

# Preface

The Australian music business has its origins in the nineteenth century when an agent of the Edison Company demonstrated the first phonograph on the Australian continent in 1879. From the outset of its music-business history, Australia has responded to and sometimes led many of the global, social, cultural, technological and economic developments that have occurred. Famous classical musicians such as Dame Nellie Melba, Percy Grainger, Dame Joan Sutherland and Sir Charles Mackerras originated from Australia. As the seventh largest recorded music market, Australia was also a fruitful ground to launch the careers of international pop stars such as Helen Reddy, John Farnham, Olivia Newton-John, Kylie Minogue, Men-At-Work, AC/DC, INXS and the brothers Gibb, better known as the Bee Gees. Besides international chart toppers, local music talent has always played an important role in the domestic live and recorded music market. Indigenous, folk, jazz, classical and pop musicians still contribute to a vivid and diverse music scene.

The Australian music sector has a significant economic impact on the Australian economy, and, therefore, one might wonder why the body of academic literature concerning music business in Australia is relatively small. Possibly the relative inattention to music and business reflects the compartmentalisation of academic disciplines which separates creative endeavours from studies of management and business. This book attempts to fill this gap by gathering academics from several disciplines to highlight Australian music business from perspectives as diverse as musicology, music pedagogy, economics, tourism and marketing research, anthropology and cultural studies. The contributions, therefore, help to understand different aspects of music in the experience economy.

This book was inspired by a delicious dinner at Gianna Moscardo's and Philip Pearce's home in Townsville, Queensland, where a gathering of academic scholars reviewed the possibilities for linking music and the experience economy. There is a close relationship between food and music as pointed out in the introductory chapter where it is suggested that, like food, music is a carefully delivered experiential product in the contemporary world.

The experience economy pathway to bring together an understanding of the appreciation of music, and the money to be made from that appreciation, is

developed in this book through considering the context in which music occurs, the meaning it holds for individuals, its role in creating value for business brands and its contribution to festivals, events and sports. The success of individual artists, record companies and new technologies is integral to the music-business relationships. It is argued throughout that music drives personal identities and fosters relationships through its rich emotional connotations. In brief, music is a core component of many life experiences and a source of interest not just to those who produce and create it but to many others who benefit from it financially and experientially.

Therefore, please enjoy the experience of reading this book on the Australian music business, which was enabled by generous financial support from James Cook University, Townsville, Australia and the University of Music and Performing Arts, Vienna, Austria.

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