

AUSTRIA

MARKET PROFILE

An EMEE Music Market Study

2024

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**Co-funded by
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1. General Context



1.1 Geography and Getting Around

Quote from Austrian Music Export Handbook 2021 p.10:

Based on the census in 2011, a little more than three-quarters of the Austrians live in 34 urban areas as defined by Statistics Austria. 3,81 million inhabitants are located in the core zones of the city regions, and approximately 1,35 million people live in the urban fringe and outer zones. Divided by population of the core areas of the city regions, with Vienna being by far the largest city region, three additional size classes can be distinguished:

- *Eight metropolitan areas with more than 100 000 inhabitants in the core zone: Vienna, Graz, Linz, Salzburg, Innsbruck, Bregenz, Klagenfurt, Feldkirch.*
- *Six medium-sized town regions with 50 000 to 100 000 inhabitants in the core zone: Wels, Wiener Neustadt, Villach, St. Pölten, Steyr, Vöcklabruck. (mica – music Austria database analysis, November 2003)*
- *71 municipalities with 10 000-50 000 inhabitants in the core zone.*

The musical life, especially trade and live performances, focuses on the urban centres, especially the capital city of Vienna. Concerning music, Vienna is the biggest tourist focal point, due to its

Population

9 159 993

[Statistik](#)

Vienna	2 006 134
Graz	302 660
Linz	212 001
Salzburg	157 400
Innsbruck	132 174

[Statistik](#)

classical tradition and the large representative buildings of old music theatres such as the State Opera, Volksoper and the Burgtheater.

However, the relevance of Vienna is not limited to classical music. Around 30% of Austria's market activities in all genres and elements of the value chain are allocated in Vienna. Festivals of all genres, as well as highly specialised event organisers, for example in the genres of free jazz (Nickelsdorf, Ulrichsberg, Wels) or contemporary music (Mittersill, Schwaz), are also located apart from the big cities and often in some relatively remote rural areas. A glance beyond the Austrian city centres is worthwhile!

Thanks to its convenient, central location in Europe, Austria is easily accessible by plane, train and car. Austria is well connected by rail to all major European cities and offers excellent rail connections to the inland, as well as a well-developed highway network. Due to six international airports (Vienna, Linz, Salzburg, Graz, Innsbruck, Klagenfurt), all regions of the country can be reached directly and quickly. Many low-cost carriers fly to the Bratislava airport in Slovakia, which is reachable from Vienna within an hour.

Highways have a compulsory vignette toll for cars. Vignettes are available at home and abroad, for example via automobile clubs, petrol stations or at many border crossings. (Warning: Austria is a Schengen State, thus there are no fixed border controls to all neighbouring Schengen countries anymore. The border to Switzerland is regarded as an external EU border) Missing vignettes are punishable with a fine of up to EUR 240). Vehicles over 3.5 tons, ie. trucks and buses (night liners) are subject to electronic tolls. Information on this is provided by [ASFINAG](#), the operating company of the Austrian highways. The speed limit on the highway is 130 km/h, on country roads 100, and in urban areas 50.

Trucks over 7.5 tons are not allowed to drive at night (between 22:00 and 05:00), on weekends (Saturday 15:00 to Sunday 22:00) and on public holidays (all day). Buses (tour buses, nightliners) are not affected by this restriction.

Austria can be toured by any means of transport, including public transport. Optimal routes are between West-East or East-West. Every point of the country is reachable within a day. Note that import requirements might apply for instruments, blackline and merchandising articles. For further information, see the chapter on customs regulations.

1.2. Society, economy and communication

Official language(s): German (Austrian German)

Recommended language to communicate with local professionals: German, English

Currency: €

	2023	2022
Average Age (Source)	43,1	43,8
GDP (Source)	€477 248,8 in millions	€447 217,6
GDP Per Capita (Eurostat)	€52 250	€49 400
Social media users (% of population) (Source)	82,0%	-
Internet penetration in households (% of population) (Source)	94,2%	93,0%

1.3. Tax and Legal

The following sections have been condensed from the **Austrian Music Export Handbook 2021 p. 32ff.**

1.3.1. Taxes

1.3.1.1. Tax and Tax Refund

In Austria, all entrepreneurs with an annual revenue higher than EUR 35 000 net are subject to value-added taxes and pre-tax refunds. Entrepreneurs below that are exempt due to "small business operator regulations", unless the entrepreneur opted voluntarily to pay sales tax. However, there are exceptions for some companies, including various cultural institutions, removing their tax liability and as a result also the tax deduction entitlement.

In general Austrian sales tax is charged based on the so-called country of origin principle. This means that only sales achieved in Austria are subject to sales tax, regardless of whether they are achieved by domestic or foreign companies. The prerequisite is the company ownership of the taxpayer (e.g. self-employed, but also groups and associations such as music groups), who is (almost) always the person liable to pay tax.

How you pay sales tax as an artist in Austria depends on who you work for. If you work for a company, the sales tax is paid where the company is based. If you provide services for a specific permanent establishment of a company, the tax is paid at the location of that establishment. However, if you work for an individual who is not an entrepreneur, the sales tax is paid at the location where you perform the work.

Apart from very few exceptions, goods and services are taxed in Austria. The regular sales tax rate is 20%. For food and books there's a reduced rate of 10%, for theatre and cultural events, artistic activities and other events the rate is 13%. Unlike books (10%), recorded music carriers are charged with the full 20% tax.

1.3.1.2. Tax and Foreign Artists - Reverse Charge

When a foreign artist without a residence, company, or permanent establishment in Austria provides services within the country, the recipient of those services becomes responsible for paying the sales tax. This is called the Reverse Charge system. The foreign artist is still ultimately liable for the tax owed. The invoice for the services should not include the sales tax (net invoice) and the recipient of the services cannot deduct the sales tax as pre-tax.

1.3.1.3. Income Tax

In Austria, income tax liability depends on an individual's residence status. Those with a domicile or habitual residence in Austria have unlimited liability, meaning all income, both domestic and foreign, is subject to tax across seven different tax brackets. However, for individuals without domicile or habitual residence in Austria, only income earned within the country is taxable. This limited liability scenario may be further impacted by double taxation agreements with the individual's country of residence. The Federal Ministry of Finance provides an [online overview of all valid double taxation treaties](#), currently signed with over 80 countries.

