

Austrian Music Export Handbook



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Introduction

Under Austria's tourist-oriented facade lies a most vibrant and blossoming music scene. In the last decade, more and more artists managed to break out internationally, and a lot of music professionals were able to establish multi-national partnerships and build substantial networks, enabling them to grow their businesses at an international level. We experience growing interest in the Austrian music field from players outside of Europe. For everyone aiming at international cooperation and exchange, reliable information is key - reasons enough to update the revised version of this handbook.

The Austrian Music Export Handbook is aimed at music business representatives, copyright owners, performers and other interested parties who wish to gain an overview of the musical landscape in Austria. Starting from basic information on geography, sociography, politics and economy, the Austrian Music Export Handbook introduces the protagonists of the Austrian market, the economic performance of the music industry, the most important import and export markets, and where to find additional information and contact partners within the Austrian market.

As well as possible, the Austrian Music Export Handbook refers to the most current facts and figures. In the case of unavailable primary data on specific topics, the handbook had to access secondary sources. To ensure the most direct and "unfiltered" view of the authors on the music industry and its players, many passages of this handbook, especially self-portrayals, were taken from the exact wording of the original sources (respectively listed in the footnotes).

With this Austrian Music Export Handbook, Austrian Music Export hopes to offer a practical and useful introduction and overview, and is always available for further information, consultations and assistance.

Franz Hergovich (Austrian Music Export)

Vienna, November 2021

Part 1 - General Information

Geographical Data and Transport Infrastructure

General Information¹

Capital City	Vienna
Form of Government	Democratic Republic
Area	83.879 Square kilometers ²
Population	8.424 Million (as of 2020) ³
Currency	EUR
GDP / Inhabitant	42.110 (as of 2020, fifth highest EU-28 ⁴ value behind Luxembourg, Ireland, Denmark and the Netherlands) ⁵
GDP in EU Comparison	127 (EU-28 average 100) ⁶
Time Zone	CET (GMT+1)
International Calling Code	(00)43

Source: refer to footnotes

The Republic of Austria is located in Central Europe, bordered by the Federal Republic of Germany and the Czech Republic in the North, Hungary and Slovakia in the East, Slovenia and Italy in the South, and Switzerland and Liechtenstein in the West.

Austria extends in the West-East direction over a maximum of 575 km, in the North-South direction over a maximum of 294 km.

¹ See: Creative Industry Report 2018, <https://www.kreativwirtschaft.at/achter-oesterreichischer-kreativwirtschaftsbericht/2018>

² <https://en.wikipedia.org/wiki/Austria>

³ <https://data.worldbank.org/indicator/SP.POP.TOTL%20>

⁴ This and the following refer to the EU-27, since all the data used here refer to the 27 member states as in 2019. However, this data is no longer correct as of 1 February 2020, given that the European Union comprises 28 countries since the exit of the United Kingdom.

⁵

http://www.statistik.at/web_de/statistiken/wirtschaft/volkswirtschaftliche_gesamtrechnungen/bruttoinlandsp_rodukt_und_hauptaggregate/jahresdaten/index.html

⁶ <https://www.wko.at/service/zahlen-daten-fakten/BIP.html>



Source: Wikipedia⁷

Austria has always been a focal point and important traffic point between the developed countries of Western Europe and other markets in Central and Eastern Europe. Especially since the fall of the „Iron Curtain“ in 1989, Austria plays an increasingly important role in Central and Eastern Europe. Austria has been able to establish itself as a significant and attractive business location and residence for many international companies.

The region of Centrope is a joint initiative of the Austrian federal states of Vienna, Lower Austria and Burgenland and the neighbouring regions of the Czech Republik, Slovakia and Hungary.⁸ It is of particular relevance for almost all industries, and it was the destination of an Interreg programme of the European Regional Development Fund⁹ with the aim of stimulating cooperation between the regions involved and of diminishing the influence of the national borders in favor of equal economic, social and cultural development of the whole territory.¹⁰

In the music sector, the (showcase) festival Waves Vienna takes up a special position and is striving to intensify the contacts with the eastern neighbours through conferences and concert lineups, also with an additional edition of the festival in Bratislava from 2013 to 2015. Bratislava is an important partner for the city of Vienna and a gateway to the region.

Austria's position as a gateway to Eastern markets is otherwise rarely reflected in the music industry: the country's still active major labels Universal and Sony are controlled from Germany, Warner is hardly active on the Austrian market any more, after the label took a leading role for many years in the development of new markets in Eastern Europe.

The Western federal states, especially Tyrol and Vorarlberg, have traditionally less (economic) relations towards Centropa, but are more oriented to Germany, Switzerland and Italy, which is not least proven by the visitor flows at local live concerts.

⁷ <https://de.wikipedia.org/wiki/Österreich>

⁸ <https://en.wikipedia.org/wiki/Centrope>

⁹ https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISSUM%3A2602_3

¹⁰ https://en.wikipedia.org/wiki/European_Regional_Development_Fund

An important hub for some Austrian products, especially in the genres „folk“ and „Schlager“, but also „alternative“, is the Southern German region around Munich. Besides the geographical and cultural proximity, which also facilitates the linguistic access to dialect music, this region is still (terrestrial) gathering ground for Austrian radio stations, particularly the alternative radio station FM4, which has no direct competitors in the region and is thus very popular.

Towns and Cities

Based on the census in 2011, a little more than three-quarters of the Austrians live in 34 of the urban areas defined by the Statistics Austria. 3.81 million inhabitants are located in the core zones of the city regions, 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.¹¹
- 71 municipalities with 10,000-50,000 inhabitants in the core zone.¹²

The musical life, especially trade and live performances, focuses on the urban centers, especially the capital city Vienna. With regard to music, Vienna is the biggest touristic focal point, due to its classical tradition and the large representative buildings of old music theaters such as the State Opera, Volksooper 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 Vienna¹³.

Festivals of all genres, as well as highly specialized event organizers, 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 centers is definitely worthwhile!

Administrative Divisions

The Republic of Austria is divided into nine federal states, Vienna as the federal capital is one of them. The states are divided into 127 districts¹⁴, which are subdivided into municipalities. Altogether

¹¹ https://de.wikipedia.org/wiki/Liste_der_Städte_in_Österreich#Agglomerationen_nach_Brinkhoff

¹² https://de.wikipedia.org/wiki/Liste_der_Städte_in_Österreich#Gemeinden_mit_mindestens_10.000_Einwohnern

¹³ mica – music austria database analysis, November 2003

¹⁴ http://www.statistik.at/web_de/klassifikationen/regionale_gliederungen/politische_bezirke/index.html, 1.7.2020

there are 2,095 municipalities¹⁵, 15 of which are statutory cities that exercise the district administration itself¹⁶ (as of 1st of January 2020). Especially worth mentioning is the administrative structure and the related distribution of competences, for example in the live sector and the question of jurisdiction to issue event permits. In the mentioned example, the responsibility depends on the venue's capacity and is carried by the municipality (up to 2,000 people), above that by the respective district administration authority. Information on the requirements of cultural and/or economic activities are provided by the respective municipal offices and economic chamber representatives¹⁷.

Transport (Touring in Austria)

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 neighboring Schengen countries anymore. The border to Switzerland is regarded as an external EU border!¹⁸) Missing vignettes are punishable with a fine up to EUR 240). **Vehicles over 3.5 tons**, ie. trucks and buses (nightliners!) are subject to electronic toll. Information on this is provided by the ASFINAG, the operating company of the Austrian highways¹⁹.

The speed limit on the highway is 130 km/h, on country roads 100, 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. 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.

¹⁵ http://www.statistik.at/web_de/klassifikationen/regionale_gliederungen/gemeinden/index.html 1.1.2020

¹⁶ [https://de.wikipedia.org/wiki/Statutarstadt_\(%C3%96sterreich\)](https://de.wikipedia.org/wiki/Statutarstadt_(%C3%96sterreich))

¹⁷ www.wko.at

¹⁸ Please refer to entry information of the Ministry of Interior: www.bmi.gv.at → Polizei und Sicherheit → Bundespolizei → Fremdenpolizei und Grenzkontrollwesen

¹⁹ www.asfinag.at → Maut und Vignette → Maut für LKW und Bus

Important Contacts, Related Links

General	https://en.wikipedia.org/wiki/Austria https://de.wikipedia.org/wiki/Österreich
ARBÖ (Automobile, Motorcycle and Bicycle Club of Austria)	www.arboe.at
Electronic Tolls for Vehicles over 3,5 t	www.go-maut.at
Airports	https://de.wikipedia.org/wiki/Liste_der_Flughäfen_in_Österreich
ÖAMTC (Austrian Automobile, Motorcycle and Touring Club)	www.oeamtc.at
Austrian Information Site of the Embassy in the United States	www.austria.org
Statistical Data on Austria	www.statistik.at
Road Traffic Laws, Driving Restrictions	www.wko.at Service Verkehr Strassenverkehrsrecht
Rail Connections	www.oebb.at , www.westbahn.at

Demographic Information

General Information

The population in Austria is continuously growing, from the current 8.77 million in 2017 it will grow to 9.21 million in 2030 and is thereafter expected to continue to 9.60 in 2050²⁰.

Traditionally, Austria is a country of immigration, historically reaches back to the time of the monarchy and then accelerated since the 1960s with the incipient labor migration, particularly from the countries of former Yugoslavia and Turkey.

Population Distribution

Federal State	Capital	Population (2019)	Capital Population (2020)	Population / km ²
Burgenland	Eisenstadt	294.436	14.816	74
Carinthia	Klagenfurt	561.293	101.300	59
Lower Austria	St. Pölten	1.684.287	55.514	88
Upper Austria	Linz	1.490.279	206.595	124
Salzburg	Salzburg	558.410	155.021	78
Styria	Graz	1.246.395	291.072	76
Tyrol	Innsbruck	757.634	131.961	60
Vorarlberg	Bregenz	397.139	29.711	153
Vienna including the suburbs		1.911.191		4607

Source: Wikipedia²¹

Population in Age Groups

Age	Total	Men	Women
In Total	8.901.064	4.378.772	4.522.292
0 to 4 years	435.835	224.096	211.739
5 to 9 years	425.227	219.209	206.018
10 to 14 years	421.998	216.381	205.617
15 to 19 years	437.855	225.558	212.297
20 to 24 years	517.770	266.200	251.570
25 to 29 years	601.402	308.142	293.260

²⁰ http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/bevoelkerung/demographische_p_rognoesen/index.html

²¹ See: <https://en.wikipedia.org/wiki/Austria>, as of 01.01.2021

30 to 34 years	607.628	309.081	298.547
35 to 39 years	610.304	307.461	302.843
40 to 44 years	564.441	283.167	281.274
45 to 49 years	622.453	308.507	313.946
50 to 54 years	711.404	356.947	354.457
55 to 59 years	685.485	342.150	343.335
60 to 64 years	565.635	275.937	289.698
65 to 69 years	450.381	213.220	237.161
70 to 74 years	391.654	179.931	211.723
75 to 79 years	377.454	165.737	211.808
80 to 84 years	247.722	102.723	144.999
85 to 89 years	143.216	51.519	91.697
90 to 94 years	65.714	19.354	46.360
95 years and older	17.395	3.452	13.943

Source: Statistics Austria²²

Population Growth from 1951 to 2011

	1951 (1.6.)	1961 (21.3.)	1971 (12.5.)	1981 (12.5.)	1991 (15.5.)	2001 (15.5.)	2011 (31.10.)
Overall Population	6.933.905	7.073.807	7.491.526	7.555.338	7.795.786	8.032.926	8.401.940
Men	3.217.240	3.296.400	3.533.694	3.572.426	3.753.989	3.889.189	4.093.938
Women	3.716.665	3.777.407	3.957.832	3.982.912	4.041.797	4.143.737	4.308.002
Age Groups							
0 to 14 years	1.587.804	1.584.629	1.822.332	1.510.564	1.356.806	1.353.482	1.227.690
15 to 59 years	4.612.694	4.615.973	4.607.597	4.898.780	5.272.062	5.437.765	5.682.137
15 to 29 years	1.444.707	1.443.012	1.536.520	1.782.462	1.849.727	1.495.765	1.569.276
30 to 44 years	1.914.624	1.748.742	1.869.643	1.919.209	2.161.721	2.524.143	2.488.754
45 to 59 years	1.253.363	1.424.219	1.201.434	1.197.109	1.260.614	1.417.857	1.624.107
60 years and older	733.407	873.205	1.061.597	1.145.994	1.166.918	1.241.679	1.492.113
60 to 74 years	709.966	835.278	1.008.280	1.076.084	1.059.706	1.101.299	1.293.479
85 years and older	23.441	37.927	53.317	69.910	107.212	140.380	198.634

