



Australian Government



Sound Fair?

An analysis of art music
commissioning in Australia





Australian Government



Acknowledgement

Creative Australia acknowledges the many Traditional Custodians of Country throughout Australia and honours their Elders past and present.

We respect their deep and enduring connection to their lands, waterways and surrounding clan groups since time immemorial. We cherish the richness of First Nations peoples' artistic and cultural expressions.

We are privileged to gather on this Country and to share knowledge, culture and art, now and with future generations.

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The Luminescence Chamber Singers perform Andrew Ford's *Red Dirt Hymns* at the National Museum of Australia during the 2024 Canberra International Music Festival. Credit: Creswick Collective.

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Executive summary

About this report

Commissioning music is a common practice in Australia, whereby a custom piece of music is requested to be composed by a composer, songwriter, sound artist or improviser.

This report aims to establish a snapshot of current commissioning rates and commissioning practices in the art music industry. It examines rates and practices across Australian creators of classical, jazz, improvised and experimental music, and sound art, referred to collectively as art music. This research is the first major investigation of art music commissioning practices within Australia since a 2015 collaboration between Sound and Music (UK) and the Australian Music Centre.

This research project seeks to answer two primary questions:

- What are the current commissioning rates for art music in Australia?
- What methodology is used to propose and negotiate these rates?

In addition to these questions, the research aims to explore who is commissioning new work, funding sources for commissions, rights and contracting, and challenges experienced by music creators and commissioners in relation to the commissioning process.

This research was conducted by Cameron Lam in partnership with Creative Australia.

Main findings

The commissioning environment

Creators

- On average, **more than three quarters of music creators (78%)** received **three or fewer commissions per year**.
- The majority of music creators (55%) received **\$5,000 or less in income from art music commissions per year**.

Commissioners

- **Private organisations** were the largest group of commissioners (31% of all commissions).
- The majority (93%) of commissioning organisations felt that **commissioning was beneficial to meeting their business goals**.

Funding

- The majority of commissions (86%) had only a single funding source. The most common funding source for commissions was **private individuals** (25% of commissions). However the most substantial funding source was **private organisations** (26% of all commission funds), despite only contributing to 17% of commissions.
- **Combined government funding** (including federal, state and local) accounted for 31% of total funds, contributing to 40% of total commissions.
- Across all commissions, the **majority of funding was from domestic sources** (78% compared to 22% international sources).

Commission rates and practices

- Across all commissions reported in the surveys, the average per minute rate was **\$596.11 per minute of music** (median \$414.73).
- For all work types (eg, choral, chamber music, orchestral, electronic), **the average actual commission rate was lower than the creators' ideal commission rate**.
- Commissions across almost all work types in Australia were less **than half of the value** of comparable international recommended rates.

- The ideal commission rates self-reported by Australian music creators tended to fall to within the **lower range of minimum international equitable rates**, and in some cases below the previous Australia Council rate guidelines.
- The actual average commission rates for art music in Australia were similar across genders. However, **the difference between the actual average rate and the ideal average rate was much higher for women (66% difference) compared to men (35% difference)**.
- A majority of both music creators (66%) and commissioners (61%) responding to the survey **did not have a regular method for calculating commission rates**.
- Half of commissioners (55%) reported having a **standard commissioning contract**, compared to only 20% of creators.
- Across both creators and commissioners, **the majority of commissioning agreements (63%) did not have a clear process for managing disputes and more than half (52%) did not have a clear termination process**.
- Many music creators expressed feelings of **a lack of control in the commissioning process**, where the commissioner has a significant amount of control compared to the creator. Creators reported that rates and expectations for the commission are often set by the commissioner, and the option to negotiate is not offered. This was particularly true for emerging creators.
- Many respondents (including some commissioners) noted **that there are no standards or guidelines for art music commissioning** that they can refer to when seeking to negotiate commissioning rates and contract terms.
- Respondents reported experiencing a variety of **challenges when navigating the contracting process** for their commissions:
 - In some cases, contracts were not used at all during the commissioning process, often where the agreement was an informal one between a creator and a trusted commissioner.
 - Contracts were often delayed or did not eventuate at all, and many did not cover changes in scope and/or include realistic timeframes for delivery.

Challenges experienced by creators and commissioners around commissioning rates

- Many creators felt that their **commissioning fees are not sufficient** and do not accurately reflect the amount of work required for a composition or the additional expenses that are required to deliver the commission. A range of reasons were given by creators and commissioners for low fees, including:
 - lack of funding for commissioning music
 - the creator's desire to support friends or a particular project/organisation
 - emerging creators feeling the need to work for free to build a portfolio.

Next steps

- The next stage of this research project is to build upon this data to create a best practice guide for creators and commissioners of all genres and practices within Australian art music. This guide is scheduled for publication in mid-2026.

Introduction

Commissioning music is a common practice, whereby a custom piece of music is requested to be composed by a composer, songwriter, sound artist or improviser. Music is commissioned for a range of purposes such as new musicals or operas, films, television, advertisements and digital games, as well as generally for organisations and events.

In Australia, many new **art music compositions** are created through the process of commissioning. Broadly and historically, the term ‘art music’ has been used to group together Western music genres outside of folk and pop/contemporary traditions, most notably Western classical music.

Within an Australian context, ‘art music’ has been used consistently by the Australian Music Centre and APRA AMCOS since 2005 to refer to music created within the genres of contemporary classical music, contemporary jazz, improvised music, experimental music and sound art. This term’s usage was solidified with the establishment of the Art Music Awards in 2011 and the Art Music Fund in 2016 by APRA AMCOS and the Australian Music Centre, with both initiatives servicing this community of music creators.

While contemporary music remains ever popular, many of the genres that collectively make up the art music sector are also experiencing a growth in popularity amongst Australian audiences. In 2024, classical music recorded the third highest increase in revenue (up 15% from 2023) amongst all live performance categories, as well as 8% increase in attendance compared to 2023.¹ Similarly, jazz festivals such as the Melbourne and Perth international jazz festivals attract thousands of attendees each year.

In 2012, the Australia Council for the Arts (now Creative Australia) released a set of rate guidelines for commissioning of music composition. Since the publication of these rate guidelines, which are no longer current, there has been a lack of research and guidance on art music commissioning in Australia. This limits our understanding of how new art music is commissioned, the rates that are being paid for these commissions, and the challenges faced by music creators and commissioners.

This research is the first major investigation of art music commissioning practices within Australia since a 2015 collaboration between Sound and Music (UK) and the Australian Music Centre.²



1 Live Performance Australia 2025, *2024 Live Performance Attendance and Revenue Report*.

2 Sound and Music 2015, *Composer Commissioning Survey Report 2015*. Australian Music Centre.

About this report

This report aims to establish a snapshot of the current commissioning rates and commissioning practices in industry across Australian creators of classical, jazz, improvised and experimental music, and sound art, referred to collectively as **art music**.

For the purpose of this research, the label of art music is open and self-reported, reflecting the growing and ever-changing nature of contemporary arts and culture.

The art music genres, practices and sub-genres represented in this research include, but are not limited to:

- **contemporary classical music**, ranging from traditional to non-traditional notation
- **contemporary jazz music**, ranging from notated to improvised works
- **experimental music**, ranging from live performance to pre-recorded sound art
- **site-specific work**, and installations
- **computer music**, including electroacoustic work, procedural and algorithmic composition
- **improvised music**, real-time composition from structured to free improvisation
- **media art**, crossing multiple mediums of sound and image
- **theatrical and dramatic works**, including ballet and opera.

It is important to acknowledge that art music commissioning is situated within broader economic structures of art music practice and investment, which is in turn guided by broader policy and market forces from the wider music industry, arts industry, and national economy. While this state of play does not diminish those market pressures, shared knowledge and open discussion of practices and rates assist in creating equitable rates for artists, facilitate clearer discussions between commissioners and creators, and provide important information for new commissioners entering the field.

This research was conducted by Cameron Lam in partnership with Creative Australia.

Daniel Szesiong Todd and Teresa Ingrilli performing in Forest Collective's *Labyrinth*. Credit: Pia Johnson.



Research approach

This research project seeks to answer two primary questions:

- What are the current commissioning rates for art music in Australia?
- What methodology is used to propose and negotiate these rates?

In addition to these questions, the research aims to explore who is commissioning new work, funding sources for commissions, rights and contracting, and challenges experienced by music creators and commissioners in relation to the commissioning process.

What is a commission?

A **commission** is a request for the creation of a new musical work in exchange for money, goods or services (consideration).

The requester is the commissioner of the work, and the music creator is the creator of the work.

A commission may have multiple parties in either of these roles. For example, a musical work may have multiple creators where parties are collaborating on the composition of the requested work, or multiple commissioners where multiple parties are contributing to the request or the consideration provided.

In this report, the lead commissioner responsible for agreement/contract negotiations and financial management is referred to as the **commissioner** (or primary commissioner). All other parties contributing funds are referred to as **funding sources**.

Glossary of terms

- **Commission:** A request for the creation of a new musical work in exchange for money, goods or services (consideration).
- **Music creator:** A collective term used for all creators of a music composition who may use labels such as **composer, songwriter, sound artist** or **improviser**.
- **Commissioner/primary commissioner:** The primary individual or organisation commissioning the new musical work, responsible for terms of engagement and contracts. They may or may not also be a financial contributor but would be responsible for financial management of the commission.
- **Funding source:** A financial contributor to a commission, often credited in industry as a co-commissioner or funding partner. In this report, funding sources are separated from commissioners to clearly define financial sources versus legal control.
- **Score:** Any format of instructions for the realisation of the musical work. Traditionally this is musical notation detailing pitch, rhythm, instrumentation and tempo.
- **Parts:** Specific instructions for each individual musician or group of musicians to use in order to perform their part of a musical work.
- **Requested works:** Works created without the tangible exchange necessary to create a contract. Requested works fall outside the scope of this study. We acknowledge that requested works, and other self-funded works, represent a significant part of the community's output, and these may therefore warrant further research.

Data collection and analysis

Data for this study was collected through two online surveys: one for music creators who receive commissions for work, and one for commissioning organisations and individuals who commission music. The 20- to 30-minute surveys consisted of 82 to 196 questions, depending on how many commissions were reported on (up to a maximum of three).

The survey questions collected information on:

- respondent demographics
- music practice
- commissioning practice
- specific details of recent music commissions.

For the purpose of this report, the following terms are used to describe music creators' career stages, according to the length of their practice.

- **Early career:** 1–4 years of professional practice
- **Emerging:** 5–9 years of professional practice
- **Established:** 10–19 years of professional practice
- **Senior:** 20+ years of professional practice

The survey was distributed in May 2025 by Creative Australia, Music Australia and Cameron Lam, and remained open until July 2025.

Response totals were as follows:

Response type	Complete responses	Incomplete responses	Total
Music creators	79	104	183
Commissioners	32	47	79

Across creators and commissioners, a total of **195 commissions** were reported.

The results of this study are compared and contrasted with previous international surveys on music commissioning, as well as international commission rate guidelines where available. A list of references is available in Appendix 1.



Australian Music Centre's Momentum Plus recording at Trackdown Studios.
Credit: New Point of View.

Commissioning of art music in Australia

The commissioning environment

Music creator profile

The survey sample of **music creators** (those who are commissioned to create new art music work) featured representation from a range of demographic groups.

- Half of music creators were **based in New South Wales and Victoria** (25% each).
- One in five (19%) music creators were **Australians based overseas**, split across America, Europe, and Asia.
- Almost half of music creators were **women** (49%), with 41% men and 5% non-binary or gender diverse.
- The average age of survey respondents was **44** (median 41, range 21–75).
- More than half of music creators (54%) **had over 10 years of professional industry experience**, with 36% having 20 years or more.

Figure 1:

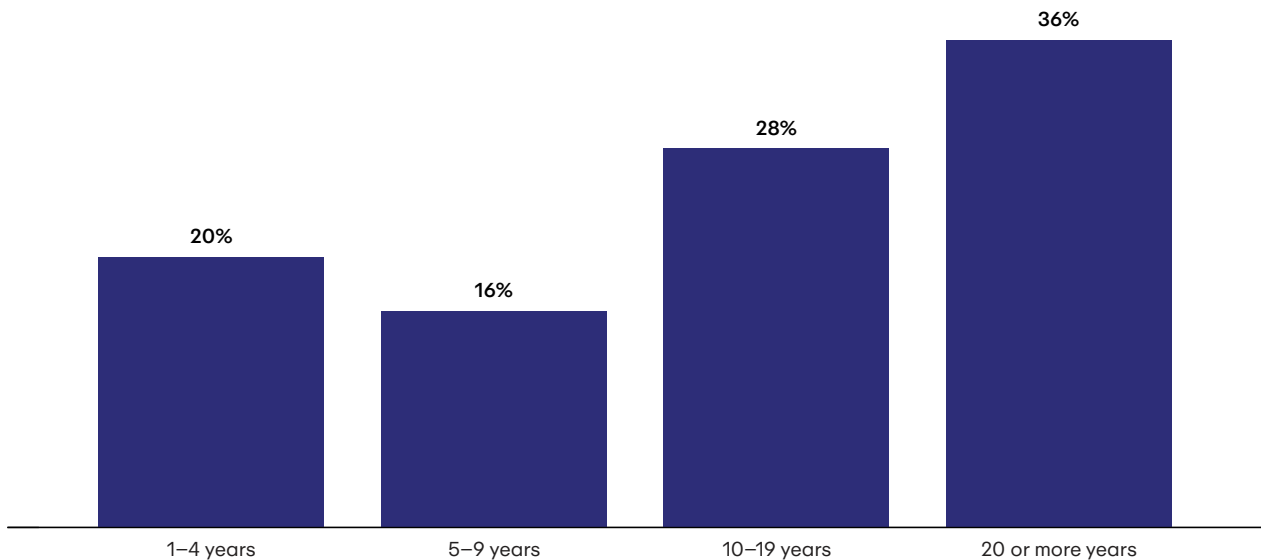
Music creator respondent demographics

Gender	%
Women	49%
Men	41%
Non-binary / gender diverse	5%
Prefer not to say	5%
State / Territory	%
ACT	2%
NSW	25%
NT	0%
QLD	8%
SA	12%
TAS	3%
VIC	25%
WA	6%
International	19%
America	11%
Asia	2%
Europe	6%

Age	%
30 or younger	24%
31–40	23%
41–50	16%
51–60	23%
61 or older	14%
Aboriginal and Torres Strait Islander	%
Aboriginal	6%
Torres Strait Islander	0%
Aboriginal and Torres Strait Islander	0%
Neither	85%
Prefer not to say	9%
Culturally and linguistically diverse	%
Yes	29%
No	67%
Prefer not to say	4%

Note: Percentages may not total 100% due to rounding. Base: All music creators, n = 123.

