strongly disagree |

Comments



## Australian Classical Music Record Labels - Pilot Survey

### 4. For Composers:

If you are a composer who has had your work recorded on an Australian record label, has this been of benefit to you in the furthering of your career?

- |   |  |
|---|--|
| <input type="checkbox"/> N/A            | <input type="checkbox"/> Not sure          |
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Disagree          |
| <input type="checkbox"/> Agree          | <input type="checkbox"/> Strongly disagree |

Comments

5. Are you aware of the existence of any of the following Australian record labels? Please select as many as appropriate.

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> ABC Classics         | <input type="checkbox"/> Revolve                 | <input type="checkbox"/> Sydney Symphony     |
| <input type="checkbox"/> Australian Eloquence | <input type="checkbox"/> Vox Australis           | <input type="checkbox"/> Tall Poppies        |
| <input type="checkbox"/> Jade                 | <input type="checkbox"/> Move Records            | <input type="checkbox"/> Walsingham Classics |
| <input type="checkbox"/> Melba Recordings     | <input type="checkbox"/> Solitary Island Records |  |

Others (please list)

6. Which, if any, of these Australian record labels do you think has played the most prominent role in the awareness and development of Australian music (choose one)?

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> ABC Classics         | <input type="checkbox"/> Revolve                 | <input type="checkbox"/> Sydney Symphony     |
| <input type="checkbox"/> Australian Eloquence | <input type="checkbox"/> Vox Australis           | <input type="checkbox"/> Tall Poppies        |
| <input type="checkbox"/> Jade                 | <input type="checkbox"/> Move Records            | <input type="checkbox"/> Walsingham Classics |
| <input type="checkbox"/> Melba Recordings     | <input type="checkbox"/> Solitary Island Records |  |

Why?

## Australian Classical Music Record Labels - Pilot Survey

3.

Thank you for taking the time to complete this survey.

If you are willing to give permission for your answers to be quoted in the research dissertation, please indicate below.

**\* 1. I give / do not give permission for my answers/comments to be quoted in the research dissertation.**

Give

Do not give

**2. If you would like a summary of the research findings, please also indicate by providing your details below.**

Name:

Address:

Address 2:

City/Town:

State:

ZIP/Postal Code:

Email Address:

Phone Number:

## Appendix D – Email to pilot survey recipients

Dear Colleague

As part of my Master of Music course at USQ I am conducting a research study that will explore the impact Australian classical music recording labels have had on the development of Australian music and the careers of Australian performers and composers. In order to assess such impact I am conducting a survey of various Australian musical institutions and with Australian performers and composers.

Part of the research process is to conduct a pilot survey of a few select people to ascertain the effectiveness or otherwise of the survey. I would appreciate your willingness to participate in completing this pilot study. Your participation will involve completing the online survey, accessed by clicking on the link below. The survey takes approximately 5 minutes to complete.

[http://www.surveymonkey.com/s.aspx?sm=Y2oBXaVW8RmSZYm5ILWflg\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=Y2oBXaVW8RmSZYm5ILWflg_3d_3d)

Your participation in this study and that of your colleagues is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty and it will not affect your treatment in this study. Electronic copies of the survey will be kept in a secure place. Your identity will remain confidential with respect to any publication of the results of the study.

Although there may be no direct benefit to you, the possible benefit of your participation will help to advance the field of Australian music and its awareness and appreciation among the Australian musical community. If you have any question concerning the research study, please call me on 07 4637 8524 or 0438 350 368 or email me at [nicola\\_hayden@hotmail.com](mailto:nicola_hayden@hotmail.com). You may also call my supervisor, Phillip Gearing, on 07 4631 1108 or email him at [gearing@usq.edu.au](mailto:gearing@usq.edu.au)

I would be very grateful if you could complete the survey at your earliest convenience, but preferably before Monday 19 May.

Thank you in anticipation of your time and cooperation in this matter.

Yours sincerely

Nicola Hayden

## Appendix E – Survey

### Australian Classical Music Record Labels

1.

The purpose of this survey is to evaluate the impact of the Australian classical music recording industry on the development of Australian music, the careers of Australian performers and composers, and the knowledge and awareness of Australian classical music amongst the Australian musical community.

Please check the box that best indicates your opinion for each question. Further comments regarding each issue are welcome.