1.3.1.4. Artists and Athletes Breakthrough Rule

Foreign artists hired through foreign agencies may face Austrian income tax. If the double taxation agreement between Austria and the artist's home country includes the "artist's breakthrough rule," their entire Austrian income could be taxed, even if paid to an agency instead of directly to the artist.

1.3.1.6. Special Income Tax for Artists

The Austrian income tax law provides a special form of income taxation for foreign artists. Regardless of whether artists are self-employed or not, income tax is generally withheld as a tax deduction in the amount of 20% of the full amount of income, including reimbursements and payments (per diems, food, hotel, etc.), by the paying agent, usually the concert organiser.

If a net amount was agreed on with the artist, the Austrian organiser must expect to pay the withholding tax himself.

The tax deduction may be waived if the amount is negligible and the total amount does not exceed 10 000 EUR (approximate value, the amount may vary depending on the double taxation agreement) in the respective year.

1.3.2. Entry Regulations

Austria is part of the Schengen area. Thus generally the same entry regulations hold true as for any other country in the area. Citizens of the EU, the EEA (EU Member States plus Iceland, Liechtenstein, Norwegen) and the Schengen countries (EEA States and Switzerland) enjoy free movement of persons within the respective regions and thus may enter Austria at any time and without a visa. Unless other agreements or regulations apply, foreign citizens require a visa to

travel to Austria. It is strongly recommended for all foreigners to check the respective entry requirements on the website of the Ministry of Foreign Affairs before entering the country.

With a valid travel document, every European Union citizen has the right, regardless of his/her place of residence, to take up and exercise employment or self-employment in any EEA Member State. All citizens of a country other than the EU/EEA countries need a work permit, this principle also applies to artists and musicians.

Foreigners or members of the professional group's artists, film, radio and TV producers or musicians are allowed to be employed for a day or four weeks in the context of overall artistic production to secure a concert, an event, a performance, an ongoing film production, a radio or television live broadcast without a work permit.

1.3.3. Copyright and Exploitation Rights

The Austrian Copyright Law ([Federal Law on Copyright in Works of Literature and Art and Related Rights](#)) comprehensively refers to the copyright and related fields. It includes the valid regulations for copyright law, as well as related rights, such as moral rights and exploitation rights. The basic features of the Austrian Copyright Law meet the legal standards of most European countries and are based on the guidelines of the EU. In June 2013, the EU Directive on the extension of the protection period of 50 to 70 years was assumed into national law as part of a small copyright amendment.

The main difference to other norms, in particular to German standards, is the complete absence of a copyright contract law in Austria.

In 2020, the Initiative [Urhebervertragsrecht](#) was founded, an alliance of Austrian artists' associations that works to improve the legal framework in the area of copyright (contract) law and copyright collecting societies in Austria.

WHICH LICENCES ARE GRANTED COLLECTIVELY BY THE CMOS VS NEGOTIATED INDIVIDUALLY		
Usage	Author's Rights	Neighbouring Rights
Public performance	Collectively	Collectively
Broadcasting in radio and TV	Collectively	Collectively
Reproduction and distribution (physical)	Individually	Individually*
Background music	Collectively	Collectively
Making available online	Collectively	Collectively
Licensing to film production	Individually	Individually

Licensing to TV production	Individually	Individually
Licensing to advertisements	Individually	Individually
Licensing to video game production	Individually	Individually
Private events	Collectively	Collectively

*As a label, licenses are negotiated individually but handled through the collection society

Table 1: Licensing in Austria. Source: Austrian collective management organisations

1.4. Music and Creative Industries Policy

Quote from Austrian Music Export Handbook (2021, 22):

“Austria is organised federally and in accordance with the principle of subsidiarity, (public) tasks, including cultural political tasks and art and culture promotion, are administered by the smallest concerned units, such as municipalities, cities or states. The next higher level, especially the federal government and the EU can only be involved, if the necessary objectives are not directly implemented on a responsible level. In the case of music and its promotion, this means that cultural competencies are largely the responsibility of regional authorities in the states.”

Additionally, most funds available for music in Austria go to either classical or traditional music. According to the [Austrian Report on Musical Diversity](#), only about 5.5% of federal funds dedicated to music promotion go to the popular music scenes. This means that public funds are hard to access for artists outside of Austria both due to their local specificity as well as the low overall level of funding. If any funding is sought out this will mostly happen on the level of local event organisers, music promoters or labels.

For a more general cultural policy overview please refer to the Austria profile in the [Compendium of Cultural Policies & Trends](#). Some funding opportunities for international artists can be found at the [Art Mobility Austria](#) website.

2. Music Consumption

2.1. Music Discovery and Engagement

According to a study by Michael Huber ([Musikhören im Zeitalter Web 2.0.](#)) five different groups of music listeners can be clustered in Austria:

- The regionally/traditionally oriented music univores like to listen to **folk music / Schlager**, brass band music and traditional Austrian folk music. They represent about 25% of the total population, have rather low educational qualifications, a low income and a high proportion of retirees, and rarely go to concerts.
- The **pop/rock** universe (25% of the total population) is overrepresented in middle-aged people (average age 43), have a particularly high number of members with an apprenticeship or technical college as their highest level of education, are more likely to be high-income earners and tend to spend a lot of money on recordings, but rather little on concerts.
- The **electronic music** universe (16% of the total population) has an average age of 28 (47% between 16 and 25), remarkably often has parents with a university degree (20%) and relatively often has a migrant background (30%), frequently go to the disco and spend a lot of money on music downloads.
- The Virtuoso Music Univores (17% of the total population) enjoy listening to **classical music**, 20th-century art music and jazz, are overrepresented in the higher educated classes, have a high proportion of freelancers, rarely listen to music at home, rarely use the radio to listen to music and relatively rarely use the internet for music purposes.
- Omnivores (17% of the total population) prefer **virtuoso music**, also show positive values for all other style areas, have the highest level of education and relatively high income, attend music events very often, spend relatively much money on recordings and like to listen to music with a CD player and vinyl record player.

