

Appendix 1: The Symphony Orchestras in Australia – Time Line

- 1930s: The broadcast ensembles are developed in each State by the ABC, primarily to service broadcasting needs.
- 1932: Establishment of the Australia Broadcasting Commission and setting up of two small ensembles in Sydney and Melbourne.
- 1934: ABC engages its first overseas conductor, Sir Hamilton Harty, to perform with an improvised orchestra of over fifty players – five concerts in Sydney and four in Melbourne.
- 1936: The ABC establishes a ‘Studio Broadcasting Unit’ with small ensembles in each State:
- | | |
|-----------|--------------|
| Sydney | 45 musicians |
| Melbourne | 35 musicians |
| Brisbane | 17 musicians |
| Adelaide | 17 musicians |
| Perth | 17 musicians |
| Hobart | 11 musicians |
- 1942: ABC Act includes a clause allowing the ABC to hold public concerts, stipulating that all or part must be broadcast if admission charges are made.
- 1946-50: The Sydney Symphony Orchestra (SSO) was the first to be fully established when in 1946 it was enlarged from forty-seven to seventy-two players (augmented to eighty-two players for concerts), with a guarantee of £20 000 from the NSW State government and £10 000 pounds from the Sydney City Council. The Queensland Symphony Orchestra (QSO) was created by enlarging the core of seventeen players to forty-five musicians in 1947, through the contribution of £10 000 from the Queensland

State government and £5 000 from the Brisbane City Council (Buttrose, 1982: 49). The Tasmanian government agreed to contribute £5 000 to help create the Tasmanian Symphony Orchestra (TSO) of thirty-one players in 1948 (Buttrose, 1982: 50).

In 1949 the Victorian State government agreed to contribute £20 000 and the Melbourne City Council £1 000 to the Melbourne based ensemble, allowing the Victorian Symphony Orchestra (later called the Melbourne Symphony Orchestra, MSO) to make its debut in 1950. In 1949 agreements were also reached in Western Australia (£10 000 State and £1 500 local contributions) and South Australia (£10 000 State and £2 500 local) to create orchestras of forty and forty-five players respectively for the West Australian Symphony Orchestra (WASO) and the South Australian Symphony Orchestra (later called the Adelaide Symphony Orchestra, ASO).

At the time of establishment, the ABC contributed the following percentage of costs for the running of each orchestra:

SSO	55 per cent
MSO	76 per cent
QSO	58 per cent
ASO	74 per cent
WASO	85 per cent
TSO	74 per cent

1976: Complement of each orchestra is as follows:

SSO	96 musicians
MSO	87 musicians
QSO	65 musicians
ASO	64 musicians
WASO	57 musicians
TSO	42 musicians

- 1977: Senate Standing Committee on Education and the Arts report 'The Employment of Musicians by the Australian Broadcasting Commission'. Some delay ensued in considering this report.
- 1979: At this time the ABC contributed the following percentage of costs for running each orchestra:
- | | |
|------|-------------|
| SSO | 86 per cent |
| MSO | 90 per cent |
| QSO | 83 per cent |
| ASO | 86 per cent |
| WASO | 88 per cent |
| TSO | 97 per cent |
- 1980: February, Senator Chaney states that the ensuing ABC Review (*Dix*) is the best place to carry out further investigation of the issue of orchestral resources.
- 1981: *Dix Report* into the ABC is published. It looks at orchestras and the provision of music in general by the ABC. Recommends the merging of the two separate departments of Music (managing the orchestras) and Concert (managing and promoting live concerts), creating one department to manage orchestras and concerts together. This department was to be called Music Australia and in the long term should become a semi-autonomous entity. Also recommends in the longer term to investigate how all States can take over managing the orchestras individually.
- 1983: The Australian Broadcasting Commission becomes the Australian Broadcasting Corporation.
- 1984: As a result of the *Dix Report*, the new Concert Music Division is developed in the ABC combining the previously separate aspects of music and concerts. In addition local management teams are created for each orchestra, giving some local autonomy.