## Australian Classical Music Record Labels

2.

**\* 1. To which category of respondent do you belong?**

- |  |                               |
|--|-------------------------------|
| <input type="radio"/> Performer              | <input type="radio"/> Teacher |
| <input type="radio"/> Composer               | <input type="radio"/> Student |
| <input type="radio"/> Other (please specify) |                               |
- 

**2. Have recordings of Australian classical music increased your awareness (knowledge of) of the existence of Australian classical music? Please give a reason for your chosen response.**

- |   |  |
|---|--|
| <input type="checkbox"/> N/A            | <input type="checkbox"/> Not sure          |
| <input type="checkbox"/> Strongly Agree | <input type="checkbox"/> Disagree          |
| <input type="checkbox"/> Agree          | <input type="checkbox"/> Strongly disagree |

Why?

**3. Have recordings of Australian classical music increased your appreciation of (knowledge about) Australian classical music? Please give a reason for your chosen response.**

- |   |  |
|---|--|
| <input type="checkbox"/> N/A            | <input type="checkbox"/> Not sure          |
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Disagree          |
| <input type="checkbox"/> Agree          | <input type="checkbox"/> Strongly disagree |

Why?

## Australian Classical Music Record Labels

### 4. For Performers:

If you are a performer who has recorded on an Australian record label, has this experience assisted you in the launching or furthering of your career?

- |   |  |
|---|--|
| <input type="checkbox"/> N/A            | <input type="checkbox"/> Not sure          |
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Disagree          |
| <input type="checkbox"/> Agree          | <input type="checkbox"/> Strongly disagree |

Why?

### 5. For Composers:

If you are a composer who has had your work recorded on an Australian record label, has this been of benefit to you in the furthering of your career?

- |   |  |
|---|--|
| <input type="checkbox"/> N/A            | <input type="checkbox"/> Not sure          |
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Disagree          |
| <input type="checkbox"/> Agree          | <input type="checkbox"/> Strongly disagree |

Why?

6. Are you aware of the existence of any of the following Australian record labels?  
Please select as many as appropriate.

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> ABC Classics         | <input type="checkbox"/> Revolve                 | <input type="checkbox"/> Sydney Symphony     |
| <input type="checkbox"/> Australian Eloquence | <input type="checkbox"/> Vox Australis           | <input type="checkbox"/> Tall Poppies        |
| <input type="checkbox"/> Jade                 | <input type="checkbox"/> Move Records            | <input type="checkbox"/> Walsingham Classics |
| <input type="checkbox"/> Melba Recordings     | <input type="checkbox"/> Solitary Island Records |  |

Others (please list)

## Australian Classical Music Record Labels

**7. Which, if any, of these Australian record labels do you think has played the most prominent role in the awareness and development of Australian music? Please select only one response.**

ABC Classics

Revolve

Sydney Symphony

Australian Eloquence

Vox Australis

Tall Poppies

Jade

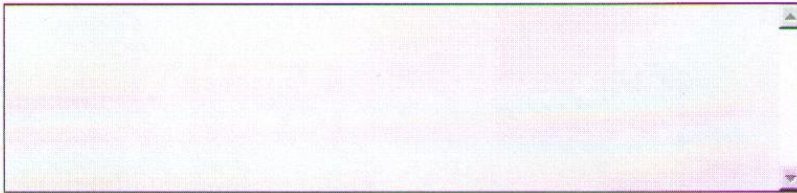
Move Records

Walsingham Classics

Melba Recordings

Solitary Island Records

Why?



## Australian Classical Music Record Labels

### 3.

Thank you for taking the time to complete this survey.

If you are willing to give permission for your answers to be quoted in the research dissertation, please indicate below.