²² http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/bevoelkerung/bevoelkerungsstruktur/bevoelkerung_nach_alter_geschlecht/index.html

	1951 (1.6.)	1961 (21.3.)	1971 (12.5.)	1981 (12.5.)	1991 (15.5.)	2001 (15.5.)	2011 (31.10.)
Austrian Citizenship	6.611.307	6.971.648	7.279.630	7.263.890	7.278.096	7.322.000	7.461.953
Foreign Citizenship	322.598	102.159	211.896	291.448	517.690	710.926	939.987
Country of Birth Austria	6.081.607	.	6.697.607	.	.	7.029.527	7.086.156
Foreign Country of Birth	852.298	.	640.585	.	.	1.003.399	1.315.784

Source: Statistik Austria²³

Demographic Change

Austria is currently experiencing a clearly noticeable demographic shift. Increasing life expectancy and declining birth rates are continuously moving the age structure. The population group aged under 20 years will be reduced from a 19.3% share of the total population to 18.5% in 2050. The core group of citizens aged between 20 and 65 years will decline from the current 61.5% to 53.9%. However, the current 19.1% proportion of seniors will rise to 27.6% of the total population²⁴.

Combined with the increasing purchasing power of the elderly citizens and the background of musical socialization of the future senior population, this will certainly be a very interesting target group for the music industry.

Migrant Population

As mentioned before, Austria has a long tradition as an immigration country, traditionally strongly represented are citizens of the former crown lands²⁵, in the recent past, Turkish citizens and members of the former Yugoslavian and Germany are still the largest immigrant group, but in the 2010s, in the course of the so-called European refugee crisis, most immigrants came from Syria, Afghanistan, Iraq and Kosovo.

Currently living in Austria are approximately 816,300 people with an immigrant background (first and second generation) from an EU country and 1,25 million migrants from non-EU countries, including about 531,600 from former Yugoslavia and 282,800 from Turkey²⁶.

²³ http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/bevoelkerung/volkszaehlungen_re_gisterzaehlungen_abgestimmte_erwerbsstatistik/bevoelkerung_nach_demographischen_merkmalen/0228_81.html

²⁴ https://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/bevoelkerung/demographische_prognosen/bevoelkerungsprognosen/index.html

²⁵ https://en.wikipedia.org/wiki/Cisleithania#Crown_lands

²⁶ http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/bevoelkerung/bevoelkerungsstruk_tur/bevoelkerung_nach_migrationshintergrund/index.html

In 2012 the proportion of citizens with a migrant background was about 19% and has risen to 23,7% by 2019.²⁷

In 2018, approx. 685,000 people with a migrant background lived in Vienna, including approx. 260,000 from EU and EFTA countries and approx. 180,000 from ex-Yugoslavia²⁸. There is a well-developed live music infrastructure in the Viennese ex-Yugoslavian community, which is also economically highly relevant.

Although culture and music events of immigrants are held in public, the events are often exclusively visited by a particular (ethnic) group.

In general, ethno and world music is a relatively strong market segment in Austria (exact sales and market share figures are not available, for an overview of market shares by genres, see the chapter "Repertoire Distribution"), and is also apparent with a wide range of corresponding music festivals such as the established and popular events Akkordeon Festival, Wean Hean, Salam Orient, KlezMORE and Glatt und Verkehrt.

The existence of private media and program niches in independent radio stations such as the Viennese Radio Orange and a variety of ethnically oriented clubs, bars and events indicate that there are emerging markets for niches in Austria, with an existing target group for ethno marketing activities in music and culture.

For more in-depth information, please refer to Ivona Dermanovic's work on "Ökonomie der Balkanmusik" (Economy of Balkan Music)²⁹.

Language

German is the official state language of the Republic of Austria. The Austrian German, which is different in vocabulary and pronunciation, but also in grammatical peculiarities from the High German in Germany, is the first language of approximately 98% of Austrian citizens.

The autochthonal ethnic groups of the Croats in Burgenland, the Slovenians and Hungarians in Austria are entitled to school education and government correspondence in their native language. Croatian and Slovenian are additional official languages in the administrative and judicial districts of Styria, Burgenland and Carinthia with Croatian, Slovene or mixed populations. Furthermore, in some municipalities of Burgenland, Hungarian is accepted as the equally official language next to German.³⁰

Minority languages are negligible for both business and musical production. The level of education in Austria is generally good, including English-language skills. In the music business English is the common language in international business relationships.

²⁷ http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/bevoelkerung/124243.html

²⁸ http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/bevoelkerung/bevoelkerungsstruktur/bevoelkerung_nach_migrationshintergrund/index.html

²⁹ Dermanovic Ivona, *Ökonomie der Balkanmusik, Der Livemusik-Sektor populärer Balkanmusik in Wien, Frankfurt am Main*, Peter Lang, 2012

³⁰ https://en.wikipedia.org/wiki/Languages_of_Austria

Language in Music

Purely in German are the genres of folk music, Schlager, and also the mostly young and popular genre of the Neue Volksmusik (new folk music). Since the 1990s, Austrian dialects have not only been used in folk music, but also in rap music.

In pop and rock music the dominant language is still English, but since the 2010s there has been a significant comeback of German spoken singer/songwriter and pop music, often using local dialects.

Aspirations for a quota for Austrian music³¹ are based on the production and economic value location Austria, and not on German as the used language.

³¹ See for example the initiative www.sos-musikland.at

Education and Music Schools

General Information

Austria's education system is regulated by the federal government with nine years of compulsory education and is provided free of charge in public schools. All school types and curricula are nationally standardized and subject to the supervision of the Federal Ministry for Education, Science and Research (bm:bwf www.bmbwf.gv.at).

Compared to the development of the total population, the total number of students at all types of schools in Austria has slightly decreased and amounts to 1.139 million in 2018 (compared to 1.186 million in 2000).³²

Admission to university degree courses is usually available to every native Austrian who meets the educational requirements with the so-called "Matura"³³ (the Austrian word for a high school diploma). Art universities and conservatories usually do not require such a diploma, however, a qualifying entrance examination has to be passed.

Since 1981, the proportion of university graduates in Austria has quadrupled, which is mainly due to the strongly increasing proportion of female academics. Since the mid-2000s, the share of women with a university degree has been higher than that of men.

Depending on the method of calculation, Austria's share of academics at 32.7% in EU comparison is nevertheless around 3 percentage points below the average (35.6%) of European OECD countries (ISCED 2011 levels 5-8). According to an EU definition, if graduates of vocational secondary schools are allocated to the academics, their share increases to 39,9%.

In 2018/19, approximately 376,700 people were enrolled in the public universities of the country, 25,9% of them in humanistic studies. The increase of 38% since 2012 is due to the transformation of the teacher training academies into universities (2007).³⁴

³² www.statistik.at/statistiken/menschen_und_gesellschaft/bevoelkerung/volkszaehlungen_registerzaehlungen_abgestimmte_erwerbsstatistik/schuelerinnen_und_schueler_studierende/index.html#index1

³³ <https://de.wikipedia.org/wiki/Matura>

³⁴ http://www.statistik.at/web_de/services/publikationen/5/index.html?includePage=detailedView§ionName=Bildung%2C+Kultur&pubId=461

Educational Attainment in Austria

Educational Attainment of the Population aged 25 to 64 Years (as of 2017, in %)

Educational Attainment	Total	Male	Female
Tertiary Education	18.1	16.3	19.9
University	15.8	15.3	16.4
Academy	2.3	1.0	3.5
Secondary Education	30.3	27.3	33.3
Kolleg ³⁵	0.8	0.5	1.1
Vocational Secondary School	8.7	8.9	8.5
General secondary school	6.3	5.8	6.9
Vocational Middle School	14.5	12.1	16.9
Apprenticeship	33.7	41.1	26.3
Compulsory School	17.9	15.2	20.5

Source: Statistics Austria³⁶

Art and Music Education in Austria

Austria refers to itself as the music country, especially in its external representation and tourism advertising. **Music is an essential part of the society**, it not only entertains, but also affects the identity and thus has an important educational function. It is a great concern of the federal government and the federal states to create the best possible conditions for music education in Austria. According to this political mission statement, a lot of substantial financial resources are invested in music education.

In Austria, the responsibility for music education in schools belongs to the individual states, , for the most part however, the music schools are subject to the supervision by the federal government.

Music lessons, usually 1-2 lessons per week, are offered at all general schools, except vocational schools. In addition to classical music, pop and rock music are more and more integrated into teaching practices³⁷.

School music education in Austria is divided into the following sectors:

- Music education in kindergartens and early learning facilities

³⁵ Schools for a higher vocational qualification after the Matura

³⁶ https://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/soziales/gender-statistik/bildung/043956.html

³⁷ See: Huber/Leitich, Austrian Report on Musical Diversity, 2012

- Educational emphasis in regular schools with a special curriculum (about 130 elementary music schools, 100 secondary music schools, around 28 high schools specialized in the arts)
- Music academies and master classes
- Music schools (more specifically) and conservatories

Nine Austrian universities specialize in the teaching of arts, seven of them in music, six also in drama.³⁸ In the winter semester 2019/20, 10,906 students were enrolled in these universities, which is an increase of 13% compared to 2008/09.

The most frequently visited study group was music with 53.6%. About half of the students enrolled in Diploma Studies in Music were foreign students.³⁹ In certain subjects, there is a clear dominance of foreign students: For example, the proportion of foreigners in the "Conducting" diploma course has been around 90% for several years.

With 2,571 enrolled students, the University of Music and Performing Arts in Vienna was the largest of the art universities in Austria, followed by the University of Music and Performing Arts in Graz (1,899) and the Mozarteum in Salzburg (1,695).⁴⁰

The University of Music and Performing Arts in Graz (57,3%), the Mozarteum in Salzburg (63,4%), the Anton Bruckner University in Linz (53,2%) and the University of Music and Performing Arts in Vienna (46.4%) had the biggest appeal on foreign regular students in the winter semester 2017/18. **The high proportion of foreigners at these universities speaks for the good international reputation of Austrian art universities.**⁴¹

The number of Austrian public music schools (not counting private offers), supported by the federal states and municipalities, is currently roughly at 370 educational institutions with a total of 2000 teaching locations. At these locations currently around 205,400 enrolled students (compared to 150,000 in 2000) are taught by about 7,000 teachers.⁴² This corresponds to a density of approximately 113,3 music students of 1,000 of the population aged 5 to 24. Proportionally most music students were located in Vorarlberg (179) and Lower Austria (174), followed by Tyrol (167) and Carinthia (133).

The most popular instruments taught at Austrian music schools were woodwinds, which claimed 20% of the students, and keyboard instruments (mostly piano) with 18%. 14.9% of the pupils played a plucked string instrument, most of them guitar, electric guitar and electric bass, very few harp, zither or mandolin. 10% of the young musicians learned a brass instrument, 7.2% a string instrument, 6.1%

³⁸ https://de.wikipedia.org/wiki/Liste_der_Universitten_in_sterreich

³⁹

http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/bildung/hochschulen/studierende_belegte_studien/index.html (2019/20)

⁴⁰ https://de.wikipedia.org/wiki/Liste_der_Universitten_in_sterreich

⁴¹ http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/ausbildung_weiterbildung/index.html

⁴² <http://www.komu.at/ueberuns/datenzahlen.asp>

a percussion instrument. 5% of the pupils had singing lessons. 10% were in a class dedicated to early music education and 11.1% in a dance group.⁴³

Popular music education is primarily offered by private institutions, see for example the Viennese Popakademie, a music school founded in 2013, and the Jam Musik Lab, which, founded in 2011, became a university in 2017, both institutions with a focus on popular music education.