1985: *Tribe Report* published. This is the first detailed report into orchestral music provision in Australia. The report recommends (among other things) devolving all ABC orchestras to local ownership. The report lists a number of claimed deficiencies in the ABC operations of the orchestras. In short the issues were:

- decline of paying audiences;
- schools' programming lacked consistency;
- lack of attractiveness of the career of a musician;
- high turnover of musicians in the orchestras;
- questions over player security with the full establishment not being sustained;
- overuse of the orchestras in studio work;
- general issues over utilisation of orchestral time;
- decline of production of permanent recordings;
- unwillingness of the federal office to respond constructively to criticism or outside initiatives;
- federal office maintaining too tight a control over local management;
- management of the orchestras is seen as inexperienced;
- lack of evidence to substantiate claims of cost efficiencies in current system;
- lack of skills in marketing;
- earned income of orchestras below American standards;
- claims that larger cities such as Sydney are favoured over smaller States;
- dissatisfaction with level of conductors;
- perception of a decline in quality of playing; and
- lack of penetration into the community as a whole by each orchestra.

(CMC, 1985: 26-37)

Recommendations proposed by the *Tribe Report*, relating specifically to the symphony orchestras included:

1. all symphonies now owned by the ABC should be divested to independent, local ownership, and funds removed from the ABC and channelled through another source – such as a federal statutory authority set up for such a purpose or through the Australia Council;
2. this to occur by 1988;
3. the organisational structure of each of the orchestras to be designed on a State by State basis; and
4. the symphony orchestras would still provide designated rehearsal time and broadcasting opportunities free to the ABC.

Recommendations are not accepted by the States due to increased costs from replacing core ABC services and from administrative duplication between States.

1987: In response to the *Tribe Report*, The Elizabethan Theatre Trust devolves its two orchestras to local management. The responsibility for the Melbourne trust orchestra is passed on to the Victorian Arts Centre and is renamed the State Orchestra of Victoria. The Sydney trust orchestra is renamed the Elizabethan Philharmonic Orchestra

1992: Nathan Waks carries out a review of ABC music policy in response to a petition from musicians alleging misuse of power in the ABC's Concert Music Department. The *Waks Report* recommends wider input to programming policy through national reading and listening advisory panels, more input from orchestral players and the appointment of artistic advisers to each of the six orchestras.

1994: Federal government's *Creative Nation* policy launched. In this policy document the federal government announces that the Sydney Symphony Orchestra will be removed from the ABC, along with its funding, to become a separate entity. Additional federal funds will also be allocated to bring it up to international

standard (110 musicians). It also opens the door for further orchestras to be separated on a case-by-case basis, should they wish to pursue this.

1996: 27 August: Discussions commence between the Department of Communications and the Arts, the ABC, State governments and the orchestras to develop a structure for the orchestras that will provide operational, managerial and financial independence while maintaining the benefits of a national network.

17 December: The Cultural Ministers Council announces that the SSO model will be implemented for all orchestras. The Concert Music Division will be corporatised as Symphony Australia and all orchestras will become fully owned subsidiaries of the ABC. Funding of the orchestras will be removed from the ABC budget and redirected through Symphony Australia to the orchestras (now happens through the Major Performing Arts Board of the Australia Council). All States agree to provide funding to orchestras as well as federal support.

1997: On 1 July, the corporatisation process begins with Symphony Australia, the MSO and ASO incorporated as wholly owned subsidiary companies. WASO, TSO and QSO move under Symphony Australia Pty Ltd as part of a holding company structure.

1998: WASO incorporated

1999: TSO incorporated
The *Nugent Report* is tabled, in part suggesting a merger between the QSO and the Queensland Philharmonic Orchestra (QPO).

2000: The QSO and QPO merge and are incorporated as The Queensland Orchestra

2005:

A New Era – Orchestras Review Report 2005 was tabled.