Streaming percentages of genres according to the IFPI market reports in 2022 and 2023:

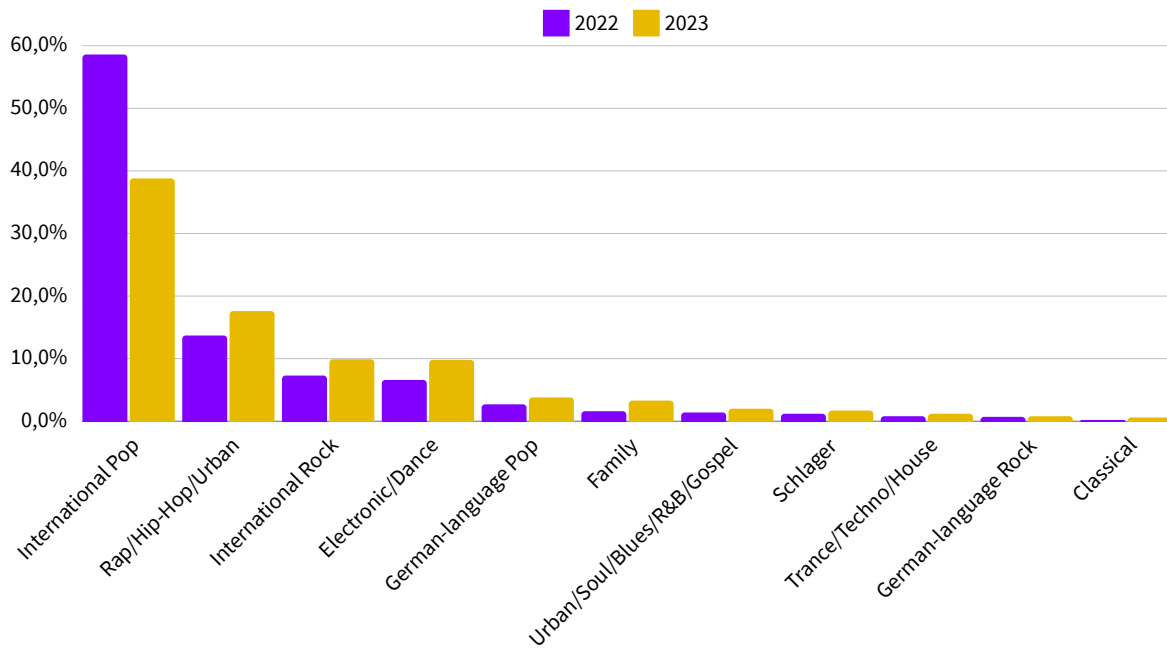


Figure 2: Streaming percentage of various genres in 2022 and 2023. Source: [IFPI Marktbericht 2022](#) and [IFPI Marktbericht 2024](#)

2.2. Participation in Live Events

Firm numbers on the Austrian live music scene are hard to come by. This is due to the variety of venues and performances as well as the lack of publicly available data sets. Statistik Austria does however provide some data on the amount of live performances in Austria:

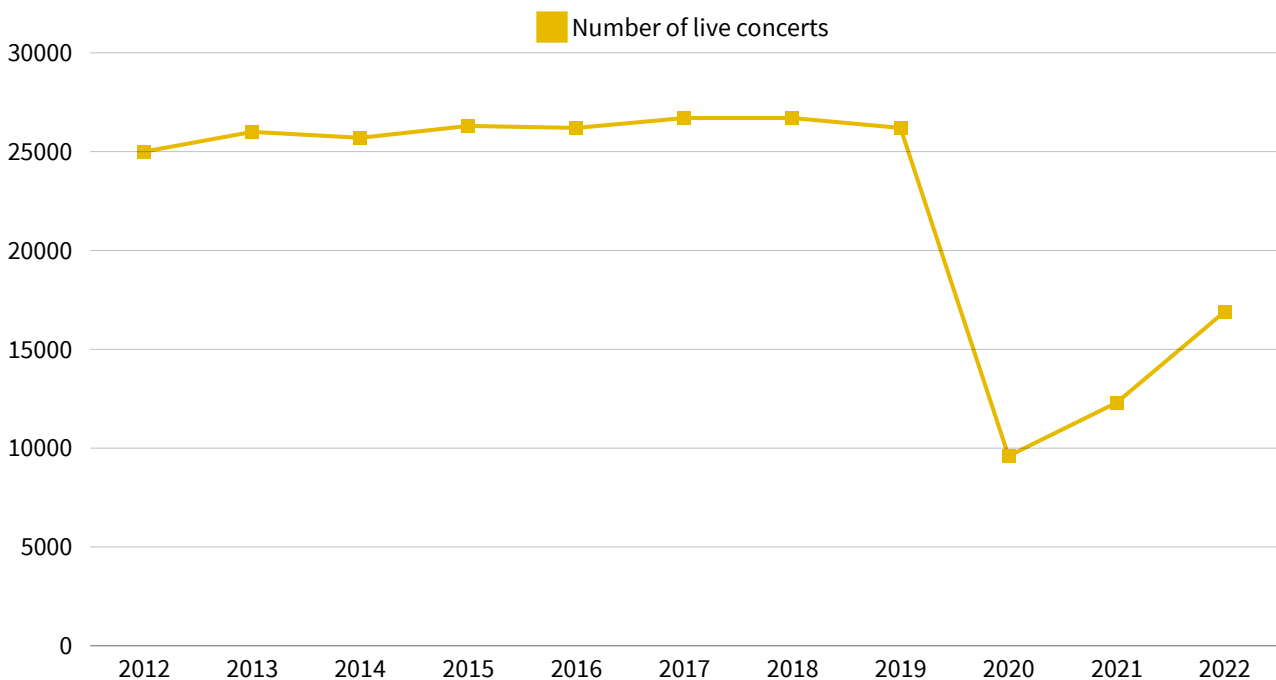


Figure 3: Number of live music concerts between 2012-2022. Source: [Statistik Austria](#)

This is just a lower bound on the number of live concerts in Austria since it does not count all venues and performances. But it shows clearly that the numbers trend strongly upward after a big crash in 2020 due to COVID-19.

In Vienna and the larger cities, live music is shaped by clubs, concert venues and smaller but regularly occurring music festivals. The audience varies from venue to venue as does the price starting from no cover charge to several hundred Euros for some festival passes or stadium shows.