Music business and culture management courses have been booming for several years, although the overall focus of musical and artistic training still lies on artistic quality. Besides cultural management courses at universities and colleges, e.g. at the Danube University Krems, or the University of Music and Performing Arts Vienna www.mdw.ac.at, a variety of private institutions offer relevant training courses, including the Deutsche Pop, Ebam or the Institut für Kulturkonzepte.

Important Contacts, Related Links

Federal Ministry of Arts, Culture, Public Service and Sport	https://www.bmkoes.gv.at/
Federal Ministry of Education, Science and Research	https://www.bmbwf.gv.at/
Education Overview of the Federal Ministry of Education, Science and Research	https://www.bmbwf.gv.at/Themen/schule.html https://www.bmbwf.gv.at/Themen/HS-Uni.html
Music Education Facilities, Information by mica - music austria	https://www.musicaustria.at/praxiswissen/musikausbildung/
Music Management Courses	www.popak.at www.donau-uni.ac.at www.mdw.ac.at www.deutsche-pop.com www.ebam.de www.kulturkonzepte.at

⁴³ http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/ausbildung_weiterbildung/index.html (2018)

Cultural Politics

*General Information*⁴⁴

According to the Constitution of the years 1920 and 1929, and again put into effect in 1945, Austria is set up as a semi-presidential parliamentary republic.

Head of the State is the President, who is directly elected by the people for six years, with one possible re-election. The legislative authority is the Federal Government that is formed by the parties represented in parliament on behalf of the Federal President and remains in office for four years.

In the 1980s the heretofore extremely rigid party system collapsed, consisting of the two major parties SPÖ and ÖVP and the so-called "third camp", the FPÖ. On one hand, by the development of the Green Party on the left side of the political spectrum, on the other hand by the repositioning of the right-wing populist party FPÖ. In 2013 a new liberal party was founded with NEOS. In 2017, the Green Party failed to re-enter parliament, and the ÖVP, now called the "Neue Volkspartei", appeared with turquoise instead of black party colours and formed a coalition with the FPÖ, which was short-lived, because two top politicians of the FPÖ caused the collapse of the government coalition through the so-called Ibiza affair. In the 2019 elections the ÖVP emerged again as the strongest party and formed a new coalition government with the Green Party.

A special feature of the political system in Austria are public special interest groups with compulsory membership, legally known as chambers. The "large chambers" are the Chamber of Commerce, the Chamber of Labor and the Chamber of Agriculture. There are followed by the clubs of the Industrialists' Association, the Austrian Trade Union Federation and the Farmers Union. The main special interest groups are referred to as social partners and have, due to their readiness to compromise, been able to ensure the social peace in conflict situations for decades.

Federal Structure

The Republic of Austria is a federal state and federally organized, political authorities and responsibilities are distributed among the nine states and the federal government. Other legislative and executive authorities descend to the regional authorities and municipalities, and ascend to the EU and other international law.

Cultural policy and the funding distribution is mainly administrated by the respective authorities and is only centralized in the case of fund allocations by the ministries, but is also here subject to the subsidiarity principle.

Subsidiarity Principle

Austria is organized federally and subsidiary. In accordance to 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 the

⁴⁴ See: <https://de.wikipedia.org/wiki/Österreich#Politik>

cultural competencies are largely the responsibilities of regional authorities in the states. Here the Austrian system can be directly compared to the German system.

LIKUS System

The LIKUS-approach was developed in the 90s with regard to cultural reporting requirements in a federal system.

LIKUS stands for "Länderinitiative Kulturstatistik" (in English: "State Initiative for Cultural Statistics") and is a segment-related model, which defines the relevant cultural policy field in a transparent manner and allows an allocation of output positions on all levels of public administration under the title "Kulturfinanzierung" (in English: "Cultural Financing") - regardless of the specific practices of cultural promotion or differences in legislative and administrative norms. The underlying broad concept of culture is consistent with internationally accepted concepts such as the UNESCO Framework for Cultural Statistics or schemes represented by the EUROSTAT and the European Council.

Public Expenditure for Culture and Music in Accordance with LIKUS

In accordance with LIKUS, the determined cultural expenditure of the local authorities amounted to around 2.69 billion EUR in 2018, which is 0.70% of the gross domestic product. Federal expenditure amounted to 893 million EUR, the states including Vienna recorded 1,052 million EUR and the municipalities (without Vienna) 663 million EUR. **In total, the per capita expenditure equals 304 EUR in 2018.**

Funding Area	Federal Government		Federal States		Municipalities (without Vienna)	
	Million EUR	%	Million EUR	%	Million EUR	%
Total	892,68	100	1,051.74	100	863.04	100
Museums, archives, science	126.72	14.2	143.46	13.16	77.18	8.9
Architectural heritage	68.18	7.6	38.23	3.6	96.49	11.2
Folk culture, promotion of local heritage and customs	0.51	0.1	7.70	0.7	32.44	3.8
Literature	10.58	1.2	4.37	0.4	2.70	0.3
Librarianship	30.58	3.6	38.57	3.7	41.61	4.8

Press	10.19	1.1	0	0	0.06	0
Music	10.08	1.1	38.88	3.7	69.51	8.1
Performing arts	200.88	22.5	221.75	21.1	86.54	10.0
Visual arts, photography, architecture, design	9.55	1.1	15.67	1.5	7.20	0.8
Film, cinema, video	34.02	3.8	6.46	0.6	2.54	0.3
Radio and television	-	-	-	-	0.20	0.0
Cultural initiatives, centers	6.79	0.8	25.85	2.5	159.62	18.5
Education, training	304.89	34.2	302.95	28.8	239.71	27.8
Adult education	0.11	0	-	-	0.61	0.1
International cultural exchange	27.29	3.1	-	-	-	-
Major events	15.11	1.7	25.06	2.4	20.06	2.3
Other	35.21	3.9	182.80	17.4	26.59	3.1

Source: Statistics Austria⁴⁵

Development of the Federal Expenditure on Culture from 2000-2018

Without being adjusted for inflation, the total federal expenditures increased from 660.81 million EUR to 893 million EUR, which is just 35 %. In the same period, an inflation-induced adjustment of almost 44% would have been necessary to maintain the value of cultural expenditure. Thus, we can speak of an actual decline in cultural expenditure.⁴⁶

Expenditures in the LIKUS category music are very volatile. Starting from 9.56 million EUR in 2000, in 2002 the maximum value was achieved at 12.58 million EUR, only to fall to 7.86 million EUR by 2011, representing a decrease of approximately 25%. Since 2011, the expenditures for the music sector has grown again to 10.08 million in 2018, which corresponds to an increase of 28%, an amount that, adjusted for inflation, is still lower than the music budget in 2000.

⁴⁵ See:

http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/kulturfinanzierung/index.html

⁴⁶ <http://wko.at/statistik/prognose/inflation.pdf>

Music Promotion

In the Austrian Report on Musical Diversity Huber/Leitich analyzed the cultural reports of the Federal Ministry of Arts, Culture, Public Service and Sport and acquired the following structure of music promotion in Austria (the most recent figures used refer to the year 2009):

Overall, the entire music promotion amounted to 113.3 million EUR.

23.8 million EUR were approximately spent on annual grants and festivals, nearly 89.5 million invested in the Federal Theater, Hofmusikkapelle and folk culture. An analysis of the differentiation into "classical and traditional repertoire" and "all forms of contemporary music" resulted in ratio of 75:25 for the art section, and a ratio of 99:1 for the culture section.

This means that about 94.5% of federal funding was spent on traditional music, with only 5.5% left for the contemporary music scene.

International Cultural Policy

The Austrian international cultural policy is conducted by the Federal Ministry for European and International Affairs⁴⁷. Tasks and objectives are determined in the adopted foreign culture concept⁴⁸ of 2015. The fundamental goal is to gain international awareness for the creative country of Austria through the means of culture.

Currently, the Austrian foreign cultural policy has a global network of 30 cultural forums, 60 Austrian libraries, nine language institutes, special cooperation offices in Washington, Lviv and Sarajevo, as well as embassies and consulates that are involved in the cultural work.

Among the many different funding and promotion programs, the New Austrian Sound of Music (NASOM)⁴⁹ is especially worth mentioning. NASOM is an initiative of the Federal Ministry for European and International Affairs, launched together with the bm:ukk and mica - music austria to support international performances by Austrian musicians of various genres.

Embassies and Consulates

Embassies, consulates and cultural institutes are open to invitations of Austrian bands, financial support regarding travel costs and more.

Tasks also include providing information for non-Austrian artists who will be performing in Austria, especially in terms of visa issues, customs and labor regulations.

Contact information on all foreign missions is offered on the website of the Federal Ministry for European and International Affairs.⁵⁰

⁴⁷ www.bmeia.gv.at

⁴⁸ https://www.bmeia.gv.at/fileadmin/user_upload/Zentrale/Kultur/Publikationen/Auslandskulturkonzept_2015-2018.pdf

⁴⁹ <https://www.musicexport.at/service-information/nasom/>

⁵⁰ <https://www.bmeia.gv.at/botschaften-konsulate/suche-nach-oesterreichischen-vertretungen>

Important Contacts, Related Links

General Information on Austrian Politics	https://en.wikipedia.org/wiki/Politics_of_Austria
Cultural Statistics of Statistics Austria	http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/kulturfinanzierung/index.html
Cultural Report of the Federal Ministry for Education, Arts and Culture	https://www.bmkoes.gv.at/Kunst-und-Kultur/Neuigkeiten/Kunst--und-Kulturbericht-2019.html
Federal Ministry for European and International Affairs	www.bmeia.gv.at
Cultural Contact Point Austria	https://www.creativeeurope.at/

Legal Framework

General Information

The following is a brief outline of the Austrian legal system and offers an overview of artist-related legal issues, such as work and residence regulations. Comprehensive and very detailed information on specific issues of artistic production is offered on the websites [Artist Mobility](#) and [Location Austria](#). No liability is acquired for the completeness and accuracy of the legal information, for further questions and detailed information please contact [mica – music austria](#).

Austria and the EU

Austrian law is subject to a hierarchy of the legal system. The highest applicable national legal standards are defined by the Federal Constitution, all other rights are subject to [EU](#) legislation. As noted by the [European Court of Justice](#), the constitutional law must not be contrary to EU law and may not apply conflicting legal norms⁵¹.

The hierarchical structure in detail:

- **Conducting constitutional principles:** basic principles of the constitution, also basic constitutional order
- **Primary Community Law:** the treaties of the European communities and its annexes, protocols, amendments and subsequent alterations
- **Secondary Community Law:** legislation adopted by the institutions of the European communities in accordance with the founding treaties (regulations, directives and findings of the ECJ)
- **Simple Federal Constitutional Law** (State Constitution Act): All laws of the Austrian federal constitution legislator representing the non-conductive principles
- **Federal law (state law):** Also simple federal law (in relation to constitutional law), the most important standard in practice
- **Statutory Order:** outlines or supplements of a law (implementing regulations)
- **Individual Case Decisions**

Arts and cultural affairs in Austria are governed by ordinary federal and state laws and individual case decisions.

Freedom to Travel and Work

In principle, and in accordance with the generally securitized international human rights https://en.wikipedia.org/wiki/Human_rights , the right to travel is considered part of the right of

⁵¹ https://en.wikipedia.org/wiki/European_Union_legislative_procedure

freedom of movement and gives every citizen of a country the right to leave and return to his/her own country as desired.

Freedom of movement within the EU is one of the four fundamental freedoms of the internal market and thus one of the main pillars of European integration and covers two areas: the free movement of workers and freedom of establishment for self-employed professionals, retirees and students.