Figure 2:
Music creator years of experience



Q: How many years of professional music practice do you have? Base: All music creators, n = 123.



Stage view of members of the orchestra and audience at Darwin Symphony Orchestra's Amphitheatre concert, *Iconic*. Credit: William Carroll.

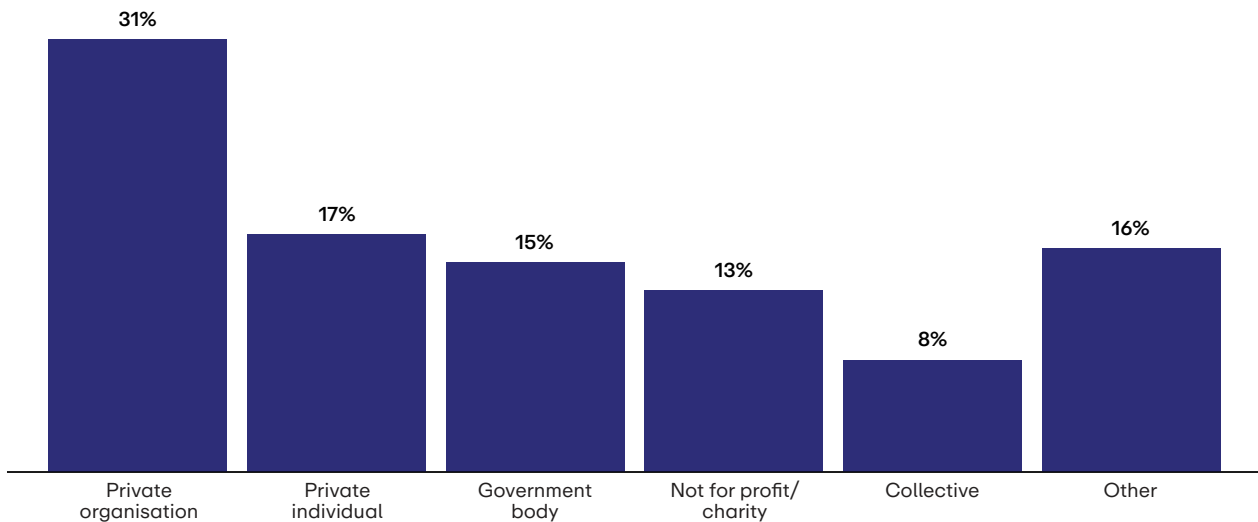
Commissioners

A **commissioner** is the person or organisation requesting a commissioned work.

Private organisations were the largest group of commissioners (31% of all commissions).

Figure 3:

Commissioner types



Q: Primary commissioner type for each commission. Base: All reported commissions, n = 195.

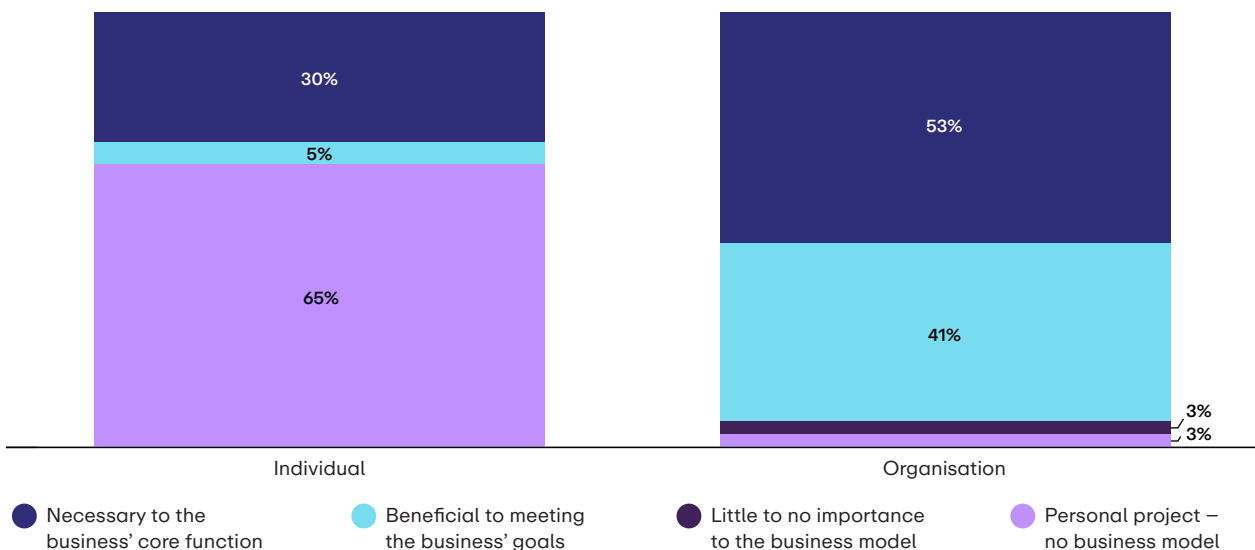
Note: Respondents were only permitted to select one primary commissioner type per commission.

The majority (94%) of commissioning organisations felt that commissioning was necessary to their business' core function (53%) or beneficial to meeting their business goals (41%).

In contrast, individual commissioners were more likely to commission art music as a personal project (65%).

Figure 4:

Importance of commissioning by commissioner type



Q: How important is commissioning new music to your business? Base: All commissioners, n = 52.

Funding sources

A **funding source** is a financial contributor to a commission. This is usually the primary commissioner, but may also include other sources such as co-commissioners or funding partners.

The majority of commissions had only a single funding source (86%).

Commissions over \$10,000 were more likely to have multiple (2–3) funding sources (30%), but the majority were still based on a single funding source (70%).

The **most common funding source** for commissions was **private individuals** (25% of commissions). The **most substantial funding source** was **private organisations** (26% of all commission funds), despite only contributing to 17% of commissions.

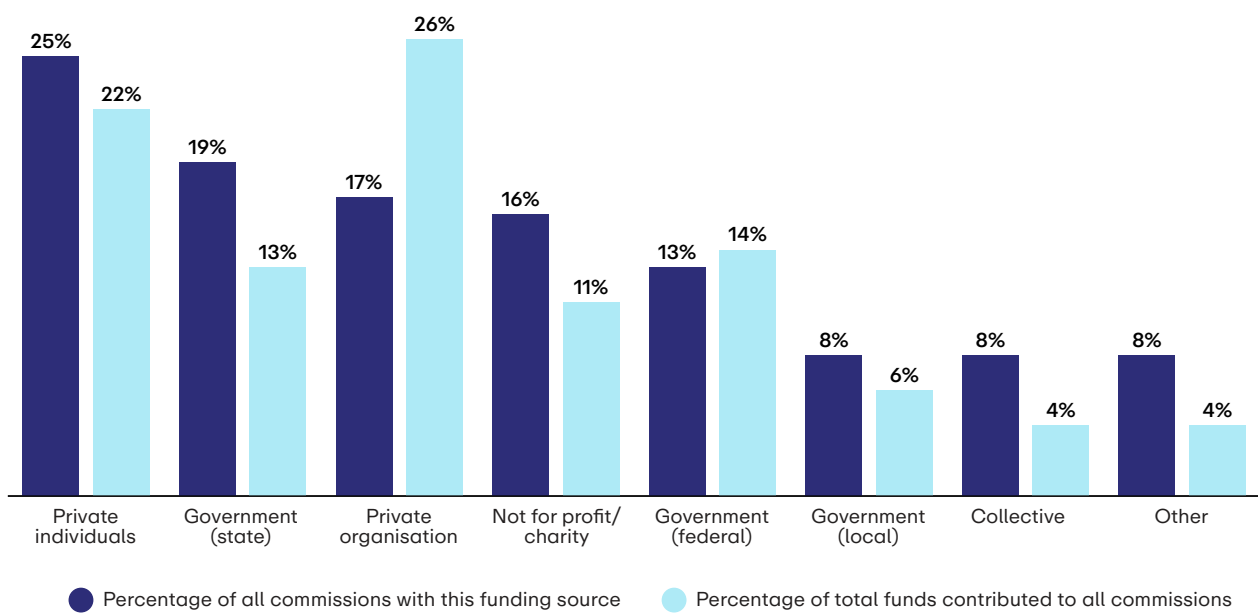
Combined government funding (including federal, state and local) contributed 31% of total funds, contributing to 40% of total commissions. 24% of commissions were funded by collectives or other not-for-profit organisations and charities, which collectively represent only 15% of the total commissioning funds.

Almost half of art music commissions are funded by **private individuals or organisations (48%).**

This funding breakdown remained consistent across commission size, with a slight increase in private organisation funding for commissions \$10,000 and over.

Figure 5:

Overall funding sources for commissions



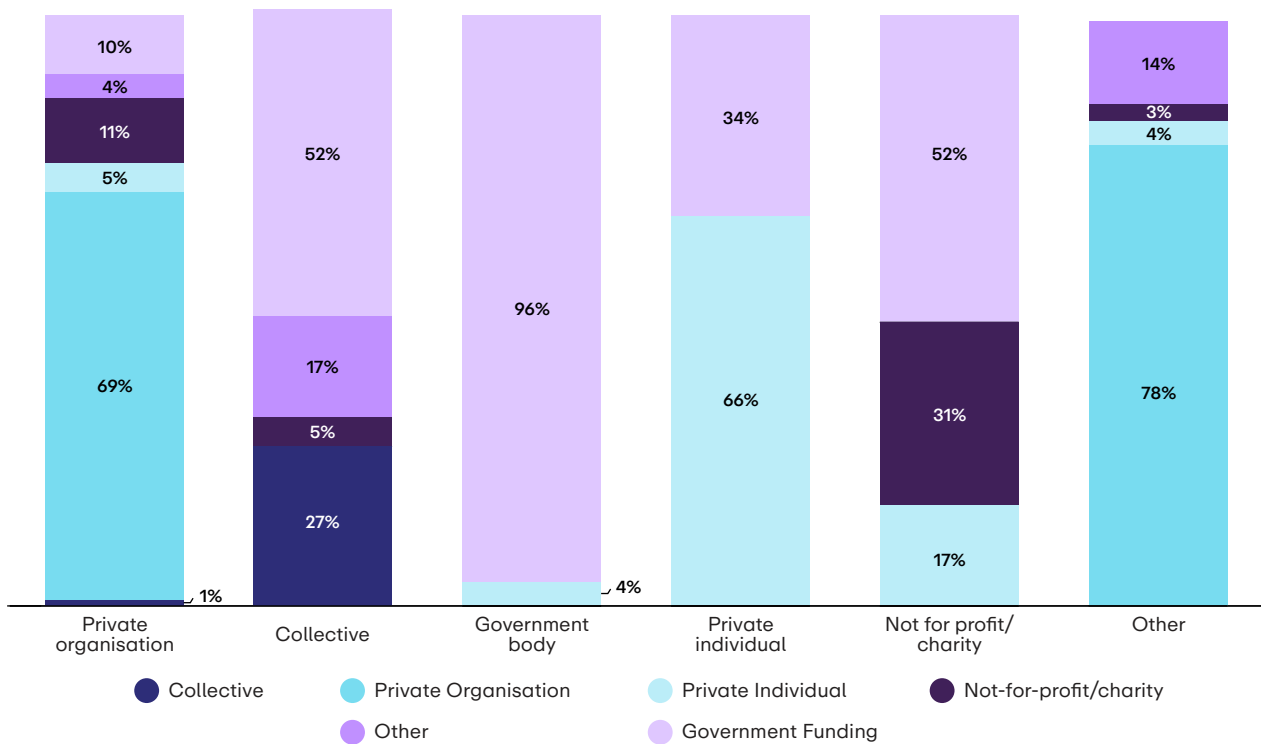
Q: What was the agreed fee for this commission? Funder location. Base: All reported commissions, n = 75.

Note: Grants over \$10k in value are counted in both 'Over \$5k' and 'Over \$10k' categories.

Lotte Betts-Dean, Libby Myers and Alex Raineri performing the World Premiere of Connor D'Netto's work *Postcards* at the 2024 Brisbane Music Festival.
Credit: Reuben Fenemore.

Figure 6:

Commission funding breakdown by primary commissioner



Q: Please list the funding sources, including in-kind providers, for this commission. Q: Funding amount. Base: All reported commissions, n = 75.