**\* 1. I give / do not give permission for my answers/comments to be quoted in the research dissertation.**

Give

Do not give

**2. If you would like a summary of the research findings, please also indicate by providing your details below.**

Name:   
Address:   
Address 2:   
City/Town:   
State:   
ZIP/Postal Code:   
Email Address:   
Phone Number:

**\* 3. From whom did you receive this survey? Please select any that apply.**

- |   |   |
|---|---|
| <input type="radio"/> Directly from the researcher                    | <input type="radio"/> University of Melbourne   |
| <input type="radio"/> Australian Music Centre                         | <input type="radio"/> Charles Darwin University                                       |
| <input type="radio"/> Australian Composers, Publications by Wirripang | <input type="radio"/> Melba Conservatorium of Music, Victoria University              |
| <input type="radio"/> Fellowship of Australian Composers              | <input type="radio"/> Monash University, School of Music - Conservatorium             |
| <input type="radio"/> Melbourne Composers League                      | <input type="radio"/> NMIT Performing Arts, Victoria                                  |
| <input type="radio"/> Symphony Services Australia                     | <input type="radio"/> University of Adelaide, Elder Conservatorium of Music           |
| <input type="radio"/> Patrick Togher Artist Management                | <input type="radio"/> ANU School of Music   |
| <input type="radio"/> MTAQ  | <input type="radio"/> Queensland College of Teachers                                  |
| <input type="radio"/> Music Teachers Association of NSW               | <input type="radio"/> Qld Conservatorium of Music, Griffith University                |
| <input type="radio"/> Victorian Music Teachers' Association           | <input type="radio"/> Qld Conservatorium Research Centre                              |
| <input type="radio"/> West Australian Music Teachers' Association     | <input type="radio"/> Queensland University of Technology                             |
| <input type="radio"/> Music Teachers' Association of South Australia  | <input type="radio"/> School of English, Media and Performing Arts, University of NSW |
| <input type="radio"/> Tasmanian Music Teachers' Association           | <input type="radio"/> Sydney Conservatorium of Music                                  |
| <input type="radio"/> New England Music Teachers' Association         | <input type="radio"/> University of Newcastle, Conservatorium                         |
| <input type="radio"/> Australian Catholic University                  | <input type="radio"/> University of New England                                       |
| <input type="radio"/> Australian Guild of Music Education System      | <input type="radio"/> University of Southern Queensland                               |
| <input type="radio"/> Australian Institute of Music                   | <input type="radio"/> University of Queensland, Music Department                      |
| <input type="radio"/> Australian National Academy of Music            | <input type="radio"/> University of Western Australia, School of Music                |
| <input type="radio"/> Box Hill Institute - Performing Arts            | <input type="radio"/> University of Sydney, Arts Music Unit                           |
| <input type="radio"/>   |   |



## Australian Classical Music Record Labels

- Central Queensland University
- College of Music, Visual & Theatre, James Cook University
- University of Tasmania, Conservatorium of Music
- University of Wollongong
- Victorian College of the Arts, The University of Melbourne
- Western Australian Academy of Performing Arts

## Appendix F – Email to Survey Recipients

Dear Colleague

My name is Nicola Hayden and I am a Masters student under the direction of Phillip Gearing at USQ Music, Faculty of Arts, the University of Southern Queensland. I am conducting a research study that will explore the impact Australian classical music recording labels have had on the development of Australian music and the careers of Australian performers and composers. In order to assess such impact I am conducting a survey of various Australian musical institutions and with Australian performers and composers.

Your participation will involve completing the online survey, accessed by clicking on the link below. The survey takes approximately 5 minutes to complete.

[http://www.surveymonkey.com/s.aspx?sm=rIKtl1zujC8zS23\\_2bkehHIQ\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=rIKtl1zujC8zS23_2bkehHIQ_3d_3d)

I would also be grateful if you could forward the survey to music teachers registered with your association. *[This sentence amended for the type of organisation]*. If possible, could you please also let me know how many recipients you forward the survey invitation to.

Your participation in this study and that of your colleagues is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty and it will not affect your treatment in this study. Electronic copies of the survey will be kept in a secure place. Your identity will remain confidential with respect to any publication of the results of the study.

Although there may be no direct benefit to you, the possible benefit of your participation will help to advance the field of Australian music and its awareness and appreciation among the Australian musical community. If you have any question concerning the research study, please call me on 07 4637 8524 or 0438 350 368 or email me at [nicola\\_hayden@hotmail.com](mailto:nicola_hayden@hotmail.com). You may also call my supervisor on 07 4631 1108 or email him at [gearing@usq.edu.au](mailto:gearing@usq.edu.au)

I would be very grateful if you could complete the survey at your earliest convenience, but preferably before Friday 20 June.