Tickets for concerts are usually bought in advance via online ticketing services, while on-site purchases are mostly common for less well-known acts. Large venues can sell out quickly, given a popular enough act.

2.3. Listening to Recorded Music

As in most countries streaming is the main market driver in recorded music with 82,6% of total revenue in 2023. Most of those listeners (88,5%) used some premium subscription-based service (Spotify, Apple Music, YouTube Music, Deezer, etc.). CD sales continued to fall and were at 8,8% market share in the same year. Conversely, vinyl gained a bit, placing at 6,1%. This bears out in general observations, with vinyl continuing to hold a strong attraction for the enthusiast market and record stores increasingly decreasing the shelf space of CDs and increasing that for vinyl. Even though not yet important enough to be featured in the study, in recent years cassette tapes have had somewhat of a resurgence. Some artists are starting to release new music on tape and some labels are starting to pop up around that medium ([IFPI Marktbericht, 2023](#)).

3. Music Ecosystem

3.1. Music Economy

In a recent study, the economic structure and contribution of the entire Austrian music industry was mapped. The results show that music is a key driver of economic activity in Austria with 95.000 people employed as a direct result of the music sector alone, generating €4,8 billion in gross value added. When taking into consideration indirect effects, the contribution is even larger, namely 117.000 employees and € 7,5 billion in gross value added (Paul, Kleissner, 2024).

3.2. Industry Events and Conferences

Waves Vienna does not only offer a showcase festival but also an attached conference for music professionals.

Bzzzz, the conference for the Austrian music industry taking place in Vienna was successfully launched in 2023 with the 2024 edition and beyond already planned. Organised by WKO, AKM, IFPI and VTMÖ, Bzzzz offers a platform for discussions of recent trends, best practices and current issues.

Music Austria is an industry fair for instrument manufacturers, dealers and publishers that takes place annually in the small city of Ried / Upper Austria.

Both the **Elevate Festival** as well as the **Spring Festival** in Graz also offer discussions, lectures, panels and workshops in addition to their electronic music programme.

3.3. Industry Trade and Development Associations, Unions

Excerpt from **Austrian Music Export Handbuch (2021, 106)**:

*“**Austrian Music Export** was jointly initiated in 2011 by mica – music Austria and the Österreichische Musikfond (Austrian Music Fund) as a common umbrella brand to join forces engaged in export, working closely together with the organisers of collective Austrian stands at international music fairs, as well as the Austrian foreign trade and cultural forums. Objectives of the Austrian Music Export are to promote Austrian music internationally, provide information on the country's musical life and market, assist musicians and companies with advice, represent local music at fairs, conferences and festivals, organise showcases and networking events in foreign target markets and develop an extensive b2b network of international media and music industry players.*

*The association of the Austrian music industry, **IFPI Austria**, represents the interests of its members in all overarching company issues. The members include Austrian independents as well as the subsidiaries of worldwide music companies and represent about 90% of Austria's music market. The tasks of the IFPI include the promotion of economic, legal and cultural conditions in order to bring music productions to a broad audience. This also particularly includes the*

protection of intellectual property, promoting the development of the digital music market, promoting fair competition and appropriate copyright laws, combating piracy and much more.

mica – Music Austria is a professional partner for music creators in Austria. Objectives include the provision of information about the music life in Austria as well as research in the field of contemporary music, the support of Austrian-based contemporary music creators through counselling and information, distribution of local music through promotion at home and abroad and the improvement of the conditions for creating music in Austria. For local music creators, all services of mica - music Austria are available for free.

The ***Musikergilde*** (Musicians Guild) is the largest advocacy for freelance music creators in Austria. More than 2 900 members from all types of music are offered the following services: acquisition of legal costs in case of dispute, model contracts and invoices, free website for each member, networks with event organisers in Austria, a database for gigs offered by studios and producers, emergency aid when in social need and a lot more.

The ***Österreichische Musikrat*** (Austrian Music Council) represents and coordinates the needs and concerns of Austria's music protagonists and their representative bodies. The duties of the OeMR include: lobbying for emerging Austrian rights/copyrights, music productions and live events, as well as promoting the creative work in Austria from all musical styles, establishing cooperation partnerships with other organisations in the local and international music scene, statements, material preparation and dialogue production for debates on issues related to music, cultural policy, music education and music business, as well as networking and creating synergies within the various music styles and interdisciplinary cooperations. During the Corona crisis in 2020/21, the ÖMR was the federal government's main contact for the concerns of music creators.

The members of ***VTMÖ/indies*** include small and medium enterprises throughout the music industry, particularly record companies, music publishers and music producers. The VTMÖ represents their industry and business-related interests in the public and to the legislature, government agencies and other organisations, and supports its members in their business operations with help and advice and ongoing information on market development. Furthermore, the VTMÖ wants to improve the position of its members through international networks and exchange with international organisations and facilitate access to new markets (not least in view of the current developments in the industry). The output of the independent labels in Austria, represented by the VTMÖ, should clearly be positioned as a cultural and especially economic factor.”

3.4. Collective Management Organisations

Excerpt from Austrian Music Export Handbuch (2021, 110):

“In Austria, there are currently ten operating collecting societies. All of them represent the interests of their respective members and are subject to internal and regulatory control. For music rights, the most relevant are:

The AKM and its subsidiary *Austro Mechana* are the collecting societies of composers, music text authors and music publishers in Austria. The AKM assumes the performance and broadcasting rights, and the *Austro mechanic* the mechanical rights. The AKM is responsible for the levying and distribution of royalties to the musical creators and music publishers when their music is played at concerts, other live events, in discos, used as background music in coffee shops, restaurants, hotels, shopping centres, boutiques, etc., is broadcasted on the radio or television or made available on the internet. The *Austro mechana* is mainly responsible for the levying and distribution of royalties for the reproduction and distribution of musical works on sound (video) carriers and thus ensures the music creators and music publishers their share of the sales revenue. Furthermore, the *Austro mechana* collects royalties for mechanical reproductions in the fields of radio/TV and mobile/online, as well as blank media levy. As non-profit organisations, the collecting societies divide the total revenue minus the administrative costs among the music creators and publishers.