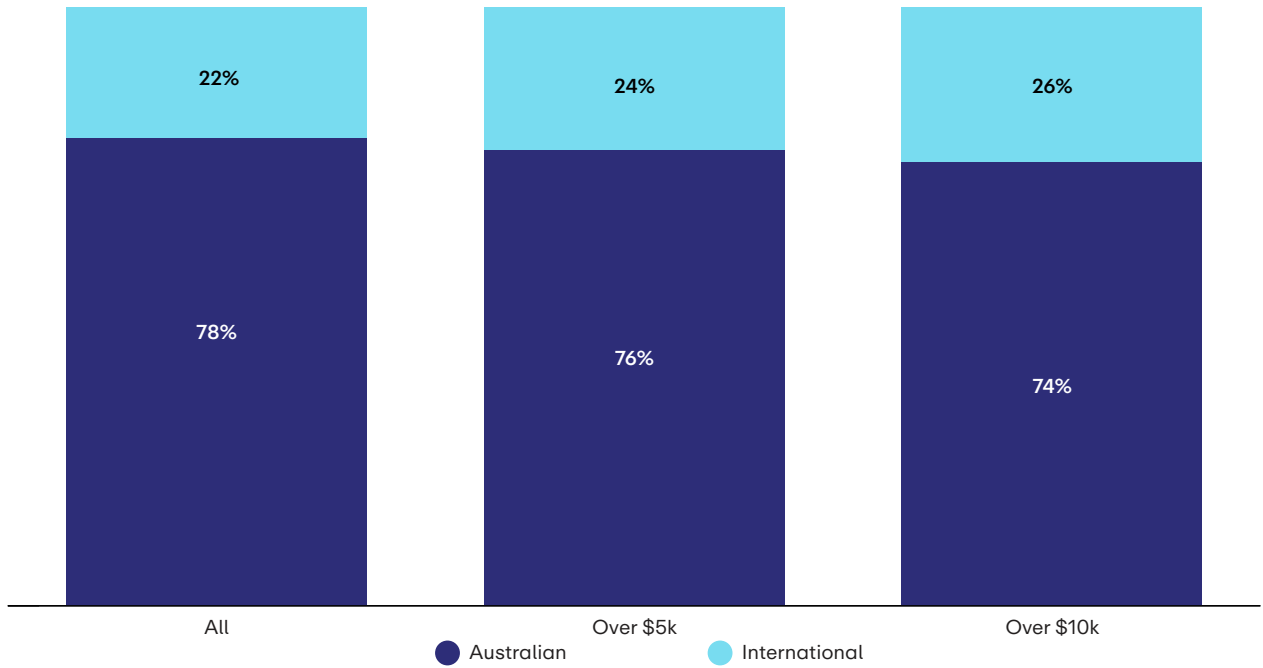
Across all commissions, **the majority of funding was from domestic sources (78% compared to 22% international sources)** (see Figure 7).

- International funding is more common in higher value commissions; no commission with a total fee of under \$7,000 had an international funding component.
- Private organisations, collectives and festivals (in the ‘other’ category), were more likely to engage with international funding sources, leading to significantly higher commissioning fees that are more in line with overseas standards (see Figure 8).



Figure 7:

Funding source location by commission size

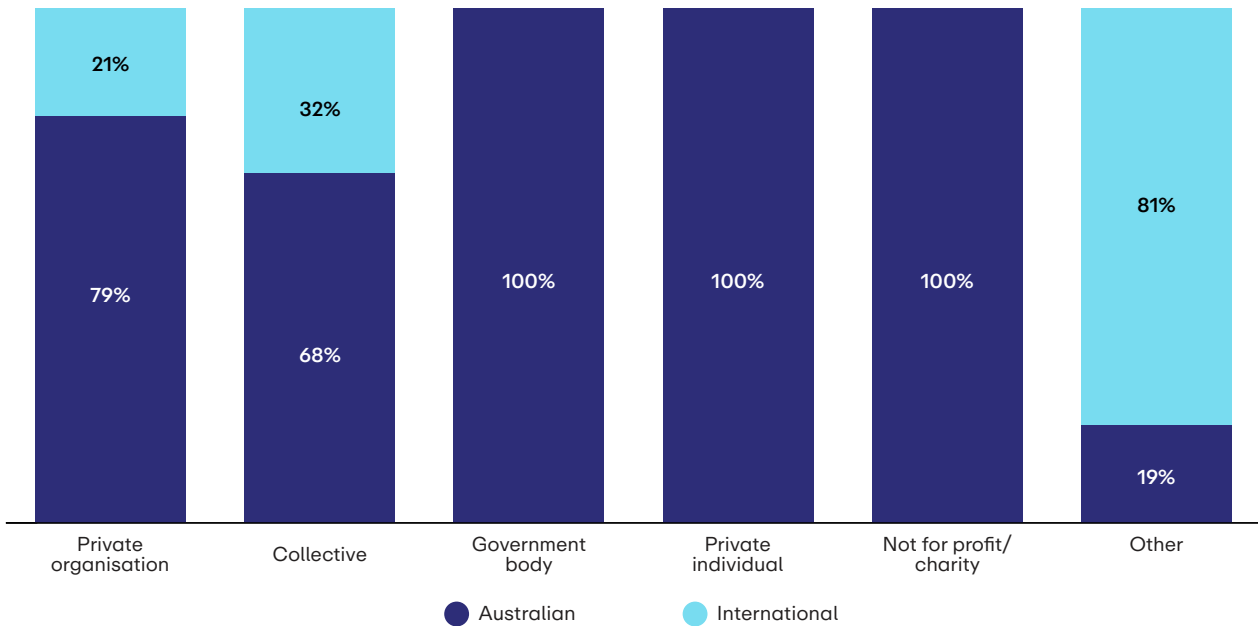


Q: What was the agreed fee for this commission? Funder location. Base: All reported commissions, n = 74.

Note: Grants over \$10k in value are counted in both 'Over \$5k' and 'Over \$10k' categories.

Figure 8:

Funding source location by primary commissioner



Q: Primary commissioner type and funder location for each commission. Base: All reported commissions, n = 74.

Commission types

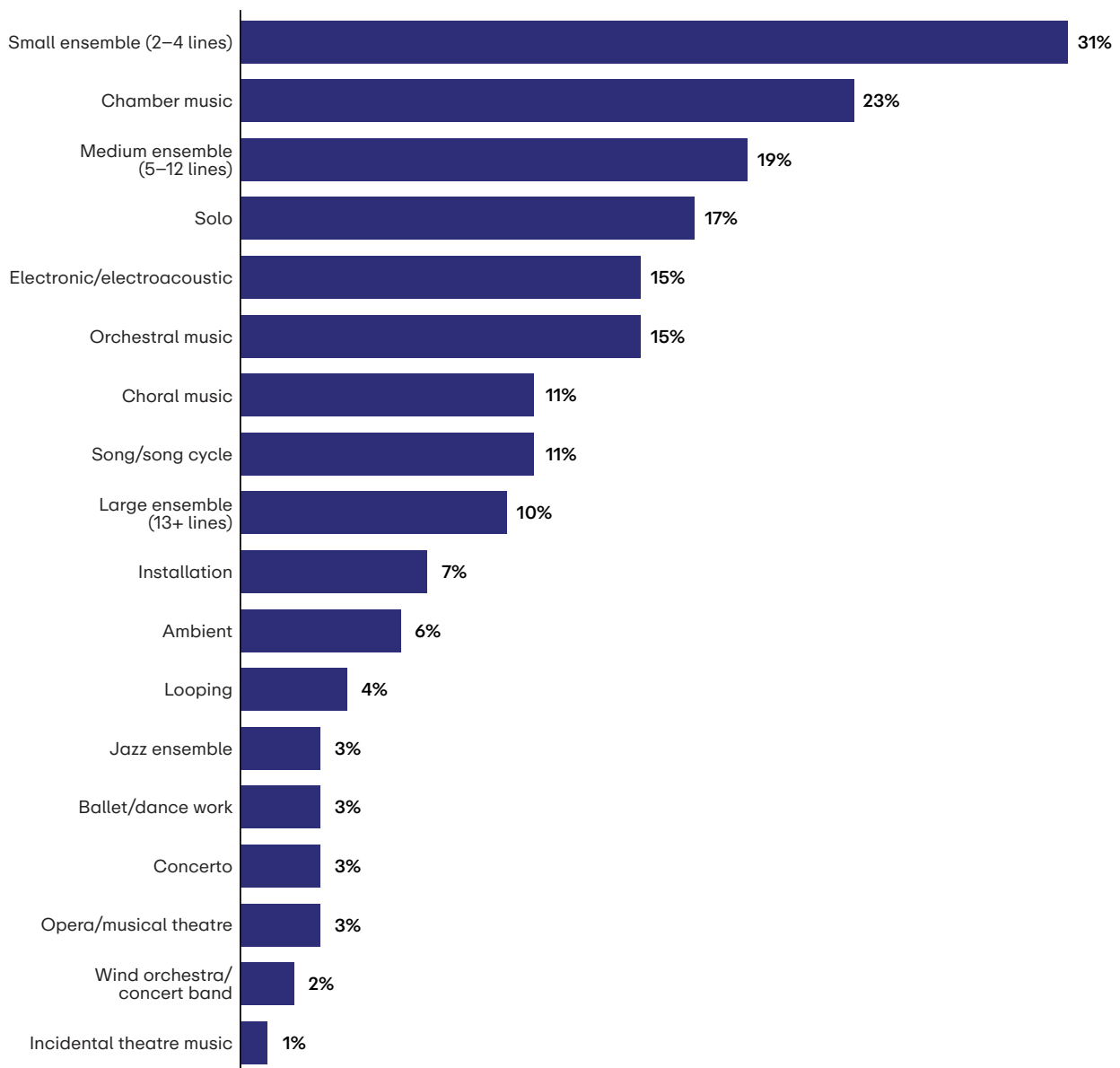
Both commissioners and creators were asked to identify the nature of commissioned work using broad categories drawn from the Australian Music Centre's library structure.

Of the 195 commissioned works reported, **the most common type of work (31%) was small ensemble works.**

- Other significant categories were medium ensemble works (19%), solo works (17%), chamber music (which has a large cross-over of respondents with the previous three categories; 23%), electroacoustic works (15%) and orchestral works (15%).

Figure 9:

Commissioned work categories



Q: Do any of the following labels apply to the work? Base: All reported commissions, $n = 195$. Note: Survey respondents were permitted to choose more than one category for each commission, therefore some commissions are represented in multiple categories.

Number of commissions and commission income

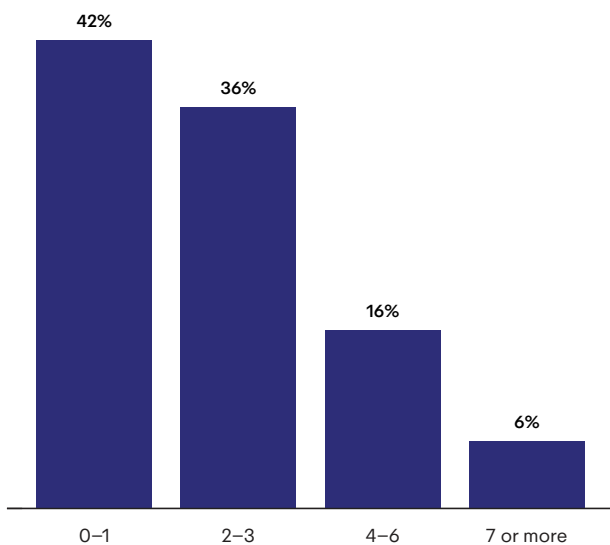
On average, more than three quarters of music creators (78%) receive three or fewer commissions per year.

Music creators were asked to report on the average number of commissions that they receive in a year.

- More than four in ten (42%) receive one or less commissions per year.
- Over one third (36%) receive between two and three commissions per year.
- One in six (16%) receive between four and six commissions per year.
- A small percentage (6%) receive seven or more commissions per year.

Figure 10:

Average number of commissions received by music creators per year



Q: On average, how many commissions would you receive in a year? Base: Music creators, n = 126.

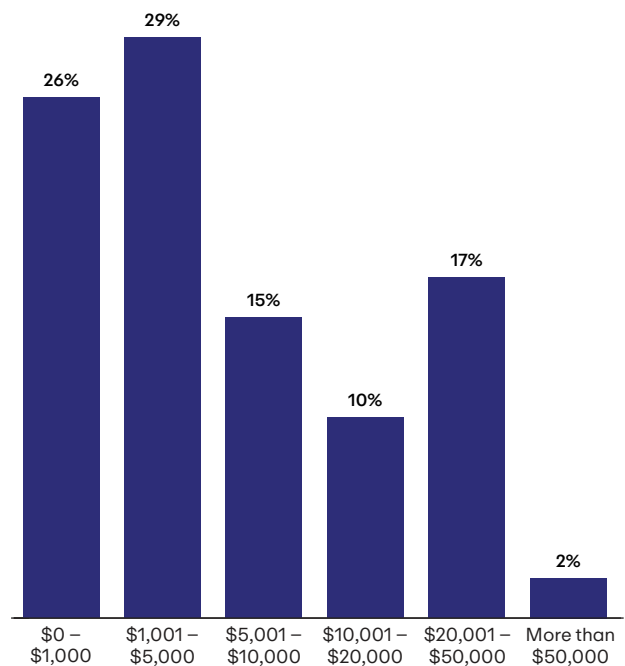
The majority of music creators (55%) receive \$5,000 or less in income from art music commissions per year.

Few music creators make a living wage from art music commissions alone.

- Approximately one quarter of music creators (26%) receive \$1,000 or less
- Three in ten (29%) receive between \$1,001 and \$5,000
- 15% receive between \$5,001 and \$10,000
- 11% receive between \$10,001 and \$20,000
- 17% receive between \$20,001 and \$50,000
- Only 2% receive more than \$50,000.