Thank you in anticipation of your time and cooperation in this matter.

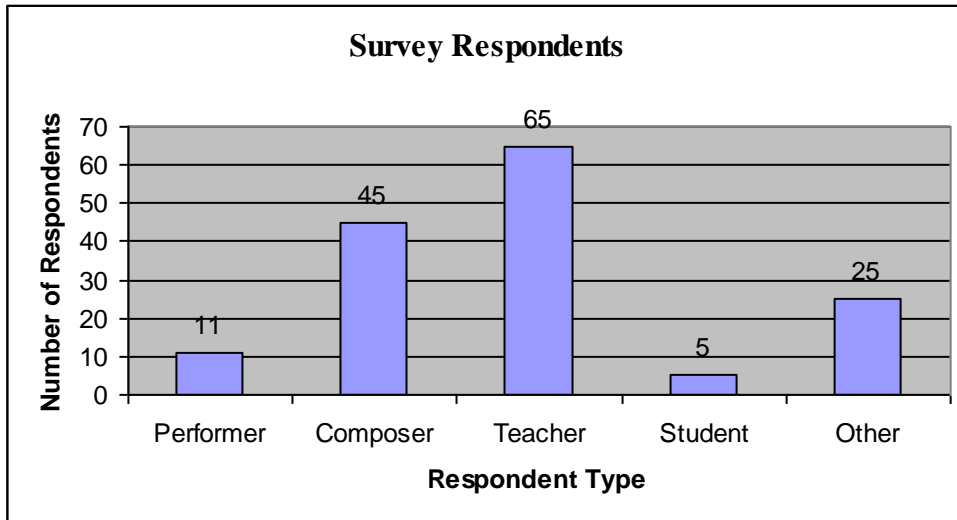
Yours sincerely

Nicola Hayden

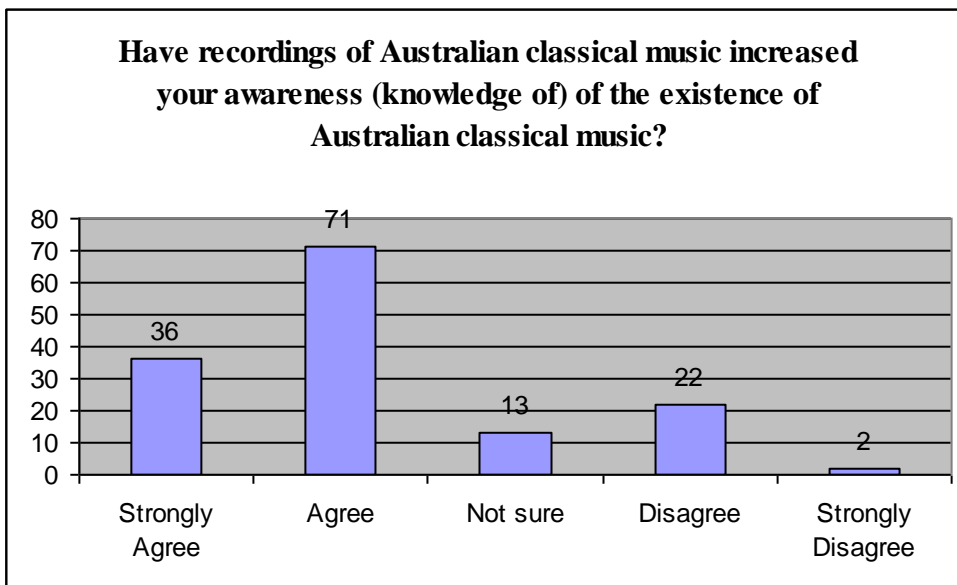
If you have any questions about your rights as a subject participant in the research, or if you feel you have been placed at risk, you can contact the Faculty of Arts Ethics Committee through Shirley Clifford on 07 4631 1065.