The **LSG - Wahrnehmung von Leistungsschutzrechten Gesellschaft m.b.H.** (Exercise of Performance Rights) is a joint collecting society of performers and producers of sound recordings and music videos. The LSG exercises the rights of performing artists on their lectures and performances (live performances and recordings) and further rights of music producers (labels) and music video producers on their recordings. These receive royalties from the LSG when their commercially available recordings are played on the radio or television. As a non-profit organisation, the LSG divides the total revenue minus the administrative costs among the performers, labels and music video producers.

OESTIG - Oesterreichische Interpretengesellschaft is a shareholder of LSG and represents the interests of music performers.”

4. Live Music Sector

Live music in Austria is split between the summer season and the rest of the year. During the summer season open-air concerts and festivals are quite common. Especially in Vienna, there are plenty of publicly funded, entry-free concerts during the summer like the Popfest, Kultursommer Wien and of course the Donauinselfest. This makes it hard for venues with entry fees to generate large amounts of interest, especially for smaller and niche audiences. During the rest of the year in most of Austria, the situation for concerts is far easier and most major cities offer plenty of venues for a variety of different sizes and types of audiences. One disadvantage, however, is a marked lack of indoor venues at a size between larger clubs and stadium shows. This is true for the whole of Austria, even Vienna, which can make it hard for both Austrian as well as international acts to bridge the gap towards shows with mainstream appeal.

4.1. Live Music Industry in Figures

The only available data is a market estimation by Statista Austria. While to be taken with a heavy pinch of salt, the numbers should nonetheless sufficiently illustrate the overall trends:

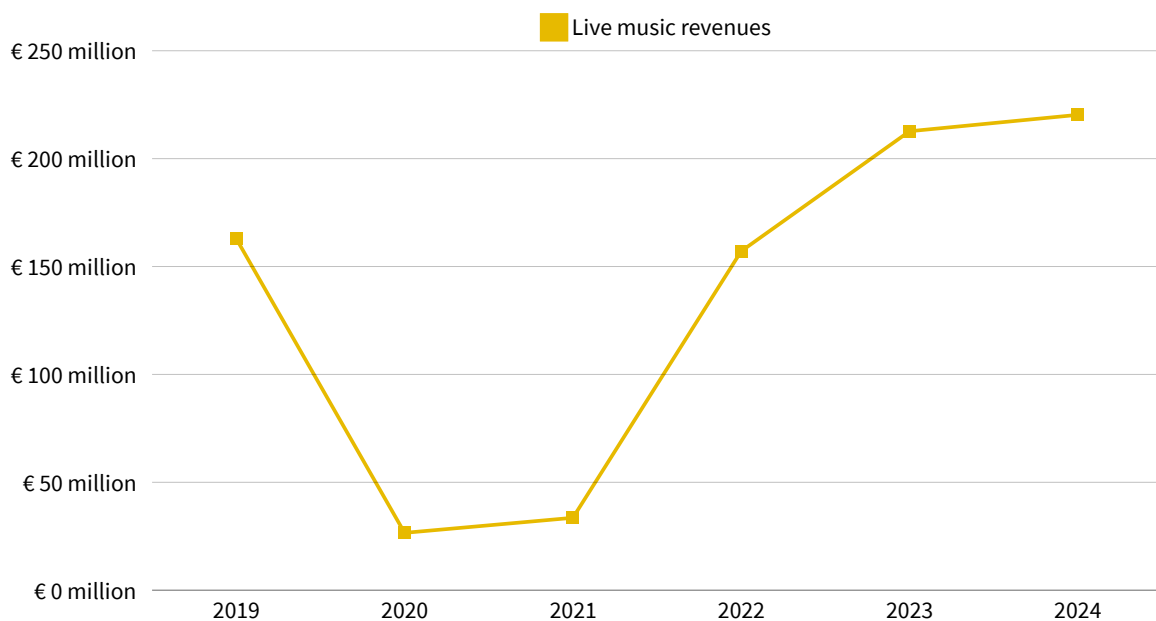


Figure 4: Live music revenues from 2019-2024. Source: [Statista Austria](#)

4.2. Music Festivals

Music festivals in Austria are both numerous and diverse. There are large mainstream festivals like the FM4 Frequency Festival, Nova Rock and Lido Sounds which draw big audiences from inside of Austria as well as adjacent countries, mainly Germany. But there is also a variety of mid-sized and smaller festivals, which often specialise in specific musical scenes or genres.

Especially noteworthy is the large scene for electronic music, especially experimental electronic music aside from mainline EDM. There is also a wide variety of art festivals which also include music as a central artform, e.g. Donaufestival in Krems / Lower Austria and Impulstanz in Vienna.

FM4 Frequency Festival *August*

The FM4 Frequency Festival is officially hosted – though not organised – by the alternative radio station FM4. The festival takes place in St. Pölten, about 30 minutes by train from Vienna. It consists of several stages, usually with very large, mainstream acts as headliners, but with plenty of slots for mid-range performers.

Capacity: 50 000 per day over three days

Notable international acts: Die Ärzte (GER), Macklemore (USA), Imagine Dragons (USA)

Nova Rock *June*

Nova Rock is a festival focussed mainly on rock and hard music. It takes place in Nickelsdorf close to the Hungarian and Slovak borders. The line-up features mainly international acts, mid-size and up.

Capacity: 50 000 per day over four days

Notable international acts: Muse (IRE), Green Day (USA), Rise Against (USA)

Donauinselfest *June*

The Donauinselfest is one of the biggest music festivals in Europe, if not the world. It is organised by the Social Democratic Party of Vienna on a large island on the Danube easily accessible from the city centre. Entrance is free. The music features several different stages and ranges from Austrian folk music to big mainstream pop acts.

Capacity: Up to 1 million per day over three days

Notable international acts: Mando Diao (SWE), Tocotronic (GER), Cro (GER)

Lido Sounds *June*

Premiering in 2023 Lido Sounds is one of the younger festivals in the Austrian scene. It has a similar focus to the older brother FM4 Frequency Festival, with a bit of a smaller footprint. Music tends to fall on the alternative side of pop music.

Capacity: 30 000 per day over three days

Notable international acts: Florence and the Machine (GBR), Kings of Leon (USA), Die Toten Hosen (GER)

Waves Vienna *September*

Waves Vienna is a showcase festival for smaller and mid-sized acts, specifically for those not well-known outside of their home countries. It focuses on independent and alternative music in pop, rock and electronica. There is also a conference attached to the showcase festival.