Figure 11:

Average annual music creator income from art music commissions



Q: On average, how much would you receive in commission fees in a year? Base: Music creators, n = 126.

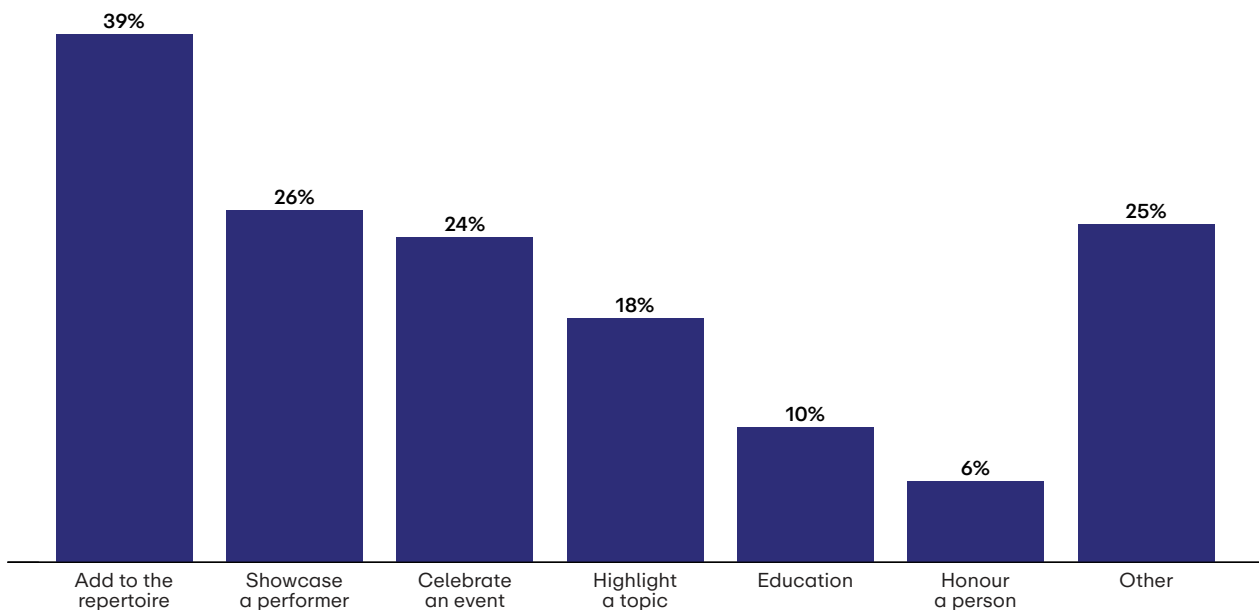
Commissioners and creators were asked to specify one or more reasons for the commission.

The most common reason for commissioning a piece was to add to the repertoire (39% of commissions).

- Other common reasons for commissioning included to showcase a performer (26%), celebrate an event (24%) or highlight a topic (18%).
- Where respondents selected the 'other' category, common free-text responses included research, education/development, festival programming, and community engagement.

Figure 12:

Reasons for commissioning art music



Q: What was the primary reason the commissioner commissioned this work? Base: All reported commissions, $n = 195$.

Commissioning rates and practices for art music

Average commissioning rates

Across all commissions reported in the surveys, **the average per minute rate was \$596.11 per minute of music** (median \$414.73).

- This covers a wide number of disparate works from short solo work to 60-minute operas, varying in complexity and creator experience level.
- For creators of chamber music, the rate of pay increased with years of professional practice but plateaued after five years of experience.
- In contrast, for creators of choral and orchestral music, the rate of pay continued to increase with years of professional practice. Creators with **20 or more years of experience had the highest average per minute rate by a significant margin.**
- In general, **creators with five to nine years of experience had the highest average per minute rate (\$877.91)**, while those with one to four years of experience had the lowest rate (\$349.58).

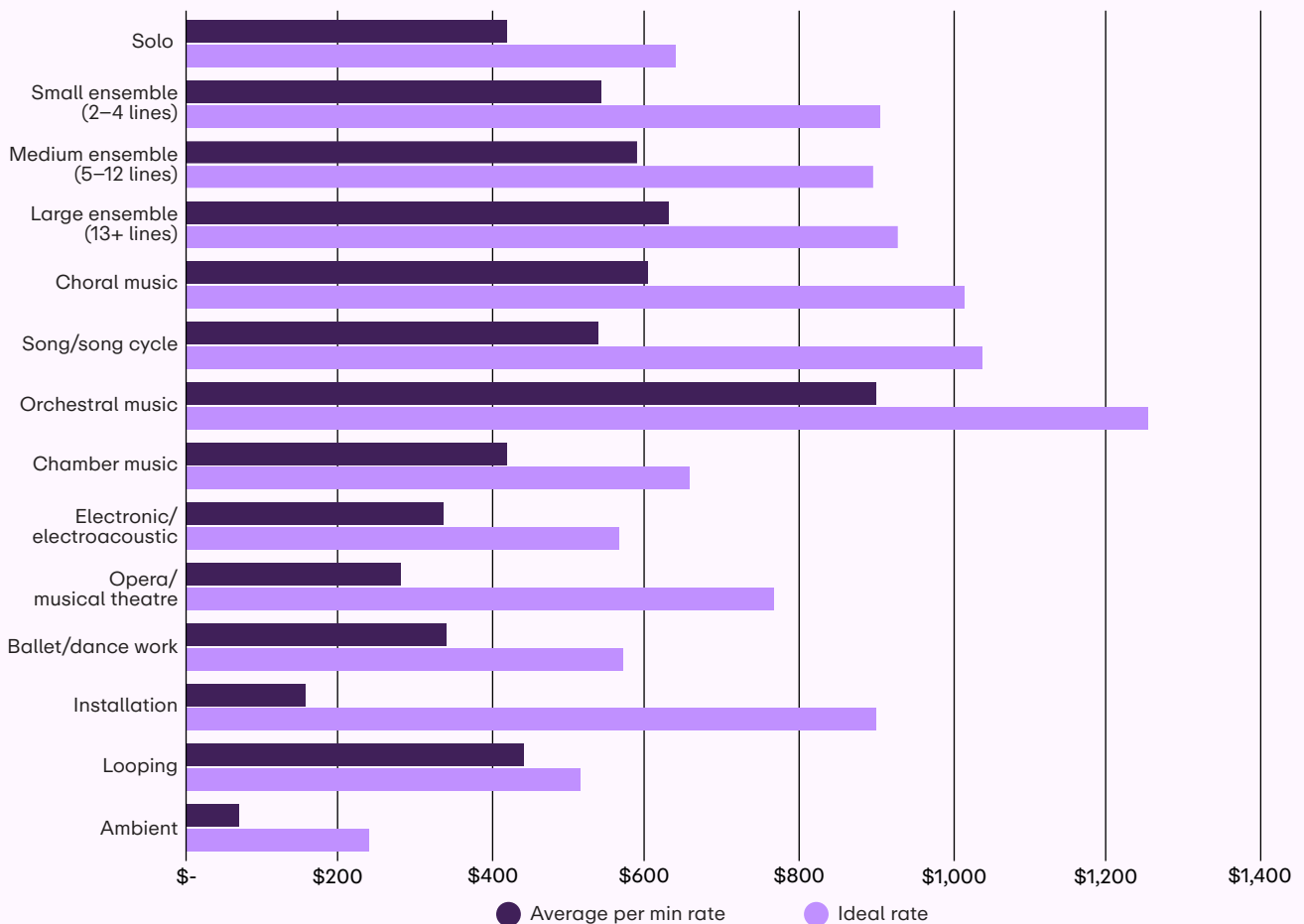
Figure 13:

Average per minute commission rate by years of experience

Years of professional music practice	Average p/m rate				
	All	Electronic	Chamber	Choral	Orchestral
1–4	\$349.58	\$153.75	\$315.96	\$372.95	\$424.95
5–9	\$877.91	\$228.90	\$520.00	\$416.67	n/a
10–19	\$546.74	\$338.89	\$515.08	\$609.12	\$826.22
20 or more	\$601.06	\$421.50	n/a	\$936.53	\$1085.94

For each commission, music creators were also asked what they felt the **ideal commission rate would be**, based on the final amount of work completed and using the metrics they outlined as the basis for their quoted commission fee.

For all work types, the average actual commission rate was lower than the creators' ideal commission rate.

Figure 14:**Average actual and ideal commission rates by work type**

Q: What was the agreed fee for this commission? Q: Based on the amount of work to complete this commission and your standard method of calculating your commission rate, what would have been your ideal fee for this commission? Base: All reported commissions, n=97. Note: Survey respondents were permitted to choose more than one category for each commission, therefore some commissions are represented in multiple categories. Findings should be used with caution due to low sample sizes in some categories.

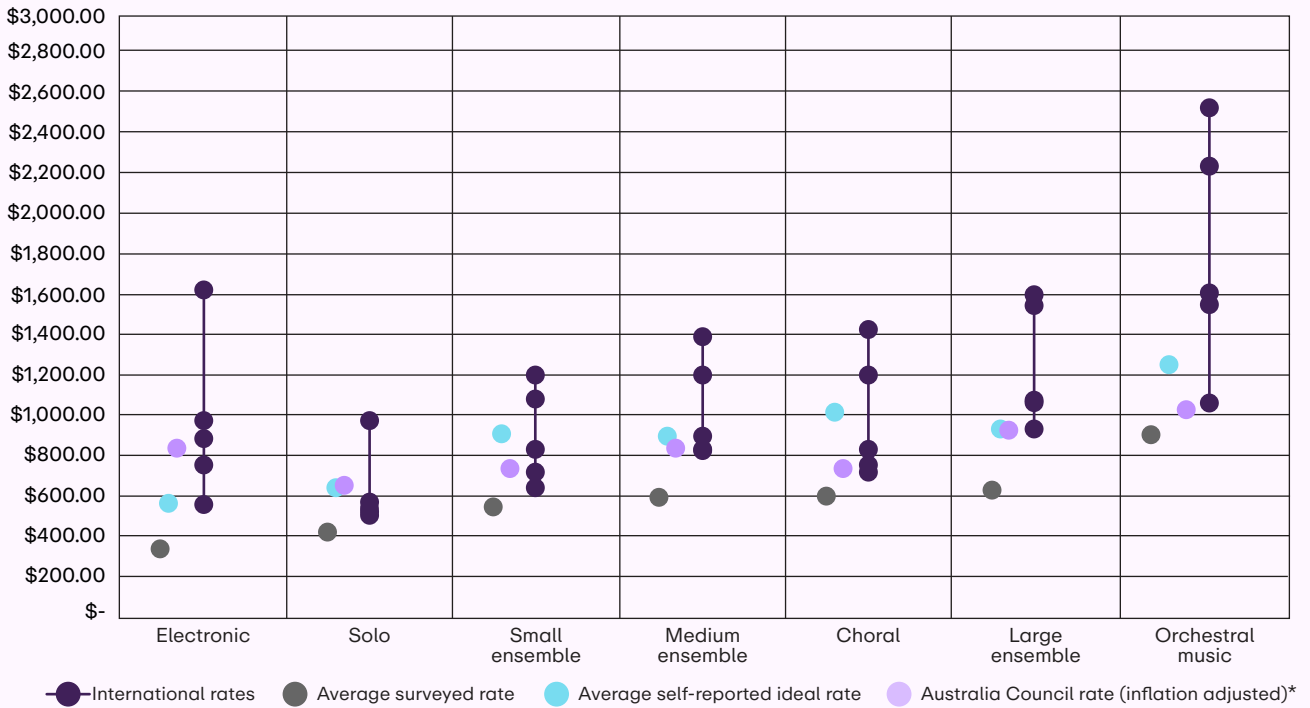
Actual average commission rates across all work types in Australia were less than half of the value of comparable international recommended rates,³ with the exception of song/song cycle commissions (55% of comparable international rates; see Figure 15).

- The largest difference was in electronic/electroacoustic music commissions, with Australian rates valued at 21% of the comparable international rates (see Figure 16).
- The ideal commission rates self-reported by Australian music creators appear to be very reasonable, falling to within the lower range of international minimum rates and in some cases (solo works and electronic music), lower than the previous Australia Council rate guidelines that have been adjusted for inflation.
- It also worth noting that international rate guidelines do not include any additional duties in their base rates (such as the creation of parts; see **Challenges experienced by creators and commissioners in the commissioning process**). In comparison, the majority of surveyed commissions do include these duties in their fee.
- When using international commissioning rates as a comparison it is important to note that multiple factors (such as cost of living) impact rates beyond simple currency conversion.

³ See Figure 17 for numeric rate comparison, and Appendix 1 for international rate sources.