Entry Requirements⁵²

Citizens of the EU, the EEA https://en.wikipedia.org/wiki/European_Economic_Area (EU Member States plus Iceland, Liechtenstein, Norway) and the Schengen countries https://en.wikipedia.org/wiki/Schengen_Area (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. Citizens of some countries, including U.S. citizens, as well as Israeli, Japanese and Canadian nationals do not require visas for the purpose of a short-term stay.

A tourist visa⁵³ allows a **short stay** as a tourist or business traveler in the Schengen area for a total period of three months in a half-year. However, tourist visas do not qualify for employment purposes, which also applies in the case of minor income, e.g. concerts! **A work permit has to also be obtained for concert performances or other activities** (see paragraph below).

Visas are issued abroad - and only there - by the Austrian representative authority (embassy or consulate), they are not extendable in Austria. If the home country of the applicant does not have an Austrian representative authority, a Schengen visa can also be applied at a third Schengen embassy.

Should the traveler already have a Schengen visa, he/she can of course move freely within the Schengen area and therefore also in Austria. Thus, in the case of concert tours in the Schengen area, only one visa is necessary.

Labor Law, Work Permits: EU Citizens

As mentioned above, the free movement of workers belongs to the four fundamental freedoms of the EU. 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. However, a registration certificate is required (acquired in Austria at the respective magisterial district offices) for a period longer than three months.

All citizens of a country other than the EU/EEA countries need a work permit, this principle also applies to artists and musicians.

⁵² See: <https://locationaustria.at/de/recht-steuern/einreise-visum.php>

⁵³ https://www.oesterreich.gv.at/en/themen/leben_in_oesterreich/visum_fuer_oesterreich/Seite.3550020.html

Labor Law, Work Permits: Citizens from Non-EU Countries

According to the Austrian Foreign Employment Act, citizens, who are not from EU/EEA countries and wish to work in Austria, require a work permit, in addition to a valid residence permit - this is never covered by a tourist visa!

A work permit for foreign artists, granted by the responsible Austrian Employment Service (AMS), can only be denied if the impairment of public interests disproportionately outweighs the impairment of the freedom of art.

Foreigners or members of the professional groups artists, film, radio and TV producers or musicians are allowed to be employed for a day or four weeks⁵⁴ in the context of an 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 (note: being employed means being on the payroll and is distinguished from self-employed persons!). **However, the employment has to be reported to the respective regional office of the Austrian Employment Service by the event organizer or producer on the first day of the work employment.**⁵⁵

Customs Regulations

Within the European Union one of the four pillars is also the free movement of goods. Instruments, back lines and any other equipment for concert productions can easily be imported and exported.

For the import from and export to third countries there is a simplified process, the so-called ATA-Carnet. To date (August 2013), 83 countries are ATA-contractors, now also including India and China.

The ATA Carnet is available at the Economics or Commerce Chamber of the respective contracting countries.

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.

Another unique feature of the Austrian copyright law is the cessio legis⁵⁶, a copyright subrogation, which is, however, only valid for the film industry, where all exploitation rights pass automatically to the production financing producers. **The cessio legis does not, however, record the transfer of**

⁵⁴ The phrase "a day or four weeks" is taken from the corresponding text of the law.

⁵⁵ See: www.ris.bka.gv.at : Bundesrecht konsolidiert: Gesamte Rechtsvorschrift für

⁵⁶ Ausländerbeschäftigungsgesetz
See Copyright Law <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10001848> § 38

exploitation rights or granting of (work) rights for the pre-existing, complementary or coupled works used during the creation of a film. Thus, this does not affect the music industry and music rights holders.

In February 2012, the European Court of Justice recognized that the *cessio legis* is incompatible with EU law and therefore illegal. In 2015, an amendment was made to the legal text, but the introduction of a "prohibition of pre-emption" nullified the solution already recognised by the Supreme Court. ⁵⁷

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.

⁵⁷ See https://unternehmensrecht.univie.ac.at/fileadmin/user_upload/i_unternehmensrecht/Lehre/WS_2018-19/Kurse/Walter/Urheberrecht_Skriptum_18_Teil_3.pdf, p 9

Important Contacts, Related Links

Artist Mobility – Information about Entry, Residence and Employment in Austria	www.artistmobility.at
Ministry of Foreign Affairs - Information about Visa and Residence	https://www.bmeia.gv.at/en/travel-stay/entry-and-residence-in-austria/entrance-and-residence/visa/ https://www.bmeia.gv.at/en/travel-stay/entry-and-residence-in-austria/entrance-and-residence/settlement-and-residence/
The Schengen Agreement	https://en.wikipedia.org/wiki/Schengen_Agreement
The Fundamental Freedoms of the EU Internal Market	https://en.wikipedia.org/wiki/European_Single_Market
Information of the Chamber of Commerce on Free Movement of Workers	https://www.wko.at/service/arbeitsrecht-sozialrecht/Grundlegendes_zur_Auslaenderbeschaeftigung.html
Information of the Employment Market Service on Work Permits	https://www.ams.at/unternehmen/service-zur-personalsuche/beschaeftigung-auslaendischer-arbeitskraefte
ATA Carnet	www.atacarnet.com
Information on Law, Tax, Customs, etc., - Specifically for the Film Industry	www.locationaustria.at → Recht und Steuern
Economic Analysis of the Effects of Term Extension	http://musikwirtschaftsforschung.wordpress.com → Archiv September 2011 → schutzfristverlängerung für tonaufnahmen in der eu von 50 auf 70 jahre
mica - music austria Information on Copyright	www.musicaustria.at → Praxiswissen → Urheberrecht
German Information Page on Copyright in the Digital World	http://irights.info
Brochure by mica – music austria and wienXtra Soundbase on Copyright (published specifically for young people)	www.soundbase.at → Infos, Downloads → rechtliches, organisatorisches → Broschüre copy:right

Fiscal Framework

General Information

Tax matters, in particular the numerous double taxation agreements, are highly complex and constantly changing. We explicitly point out that despite research to the best of their knowledge, no liability can be assumed as to the completeness and correctness of the information given below. In the case of artistic production and/or entrepreneurial activities in Austria, we strongly recommend to get in touch with a tax consultant.

Tax, Tax Refund⁵⁸

In Austria, all entrepreneurs with an annual turnover higher than EUR 30,000 net are subject to turnover sales tax⁵⁹ and therefore entitled to deduct pre-tax. All sales below that are exempt due to the so-called "small business operator regulations"⁶⁰, unless the entrepreneur opted voluntarily to pay sales tax.

For some industries/companies, including various cultural institutions, there are exceptions to the sales tax liability and as a result also to the tax deduction entitlement, known as the so-called "non-genuine tax exemption"⁶¹. Unlike the "genuine" tax exemption, in which the tax deduction entitlement remains untouched, there is no possibility for it in this case.

Even non-profit organizations (except sports clubs) are subject to the sales tax liability principle. However, if it can not achieve a profit over a longer period of time, the tax liability expires with the right to deduct.

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.

Prerequisite is the company ownership of the tax payer (e.g. self-employed, but also groups and associations such as music groups), who is (almost) always the person liable to pay tax.

Regarding the performance and taxation places, the following is distinguished since 1.1.2011⁶²:
If an athlete or artist is working on behalf of a company, the sales tax is levied there where the client

⁵⁸ See: <https://www.bmf.gv.at/themen/steuern/fuer-unternehmen/umsatzsteuer.html>

<https://locationaustria.at/en/law-tax/sales-tax.php>

[https://de.wikipedia.org/wiki/Umsatzsteuer_\(%C3%96sterreich\)](https://de.wikipedia.org/wiki/Umsatzsteuer_(%C3%96sterreich))

⁵⁹ <https://www.bmf.gv.at/themen/steuern/fuer-unternehmen/umsatzsteuer.html>

⁶⁰ See: <https://www.usp.gv.at/en/steuern-finanzen/umsatzsteuer/kleinunternehmen.html>

<https://www.wko.at/service/steuern/umsatzsteuer-basisinfo-betriebe.html>

⁶¹ See: § 6 Abs. 1 Value Added Tax Act <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10004873>

⁶² See: <https://www.wko.at/service/steuern/Besteuerung-auslaendischer-Kuenstler-und-Sportler-in-Oest.html>
(2020)

operates the company (recipient site). If the service is provided for a permanent establishment, the place of the establishment is considered as the place of performance. The actual performance venue is meaningless in these cases. The only exception is when an athlete or artist is working on behalf of a non-entrepreneur. In this case the tax is levied where he/she performs.

Apart from very few exceptions, goods and services are charged to tax in Austria. The regular sales tax rate is 20% ⁶³. For food, books, theater and cultural events, artistic activities and other events the rate is 10% ⁶⁴. **Unlike books (10%), recorded music carriers are charged with the full 20% tax!**

Tax and Foreign Artists - Reverse Charge

An exception from the above described sales tax regulations are the special rules for services of foreign entrepreneurs whose profession is connected with a continuous and quick change of locality, especially for services of foreign artists.

In the event that the foreign entrepreneur has no residence or company headquarters, habitual residence or permanent establishment in Austria, but provides tax-related domestic sales, the tax liability goes to the performance recipient. As an exception, the recipient is therefore liable for the deduction and transfer of sales tax. This particular form of taxation is called Reverse Charge.

Note: The performing artist is still liable for the tax!

In the case of reverse charge, the bill to the performance recipient has to be issued net. The foreign artist or athlete still owes the tax office the sales tax and therefore the recipient is not entitled to deduct pre-tax.

Refund of Austrian Sales Tax

Under certain circumstances, purchasers can get a tax refund after the exportation of purchased goods (not services).

Clients that are non-EU residents can apply to get reimbursed from the selling company for products bought in Austria, if:⁶⁵

- the total amount of the bill exceeds 75 euros,
- the passport is registered with a domicile or habitual residence outside the EU,
- the purchased good are exported within three months,
- the export is proven to the sales person, by providing the bill with an official customs confirmation of the customs office of exit (this is the last customs office before leaving the EU), and sending it to the Austrian seller.

The sales tax is usually refunded by bank transfer or cash payment once the stamped form has arrived at the sales person in Austria. Austrian traders are increasingly processing the tourist export via refund organizations (e.g. Planet Payment, Global Blue). Customers then get the sales tax refunded minus a handling fee directly at the border crossing.

⁶³ https://www.wko.at/service/steuern/Umsatzsteuer_Ueberblick_in_Tabellenform.html

⁶⁴ https://www.wko.at/service/steuern/Die_wichtigsten_Anwendungsfaelle_fuer_die_ermaessigten_Ums.html

⁶⁵ See: <https://www.bmf.gv.at/themen/zoll/reise/umsatzsteuerrueckerstattung.html>

Companies from EU countries can apply for refund of input tax amounts in other EU Member States. Since 01.01.2010 the application no longer has to be made in the Member State in which the tax was incurred, but in the country in which the entrepreneur is located. For Austrian entrepreneurs, this means that all refund requests may be submitted in electronic form to the Austrian tax office [Finanzonline](#).

Due to the extensive harmonization of legislation on sales tax in the European Union, the Austrian regulations essentially correspond to those of other EU Member States.

Income Tax

Unlimitedly liable to income tax are all natural persons who have their domicile or habitual residence in Austria. Unlimited because in principle all domestic and foreign income is subject to income tax.

In Austria there are four tariff zones of income tax:

- 0.00% for annual income parts between 0 - 11000 EUR
- 36,5 % for annual income parts between 11000 - 25000 EUR
- 43,2143 % for annual income parts between 25000 - 60000 EUR
- 50 % for annual income parts over 60.000 EUR

Natural persons who neither have their domicile or habitual residence in Austria are only liable to income tax to a certain degree. This means, only income earned in Austria is subject to taxation. Taxation for income earned in Austria is limited when a double taxation agreement was concluded between Austria and the State in which the person is a resident.

Double Taxation Agreement⁶⁶

The double taxation agreement or the double taxation convention (DTC) consists of bilateral, international treaties to regulate the extent to which the taxation law of a State is applicable to the income received in the other of the two contracting states. This is to avoid that natural or legal persons who earn income in both states are double taxed in both states. The state which is assigned with a tax law by the double Taxation agreement must evaluate this under its domestic legal options.