Capacity: 5000 per day over three days

Notable international acts: Christin Nichols (GER), Ada Oda (BEL), Annie Taylor (CHE)

Elevate Festival *March*

Elevate Festival is a festival and conference for contemporary electronic music. It's located in Graz, Austria's second-largest city. The acts range from local avant-garde electronica acts to larger more well-known ones.

Capacity: 2000 per day over five days

Notable international acts: Roisin Murphy (IRE), Panda Bear (USA), Peaches (CAN)

Poolbar Festival *July/August*

A slightly unusual festival is the Poolbar Festival in Feldkirch, the very west of Austria. It spans an entire month and consists of several individual concerts and events. Music ranges widely from jazz to new music to contemporary pop and rock.

Capacity: 2500 per concert

Notable international acts: Danger Dan (GER), Xavier Rudd (AUS), Sportfreunde Stiller (GER)

Popfest Wien *July*

Each year, Popfest Wien brings contemporary and diverse offerings from pop and related genres to town on various stages in and around the central Karlsplatz square. Popfest performers might include established stars in the Austrian firmament or relative newcomers. Popfest is always curated by a changing duo of an Austrian artist and a music journalist.

Capacity: 60 000 over 4 days

A representative overview of the country's festivals is offered on the website of [mica – music austria](#).

4.3. Music Venues and Clubs

Excerpt from Austrian Music Export Handbook (2021, 81):

The location density in Austria is too large to be represented in the given context. Highlighted are the following:

[Porgy & Bess](#) in Vienna is one of the most prestigious jazz clubs in Central Europe.

[WUK](#), [Flex](#), [Fluc](#), [Arena](#), [Pratersauna](#), [Grelle Forelle](#) and [Werk](#) are Vienna's bigger venues for live and club music, the [Rhiz](#), [B72](#), [Chelsea](#), Elektro Gönner and [Club Dual](#) are a little smaller, with some specialised programs of very high quality.

The [Konzerthaus](#) and the [Musikverein](#) in Vienna have to be mentioned here for composed music.

[Muth](#) is a multi-purpose hall for music and theatre with a focus on classical music. [Alte Schmiede](#) and [Arnold Schönberg Center](#) operate small venues mainly for contemporary music.

Since 2013 Linz has the new [Musiktheater](#), one of the most modern opera and music theatre houses in Central Europe and since 1974 the [Brucknerhaus](#) composed music. The most important pop/rock venues are [Posthof](#), [Kapu](#) and [Stadtwerkstatt](#).

In Salzburg, the relevant locations are [Jazzit](#), [Rockhouse](#), [ARGEKultur](#), Republic. In Graz, Dom im Berg, [Postgarage](#), [ppc](#), [Orpheum](#), [Helmut-List-Halle](#) and [Kasematten](#). Further important event

venues are [PMK](#) and [Treibhaus](#) in Innsbruck, [Poolbar](#) in Feldkirch, [Spielboden](#) in Dornbirn, [Alte Schlachthof](#) in Wels, [Alte Gerberei](#) in St Johann in Tirol and [Cselley Mühle](#) in Burgenland.

Since the 1st of January 2020 in Vienna has been installed the [Vienna Club Commission](#) as the service and mediation centre for club culture, and the [VCC Radar](#), a search engine for locations.”

A representative overview of the country's venues is offered on the website of [mica – music austria](#).

4.4. Promoters and Booking Agents

There are few pure promoters or booking agents in Austria. Most are either attached to a label (e.g. [Ink Music](#), [Wohnzimmer](#), [Assim](#)) an event organiser ([Arcadia Live](#), [Barracuda](#)) or a venue. Some exceptions for music promoters are [Rola Music](#) or [Kronowetter PR](#), also [Spoon Agency](#).

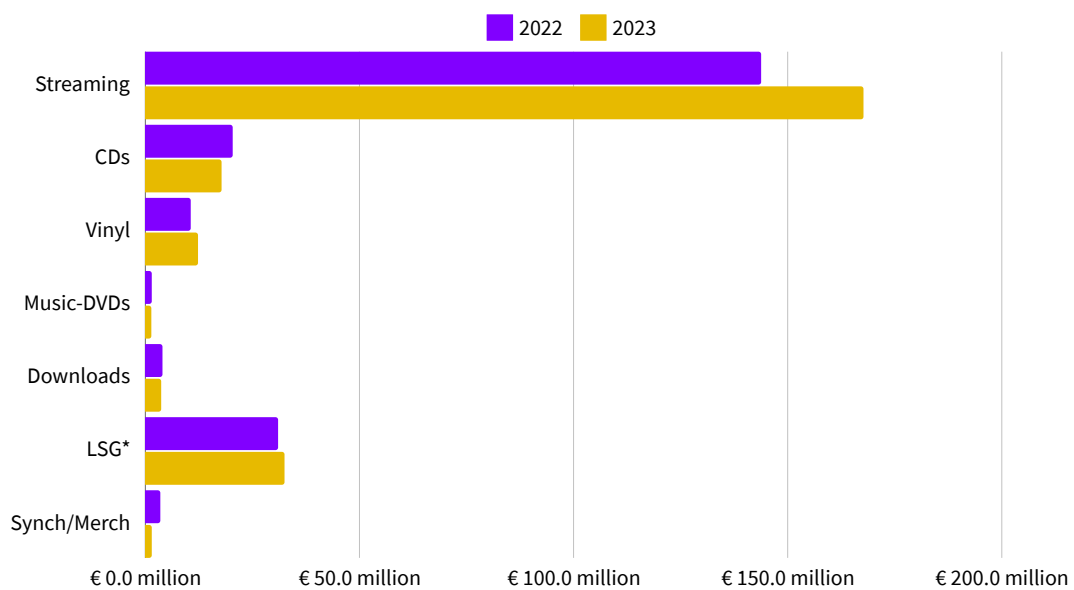
An updated list can be found at [mica – music austria](#).

5. Recorded Music Sector

The recorded music market is driven by streaming, which is markedly increasing year over year, while vinyl holds its ground with slight increases in the enthusiast market.