Figure 15:

Average actual and ideal commission rates by work type

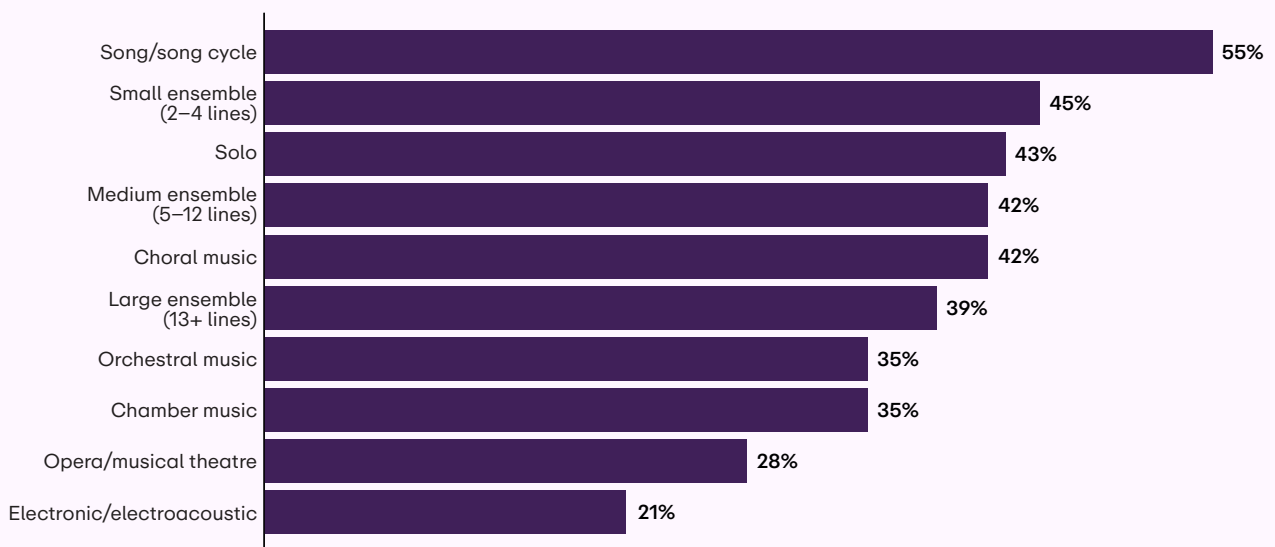


Q: What was the agreed fee for this commission? Base: All reported commissions, n = 97. Note: Based on the range of available minimum rates from available overseas territories (see Appendix 1). International rates have been converted to Australian Dollars as at 29 September 2025.

* Calculated using the Reserve Bank of Australia’s inflation calculator.

Figure 16:

Actual average commission rates as a percentage of comparable international commission rates



Q: What was the agreed fee for this commission? Base: All reported commissions, n = 97.

Note: Based on highest available minimum rate from available overseas territories. International rates have been converted to Australian Dollars as at 29 September 2025.

Figure 17:**Average per minute commission rate by years of experience⁴**

Per minute rate by work type	Survey average	Self-reported ideal rate	AU (AUD) ⁵	NZ (AUD)	USA (AUD)	Austria (AUD)	UK (AUD)	Canada (AUD)
Solo	\$419.33	\$638.40	\$650.01	\$975.00	\$501.12	\$534.38	\$518.45	\$571.28
Small ensemble (2–4 lines)	\$543.63	\$905.17	\$737.59	\$1,200.00	\$1,079.33	\$712.51	\$829.52	\$638.09
Medium ensemble (5–12 lines)	\$589.67	\$897.96	\$838.04	\$1,200.00	\$1,387.71	\$890.63	\$829.52	\$826.29
Large ensemble (13+ lines)	\$628.56	\$928.74	\$925.58	\$1,600.00	\$1,541.90	\$1,068.76	\$933.21	\$1,061.26
Choral music	\$600.28	\$1,015.96	\$737.59	\$1,200.00	\$1,426.26	\$712.51	\$829.52	\$751.68
Song/Song cycle	\$539.00	\$1,038.58	\$737.59	\$975.00	\$693.86	\$712.51	\$829.52	\$638.09
Orchestral music	\$898.34	\$1,251.62	\$1,028.90	\$2,250.00	\$2,544.14	\$1,603.14	\$1,555.35	\$1,061.26
Chamber music	\$418.30	\$656.83	\$737.59	\$1,200.00	\$1,079.33	\$534.38	\$829.52	\$638.09
Electronic/Electroacoustic	\$335.59	\$565.33	\$838.04	\$975.00	\$1,619.00	\$712.51	\$881.37	\$751.68

Note: Based on highest available minimum rate from available overseas territories. International rates have been converted to Australian Dollars as at 29 September 2025.



⁴ All references for international rates found in Appendix 1.

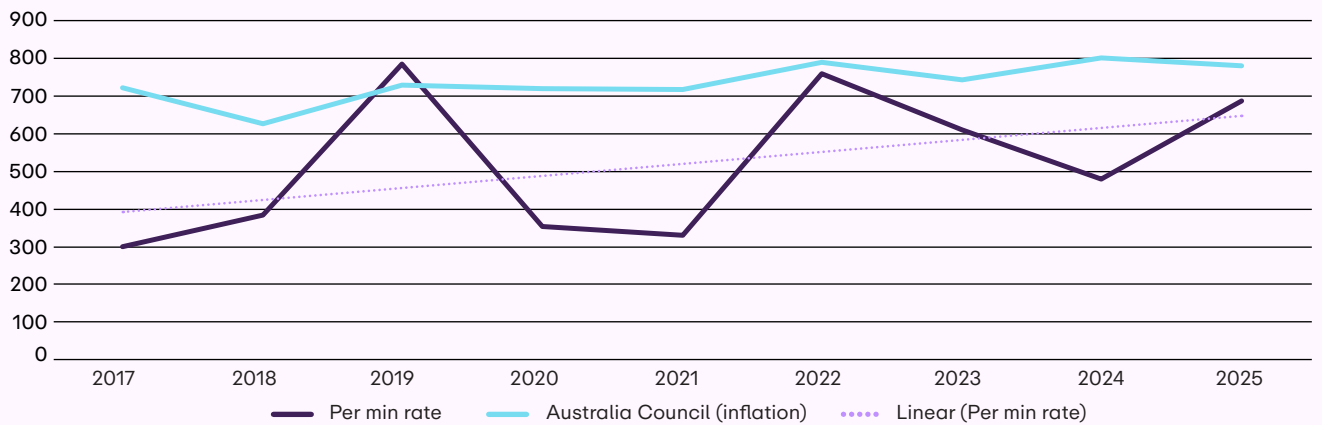
⁵ Based on the 2012 Australia Council rates, adjusted for inflation.

Figure 18 shows a comparison of the average commission rates from the current survey to the 2012 Australia Council guidelines, adjusted for inflation.⁶

The reported commission rates are consistently lower than the rates in the 2012 Australia Council guidelines, with a notable exception of 2019. The trend line shows the average reported rate has increased over time (approximately 62% increase from 2017 to 2025), gradually becoming closer to the Australia Council rates.

Figure 18:

Comparison of actual average per minute commission rates compared to 2012 Australian Council published rates, 2017–2025



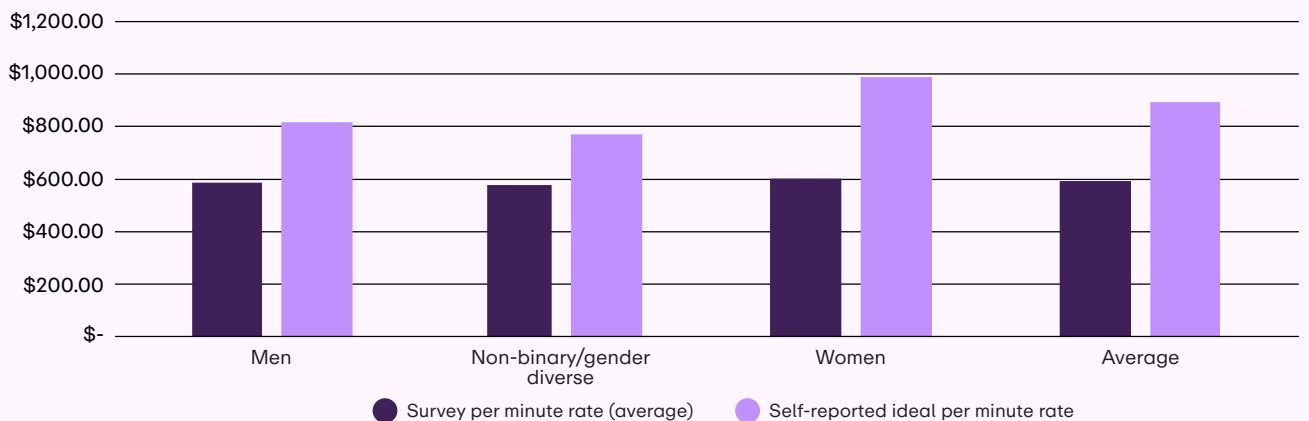
Note: Average per minute rate for surveyed works by commissioning year, as compared to the equivalent rate if calculated using the 2012 Australia Council rates adjusted for inflation to that year. n = 111

The average commission rates for art music in Australia are similar across genders. However, **the difference between the actual average rate and the ideal average rate is much higher for women (66% difference) compared to men (35% difference).**

- Women felt they should ideally have been paid \$384.46 more for their work in comparison to \$228.93 for men.
- One possible explanation for this difference is that female music creators feel that they are expected to undertake more work per commission for the same rate compared to men.

Figure 19:

Comparison of actual average per minute commission rates, broken down by creator gender



6 Calculated using the Reserve Bank of Australia's inflation calculator.

Gender and music creators

While there is a lack of research on gender in the art music sector specifically, broader research on the Australian music industry illustrates that composers and music creators who do not identify as male experience challenges in career growth and development.

Research suggests that women are underrepresented in music creation in Australia. While APRA AMCOS reported a growth in women and gender-diverse music creators joining their membership, in 2024–25 only 23% of songwriter and composer members identified as female, compared to 76% male. This breakdown was similar for new songwriter members, with only 27% identifying as female compared to 70% male.⁷

This imbalance adds to the range of other challenges and barriers experienced by women in music. Women in the music industry earn significantly less than their male counterparts, receive less airplay on Australian radio, are significantly less likely to receive awards, and are underrepresented in leadership of key industry organisations.⁸ Experiences of gender discrimination are common. In a 2017 study by RMIT University on Australian women screen composers, two thirds of women agreed with the statement ‘gender discrimination is common in the industry’, compared with less than a third of men.⁹ A more recent study found that sexism/misogyny was the most common barrier identified by women and gender diverse music creators.¹⁰

Other factors may also hold women back from career progression; for example, the 2024 economic study of artists’ working conditions showed that a ‘lack of financial return from creative practice and lack of time to do creative work due to other pressures and responsibilities’ are more common barriers to professional development for women compared to men. Similarly, the number of women with children who felt that children restricted their work as artists greatly exceeded the corresponding proportion for men (47% compared to 17%).¹¹

In recent years, a number of initiatives have been implemented by industry bodies to address these issues in the music industry. Examples include APRA AMCOS’s 23% Mentorship Program, a mentoring program for women and gender diverse APRA AMCOS members, and QMusic’s Carol Lloyd Award, which supports an emerging female-identifying or gender-diverse, Queensland-based, singer-songwriter or musician to record or tour.¹²



Brenda Gifford plays at the Melbourne International Jazz Festival.
Credit: Duncographic.

7 APRA AMCOS 2025, *2024-25 Year in Review*.

8 Cooper R, Coles A and Hanna-Osborne S 2017, *Skipping a Beat: Assessing the state of gender equality in the Australian music industry*. University of Sydney.

9 Strong C and Cannizzo F 2017, *Australian Women Screen Composers: Career barriers and pathways*. RMIT University.

10 Wilcox F and Shannon B 2024, *Women and Minority Genders in Music: Understanding the matrix of barriers for female and gender diverse music creators*. University of Technology.

11 Throsby D and Petetskaya K 2024, *Artists as Workers: An economic study of professional artists in Australia*. Creative Australia.

12 APRA AMCOS 2025, *23% Mentorship Program*. QMusic 2025, *Carol Lloyd Award*.

Proposing and negotiating of commissioning rates

Rate of pay

A majority of both music creators (66%) and commissioners (61%) responding to the survey did not have a regular method for calculating commission rates.

For those that did, the majority (66% creators, 59% commissioners) based this rate on a per minute of music rate combined with number of instruments/players.

Contracts

Over half of all commissioners (individuals and organisations; 55%) reported having a standard commissioning contract.

- A majority of commissioning organisations (78%) reported having a standard contract.

In contrast, only **20% of music creators reported having a standard contract for commissions.**

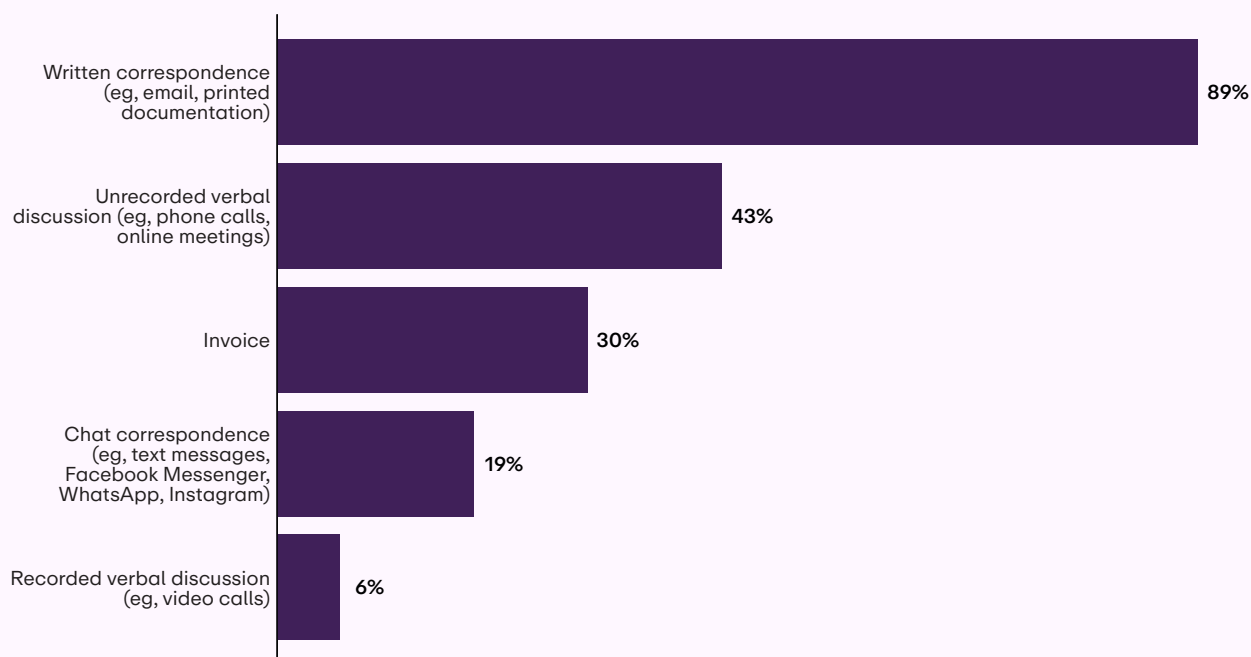
- Of the 67% of music creators that signed a contract for their commission, the vast majority of these contracts (86%) were provided by the commissioner.