The Federal Ministry of Finance provides an online overview of all valid double taxation treaties⁶⁷, currently signed with over 80 countries.⁶⁸ In the following two tax treaties there are no artists or athletes clauses:

Hungary: Hungarian artists working with a freelance contract in Austria, are not subject to income tax in Austria, if they do not have a fixed base or permanent establishment in Austria. Hungarian artists working with an employment contract in Austria, are taxable in Austria, provided that their

⁶⁶ See: <https://locationaustria.at/en/law-tax/income-tax.php>

⁶⁷ See: <https://www.bmf.gv.at/themen/steuern/internationales-steuerrecht/doppelbesteuerungsabkommen/dba-liste.html>

⁶⁸ See: <https://www.bmf.gv.at/themen/steuern/internationales-steuerrecht/doppelbesteuerungsabkommen/dba-allgemeines.html>

remuneration is paid by or for a domestic employer or an Austrian permanent establishment of a foreign employer.

USA: American artists can not be taxed in the country of employment, if the gross amount of revenue of the artist's or athlete's activity, including all reimbursed and incurred costs for him/her, does not exceed U.S. \$ 20,000 (exemption limit).

Artists and Athletes Breakthrough Rule

In case foreign artists are not directly hired by domestic event organizers, but contracted by foreign companies - for example artist or concert agencies -, the artist may be enforced with tax liability.

In such cases, the assessment basis for the tax deduction depends on whether the applicable double taxation agreement includes the so-called artists and athletes breakthrough rule or not. If this is the case, then the entire salary in Austria may be subject to income tax, even if the salary is not paid to the foreign artist or athlete but to an intermediary person or entity (e.g. agency).

Special Income Tax for Artists

The Austrian income tax law provides a special form of income taxation⁶⁹ 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 organizer.

If a net amount was agreed on with the artist, the Austrian organizer 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, amount may vary depending on double taxation agreement!) in the respective year.

Payroll Tax

The wage tax is a form of the beforehand collection of income tax. It is levied as a withholding tax on income from dependent work (employment). The employer withholds this tax from the wages and salaries of the employees and transfers it to the tax office. If the employee submits an income tax return after the calendar year, the withheld tax will be credited to his/her final income tax liability. If the employee does not have any other income, advertising costs or other expenditures, except the wage or salary, the income tax will be paid with the withheld tax.⁷⁰

Foreign Tax

The so-called foreign tax was prohibited by a decree of the European Court of Justice in 2003. The term has remained in use ever since, but refers to the above mentioned special rules of income

⁶⁹ See: <https://www.wko.at/service/steuern/Doppelbesteuerungsabkommen-und-Quellensteuern.html>

⁷⁰ See: [https://de.wikipedia.org/wiki/Lohnsteuer_\(%C3%96sterreich\)](https://de.wikipedia.org/wiki/Lohnsteuer_(%C3%96sterreich))

tax for non-Austrian artists. The levying of this tax is regulated in most double taxation agreements in the artists clauses.

Important Contacts, Related Links

<p>Tax Office of Graz, Department for Foreign Companies</p>	<p>https://www.usp.gv.at/steuern-finanzen/umsatzsteuer/informationen-fuer-auslaendische-unternehmer/kontakt-zum-finanzamt-graz-stadt.html</p>
<p>Tax Office Info Page on Double Taxation</p>	<p>gv.at/themen/steuern/internationales-steuerrecht/doppelbesteuerungsabkommen/dba-allgemeines.html</p>
<p>Corporate Services of the Federal Government - Info Page on Tax Issues</p>	<p>www.usp.gv.at → Steuern und Finanzen → Internationales Steuerrecht</p>
<p>Information Brochure of the Chamber of Commerce</p>	<p>int_BesteuerungsauslaendischerKuenstlerSportler_BroSchuere.pdf</p>

Economic Overview

General Information

In the postwar years Austria was able to quite rapidly establish itself as a pioneer in Europe. In terms of gross domestic product (GDP) per inhabitant Austria has always been one of the top 5 economies in the EU in the last 10 years. After the repercussions of the financial and economic crisis in 2008/2009 and the European debt crisis from 2010 onwards, Austria was able to improve its GDP per capita from 5th place (2010) to 3rd place (2012) and 2nd place (2013). The 2016 tax reform coupled with favourable developments in the international environment resulted in an acceleration of Austria's GDP growth. On a global level, Austria ranked on the 16th place in terms of GDP per capita in 2019, according to the International Monetary Fund, dropping 4 places since 2012, but still clearly ahead of Germany, Austria's most important trading partner, and well above the EU-27 average.

As a result of economic policies following the 2008/2009 crisis, in 2011 the public debt peaked at 82.4% and the budget deficit at 2.6% (according to ESA 2010). With the introduction of a so-called "debt brake" and an austerity package adopted in early 2012, steps were taken to improve public debt reduction and achieve a re-approachment to the Maastricht criteria⁷¹, resulting in a reduction of public debt to 70.5% and a budget plus of 0.7% by 2019. However, the continued austerity policy has caused a lack of adjustments in the cultural budget. As a result the social situation of artists has remained unchanged at a precarious level since 2008.

In 2020, as in almost all countries worldwide, the containment of the COVID-19 pandemic required extensive restrictions (school, business and border closures, cancellation of events and curfews) and a temporary partial shutdown of economic activity. These measures caused a decline in economic output of -6,6% in 2020.

Austria has good figures according to the international issuer credit ratings and could show a good credit ranking with AA+ in 2019, confirming the "positive" outlook which reflects favourable budgetary developments and the expectation of a firm downward path for gross government debt.

Small and medium enterprises (SMEs) are the backbone of the Austrian corporate landscape and therefore have significant impact on the economic structure. About **99% of Austrian companies are SMEs** (approx. 410,000) and employ nearly two-thirds of the workers.⁷²

Especially in the cultural and creative economy, many (about half) of the companies are sole proprietorships or small and medium enterprises.

Sectors of the Economy

Sorted by industry, most companies are in the sectors of trade, followed by freelance services, accommodation and gastronomy, construction, manufacture of goods, real estate, information and communication, traffic, other economic services and finance and insurance. (For the cultural and creative sector see the respective chapter further below.)

⁷¹ See: https://en.wikipedia.org/wiki/Euro_convergence_criteria

⁷² As of 2017, <https://www.bmdw.gv.at/Services/Zahlen-Daten-Fakten/KMU-FactsandFeatures.html>

About four-fifths of the businesses are in the service sector and a fifth located in the production area (including trade). The division of the economic sectors into agriculture (primary sector), industry and production (secondary sector) and service sector (tertiary sector), shows the following picture:

1% of all employees work in agriculture and generate around 2% of GDP, 27% of all employees operate in the secondary area and generate 33% of GDP, **68% of all employees work in the tertiary sector and generate 65% of GDP.**

These figures show that the economic activities of the country have mainly shifted to the tertiary sector. One can therefore speak of a post-industrial environment, as the service sector has achieved a dominant position.

Creative Industries⁷³

According to the European definition, the Austrian creative industry encompasses all profit-making companies (thus no clubs or other non-profit companies in the cultural industry), which deal with the creation, production, and (medial) distribution of creative and cultural goods and services (artistic activities belong to the creative industries, as long as they are associated with a profit-making enterprise).

In 2018, approximately 42,000 companies belonged to the creative industries, which corresponds to 11% of the overall economy. In total, around 153,000 people worked in the creative industry, about 108,700 of these were salaried employees.

The Austrian creative industry attained an **income of approximately 22 billion** in 2018 and accounted for nearly **4% of the revenues of the overall economy**. The gross value added of creative industry enterprises accounted for about **9 billion EUR**, representing a share of **3.8% of gross value added of the total economy**.

The Austrian creative industry attained an income of approximately 18.2 billion in 2010 and accounted for 2.7% of the revenues of the overall economy. The gross value added of creative industry enterprises accounted for about 6.9 billion EUR, representing a share of 3.5% of gross value added of the total economy.

The importance of the creative industries is also reflected in the fact that the economic output of creative industries enterprises is almost as large as in tourism (4 %), significantly higher than in civil engineering (2.9 %) and almost twice as large as in the motor vehicle sector (2.1 %).

The creative industries have largely grown faster than the overall economy since 2010. The number of companies in the creative sector in 2016 is just above the level of the previous year (+0.3 %). The number of all employees increased by around 2 %. Turnover and gross value added both grew by around 5 % between 2015 and 2016.

In a year-on-year comparison of 2015/16, the software and games and design sectors show the highest growth. There was an increase also in the architecture and music industries.

⁷³ See: Creative Industry Report 2018, <https://www.kreativwirtschaft.at/achter-oesterreichischer-kreativwirtschaftsbericht/2018>

The creative industries are structured as small businesses. 60 % of the enterprises are sole proprietorships. The share of sole proprietorships is highest in the performing arts (81 %). An above-average number of sole proprietorships can also be found in the film industry and design (68 % each) and in the music industry (62 %).

The strongest sector of the creative industries are software and games with a turnover of about € 7 billion, followed by advertising with € 5 billion. The third strongest sector of the creative industries is books and publishing with a turnover of almost € 4 billion, closely followed by the performing arts (€ 3 billion).

Compared to other sectors such as the service industry (12.5 %), the Austrian creative industries are extremely strong exporters with an average export rate of 19 %.

The same four export markets are relevant for the creative industries as for the economy as a whole. The largest share of Austrian exports is directed Germany. Other important export markets for Austria are Italy, the USA and Switzerland.

The software and games sector supplies the largest exports in the creative industries with about € 1.7 billion, followed by advertising with about € 1 billion.

The Austrian creative industries have a strong leverage effect for the entire national economy: Taking into account all interconnections, they trigger a total economic production of € 38.9 billion in Austria (direct, indirect and induced). Every euro of production in the creative industries generates on average an additional € 0.70 in production in the Austrian economy.

In total, the enterprises of the creative industries secure about 306,300 jobs in the Austrian economy. Each employee of the creative industries indirectly or inducedly creates another 0.65 jobs in the Austrian economy.

Structure of the Creative Industries by Sector in 2018

Sector	Companies	Total Employees	Salaried Employees	Revenues in Million EUR	Gross Value Added at Factor Cost in Million EUR
Architecture	5890	17854	10045	1719	893
Literature and Publishers	3895	22939	19122	3852	1220
Design	1967	3632	1486	284	137
Film	4075	10875	6785	1549	487
Performing Arts	8041	22764	14723	2556	1385

Music	1170	3082	1889	358	133
Radio and TV	85	1572	1507	411	145
Advertising	7553	41186	33776	6739	3363
Creative Industries	42284	153001	108759	22006	9082
Total					

Source: Eighth Austrian Report on Creative Industries⁷⁴

Social Partnership

One of the main causes of social peace and economic stability in Austria lies in the specifically Austrian, informal institution of social partnership.

This is composed of representatives of employers (Economic and Agricultural Chambers) and representatives of employees (Labor Union and Chamber), which together try to find the best compromises for the country regarding political, social and economic issues.

The stability advantage of this partnership is reflected in low rates of unemployment, low strike statistics (average lost work day per 1,000 employees between 2008 and 2016: 2) and moderate wage policy⁷⁵.

The combination of democracy, market economy and social partnership has created a special political culture in Austria: The Austrian political system is always characterized by a climate of cooperation and consensus among the special interest groups.⁷⁶

Income of Austrians

The disposable equivalence income (total household income after taxes and other deductions divided by the number of household members) of Austrians was EUR 27,500 in 2017. It is worth mentioning that the annual income of the Austrian employees consists of 14 monthly payments and includes bonuses in the months of June and December (holiday and Christmas bonus).