Besides sub-divisions of the major labels, there are about 1000 labels currently active in Austria. These are however mostly very small and structured and often operated by the musicians themselves. There are several Austrian labels that specialise in niche genres but are open to international artists and releases, including for example Napalm Records, one of the biggest independent labels worldwide.

5.1. Recorded Music Industry in Figures



*LSG collectively manages secondary rights like radio, television or public playback. See also Chapter 3.4.

Figure 5: Revenue percentage for different formats in 2022 and 2023. Sources: [IFPI Marktbericht 2023](#) and [IFPI Marktbericht 2024](#)

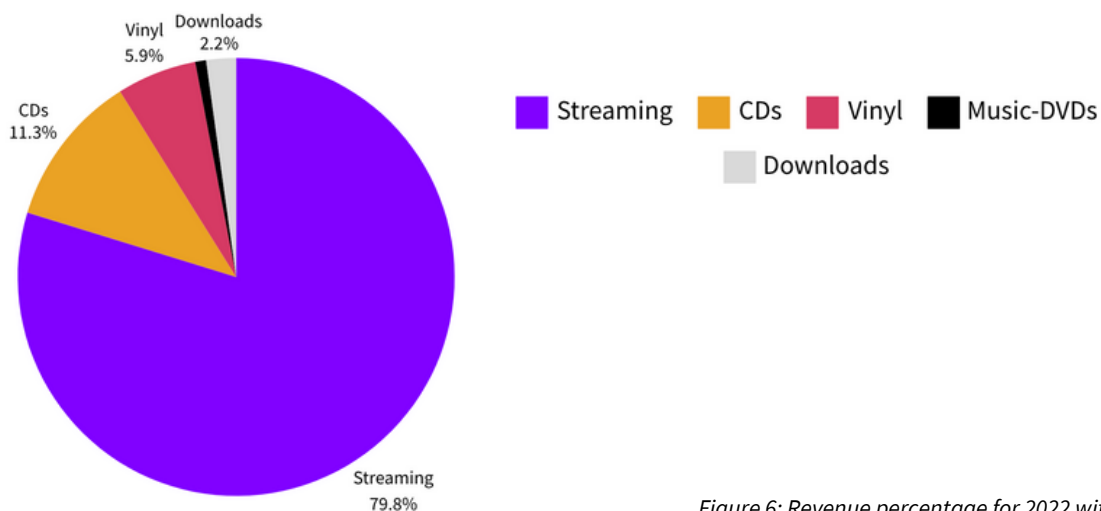


Figure 6: Revenue percentage for 2022 without LSG and synch/merch. Source: [IFPI Marktbericht 2022](#)

5.2. Main Actors in the Recorded Music Industry

Universal Music Group, Warner Music Group and Sony Music Entertainment all three have subdivisions in Austria. However, in many regards, they function either as a part of or in conjunction with their German subdivisions. In the absence, many small independent labels have flourished, up to 1000 according to estimates by AME. For the most part, these are very small, serving as self-publishing platforms for single artists or very small cadres of connected acts. Still, there are some labels who have gained wider notoriety for specific niche genres, e.g. [Affine Records](#) for experimental electronica, [Napalm Records](#) for metal, [Noise Appeal](#) for noise and psychedelic rock, [Seayou](#), Recordsand, [Ink Music](#) for indie pop and indie rock. Due to the small size and specificity of their catalogue, it is somewhat uncommon for Austrian independent labels to have non-Austrian artists as part of their roster. Still, there are a few that should be mentioned: [Phat Penguin](#), [TöchterSöhne](#), [Lotterlabel](#), [Seayou](#)/Problembär and [Siluh](#). Many indie record labels are members of [VTMÖ](#), the trade association of independent record labels with currently 211 members.

A list of the most important labels in Austria can be found at [mica – music austria](#).

5.3. Physical Distribution

From Austrian Music Export Handbuch (2021, 92):

“In the last 15 years, the distribution landscape in Austria has changed dramatically. Many specialised companies, such as Soul Seduction, Ixthuluh or Extraplatte have disappeared. In addition to the distributors of the major labels and Edel, Hoanzl is the most important domestic distributor, which also works with Austrian independent labels. Good To Go, a joint distribution company of Groove Attack and Rough Trade, a strong player from Germany has appeared on the Austrian market since 2009.”

Comprehensive information on trade and distribution, as well as a list of all Austrian distributors, can be found on the website of [mica – music austria](#).

5.4. Collective Management of Neighbouring Rights

Signing up with a Collective Management Organisation in Austria is pretty straightforward. For certain countries, (e.g. Germany) there are already mutual servicing contracts in place. Otherwise, both the application and the registration of works can be submitted online. Email or phone lines are also available if you have questions. Most Austrian services are also used to handling requests in English.

6. Music Publishing & Sync Sector

From Austrian Music Export Handbuch (2021, 91):

“The activity of many music publishers has evolved away from the production of printed music towards the acquisition of rights to compositions and song lyrics in order to commercialise them and collect the copyright payments for their use. Even more so, these tasks are often taken over by labels, which (have to) make more and more comprehensive offers for the evaluation of music.”

Sync has become an increasingly important part of the music value chain, specifically for newer artists. Accordingly, labels, as noted above, have increasingly added promoting their acts for film, television, ad etc. usage to their portfolio. Traditional publishers of printed music are usually members of the CMO [Literar Mechana](#).

6.1. Music Publishing Industry in Figures

	2019	2020	2021	2022
LSG*	€31,5 million	€27,1 million	€27,4 million	€31 million
Sync, merch and other	€6 million	€4 million	€3.5 million	€3.5 million

*The LSG collectively manages secondary rights like radio, television or public playback. See also Chapter 3.4.
Table 2. Source: IFPI Market Report Austria 2019-2022.

6.2. Main Actors in the Music Publishing Industry

The main actors in the publishing industry are the record labels. Most of the sync personnel of the major labels are located in Germany. Most Indies have reverted to managing the sync rights for their roster on their own. Noteworthy labels with an active sync portfolio are [Ink Music](#) and [Schedler Music](#). The publishing and production scene has started to become more active with recently launched new companies such as [Matches Music](#), Am Leben, [welovemelodies](#) and Bluejay (previously a subsidiary of Ink Music). In addition, studios such as [Villa LaLa](#) and [Lautlos Haus](#) are offering various services.