One third of reported commissions (32%) were completed and delivered without a contract in place.

- Of those commissions without a contract, the majority (89%) had some form of written correspondence or invoice to document the agreement and transaction.
- The remaining 11% of commissions relied solely on verbal conversations or chat correspondence for their commission.

Figure 20:

Communication methods for commission information where a contract was not signed



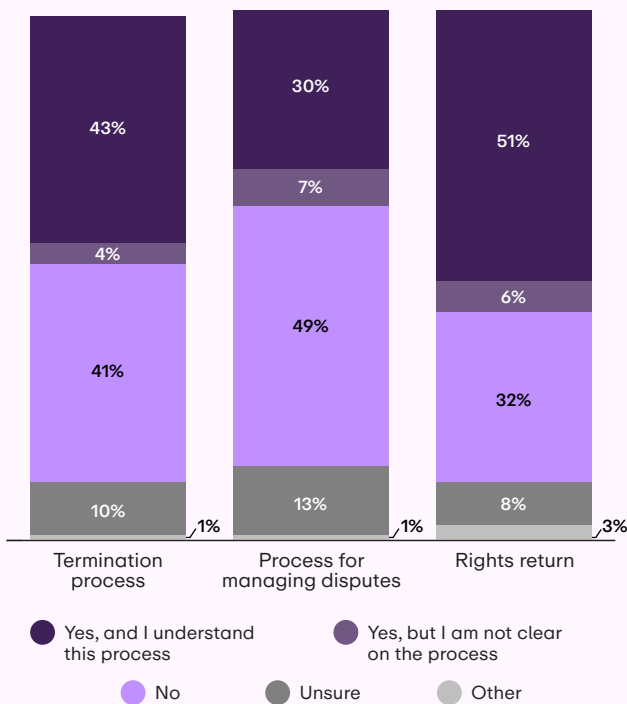
Q: If a contract wasn't signed, how was the information for the commission request/agreement communicated to you?
 Base: All reported commissions where a contract was not signed, n=63.

Across both creators and commissioners, the majority of commissioning agreements (63%) did not have a clear process for managing disputes and more than half (52%) did not have a clear termination process.

- More than half of agreements (57%) included a process for the rights to return to music creators after the assignment. However, for 10% of those agreements, the respondents reported that they did not understand the process for rights return.

Figure 21:

Creator and commissioner understanding of commissioning agreement processes



Q: Does your commissioning agreement specify how it can be terminated? Does your commissioning agreement specify a process for resolving disputes? Does your commissioning agreement specify whether rights return to the music creator at the end of the agreement or any exclusivity periods?
 Base: All reported commissions, n = 191.

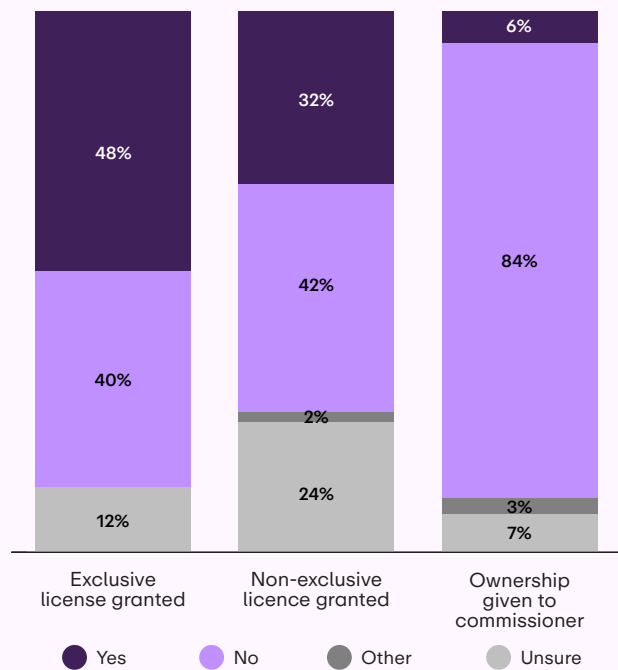
Licensing and ownership

Overall, survey respondents were generally clear on whether licences were granted as part of their commissioning agreement.

- 48% of commissioning agreements granted an exclusive licence and 32% granted non-exclusive licences to their commissioners.
- Only 6% of respondents granted ownership to their commissioner or another party, as part of their agreement. This is in line with the traditional understanding of commissioned concert works, where ownership is not transferred. This is unlike other arts sectors such as screen music that have ongoing concerns about buy-outs and ‘work for hire’ clauses in their contracts.¹³

Figure 22:

Inclusion of licencing and rights clauses in commissioning agreements



Q: As part of your Commissioning Agreement, are any rights given to the commissioner exclusively/non-exclusively? As part of your Commissioning Agreement, is any ownership of the work given to the commissioner? Base: All reported commissions, n = 172.

13 Australian Guild of Screen Composers, *Buyouts and APRA membership*. Musicians' Union 2024, *Buyouts for media composers*.

Clearance of existing content

The most common form of clearance came in the form of text-setting (present in 21% of commissions).

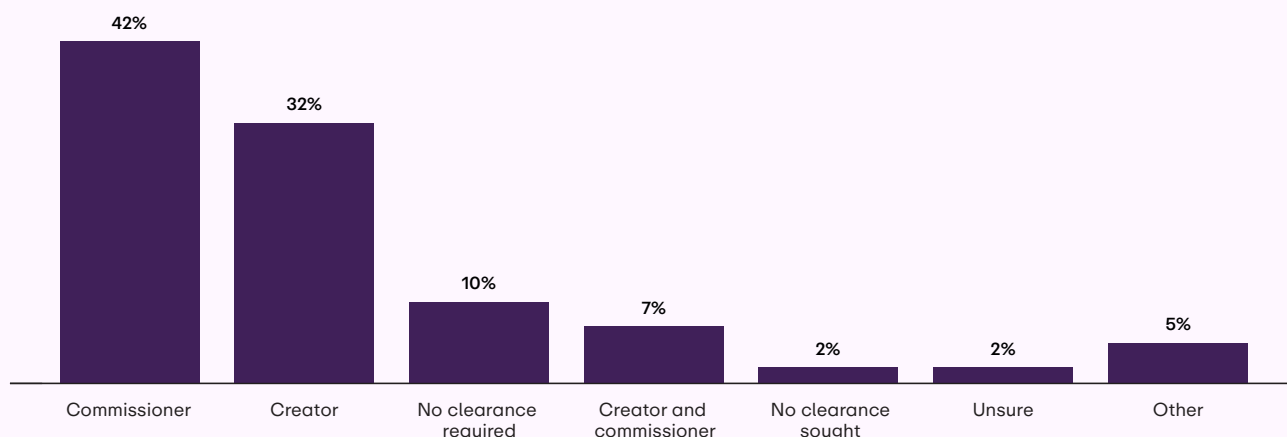
Text-setting clearance is the process of obtaining permission from the original copyright holder(s) of a literary work to create a derivative musical work utilising that text (such as lyrics for a song). It is expected that the original author will be a co-copyright holder of the new joint work.¹⁴ This process can be undertaken by either the creator, the commissioner, or jointly.

Of the commissions reported in the survey, **the process of text-setting was most commonly undertaken by the commissioner (42% of commissions).**

- In one third of commissions (32%), the process was undertaken by the music creator.
- In a small number of cases (7% of commissions), the process was undertaken jointly by the creator and the commissioner.
- The commissioner most often undertakes clearance if a particular text(s) is mandated in the commission (67%), while the music creator undertakes clearance if the choice of text is left to them (61%).

Figure 23:

Responsibility for content clearance in commissions



Q: Who was responsible for clearing these materials for use within the work? Base: All reported commissions, $n = 41$.

Base: All reported commissions requiring content clearance, $n = 41$.

¹⁴ See *APRA's Distribution Rules*, section 6.5 Joint Works.

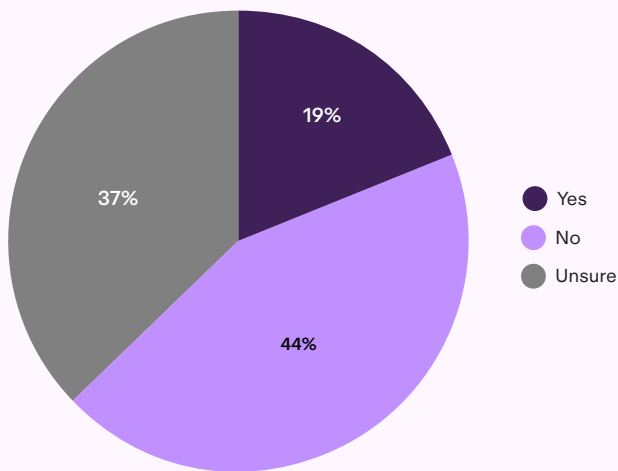
Commissioned work that includes pre-existing materials, including text, traditionally involves some form of rights share or ownership as part of clearance.

While 44% of respondents stated the text cleared did not factor into the final ownership, 37% were unsure whether their royalty shares would be impacted.

This has the potential to lead to rights disputes when royalties are generated upon further use of the work.

Figure 24:

Impact of text clearance on copyright ownership of the commissioned work



Q: Does the clearance impact the ownership of the final work?
Base: All reported commissions requiring content clearance, n = 41.

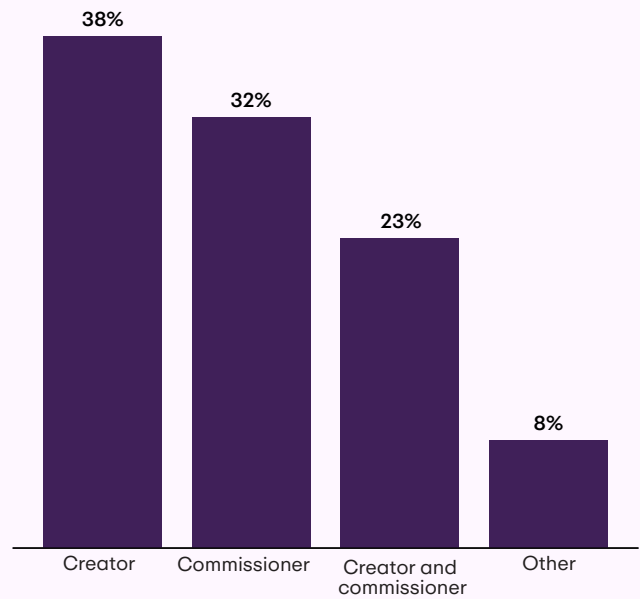
Commissioned work that includes any aspect of Indigenous peoples’ cultural heritage should adhere to accepted protocols around Indigenous Cultural and Intellectual Property (ICIP) rights. ‘Indigenous Cultural and Intellectual Property’ or ‘ICIP’ refers to all aspects of Indigenous peoples’ cultural heritage, including the tangible and intangible.¹⁵

A total of 11 commissions reported in the survey (6%) included use of ICIP. Similar to other content, clearance of ICIP can be undertaken by either the creator or commissioner of the work.

Amongst these works, **clearance duties were more commonly undertaken by the creator (38% of commissions) compared to the commissioner (32%).**

Figure 25:

Responsibility for ICIP clearance in commissions



Q: Who was responsible for clearing these materials for use within the work? Base: All reported commissions requiring ICIP clearance, n = 11.

15 Australia Council for the Arts 2019, *Protocols for using First Nations Cultural and Intellectual Property in the Arts*.