In addition to the still pronounced inequality in the gender wage gap, the regional distribution of income is also very unequal. Especially around the urban areas of Vienna, Linz, Graz and Salzburg, the

⁷⁴ <https://www.kreativwirtschaft.at/achter-oesterreichischer-kreativwirtschaftsbericht/2019/>

⁷⁵ <https://www.derstandard.at/story/2000091522287/oesterreicher-sind-im-internationalen-vergleich-streikfaul>

⁷⁶ See: https://de.wikipedia.org/wiki/Sozialpartnerschaft#Das_österreichische_Modell_der_Sozialpartnerschaft

median annual income is above average. In Lower Austria and in Vorarlberg, disposable household incomes were highest in 2016, in Vienna and in Carinthia these incomes were lowest, with the two Viennese districts of Innere Stadt (1st district) and Hietzing (13th district) being among the ten Austrian municipalities with the highest gross incomes.⁷⁷

Private households in Austria have an average household income of 38,056 EUR per year (as of 2019). 10% of the households have less than 14,949 EUR, 10% have more than 78,678 EUR per year.⁷⁸

Purchasing Power of the Austrians

On average, every Austrian citizen has an amount 24.067 EUR per year for consumption, rent and living costs per year (as of 2019). Compared to other European countries, Austria ranks in the seventh place.

The most affluent Europeans live in Liechtenstein (67,550 EUR), Switzerland (42,067 EUR) Luxembourg (35,096 EUR) and Iceland (32,988 EUR). Germany is one place behind Austria with EUR 23,779.⁷⁹

In the internal Austrian federal state ranking Lower Austria (25,186 EUR) is in first place, followed by Vorarlberg with 25,134 EUR and Salzburg with 24,444 EUR. Coming in last are Tyrol with 23,490 EUR and 23,246 with 18,450 EUR.

In 2013, Vienna was still the region with the highest purchasing power in Austria. As with income, the gap between residents with very high and very low purchasing power in Vienna is wide. Six Viennese districts are among the top 10 districts in Austria with the highest purchasing power. Vienna's 1st district (Innere Stadt) leads the ranking with a per capita purchasing power of 39,758 euros, more than 65 per cent above the Austrian average. At the same time, seven other districts in the federal capital occupy the last places overall.⁸⁰

Trade Balance (Total Economy, Music)

With a few exceptions, such as in the years 2002 and 2007, the Austrian trade balance in 2019 was slightly negative in recent decades. The trade balances with the neighboring countries of Austria and the EU-28 Member States are clearly negative.

Positive are the trade balances with the EU countries from Eastern and Central Europe, with America and Australia/Oceania. Especially since the opening of the East, Austria has had increasingly positive trade balances with Eastern countries. As shown in the figures for the Austrian foreign trade by Statistics Austria, the trade balance in 2019 lists a deficit of 4.3 billion EUR. This means that the

⁷⁷ https://de.wikipedia.org/wiki/Einkommensverteilung_in_Österreich

⁷⁸ http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/soziales/haushalts-einkommen/index.html

⁷⁹ <https://elektro.at/2019/10/31/gfk-erhebt-kaufkraft-in-europa-und-oesterreich/>

⁸⁰ <https://www.gfk.com/de/insights/gfk-veroeffentlicht-kaufkraft-2019-fuer-oesterreich-und-die-schweiz>

deficit is EUR 0.7 billion lower than in 2011, although not as low as in 2014 and 2015 when the deficit was below EUR 2 billion.

The by far most important trading partner for Austria is Germany, with a trade balance in favor of the neighboring state. Other important trading partners are Italy, Switzerland, Czech Republic, Poland, Hungary, the Netherlands, Slovenia, United Kingdom, Russian Federation, United States, Japan, People's Republic of China.⁸¹

A cultural economic balance of trade is not available. However, the royalties of the collecting society AKM show the tendency of a negative royalty trade balance. Royalty income from the top 5 foreign collecting societies in the amount of approximately 9 million EUR are offset by payments in the amount of 28 million EUR.⁸²

The Austrian recording industry generates a large part of their turnover (around 80%) with foreign repertoire⁸³, mainly pop/rock from the Anglo-American and Germany.

One can safely say that classical and contemporary music in niches are very successful in international markets and Austria is an important contributor to European art music, such as jazz and improvised music.⁸⁴ Whereas mainstream pop and rock music, apart from some exceptions like Falco, have hardly been exported for many decades, in the last years acts like RAF Camora or Wanda have been highly successful on the German market, Conchita Wurst made a worldwide impression winning the 2014 ESC, and electronic acts like Parovoz, Camo & Krooked or HBOV are touring all over the world. Furthermore Schlager and folkloric music are still a successful export commodity in German-speaking countries.

Consumption and Leisure Behaviour

According to data on the leisure behaviour of Austrians collected by the Institute for Leisure and Tourism Research⁸⁵ in November 2019, for the first time the most popular leisure activity was not watching TV, but making phone calls from home. 87% do this several times a week, while 79% phone from the move several times a week. Mobile phone has increased rapidly since 2005.

Television is in 2nd place with 84%. The most important TV channels are ORF 2 with 20% and ORF 1 with 8.4% market share. The strongest Austrian private channel is Servus TV with 3%, while GoTV, the Austrian music channel, only achieves a market share of less than 0.1% (compared to 1-2% in 2012).

⁸¹ www.statistik.at/web_de/statistiken/wirtschaft/aussenhandel/hauptdaten/index.html

⁸² <https://www.akm.at/ueber-uns/jahresberichte/> AKM Jahresbericht 2019

⁸³ Exact numbers and empirically verifiable data on source countries are not available, estimates predict around 80%. This assumption is supported by Huber/Leitich, who revealed the analysis of the Austrian sales charts over a period of 10 years, which resulted in a ratio of national and international repertoire from 82.5% to 17.5%. See chapter "Charts"

⁸⁴ See: Huber/Leitich, Austria Report on Musical Diversity, 2012

⁸⁵ <https://www.freizeitforschung.at/>

Also other traditional media such as radio and print media lost importance, as streaming is increasing. While 90 percent of Austrians still listened to the radio regularly in 2005, the figure was 73 percent in 2019. According to Michael Huber⁸⁶, listening to music in the background is more popular than listening attentively, while attending concerts is not of great importance to most.

For newspapers, the shift to online formats has long been in progress. Reading newspapers, magazines or journals in print continues to decline in importance (from 74 percent in 2005 to 50 percent in 2019). In contrast, the reading of online editions of newspapers or magazines is increasing: Already 36 percent of the Austrians stated that they regularly read newspapers or magazines online, and 50% say they regularly use internet/online services.

Another societal development became apparent in the context of leisure time behaviour when it comes to spending time with the family: while in 2005 65% loved to spend time with their family, in 2019 only 51% did. Sleeping in, an all-time hit among leisure activities, has become even more popular in 2019 with 60% of the population sleeping in when they can.

In 2018, for the first time streaming was ahead of physical sound carriers in Austria and became the biggest revenue generator on the Austrian music market. In 2019, streaming made further gains, accounting for 54% of music market revenue. CD sales have continued to decrease and are now at a 31% market share, and vinyl was also declining slightly to 6%.⁸⁷

Budgetary Expenditure in Austria

According to the last consumption survey by Statistik Austria⁸⁸ (as of 2014/15), the average monthly expenditure of all households was EUR 2,990. The equivalence expenditure (expenditure weighted per capita) allows a direct comparison of the expenditure of differently sized and differently composed households: these amount to 1,880 EUR per month. The largest share of household expenditure is spent on the group "Living and Energy" with 26.1%, followed by "Traffic" 14.1%, "Food and Non-Alcoholic Drinks" with 12.1% and the group "Leisure, Sport and Hobby" with 11,5%.

In absolute numbers, the average Austrian household spends 365 EUR per month for the product group "Leisure, Sport and Hobby". Within this group, 104.7 EUR per household accounts for "sporting, leisure and cultural events", 11.5 EUR for "Cinema, Theater, Concerts", and around 4.6 EUR for "Image and Sound Recording Carriers, Photo Accessories". Compared to the figures of the previous survey in 2004/05, culture-related consumption expenditure has decreased by 36%.

⁸⁶ Michael Huber, Wozu Musik? Musikalische Verhaltensweisen, Vorlieben und Einstellungen der Österreicher/innen. Wien: Institut für Musiksoziologie 2010

⁸⁷ <https://ifpi.at/oesterreichischer-musikmarkt-2018-online-musik-ueberholt-erstmal-physische-tontraeger/>

⁸⁸ https://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/soziales/verbrauchsangaben/konsumerhebung_2014_2015/index.html

Monthly consumption expenditure of Austria's private households in culture-related expenditure groups 2009/2010:

Category	Value (EUR)
Total consumption expenditure	2990
Culture-related consumption expenditures	104,7
Televisions, video recorders and video players	57,1
Equipment for the reception, recording and reproduction of sound	1,3
Film and photo equipment	3,6
Information processing equipment	14,6
Image and sound recording carriers, photo accessories	4,6
Audiovisual equipment repairs	0,8
Musical instruments, indoor sports and leisure equipment	3,3
Total of cultural events, divided into:	31,8
- Cinema, theater, concerts	11,5
- Museums, zoological gardens, etc.	2,1
- Radio and television charges	15,7
- Other leisure services	2,5
Print media, paper, stationary total, of which:	31,8
- Books	8,6
- Newspapers, magazines	14,9
- Other printing goods	1,7
- Paper and stationary	5,5

Source: Statistics Austria⁸⁹

⁸⁹ See:

http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/soziales/verbrauchsausgaben/konsumerhebung_2014_2015/index.html

Internet Penetration and Usage in Austria⁹⁰

According to Statistics Austria, as of 2020, 90% of all households had internet access (compared to about 30% in 2000). In 73% of all households fixed broadband connections (e.g. DSL, cable, fibre optics) were found for internet access, in 67% of all households mobile broadband connections via mobile networks were in use.

88% of 16-74 year-olds had used the internet in the last three months before the time of the survey, 76% surfed the net several times a day. Two-thirds of all people did their banking via the internet (66%), 60% used social networks and made phone calls via the internet, 79% sent instant messages, 50% listened to music via web radio or online streaming services. Among 16-24 year olds, these figures are even higher: 98% sent instant messages, and 87% used online streaming services. In 2020, 38% of all people and 73% of 16-14 year olds watched paid videos from commercial providers over the internet. Almost two-thirds said they watched free videos from sharing services, such as YouTube or Vimeo (64%), and among 16-24 year olds the share was 94%.

56% of people aged 16 to 74 bought goods or services online in the last three months before the survey time. The most common goods purchased online were: Clothing (54%), printed books, magazines and newspapers (33%), food ordered online from restaurants, fast food chains or delivery services (29%). Also popular were computers, tablets, mobile phones and related accessories (28%), furniture, home accessories or garden products (27%) and sporting goods (24%).

18% of respondents use virtual voice assistants, while smart home solutions for energy management, security systems and household appliances are still not very common (4-6%).

Mobile Market

In more than 100 countries of the world the mobile penetration is over 100%, which means in these countries there are more mobile phone contracts (or used SIM cards) than inhabitants. In seven countries the mobile penetration is even more than 200 %.⁹¹

In Austria, the penetration rate has risen continuously and has slightly exceeded 200% since 2019 in terms of the total number of SIM cards. Drivers of this development are the increasing number of mobile broadband connections and the increase in SIM cards for machine-to-machine communication (M2M), which are used apart from cell phones (e.g. for traffic control systems, automobile software, smart home gadgets etc.). If you subtract the M2M SIM cards, the penetration rate has levelled off around 150% since 2017, with slight fluctuations.⁹²

97% of Austrians use a smartphone, daily mobile phone use is 3.4 hours on average. The most important mobile phone functions are telephoning, instant messaging, taking photos and using the

⁹⁰ See:

http://www.statistik.at/web_de/statistiken/energie_umwelt_innovation_mobilitaet/informationsgesellschaft/ikt-einsatz_in_haushalten/index.html

⁹¹ https://de.wikipedia.org/wiki/Liste_der_L%C3%A4nder_nach_Anzahl_an_Mobiltelefonen

⁹² <https://www.rtr.at/TKP/aktuelles/publikationen/publikationen/Datenvisualisierung/telekom-monitor-q22020-daten.de.html>

internet. 45% of smartphone users watch videos on their mobile phones at least once a week. 63% of Austrians own one or more tablets.