Commonly called the *Strong Report*, it is most noted for its recommendations to completely divest the orchestras from the ABC and reduce the size of three of the orchestras by up to 25 per cent. The report focussed on financial sustainability within the parameters set by the federal government; that there would be no extra annual funding made available. The report analysed current income and expense data for the six orchestras and projected their financial results out to 2010. This analysis suggested that the four BAPH orchestras would be in severe financial trouble with an accumulated deficit of \$23.8 million. The recommendation to divest the orchestras was accepted, but the decision to reduce the three orchestras in Queensland, Adelaide and Tasmania was rejected. Severe lobbying by many political figures enabled agreements to be reached between State and federal agencies to increase funding to offset the costs of employing the full compliment of musicians.

In addition this report opened up questions about employment practices, for example superannuation arrangements for musicians and the development of greater flexibility in workplace agreements. The issue of governance was also raised and in conjunction with the process of complete divestment, this issue is to be addressed as new nonprofit companies are established for each orchestra.

At the time of this report, the complement of the six symphony orchestras was as follows:

SSO:	104 musicians (currently frozen at 96)
MSO:	100 musicians
QO:	89 musicians
WASO:	79 musicians
ASO:	75 musicians
TSO:	46 musicians

Appendix 2: The Corporatisation of the ABC Orchestras

Musician Survey

Introduction

Thank you for agreeing to take part in the musician survey of the ABC orchestras. The purpose of the study is to understand how the change in corporate status of the orchestras has impacted on the work classical musicians undertake in professional symphony orchestras and assess the value placed by the musicians on various aspects of their work, their perceived role in the community and their commitment to both the profession and the organisation. This questionnaire may be completed at your discretion and returned directly to the researcher in the stamped addressed envelope provided. Alternatively you may place the sealed envelope in the box provided at your workplace anytime in the next seven days. This is the only survey you will be asked to complete and should take no longer than 30 minutes. The survey is designed to gather information about your work practices from the perspective of you, the musician, and the impacts that the change in corporate status have had on your professional activities. While it may be possible to identify individuals from demographic information provided in the survey, all individual survey responses will remain strictly confidential to the researcher and supervisor and no information that may indicate the identity of an individual respondent will be disclosed or reported.

Section 1:

Please answer the following questions about yourself:

		Office use
1	Age (please circle): 18-25 26-30 31-35 36-40 41-45 46-50 51-55 56-60 61-65 >65	
2	Gender (please circle): Male Female	
3a.	What section of this orchestra do you play in? (please circle): String Woodwind Brass Percussion	
3b.	What is your usual role in this orchestra? (please circle): Section leader Principal Rank & File	
4	What is your current employment status with this orchestra? (please circle): Permanent Contract Casual	
5	How many years have you been playing in this orchestra? _____ years	
6	For how many years would you say you have been a professional musician? _____ years	
7	Were you a regular musician with another ABC orchestra prior to joining this orchestra? (Please circle): Yes No If you answered yes, which one? _____	

Section 2:

The following questions relate to your work as a professional musician generally. Please indicate your level of agreement with the following statements:

	Statement	Response					Office Use
8	I enjoy playing in the orchestra because it allows me to practice my profession	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
9	Performing classical music is part of who I am	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
10	I would be happy playing in any comparable or better professional orchestra	Strongly Agree <input type="checkbox"/> 1	Agree <input type="checkbox"/> 2	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 4	Strongly Disagree <input type="checkbox"/> 5	
11	I feel better about myself when I play well	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
12	I prefer to play works that are challenging and extend my skills as a musician	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
13	I appreciate the opportunity to perform with good musicians	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	

Section 3:

The following questions relate to your personal perceptions about this orchestra in particular. Please indicate your level of agreement with the following statements:

	Statement	Response					Office Use
14	The people of this State value the music we perform	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
15	Members of this orchestra tend to focus on their own needs at the expense of the organisation as a whole	Strongly Agree <input type="checkbox"/> 1	Agree <input type="checkbox"/> 2	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 4	Strongly Disagree <input type="checkbox"/> 5	
16	It is considered prestigious in the wider community to be a member of this orchestra	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	

	Statement	Response	Office Use
17	This orchestra's successes are my successes	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
18	When someone criticizes this orchestra it feels like a personal insult	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
19	The contribution this orchestra makes to the life of the State is not properly recognised by others	Strongly Agree <input type="checkbox"/> 1 Agree <input type="checkbox"/> 2 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 4 Strongly Disagree <input type="checkbox"/> 5	
20	I am proud to tell people I am a member of this orchestra	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
21	I feel I am able to contribute to the success of this orchestra	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
22	I am happy with the image of the orchestra that is portrayed to the wider community	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
23	People respond positively when I tell them I am a member of this orchestra	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	

Section 4:

The following questions relate to unique qualities or characteristics that you think best describe this orchestra:

		Office Use
24	Please list three important things that you believe sum up what is unique and distinctive about this orchestra (1) _____ (2) _____ (3) _____	

		Office use
25	Thinking about the three things you have listed above, that you feel describe the unique qualities of this orchestra:	
a.	Do you think the other musicians employed in the orchestra would share your view? (Please circle): Yes No Unsure	
b.	Do you think members of management of the orchestra would share your view? (Please circle): Yes No Unsure	

Section 5:

This section relates to your perceptions of this orchestra's activities since its separation from the ABC (or since you have been a member if you joined after that time). Please indicate your level of agreement with the following statements:

	Statement	Response	Office Use
26	Musical standards have improved in this orchestra	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
27	The choice of repertoire we perform has improved	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
28	We have achieved significant artistic success	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
29	The audiences seem to appreciate our performances more	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
30	New innovations have been successful in attracting audiences	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
31	Morale amongst the players has increased	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	

	Statement	Response					Office Use
32	Satisfying all our stakeholders needs is now a large part of our work	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
33	More emphasis is now placed on performances that are commercially viable than artistically important	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
34	The perception of this orchestra in the wider community has strengthened	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
35	The orchestra is now too busy to properly prepare for some performances	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
36	The guest artists and conductors engaged have been generally of a high standard	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
37	This orchestra is more responsive to our community's needs	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
38	The working conditions for musicians in this orchestra have improved	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
39	Members of this orchestra now have a greater voice in decision making in the orchestra	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
40	I gain less satisfaction playing in this orchestra now	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	
41	The orchestra undertakes a greater variety of types of performances now	Strongly Agree <input type="checkbox"/> 5	Agree <input type="checkbox"/> 4	Neutral <input type="checkbox"/> 3	Disagree <input type="checkbox"/> 2	Strongly Disagree <input type="checkbox"/> 1	

	Statement	Response	Office Use
42	This orchestra is now in a better position to pursue its artistic goals	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
43	The repertoire we perform has not really changed	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	
44	Separation from the ABC has contributed positively to the orchestra's achievements	Strongly Agree <input type="checkbox"/> 5 Agree <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Disagree <input type="checkbox"/> 2 Strongly Disagree <input type="checkbox"/> 1	

Section 6:

The following are different aspects of your professional work practice. Please indicate the level of importance you place on these as a member of this orchestra:

	Statement	Response	Office Use
45	Playing new works	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
46	Entertaining audiences	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
47	Undertaking activities that contribute to the orchestra's financial viability	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
48	Contributing to the development of the art form	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
49	Trying new things in our performances	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
50	Maintaining or improving artistic standards	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
51	Having adequate rehearsal time	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	