Deliverables and additional duties

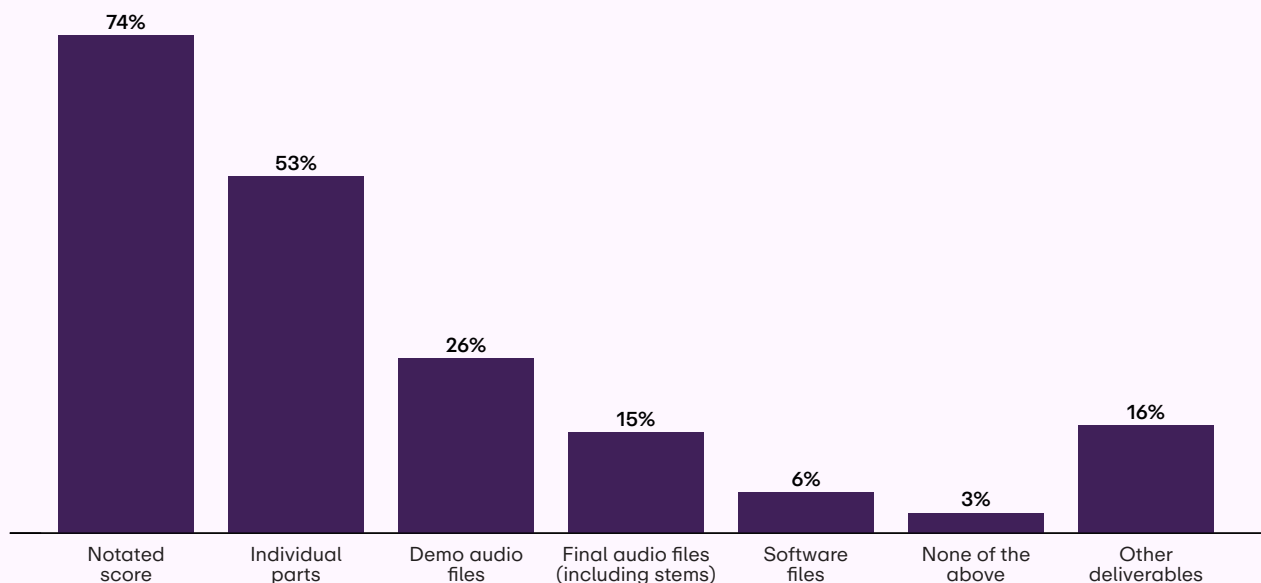
Creators and commissioners were asked to specify the deliverable(s) for each commission under the commissioning agreement.

The most common deliverable was a notated score (74% of commissions) followed by individual parts (53%).

- Where deliverables such as parts are included in the commissioning fee, the survey data shows very little change in the commissioning rate to account for this extra work.
- Overseas commissioning rate cards do not include creation of parts in their commission rate. Some territories apply a flat surcharge for these deliverables (ranging from 10%–30% of the overall commission rate), others provide a more in-depth process for pricing parts delivery, akin to guides from the Music Arrangers Guild of Australia.
 - In comparison, 53% of commissions included parts creation within their fee. The average per minute rate was **\$620.17 per minute of music** (median \$481.60), which was \$24.06 above the average surveyed commission rate.

Figure 26:

Deliverables under commissioning agreements



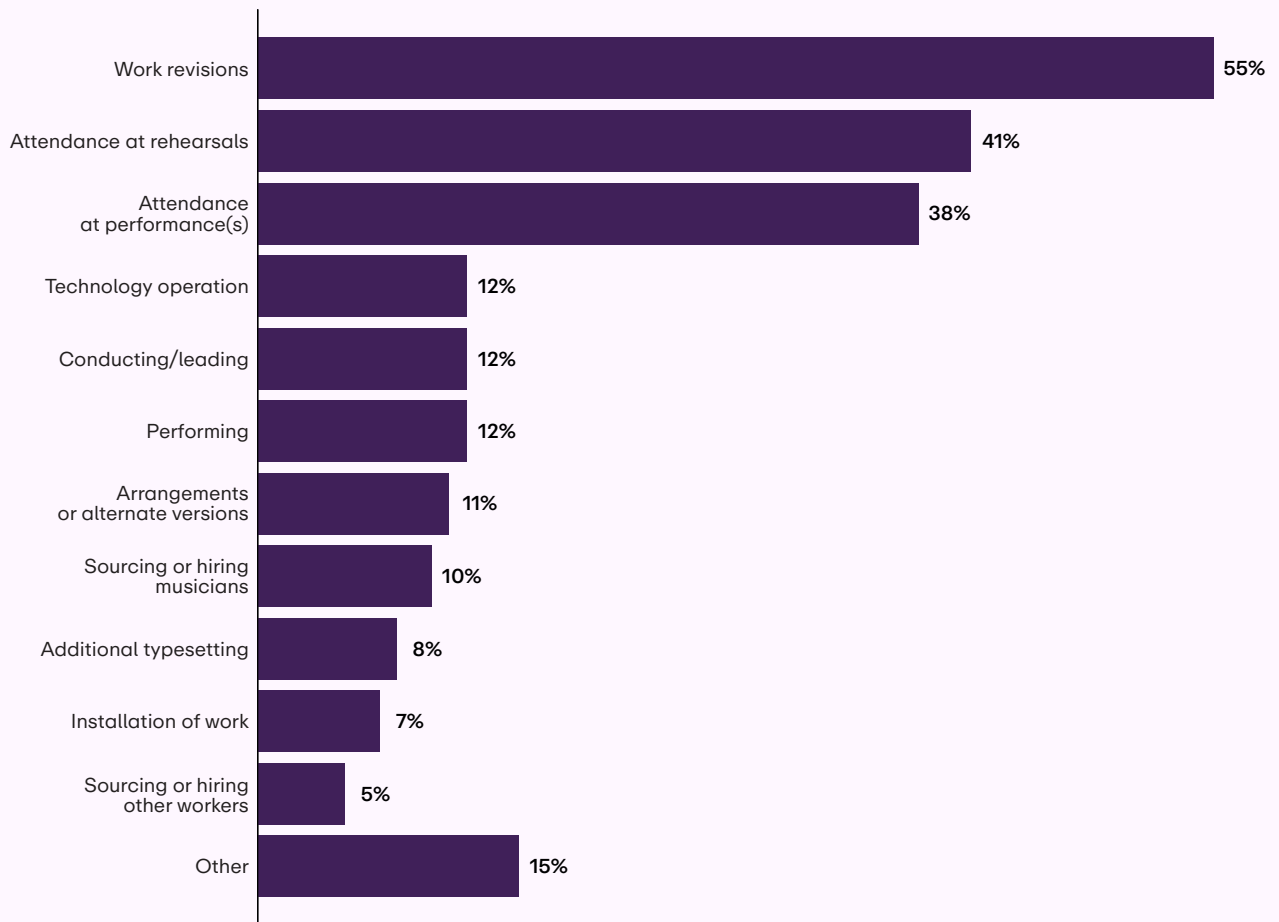
*Q: Under your commissioning agreement, what are/were you required to deliver to the commissioner to complete the agreement?
Base: All reported commissions, n = 195. Note: Respondents were permitted to select more than one deliverable for the same commission.*

Work revisions (55%) and attendance at rehearsals (41%) and performances (37%) were the most common additional duties requested.

- More than half of the time (59%) these were stipulated in the commissioning agreement.
- In 13% of commissions the additional duties were covered by another agreement, with the remaining quarter (28%) being unclear or assumed duties (see Figure 28).

Figure 27:

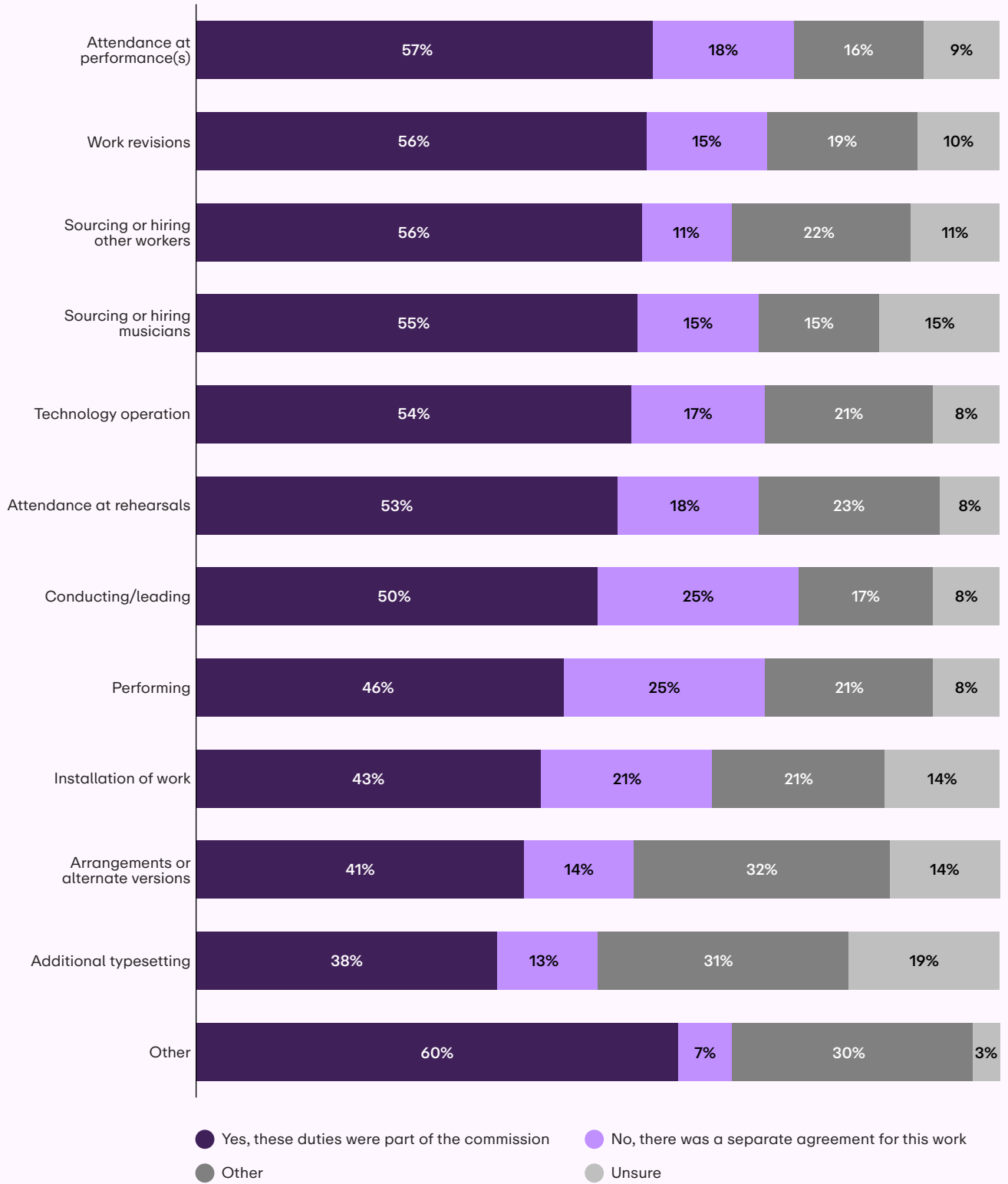
Additional duties required of creators under commissioning agreements



Q: Under your commissioning agreement, are/were you required to undertake any additional duties to complete the agreement?
 Base: All reported commissions, n = 195. Note: Respondents were permitted to select more than one additional duty for the same commission.

Figure 28:

Inclusion of additional duties in commission agreement



Q: Were these duties included in your commissioning agreement directly? Base: All reported commissions, n = 195.

Challenges experienced by creators and commissioners around commissioning rates

Thematic analysis of free-text comments across the two surveys showed that music creators and commissioners, but especially music creators, experience challenges when dealing with the commissioning process. Four main themes were identified, which are summarised below.

Insufficient commissioning fees/rates and working for free

While a number of respondents expressed satisfaction with the rates received for their commissions, others felt that their **commissioning fees are not sufficient and do not accurately reflect the amount of work required for a composition**. This was sometimes linked to a lack of negotiating power, while in other cases music creators acknowledged that they budgeted or quoted less than what was required for the project.

There was very little flexibility in the negotiation of my fee, and the fee agreed upon was significantly under both my ideal rate, and significantly less than what would compensate for the workload and time this project required.

(Established Composer – Classical, Experimental)

This was a low fee, even with the workshop opportunities provided... 10 min of music for \$4,000 is very poor.

(Emerging Composer – Theatrical and Choreographed Music)

This was a large-scale, self-produced project. The commission fee I budgeted for myself was too low, and I wish I could have had the insight/support at the time to rectify this!

(Early Career Composer – Classical, Experimental, Computer Music)

In some cases, respondents said that they **agreed to a lower fee in exchange for additional in-kind or other support**.

I agreed to a slightly lower fee because I was told there would also be a professional grade recording. This didn't eventuate.

(Established Composer/Improviser/Sound Artist – Experimental, Classical)

In other cases, music creators reported that commissioning fees and contracts often **did not cover additional expenses required** to deliver the commission, such as travel costs and meals.

During this commission I provided a lot of in-kind support to the project – for example, material and travel costs weren't covered in the agreement. So the net profit was really less than the commission fee.

(Emerging Composer – Experimental, Sound Art)

... I was not paid a per diem (and performers were).

(Emerging Composer – Classical)

Several respondents acknowledged that **many commissioning organisations do not have access to funding** that would enable them to pay a fair fee to music creators for commissioned work. Some of these respondents stated that, in these instances, they had accepted a lower fee or worked for free.

I have usual rates for professional ensembles, but often I am working with an ensemble without access to much funding, and I write works for free or for cheap for these people quite often.

(Senior Composer/Songwriter – Classical)

I usually end up negotiating a fee based on what the performer/commissioner can afford. Often I compose for people and orgs that don't have much money.

(Established Composer/Improviser/Sound Artist – Improvised and Experimental Music)

This was backed up by responses from commissioners, many of whom noted that fixed non-negotiable fees are often the result of **limited available funding**. Several expressed a desire to offer a fair rate to music creators but feel they are restricted by the money available for commissioning work.

We work with external, private philanthropists to offer our commissions. The commissioning rates are entirely dependent on how much those philanthropists are offering to give. From that total amount, we (the organisation) deduct an amount for our administrative costs, and set the parameters for the commissioned work.

(Commissioner – Organisation)

I am a creative artist who commissions music and I also compose myself. It would be next to financially impossible for me to commission at commercial rates. But I also seek to be fair and agree a price with the composer – who is often a friend or colleague. Part of the quid pro quo is that we will do a good quality video of the piece, promote it and often record it.