The trend to mobile shopping continues to increase in Austria: 68% of the smartphone users search or compare prices with their mobile device, 66% search for shops with their mobile phone, and 64% check their order status via their mobile device.⁹³

Overall, end user revenues in the mobile market amounted to 598 million EUR in the 2nd quarter of 2020. This represented a decrease of 2.9% since Q3 2019, which with EUR 615 million was the strongest quarter in terms of revenue in the last four years.⁹⁴

The most popular music streaming services in Austria (as of 2019) were Spotify, Apple Music, Amazon unlimited and Deezer. In the same year, there was a 21% decline in downloads. Downloads still contribute 11% to the online music market. Overall, they seem to take on the function of a bridging technology. While downloads were able to hold their own for a few years during the uprise of streaming offers, they are shifting more and more to the streaming market.⁹⁵

Important Contacts, Related Links

Statistics Austria	www.statistik.at
Broadcasting and Telecom Regulatory GmbH	www.rtr.at
Austrian Economic Chambers: Consumer Survey	https://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/soziales/verbrauchsangaben/konsumerhebung_2014_2015/index.html
ORF Media Research	http://mediaresearch.orf.at

⁹³ <https://www.mmaaustria.at/studien>

⁹⁴ <https://www.rtr.at/TKP/aktuelles/publikationen/publikationen/Datenvisualisierung/telekom-monitor-q22020-daten.de.html>

⁹⁵ <https://ifpi.at/marktberichte/>

Part 2 – Music Country Austria

Tradition and Modernity⁹⁶

General Information

Austria strongly represents itself, internally as externally, as a culture and music country - even though, compared to other European countries, there are no substantial constitutional regulations for art and culture.

Falco was the first and so far only German singing artist to lead the charts in the U.S.⁹⁷, in the UK, in Germany, Austria and Switzerland with his hit Rock Me Amadeus in 1986. After this phenomenon, the boom of the Vienna Electronica in the 1990s with the figureheads Kruder & Dorfmeister, Pulsinger & Tunakan or Fennesz played a major role in the international reception and marked Austria again on the music map.

After the electronic music boom of the 90s and early 2000s, a new vibrant, independent and exciting alternative/indie and singer/songwriter scene developed in Austria, which has also gained international recognition. In addition to the remarkable success of singer and pianist Soap & Skin and bands like Wanda and Bilderbuch it is above all the electronic acts such as Parovoz, Stelarc, Ferdinand fka Left Boy or currently Camo & Krooked, HVOB and Möwe, that have been able to achieve an international breakthrough.

Nevertheless, the image and perception of the country is still clearly dominated by his tradition of art music. The Johann Strauss' Monument and Mozart's Birth House are tourist landmarks, and places such as the State Opera and the Felsenreitschule belong to the strongly identified memorial locations for Austrian classical high culture.

Since 2011 the festival Waves Vienna has been able to establish itself as a unique showcase festival with East and West European connections and secure a comfortable position in its found niche.

Classical and Contemporary Music

History and Tradition

In the 18th and 19th century, Vienna was one of the centers of European cultural and musical life thanks to the activities of the imperial court and the many noble families. From the beginning of industrialisation, the bourgeoisie's commitment to music also grew, and from 1870 onwards, bourgeois concert halls began to appear. The rich musical life has brought forth composers such as Joseph Haydn, Franz Schubert and the Strauss family, and attracted artists like Wolfgang Amadeus Mozart, Antonio Salieri, Christoph Willibald Gluck, Ludwig van Beethoven, Anton Bruckner and Johannes Brahms. The structural remains of the past centuries still impact us to this day, since many of the big theaters, opera houses and concert halls of the country were built in this time and incur

⁹⁶ Thanks to Ingrid Oberkanins, Hans Strasser, Mathias Rüegg, Therese Kaiser, Gerald Wenschitz, Susanne Kirchmayr, Christoph Benkeser, Andreas Fellinger, Andreas Felber, Heinrich Deisl, and Bernhard Günther for their help and advice with the 2021 update of the pop, jazz, electronic, improvised/experimental and composed contemporary music sections.

⁹⁷ As often rumored, Falco was not the first and only Austrian - before him, in 1950, Anton Karas led the U.S. Charts for 27 weeks with the Harry Lime Theme of The Third Man.

enormous maintenance and adaptation costs, which are partly funded by the public authorities, but also expose the owners of the buildings (e.g. Konzerthaus Wien) to enormous commercialisation pressure.

At the beginning of the 19th Century, a very popular dance evolved in Vienna: the Viennese Waltz, a fast revolving dance in triple time which is still popular and became part of the International Standard repertoire of contemporary ballroom dance. Its main representatives were the composers Josef Lanner, Johann Strauss I and his son, Johann Strauss II.

From 1860 onwards, following the example of French operetta, Vienna became a centre of operetta. Its tunes were early pop songs and later merged seamlessly into schlager production. The remaining stages specialized in operettas include the Volksooper in Vienna and the Bühne Baden in Lower Austria, near Vienna.

A lot of decisive impulses also sprung from Vienna in the transition period from the Late Romantic to the Modernity of the 20th Century. Around and after the turn of the century, Austria's musical life was defined by composers such as Gustav Mahler (director of the Vienna State Opera from 1897 to 1907), Alexander von Zemlinsky and Franz Schmidt. The music of the Modern Age was significantly influenced by the composers of the new (and second) Viennese School, most notably Arnold Schönberg, Anton Webern and Alban Berg.⁹⁸

Western art music, mainly restricted to the classical and romantic period, is not only taught most in the country's music schools, but is also, along with folkloric music, one pivotal musical content in the external representation of tourism advertising. Particularly the anniversary years of historical composers are intensively promoted, e.g. Mozart in 2006, Haydn in 2009, Mahler in 2010, Beethoven in 2020.

The most famous event in the sphere of classical music is the New Year's Concert of the Vienna Philharmonic, which takes place each year in the morning of the 1st of January at the traditional Viennese Musikverein and is broadcasted on TV in over 80 countries - this impacts the image of Austria for at least 38% of Chinese tourists⁹⁹. A few days later, CDs and DVDs of the concert are already available in the shops. Since its foundation, the Vienna Philharmonic Orchestra has achieved 21 gold and 38 platinum albums in Austria.¹⁰⁰

Economically relevant and very important equally for Vienna's image and bourgeois identity is the ball season with its most prestigious event, the Opera Ball with a value of around EUR 7.5 million per year¹⁰¹. A completely different cultural background, but nevertheless fuelled by the Viennese ball tradition, gave rise to the Life Ball¹⁰², Europe's largest benefit event for people with HIV and AIDS, which took place from 1993 to 2019.

Klassikkampf by Berthold Seliger (review). <https://www.musicaustria.at/rezension-klassikkampf-von-berthold-seliger/> (in german)

⁹⁸ See: [wikipedia.org](https://de.wikipedia.org/wiki/Österreichische_Kultur) → Deutsch → Österreichische Kultur

⁹⁹ See: www.ihs.ac.at → IHS Activities → Publications → Search → Ökonomischer Effekte der Musikwirtschaft

¹⁰⁰ See: https://de.wikipedia.org/wiki/Wiener_Philharmoniker

¹⁰¹ See: www.wko.at → Suche: Tourismus in Wien zahlt sich aus

¹⁰² https://en.wikipedia.org/wiki/Life_Ball

Venues, Concert Organizers and Labels

Since 2006, Vienna has a new, additional opera house, the Theater an der Wien, which dedicates itself 12 months a year to the stagione system of opera. Also worth mentioning is the very active independent opera scene in Vienna with a wide spectrum of activities ranging from contemporary opera creation to a variety of music theater formats¹⁰³.

Also in the federal states there are a large number of venues and festivals dedicated to European art music, like Schloss Grafenegg, Kammermusikfest Lockenhaus, das Easter Festival in Tyrol or the Minoritenkirche in Krems (Lower Austria) with the Festival Imago Dei.

As a result of the non-commercial orientation, venues for new music are mostly smaller venues. They feature programs that include improvisation as well as compositions, experimental electronics, sound art and various hybrid forms. Some examples are the Echoraum <https://echoraum.at/> and the series of contemporary music in Vienna's oldest church St. Ruprecht or at the Minoriten in Graz. Not to mention the series open music in Graz and the concert series for contemporary music of the Jeunesse. Two wandering concert series in Vienna with experimental music and performance without a venue are Der blöde dritte Mittwoch and Velak Gala .

Austria's oldest festival of contemporary music is Musikprotokoll as part of the cultural festival Steirischer Herbst. For years it has been standing for the openness to diverse forms of contemporary music. Also fond of the contemporary is the west of the country where the festival Klangspuren in Schwaz Tyrol has been providing the audience with contemporary music and breaking the boundaries of traditional concert forms since 1994. The festival Aspekte Salzburg founded in 1977 focuses on rarely played repertoire of the 20th and 21 Century and provides performance opportunities for young composers and performers.

Dedicated to the experimental fields of contemporary music is the V:NM-Festival in Graz, which is organized every other year by the eponymous association for contemporary music – the performances are a unique experience, especially in the field of free improvisation, and often in combination with electronic means.

The biggest festival of contemporary music is the event Wien Modern, founded in 1988 by Claudio Abbado and held every year in Vienna in November. It occupies the city for a month in dozens of venues from large concert halls to outside locations to basement pubs with a variety of events and formats.

For contemporary and classical art music festivals, see also Festivals in Chapter 3.

col legno and Kairos are two exceptional labels dedicated to new music: Kairos releases an outstanding international repertoire of composed contemporary music with a focus on Austrian composers and performers, col legno a broad spectrum of new music ranging from composed music to jazz and free improvisation to various forms of folk music.

Contemporary composers and ensembles

Important contemporary composers are Friedrich Cerha, Beat Furrer, Georg Friedrich Haas, Bernhard

¹⁰³ See: <https://www.musiktheater-wien.at/>

Lang, Olga Neuwirth and Johannes Maria Staud.

Many composers act as improvisers and/or use improvisation in their works. Katharina Klement, Karlheinz Essl, Wolfgang Mitterer, Jorge Sánchez-Chiong, Maja Osojnik, Elisabeth Harnik, Angélica Castelló, Judith Unterpertinger, Elisabeth Schimana, or Pia Palme are just some of them.

Of the middle and younger generation of composers, Eva Reiter, Peter Jakober, Mirela Ivičević, Matthias Kranebitter, Alexander Moosbrugger and Christof Ressi should be mentioned here, representatives of a diverse, productive and innovative scene.

Important contemporary music ensembles are Klangforum Wien, oesterreichische ensemble für neue musik, Ensemble PHACE, Ensemble Reconsil, Black Page Orchestra, Studio DAN, and the Schallfeld Ensemble.

Austrian Folk Music

Traditional Austrian folk music in various regional forms is especially popular among the rural population, but also finds contemporary forms of interpretation in New Folk Music.

The Austrian Folk Music Society, the Volksliedwerk is dedicated to the collection, archiving, documentation and promotion of traditional musical folk culture in past and present manifestations. CDs can be ordered on the website of the Styrian society Steirisches Volksliedwerk. The Wiener Volksliedwerk runs the Bockkeller, a unique event hall in a former inn.

Schlager/Folkloric Music

Schlager and popular folkloric music, music that partly has its roots in folk music, but uses the same instruments and style elements as Schlager or incorporates elements of techno, electro and rock, are the most successful and economically strongest genres in Austria and dominate the charts (see more further below), TV shows and media attention.

It is the only genre that does not require direct public funding. The most popular artists include Andreas Gabalier, Hansi Hinterseer, DJ Ötzi, Nockalm Quintett or Die Jungen Zillertaler.