6.3. Collective Management of Copyright

Neither AKM/aume nor LSG/ÖSTIG offer management of publishing or sync rights. Publishing or sync rights have to be managed either privately or via a label/publisher.

7. Media and PR

What is true for music in general is specifically true for music media: Austria is a small market. Consequently, there aren't very many outlets focussed solely on music or even pop culture more broadly. Additionally, the strongly funded public broadcasting service ORF takes a dominant role in radio and television. The public broadcasting service is currently very limited in what content it is allowed to produce for social media, though that might change shortly with new laws being discussed.

Print media is dominated by daily tabloids, though quality broadsheets do continue to hold significant importance – both nationwide as well as locally. Speciality music publications have mostly closed down, with some rare exceptions.

On the web, some new players are starting to emerge, though currently, they are mostly significant for niche spaces and genres.

Social media is an important tool in artist promotion, with the usual suspects as platforms of choice – Instagram, TikTok, and YouTube.

7.1. Social Media

In Austria, all the usual Western European / North American social media platforms are the main ones being used. Facebook has been stagnating in recent years, with most active users migrating to Instagram and TikTok. Twitter/X is still used especially among media professionals, though it too seems to be slowly decreasing with users trying out alternatives like Threads. YouTube is the main avenue for distributing music videos, both by acts as well as labels.

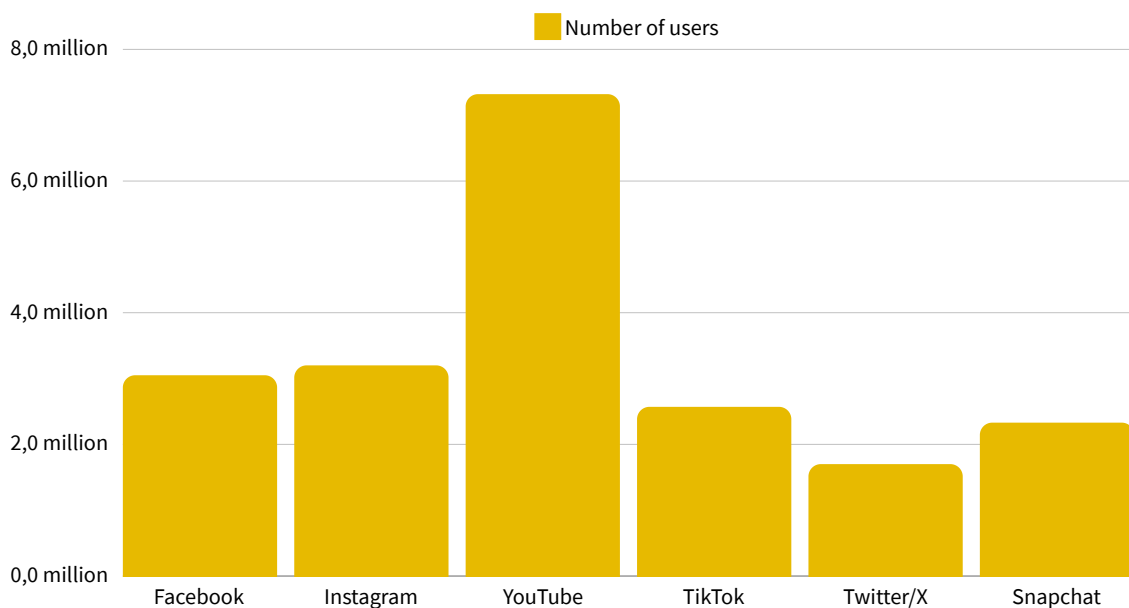


Figure 6: Numbers of users for various social media platforms in Austria. Source: [Datareportal, 2023](#)

7.2. Written Media – Print and Online

The strongest print publications in Austria are daily newspapers. The market is dominated by the boulevard paper [Kronen Zeitung](#) and the free newspapers [Heute](#) and [Österreich](#). Quality newspapers nationwide newspapers like [Der Standard](#) and [Die Presse](#) probably offer the most widely read Austrian music journalism in print.

Print publishing of music/pop culture magazines was hit hard in Austria with a decline across the entire sector. Currently, the largest independently published pop culture magazine is [The Gap](#) with a circulation of about 20 000. It is distributed free of charge via clubs, cinemas, record stores, coffee shops and other venues. It focuses on pop culture in and from Austria. Another print publication is [!ticket](#), the magazine of the largest ticketing provider oeticket – a subsidiary of CTS Eventim. [Concerto](#) is also still available in print and focuses on jazz, folk, blues and world music. Lastly there is bi-monthly [SLAM](#), which focuses on rock music.

Purely online there is [The Message](#), a hip-hop magazine, and [skug](#) which focuses on a variety of musical subcultures. Both also extensively – though not solely – feature Austrian music.

7.3. Radio

As in many other countries radio has until recently been the most important medium to gain an audience in Austria. While social media and streaming services have cut into that, radio across all programming still reached 76,1% of the Austrian population in 2023. Nationally the most important stations are the publicly funded stations: Ö3 with 28%, which features a mix of contemporary pop and hits from the preceding decades. Ö1 with 7%, focusing on editorial content, classical music, jazz as well as more experimental pop music. And FM4 the alternative music station, which while only reaching 2% has an outsized importance in the Austrian music scene, especially for independent and subcultural music. Local and/or private radio also plays an important role in aggregate, though few individual stations rise to nationwide importance ([RMS Radiotest, 2023](#))

7.4. Television

The tale in television is similar to that in radio. ORF public broadcasting dwarfs all other private channels. The main channel is ORF 1, offering both original programming, syndication of movies and TV shows as well as news programmes, large sporting events and some occasional cultural programming. The second largest channel ORF 2 additionally features local content as well as programming which has slightly less mainstream appeal than that running on ORF 1. Most cultural programming is relegated to ORF 3, though even there, pop culture does not have a large footprint.

Among the smaller commercial channels, several are just subsidiaries of German channels, with very little unique content. The most notable channels with unique content for Austria are ATV (owned by the German broadcasting group ProSiebenSat.1 Media SE), Servus TV (owned

by the media subsidiary of Red Bull) and oe24 (owned by the tabloid newspaper Österreich). All three do offer some cultural programming.

The only actual Austrian music channel GoTV closed down in 2022.

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