(Commissioner – Individual)

Some music creators reported that they have accepted commissions for lower rates or without pay because **they believed in the value of the project or wanted to support friends**.

Fee was very low but this was a last-minute commission to honour the photographer on my suggestion, so mutually agreed that honouring the photographer was an important thing to do.

(Early Career Composer/Improviser – Experimental, Classical)

...especially for smaller solo and chamber works, especially for friends, I will compose for free or a fairly minimal fee as I often treat these works as research (even if there's no bigger work in mind).

(Senior Composer – Classical)

Several early career creators reported that they **felt obligated to work for free** to create a portfolio upon which they can build their career.

I am still an emerging composer, and I am still accepting 'unpaid' gigs for experience.

(Early Career Composer/Improviser – Classical)

I'm emerging; a lot of the work I do is pro-bono short film scoring for students to build a stronger portfolio.

(Early Career Composer/Media Artist – Classical, Experimental, Computer Music)

Lack of control and power in the commissioning process

One of the most common issues raised by respondents was **a lack of power and control** in the commissioning and negotiation process. Many respondents expressed that they feel the **commissioner has a significant amount of control** over the commissioning process compared to the music creator. As a result, rates and expectations for the commission are often set by the commissioner, and the option to negotiate is not offered.

In most cases, the commission rates I have received are set by the commissioner.

(Emerging Composer – Experimental, Computer Music)

I feel I am told what the commission is, I cannot ask... I have no say.

(Established Composer – Theatrical Music, Classical)

Some respondents believed that the feeling of **disempowerment in the commissioning process is exacerbated by a lack of paid jobs** for music creators. Music creators feel as if they have to take what is offered or they will miss out on the commission.

I'm generally not the one setting the rate. I take whatever I'm offered, as paid commissions feel like such a rarity.

(Emerging Composer – Improvised, Classical, Screen)

I'm offered a fee and I just say yes regardless of the rate. I have very rarely 'negotiated' during the commissioning process for any work in fear of losing the job – even if I know that I am perhaps being underpaid.

(Emerging Composer – Experimental, Sound Art, Classical)

One respondent noted that they feel less empowered to negotiate their fee when they know the commissioner personally, and that their **passion for the organisation or project can lead to them being underpaid for the project.**

...it's much more difficult to negotiate a fee when you personally know the organisation or commissioner. I feel much more comfortable discussing commissioning rates when they are an unknown or are one person removed. For example, I regularly work with an ensemble whose rate is well below what I know I should be paid, but continue to do so because I like the people/players! Sometimes I feel I'm taken advantage of in this way, despite knowing it's for the greater good.

Established Composer – Classical)

Early career creators reported feeling particularly disempowered when approaching negotiations. Some felt that they were **not in a position to ask for higher rates due to their relative inexperience** in the field and need to accept what was on offer in order to get the job.

As an emerging composer, commissioning rates fluctuate – it is hard to ask what you think you deserve when it feels like the commissioner is doing a favour by supporting your career.

(Established Composer – Classical)¹⁶

On reflection, I feel I was taken advantage of as an 'emerging composer'. A fee of \$3,500 for an 11.5-minute work for full orchestra should be unacceptable behaviour from a professional, funded organisation.

(Emerging Composer – Classical)

¹⁶ This participant was categorised as an established composer according to the categorisation used in this report (see Data Collection and Analysis on page 7) but self-identified as an emerging composer within the quote.

Lack of industry standards and guidelines for commissioning

Many respondents noted that there are **no art music commissioning standards or guidelines** they can refer to when seeking to negotiate commissioning rates and contract terms. Some music creators use standards from other countries, such as the Netherlands, as there are no up-to-date Australian guidelines. One respondent reported that some organisations attempt to use guidelines from other fields, but these do not translate to composition of music and lead to underpayment:

Regarding working within interdisciplinary contexts – people reference the NAVA rates, however, I don't believe that these translate well to composing music... it's difficult as this is what organisations reference as to how they've calculated my rate, yet I know that what I am being offered does not correspond with the time and resources that it will take to create and complete the work.

(Emerging Composer – Classical, Improvised, Sound Art)

Respondents **called for the development and implementation of a set of guidelines** to assist them in setting their rates and provide negotiation power when dealing with commissioners.

If there were more recent guidelines to reference in this process, it would make it much easier to discuss and negotiate as there would be a third-party point of reference/industry standard to refer to.

(Emerging Composer – Experimental, Classical, Improvised)

Standard contracting guidelines would assist in **clarifying current grey areas**, such as superannuation and additional requirements of music creators (for example, performing in addition to writing).

Superannuation – some pay it, some don't. What are the rules around this?

(Established Composer – Theatre, Choreographed Music, Classical)

Commissioning can be a little vague for artists at times, and I am often expected to perform as well, [and] I wonder if it should be a separate contract.

(Early Career Composer – Classical)

It was noted that any published industry standards would **need to account for the variation that exists among music creators and individual commissions**, such as the experience level of the music creator and the complexity of the commissioned work.

There is no way to figure out what a reasonable rate is for what we do. The size of the ensemble, the length, our experience, are all factors.

(Established Composer – Classical, Theatrical and Choreographed Music)

I think some national standards to point to would be extremely helpful, but they also need to clarify that different artists at different points in their career will have different needs and expectations.

(Senior Composer/Orchestrator/Arranger – Classical, Jazz, Theatre)

Some **commissioning organisations also echoed a desire for standard guidelines** to help guide the commissioning process, especially in relation to GST, superannuation and copyright.

I found it very challenging as a new commissioner to find information about what is reasonable to ask a composer, what elements should go into an agreement and what additional costs I might need to budget for.

(Commissioner – Organisation)

It would be useful to have clear guidelines about GST and compulsory superannuation contributions for a commission payment. Even better would be a clear exemption from any requirement to pay the superannuation levy.

(Commissioner – Organisation)

It would be helpful to have a minimum rate for emerging/pre-established composers. It will always be a negotiation because [of] the musical variables and the experience of the composers. I think it would be helpful to have a checklist of things to ensure we include in any commissioning contract. Also, more help on how we could structure copyright ownership.

(Commissioner – Organisation)



The Zela Margossian Quintet recording of *Indifferent World* featuring Phil Slater as guest on the track, with Stuart Vandegraaff beside him and sound engineer Richard Belkner appearing in the reflection. Credit: Shane Rozario.

Flashover
 Concept, Writer, Lead Artist and Director CJ Taylor & Robert Walton. Lead Animator and Director Phillip Wilkinson. Sound and Music Composition and Design Madeleine Flynn and Tim Humphrey.
 Credit: Flashover/University of Melbourne.



Challenges in contracting and project management

Respondents reported experiencing **a variety of challenges when navigating the contracting process for their commissions.**

In some cases, contracts were not used at all during the commissioning process, often where the agreement was an informal one between a music creator and a trusted commissioner.

It was very informal between trusted friends. I understand this is not a rigorous as it should be, but the process this time was collegial and worked well.

(Senior Composer/Orchestrator/Arranger – Classical, Jazz)

As it was an individual performer and I trusted them, it was good to keep it informal.

(Established Composer/Improviser/Sound Artist – Experimental, Theatrical Music)

In other cases, **a contract was expected but was delayed or did not eventuate.**

I'm still waiting for a contract for a major commission that was first negotiated in January, and is due in 7 weeks. Writing 50 minutes of music without any income through the process is unfair!

(Established Composer – Jazz, Sound Art)

Several creators noted that **contracts often do not include clauses to cover changes in scope** during the commissioning process, leading to the music creator doing additional work without adequate compensation.

There was no clause in the given contract to cover significant changes being made to the score (when requested by the commissioner), which meant I was doing unpaid revisions very quickly for free.

(Early Career Composer – Classical)

I spent many hours revising this score which blew the commission fee out. I am unsure whether this extended process warrants a higher commission fee. It is a question I'm still grappling with.

(Emerging Composer – Experimental, Classical)

Other common challenges in relation to contracting were **poor communication and unreasonable timelines for delivery.**

Poor communication and little attention paid to my questions and concerns. Draft asked for VERY suddenly after hearing nothing for months.

(Early Career Composer – Sound Art)

I was only presented a contract 2 months ahead of a deadline for a draft, 4 months ahead of final completed work, which is an insanely short turnaround for a work of this scale.

(Established Composer – Experimental, Theatrical Music, Sound Art)

The turnaround for the commission was also two weeks, which I felt was unreasonable, but there was no option for negotiation here either.

(Early Career Composer – Classical)

Next steps

The next stage of this research project is to build upon this data to create a best practice guide for creators and commissioners of all genres and practices within Australian art music. This guide will not only address indicative commission rate ranges, but also expectations around additional duties, deliverables, rights and exclusivities.

Commissioned work in all disciplines is always subject to negotiation, but the right framework can provide a structure for fair, transparent and simple negotiations between creators and commissioners. The guide will be grounded in the existing community's practices in order to be beneficial to both music creators and music commissioners. This research highlights that there are many different ways of working and varying priorities across music creators and commissioners, so care will be taken to ensure this guide is robust enough to adapt to evolving sector needs.

The best practice guide for art music commissioning is scheduled for publication in mid-2026, following further work and sector consultation.

Future research possibilities

As identified at the beginning of this report, requested and self-devised work makes up a substantial part of this sector's output. After the best practice guide is released, further research may be valuable to identify ways to document this type of work and devise strategies to convert some of this requested work to commissioned work.

Regular data can inform strategies and ensure guidance remains fit for purpose. Therefore, a second iteration of this survey may be beneficial to monitor changes within community practice.

Gilgamesh presented by
Sydney Chamber Opera,
Opera Australia and
Carriageworks in association
with Australian String Quartet
& Ensemble Offspring
Credit: Daniel Boud.



Appendices

Appendix 1: References and additional resources

Previous research on commission rates

- Sound and Music 2015, *Composer Commissioning Survey Report 2015*. Australian Music Centre.
- Farrell DE and Notareschi LK 2021, *How Much Do Composers Get Paid? A Report on U.S. Composer Commission Pay in 2017–2018*.
- Independent Society of Musicians 2011, *Composition commissions survey 2010–2011*.

International commission rates sources

For comparison commission rates, the following resources were used throughout this report:

Australia

- Australia Council Music Board 2012, *Composition Rate: Guidelines*.¹⁷ See Appendix 2.

Canada

- Canadian League of Composers 2025, *Schedule of Minimum Commissioning Fees*.

Europe

- Music Austria, *Minimum Fee Recommendations and Collective Agreements in the Music Sector*.

New Zealand

- Composers Association of New Zealand 2025, *Commissioning Guidelines*.

United Kingdom

- Musicians' Union 2022, *Concert Music Commissions*.

United States of America

- Meet the Composer 2009, *Commissioning Fees Calculator*.

Other resources

Following is a list of existing resources regarding commissioning of new music in Australia.

- Lorenzon M 2017, *“How Much Does It Cost?” A Guide to Commissioning New Music in Australia*.
- Hindson M 2017, *How much? A guide for commissioners and composers*.
- Blackshaw J 2022, *Commissioning: A how-to guide for newbies*.

¹⁷ Adjusted for inflation for the purpose of this report.

Appendix 2: 2012 Australia Council Music Board Composition Rate Guidelines

Australia Council – Music Board

Composition rates: Guidelines

Rates payable to composers as suggested by the Music Board of the Australia Council



Australian Government



1. Notated instrumental or vocal music

1 independent line	\$453 per minute
2 to 8 independent lines	\$514 per minute
9 to 15 independent lines	\$584 per minute
16 to 23 independent lines	\$645 per minute
24 or more independent lines	\$717 per minute

If a commissioned work for large forces (ie. 16 independent lines or more) has a duration of 30 minutes or more (or in the case of opera/music theatre – 60 minutes), we suggest that the guidelines be regarded as a basis for discussion only, rather than being calculated on a 'per minute' basis. For such works the basis for the nominated fee will need to be explained in the application.

It is suggested that **piano reductions** be calculated at one fifth of the relevant rate listed above (e.g. a piano reduction of a sextet would be \$102.80 per minute, which is one fifth of 2 to 8 independent lines at \$514 per minute).

3. Jazz, partly notated or semi-improvised music

1/3 of the duration of the total composition calculated as fully notated music at the full rate (as in Section 1 above)

PLUS

1/3 of the duration funded as partially notated music at half the composition rate.

The final third is not eligible for funding.

4. Electronic music

- | | |
|--|--|
| (a) Stereo acousmatic ¹ (tape) works | \$584 per minute |
| (b) Live performance works requiring significant software development; multichannel works with complex spatialisation; or any other work requiring significant research and development of software and/or hardware technologies | \$584– \$717 per minute
<i>(applicants should include a brief explanation of rate used)</i> |
| (c) Algorithmic works of indefinite or variable length, or works which take the form of performance patches to be used in a (semi) improvised manner should be costed relative to the time taken to compose the patch (and develop the software), as opposed to the duration of the work | |

5. Alternative rates (including contemporary (popular) music/songwriting/ creative development)

Rates of pay may be based on hourly, daily or weekly rates for composition, songwriting or creative development. The basis for this nominated rate will need to be explained in the application.

For freely improvised music we suggest that rates of pay may be based on hourly, daily or weekly rates. The basis for this nominated rate will need to be explained in the application.

Notes:

This fee structure should not be regarded as an industry standard and is intended for use only within the context of an application to the Music Board. The rates are a guide only, and represent neither a maximum nor a minimum fee to be paid to composers; rather, they reflect the Music Board's contribution to the composition.

Updated: December 2011

¹ By 'acousmatic' we mean a work that is presented or diffused solely in recorded form



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