	Statement	Response	Office Use
52	Maintaining the traditional aspects of our performances	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
53	Playing under excellent conductors	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
54	Playing a variety of music to cater to all tastes	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
55	Educating the audience	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
56	Critical acclaim	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
57	Building new audiences	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
58	Having a reputation as a great orchestra	Very Important <input type="checkbox"/> 5 Important <input type="checkbox"/> 4 Neutral <input type="checkbox"/> 3 Not important <input type="checkbox"/> 2 Not at all important <input type="checkbox"/> 1	
59	Of the above 14 items what would you say are the three most important activities in order with (1) being the most important	(1) _____ (2) _____ (3) _____	
60	Please list any other factors not listed above, that you believe are important when considering your activities in this orchestra		

Section 7:

Please answer the following in the space provided:

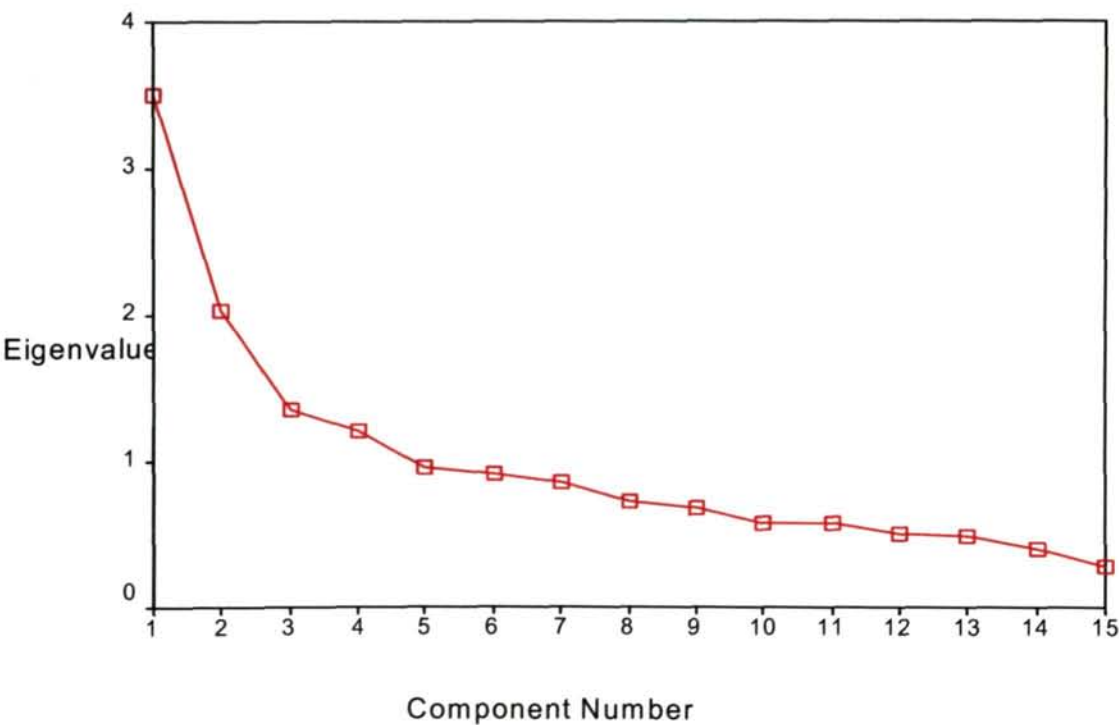
		Office use
61	<p>In your opinion is this orchestra now better off, worse off or the same since it separated from the ABC?</p> <p>(Please circle): Better off The same Worse Off Unsure</p> <p>Comments:</p>	

Thankyou for taking the time to complete this survey. The information you have provided will contribute valuable information to help build a greater understanding of the activities of symphony orchestras and the role of professional musicians, helping to build a more sustainable future for the orchestras.