## Appendix G – Charted Survey Responses

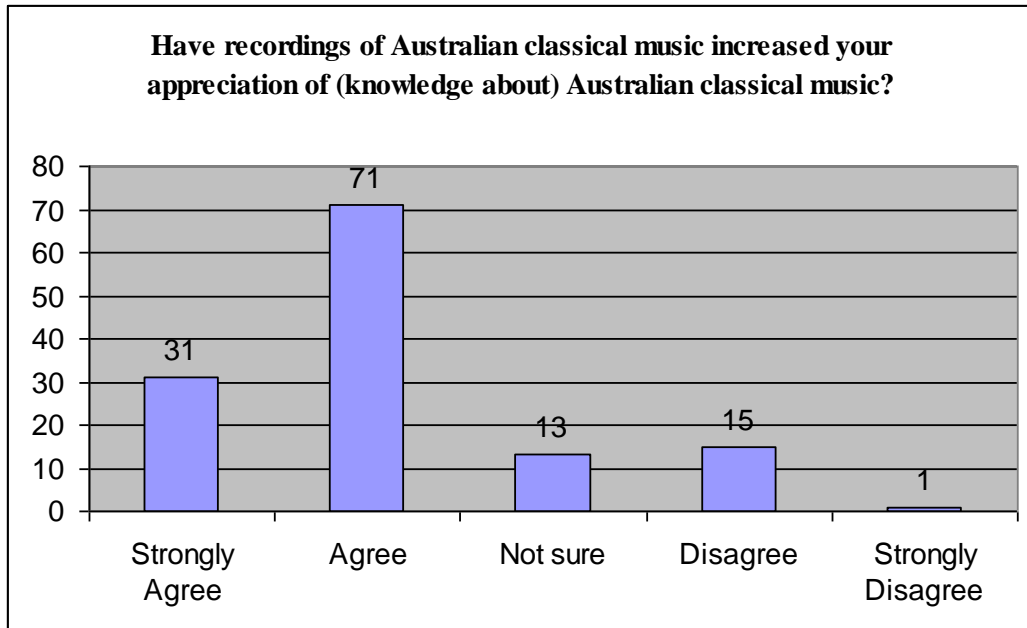
### Question One



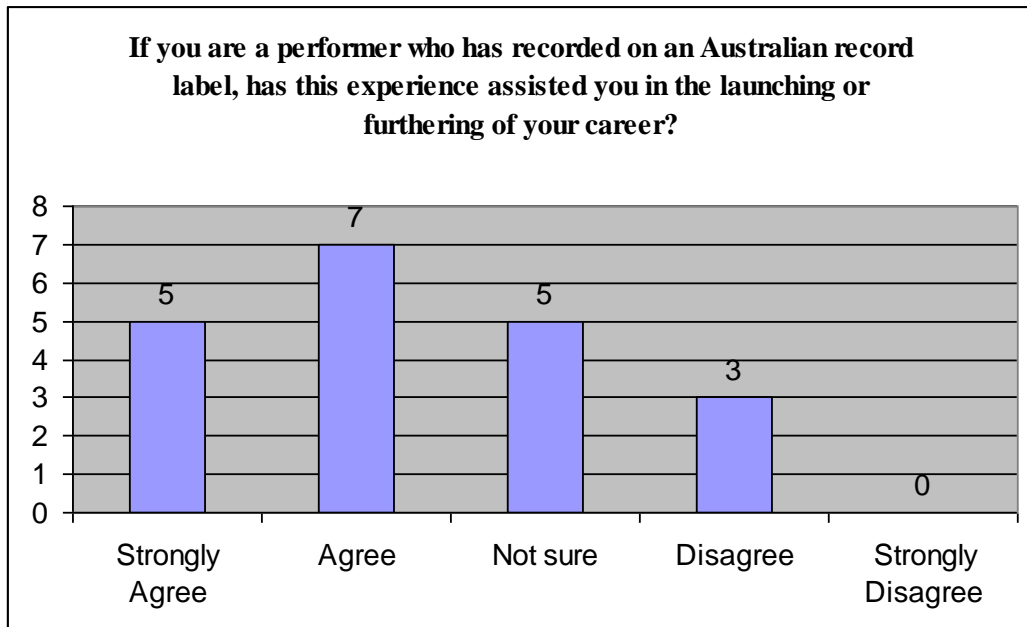
### Question Two



