

# Music Business and the Experience Economy



Peter Tschmuck • Philip L. Pearce •  
Steven Campbell  
Editors

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The Australasian Case

 Springer

*Editors*

Peter Tschmuck  
Institute for Cultural Management and  
Cultural Studies  
University of Music and  
Performing Arts Vienna  
Vienna, Austria

Philip L. Pearce  
School of Business  
James Cook University Townsville  
Townsville, Queensland  
Australia

Steven Campbell  
School of Creative Arts  
James Cook University Townsville  
Townsville, Queensland  
Australia

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# 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.

November 30th, 2012

Peter Tschmuck  
Philip L. Pearce  
Steven Campbell

# Contents

<b>From Discord to Harmony: Connecting Australian Music and Business Through the Experience Economy . . . . .</b>	<b>1</b>
Philip L. Pearce	
<b>Australian Copyright Regimes and Political Economy of Music . . . . .</b>	<b>11</b>
Phil Graham	
<b>New Music Production Modes and Indigenous Music in North Queensland and the Torres Strait . . . . .</b>	<b>27</b>
David Salisbury	
<b>Australian Independent Music and the Experience Economy . . . . .</b>	<b>41</b>
Steven Campbell	
<b>Recorded Music Sales and Music Licencing in Australia, 2000–2011 . . .</b>	<b>59</b>
Peter Tschmuck	
<b>P2P File-Sharing: How Does Music File-Sharing Affect Recorded Music Sales in Australia? . . . . .</b>	<b>79</b>
Jordi McKenzie	
<b>Digital Distribution Models Reviewed: The Content Provider’s Perspective . . . . .</b>	<b>99</b>
Philipp Peltz	
<b>The Landscape of Music Festivals in Australia . . . . .</b>	<b>119</b>
Breda McCarthy	
<b>The Influence of Dirty Pool on the Australian Live Music Industry: A Case Study of Boy &amp; Bear . . . . .</b>	<b>135</b>
Guy Morrow	
<b>Building Brands with Music: Australian Cases . . . . .</b>	<b>153</b>
Laurie Murphy, Andrea Schurmann, and Gianna Moscardo	

<b>Australian Music and Aussie Team Sports: How the Experience Economy and the Score Interact . . . . .</b>	<b>175</b>
Philip L. Pearce	
<b>The Valuation of Music in Australia: A Chart Analysis 1988–2011 . . . .</b>	<b>189</b>
Peter Tschmuck	
<b>Enterprise Learning in Australasian Tertiary Music Education: The Status Quo . . . . .</b>	<b>215</b>
Ryan Daniel	



# List of Contributors

**Steven Campbell** School of Creative Arts, Research and Postgraduate studies at the James Cook University Townsville, Townsville, QLD Australia

**Ryan Daniel** School of Creative Arts, James Cook University Townsville, Townsville, QLD Australia

**Phil Graham** Institute of Creative Industries and Innovation, Queensland University of Technology, Brisbane, QLD Australia

**Breda McCarthy** School of Business, James Cook University Townsville, Townsville, QLD Australia

**Jordi McKenzie** School of Economics, University of Sydney, Sydney, NSW Australia

**Guy Morrow** Department of Media, Music, and Cultural Studies, Macquarie University, Sydney, NSW Australia

**Gianna Moscardo** School of Business, James Cook University Townsville, Townsville, QLD Australia

**Laurie Murphy** School of Business, James Cook University Townsville, Townsville, QLD Australia

**Philip L. Pearce** School of Business, James Cook University Townsville, Townsville, QLD Australia

**Philipp Peltz** Macquarie University, Sydney, Australia

**David Salisbury** School of Creative Arts, James Cook University Townsville, Townsville, QLD Australia

**Andrea Schurmann** School of Creative Arts, James Cook University Townsville, Townsville, QLD Australia

**Peter Tschmuck** Institute for Cultural Management and Cultural Studies, Cultural Institutions Studies at the University of Music and Performing Arts, Vienna Austria