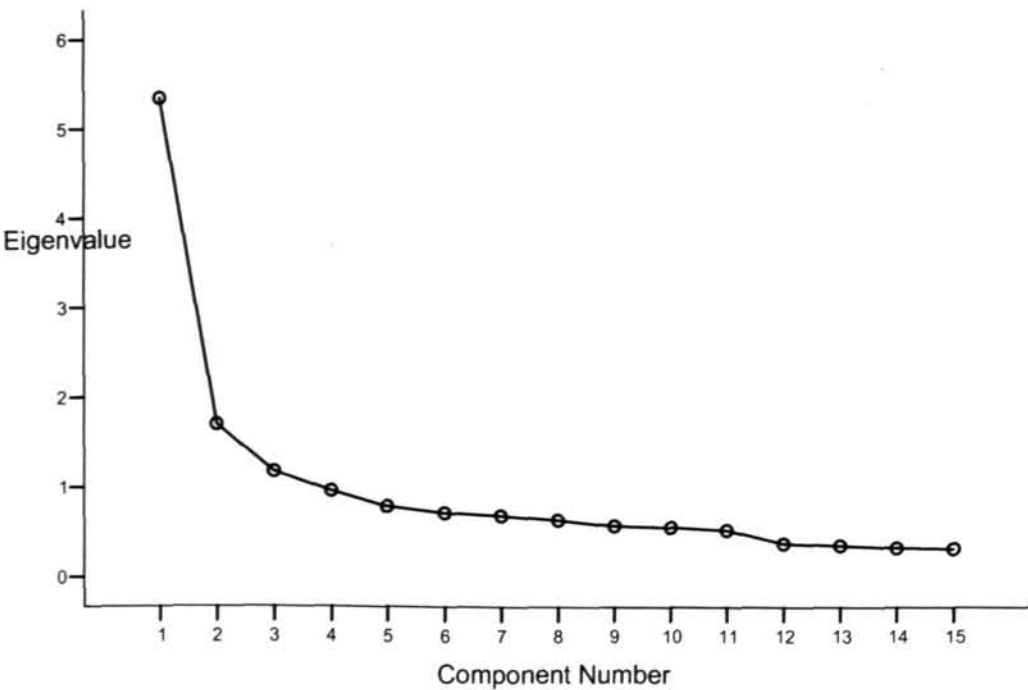
You may return this questionnaire directly to the researcher in the stamped addressed envelope provided. Alternatively you may place the sealed envelope in the box provided at your workplace anytime in the next seven days.

Appendix 3: Scree Plots for Factor Analysis of Musician Survey

Scree Plot For Section 2 and 3 of Musician Survey PCA



Scree Plot for Section 5 of Musician Survey PCA



Appendix 4: Organisational Identity Descriptors as Perceived by Musicians: Full list of criteria describing unique qualities that best describe the orchestra

	Orchestra 1	Orchestra 2	Orchestra 3	Orchestra 4
1	Approach to playing (27%)	Technical aspects (33%)	Technical aspects (20%)	Technical aspects (20%)
2	Technical aspects (13%)	Player relationship (13%)	Approach to playing (15%)	Player relationship (18%)
3	Standards (13%)	Standards (13%)	Standards (11%)	Approach to playing (14%)
4	Professionalism (13%)	Professionalism (10%)	Professionalism (11%)	Professionalism (14%)
5	Location (11%)	Approach to playing (6%)	Player relationship (9%)	Standards (7.5%)
6	Age (7%)	Location (6%)	Emotive descriptors (9%)	Relationship w audience (7.5%)
7	Relationship w players (5%)	Emotive descriptors (5%)	Location (5%)	Management (7.5%)
8	Management (5%)	Age (5%)	Morale (5%)	Location (6%)
9	Emotive descriptors (3%)	Morale (3%)	Age (5%)	Relationship w conductors (4%)
10	Morale (3%)	Relationship w audience (3%)	Relationship w audience (5%)	Age (1.5%)
11	-	Relationship w conductors (1.5%)	Relationship w conductors (2.5%)	-
12	-	Management (1.5%)	Management (2.5%)	-
Total	100%	100%	100%	100%

Figures in parenthesis are percentage of respondents that listed this criterion

The following highlights examples of comments made by respondents which were categorised as above:

- Technical aspects of the orchestra included: outstanding musicians and sections; sound quality – cohesive, rich, unique; very musical; the size of

the orchestra (particularly the smallest orchestra); choice of repertoire; and sight reading ability.