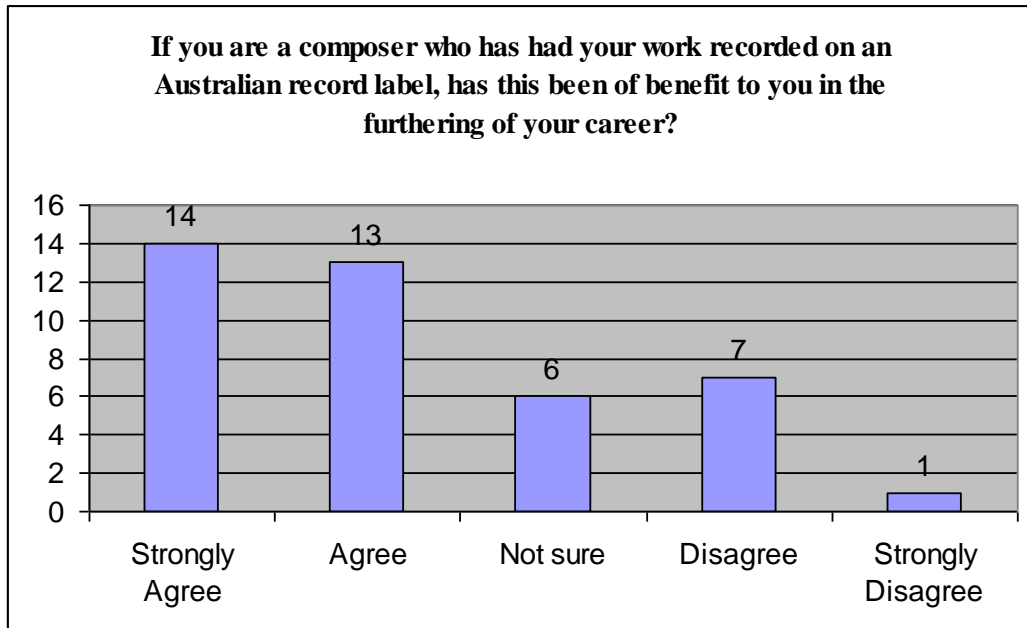
### Question Three



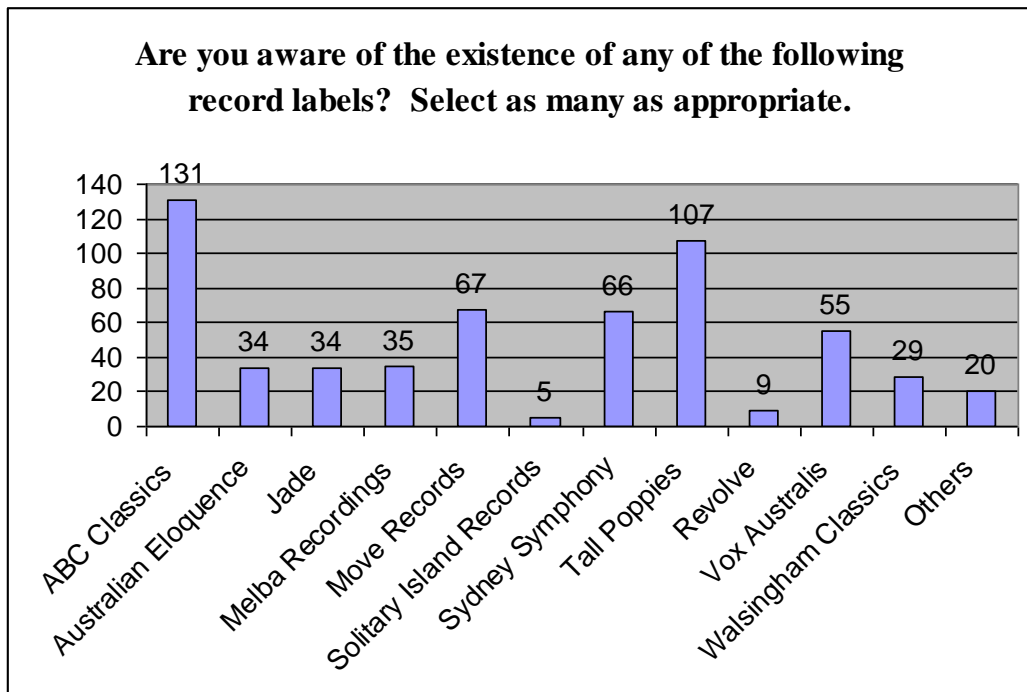
### Question Four



### Question Five



### Question Six



**Question Seven**