- Professionalism of the orchestra included: being professional; giving 110%; being committed, passionate, proud and dedicated; having artistic integrity; presentation on stage; and general excellence.
- Approach to playing of music included: being versatile and flexible; giving something special in performance; having a unique style of playing; willing to try new ideas, being enthusiastic and energetic; and willing to take on challenges.
- Artistic standards included: being the best or premier orchestra; being top class; and achieving artistic excellence.
- Player relationships: comments included a friendly place to work; a feeling of 'family', a relaxed environment; camaraderie and esprit de corps; having a sense of humour; and being a supportive and positive workplace.
- Location: comments regarding being in a particular city or concert venue.
- Age: comments about musicians being young and orchestra being youthful.
- Emotive descriptors: comments such as emotional, vibrant, exhilarating.
- Relationship with audience: comments about the audience such as caring for them, educating them, having a positive relationship and image, public love, ownership, valued by community.
- Relationship with conductors: comments about conductors included positives such as being able to attract top conductors, working well with conductors, as well as negatives such as being patient with conductors or not being reliant on them.
- Management: comments about management included positives such as strong, stable, hard working as well as negatives such as being exploited by management.
- Morale: comments such as high morale, positive attitude, good spirit.

Appendix 5: Operating Profile of Four ABC Orchestras by Year (2000 – 2004)

Orchestra Year*	FTE Musicians Employed	Musicians' Salaries \$**	Mgmt Salaries \$**	Guest Artist Fees \$**	Concert Costs \$**	Other Capital Costs \$**	Percentage of Mainstage Concerts	Price of A Reserve Ticket \$**	Paid Attendances	Market Dummy
100	98.90	10116360	5172601	4957330	4380630	3134599	44	65.97	221458	1
101	98.02	9538230	4713979	3979031	4728916	2699457	43	66.54	239071	1
102	96.15	9495360	4652715	3696926	4583470	2041520	48	67.79	248912	1
103	87.24	9780750	4257527	4082691	4715941	2639670	47	70.16	258166	1
104	95.48	10537620	4362788	3992360	4831151	2330971	49	71.64	267063	1
200	104.50	9289239	1410892	1860279	2453327	4108535	50	64.81	136829	1
201	111.98	8809206	1382647	2257404	2664366	3042615	54	74.30	150860	1
202	106.60	8676861	1723346	2078186	2922939	2231863	54	72.09	147288	1
203	102.70	8781462	1812999	1949534	3785594	1600614	52	74.35	141404	1
204	106.00	8720869	2215788	2110442	3257265	2021116	45	76.76	142075	1
300	73.00	4885906	1311105	624725	998774	1436688	40	57.87	44190	0
301	73.00	4682401	1442405	615111	891802	1542503	39	55.45	38780	0
302	74.00	4828765	1682610	491148	969465	1713036	45	61.33	44121	0
303	74.00	4871490	1697228	477505	1296643	2137648	49	61.79	54771	0
304	72.00	5013939	1408169	624264	1278625	1348764	51	63.45	46551	0
400	52.38	3059724	1068553	908591	1698754	1239981	37	46.29	30807	0
401	51.53	2882722	1119312	679931	949006	1890135	30	54.34	36847	0
402	50.24	2974563	1247195	615507	680323	1905967	35	55.42	30863	0
403	54.24	3082097	1335763	654516	814048	1763260	36	59.69	28523	0
404	52.29	3229457	1497327	553808	1295397	1230366	42	60.38	31435	0

* Orchestra Year is denoted as first digit being orchestra and second two digits the year (eg 100 = Orchestra 1 in 2000)

** All dollar amounts adjusted to constant 2005 prices

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