New Folk Music – Beyond the Pigeonholes

Independently of the traditional or commercial milieus of Austrian folk or folkloric music, new forms of folk music have developed that also like to mix genres and styles. Pioneers are Hubert von Goisern (alpine folk music/rock), Attwenger (punk/dialect hip-hop/drum and bass), Kollegium Kalksburg (Wienerlied/cabaret), Wiener Tschuschenkapelle (music from the Balkans, Greece, Russia, Ukraine), and ExtremSchrammeln (Wienerlied, blues, jazz, rock).

Younger bands are Nifty's (jazz/klezmer), 5/8erl in Ehr'n (Wienerlied/jazz/soul), DelaDap! (romani music, jazz, electronics), Alma (folk music/classic/improvisation), Die Strottern (Wienerlied/jazz), Gabbeh (Iranian folklore, jazz), and the brass band Mnozil Brass.

Austria can be proud of its immigrant musicians: there are in Vienna some active music communities with artists from the Balkans, Africa, Brazil and Latin America, among others, as well as some

exceptional musicians and composers from Iraq.

Festivals: Glatt & Verkehrt is a music festival for traditional and contemporary ethnic music founded in 1997 and held annually in Krems. The Folk Festival Waidhofen offers a colourful programme of (new) folk music, jazz, blues, rock and others. The Akkordeon Festival in Vienna brings accordion music from all over the world.

Jazz

Jazz in Austria has a very lively and internationally very respected scene that constantly produces new young promising talents.

Groundbreaking artists of the older generation are (or were) the early vibraphon player Vera Auer, Joe Zawinul, Hans Koller, Roland Kovac, Harry Pepl, Werner Pirchner, Franz Koglmann, Uzzi Förster, Michael Mantler, Dieter Glawischnig, Fritz Pauer, Peter Ponger, Karl Ratzer, Hans Salomon, Fatty George, Walter Malli, Uli Scherer, Mathias Rüeegg, as well as the singers Elli Wright and Christine Jones.

The generation born around 1960 includes Christian and Wolfgang Muthspiel, Max Nagl, Wolfgang Puschig, Franz Hautzinger, Wolfgang Reisinger, Oskar Aichinger, Otto Lechner, Harri Stojka, Christoph Cech, Peter Herbert, Florian Bramböck, Klaus Dickbauer, Heinrich von Kalnein, Uli Rennert. In this generation too, singers predominate in the female sector, such as Ali Gaggl, Cornelia Giese, Monika Trotz and Elfi Aichinger, and very few female instrumentalists have been able to establish themselves in the genre, which was still more male-dominated at that time than today, such as the pianist Adriane Muttenthaler, the harpist Monika Stadler, and the percussionist Ingrid Oberkanins.

Well-known names of the middle generation are Karolina Strassmayer, Agnes Heginger, Gina Schwarz, Pamela Stickney, Lia Pale, Muriel Grossmann, Asja Valcic, Viola Falb, Nenad Vasilic, Oliver Kent, Herwig Gradischnig, Thomas Gansch, Flip Philipp, Gerald Preinfalk, Raphael Preuschl, Christoph Pepe Auer, and the musicians of the Jazzwerkstatt, among them Clemens Wenger, Bernd Satzinger, Peter Rom, Clemens Salesny und Manu Mayr.

Some inspiring musicians of the younger (about thirty years old) generation are Lisa Hofmaninger, Judith Ferstl, Mona Matbou Riahi, Judith Schwarz, Lukas König, Lukas Kranzelbinder, Georg Vogel, Mario Rom, Diknu Schneeberger.

Of course the scene is connected in countless ensembles and bands, not to forget a handful of big bands, like Vienna Art Orchestra, Nouvelle Cuisine, Studio Dan, Upper Austrian Jazz Orchestra, Lungau Big Band in Salzburg, Jazz Bigband Graz, and the big bands run by Barbara Bruckmüller and Christian Mühlbacher.

The most important labels are Jazzwerkstatt Wien, Material Records, Sessionwork Records, Cracked Anegg, Alessa Records, Quinton Records, Laub Records and Freifeld with the sublabel Fraufeld "to make female musicians visible and audible".

The oldest jazz club in Austria is Jazzland (since 1972), the best known is Porgy & Bess (founded in 1993), both in Vienna; in Salzburg there has been the club Jazzit since 2002. There are a number of well-programmed festivals, some of the most important are the Jazzfest Wien and the International Jazzfestival Saalfelden.

Improvised und Experimental Music

Austria has a vibrant and well-connected scene for improvised and experimental music, whose members come from jazz, pop/rock and European art music. They explore new instrumental and electronic techniques, deal with sound and media art and break new ground in musical collaboration.

Well-known representatives of this community are Thomas Berghammer, [Tiziana Bertoncini](#), [Silvia Bruckner](#), [Gloria Damijan](#), [Didi Kern](#), [Dieb13](#), [Katharina Ernst](#), Tanja Feichtmair, [Klaus Filip](#), [Susanna Gartmayer](#), [Jakob Gnigler](#), [Christian Gratt](#), [Seppo Gründler](#), [Franz Hautzinger](#), [Mark Holub](#), [Nik Hummer](#), [Agnes Hvizdalek](#), [Josef Klammer](#), [Christof Kurzmann](#), [Thomas Lehn](#), [Radu Malfatti](#), [Martin Mallaun](#), [Arnold Haberl](#) aka [noid](#), [Josef Novotny](#), [Jelena Popržan](#), [Fredri Pröll](#), [Philipp Quehenberger](#), [Werner Raditschnig](#), [Lissie Rettenwander](#), [Billy Roisz](#), [Matija Schellander](#), [Ingrid Schmoliner](#), [Gunter Schneider](#), [Rojin Sharafi](#), [Martin Siewert](#), [Burkhard Stangl](#), [Thomas Stempkowski](#), [Cherry Sunkist](#), [Tamara Wilhelm](#), [Manon-Liu Winter](#), as well as some of the composers mentioned above (Katharina Klement, Karlheinz Essl, Wolfgang Mitterer, Jorge Sánchez-Chiong, Maja Osojnik, Elisabeth Harnik, Angélica Castelló, Judith Unterpertinger, Elisabeth Schimana, Pia Palme, Eva Reiter), and many jazz musicians (like Oskar Aichinger, Bernhard Breuer, Dieter Glawischnig, Lukas König, Manu Mayr, and many others)

The best known and oldest festivals for free improvised music are [Music Unlimited Wels](#), [Konfrontationen](#) at Jazzgalerie Nickelsdorf, [artacts](#) St Johann in Tyrol and [Ulrichsberger Kaleidophon](#). More recent festivals are [Interpenetration](#) in Graz, [Das Kleine Symposium](#) in Vienna and [Bezau Beatz](#) in Vorarlberg. Smaller festivals often offer a wide-ranging programme of concerts, sound art, media art, sound walks, performance, video and interdisciplinary projects, as [Hotel Pupik](#), [JESHK](#), [shut up and listen!](#), and [Klangmanifeste](#). The [Soundart](#) exhibition takes place annually in Nickelsdorf as part of the Konfrontationen festival.

The [Institute for Transacoustic Research](#) and the [Vegetable Orchestra](#) have also emerged in the context of the experimental music scene. The [Vienna Improvisers Orchestra](#) is a big band dedicated to conducted improvisation.

Labels: [Moozak](#), [chmafu nocords](#), [Trost Records](#), [Ventil Records](#), [Mosz Records](#), [Interstellar Records](#), [Idyllic Noise](#), [Rock Is Hell](#), [God Records](#), [Loewenhertz](#).

The print magazine [freiStil](#) has accompanied the scene since 2005.

Electronic Music

Besides its classical tradition, Vienna is internationally known as an "electronic music city". The first generation of electronic musicians in the early 1990s was consistently older than their international colleagues who achieved success at the same time, and was still socialized in the 1980s with guitar music. The main protagonists also operated the most successful labels: [Pulsinger & Tunakan](#) with the trashy techno label [Cheap Records](#). [Kruder & Dorfmeister](#) ran [G-Stone Recordings](#), and [Peter „Pita“ Rehberg](#) his experimental label Mego (today [Editions Mego](#)), which among others released [Fennesz](#).

Other artists, such as the [Sofa Surfers](#), [Rodney Hunter](#), [dZihan & Kamien](#) or [Waldeck](#) from the downbeat area, the post-rock electronic music group [Radian](#), the ambient producer [Curd Duca](#), Austrian/American techno producer [John Tejada](#) or the Indietronic musician [B.Fleischmann](#) celebrated international success at the end of the 90s.

Susanne Kirchmayr aka [Electric Indigo](#) started working as a DJ in the early 90s and founded [female:pressure](#), an international platform for female DJs, in 1998. [Susanne Brokesch](#) aka Sil Electronics, Tina Grünsteidl aka [Tina303](#), [Susanne Rogenhofer](#) aka Sweet Susie were also active as DJs, promoters and producers in the 90s, as was [Christina Nemeč](#) aka chra, the later founder of the Comfortzone label.

The heroic phase of Vienna Electronica ended with the closure of important labels, shops and distribution structures and the reorientation of protagonists¹⁰⁴, but also because electronics became more and more widespread and common in almost all musical genres. After the hype in the 90s, a huge, diversified field opened with a lot of very young electronic music producers. Since 2010, internationally acclaimed acts have been [Parov Stelar](#), [Wolfram](#), [Elektro Guzzi](#) and [Klangkarussell](#). In recent years [Camo & Krooked](#), [HVOB](#), [Möwe](#), [Filous](#) and [Kimyan Law](#) have become successful, in the field of techno among others [Gerald VDH](#), [Electric Indigo](#), [Aida Arko](#) and [Clara Moto](#) and [Ken Hayakawa](#).

Many musicians are broadly positioned both stylistically and/or in their fields of activity, as [Tin Man](#), [Therese Terror](#) and [Joyce Muniz](#). Some artists, like [Motsa](#), [Tony Renaissance](#), [Fauna](#), [Farce](#) and [Mala Herba](#), cross the borders to pop, and artists such as [Rosa Anschütz](#) and [Anthea](#) work with multi-disciplinary means on a holistic visual and performative concept.

[Affine Records](#) is home for groundbreaking artists like [Dorian Concept](#), [Cid Rim](#), [Ogris Debris](#) oder [The Clonius](#). [Meat Recording](#) and [Bare Hands](#) are Austria's best-known techno labels, while [Mainframe Recordings](#) specialise mainly in Drum&Bass.

The biggest festivals for electronics are [Spring Festival](#) and [Elevate Festival](#) in Graz, [Donaufestival](#) in Lower Austria, [Heart of Noise](#) in Innsbruck and [Electric Love](#) in Salzburg. [Ars Electronica](#) in Linz is a world renowned festival of digital art with a music section. A transdisciplinary approach is pursued by the Viennese festivals [Unsafe & Sounds](#) and [Hyperreality](#).

More detailed information can be found in the chapter "Festivals" in Part 3.

Viennese and Austrian musicians and DJs are internationally in demand. Thanks to a blossoming club scene, the range of imported acts is constantly becoming wider. For years offering electronic DJs and live music are a variety of clubs, such as the [rhiz](#), [Flex](#), [fluc](#) (with [Fluc-Wanne](#)), and [Grelle Forelle](#). With [Elektro Gönner](#), [Club Dual](#) and [Werk](#) new venues for electronic music have emerged in Vienna in recent years.

For the club scene, the situation is particularly difficult at the moment due to the Covid-19 pandemic; many venues struggle with the consequences of the crisis. In 2020 the [Vienna Club Commission](#) has been installed as the service and mediation centre for club culture, with the [VCC Radar](#), a search engine for locations.

¹⁰⁴ Heinrich Deisl, Vienna Electronica

The history of electronic music in the 90s is well mapped out in Michael Huber's publication "The History of Vienna Electronica", which is unfortunately not available online.

The study "**Vienna Electronica - Wiener elektronische Musik seit 1995**" by Heinrich Deisl investigates the scene of the city until 2009 and is available online on the mica - music austria website (http://www.musicaustria.at/sites/default/files/Forschungsstudie_Vienna_Electronica.pdf), which also features a detailed portrait of the electronic music scene since 2000.

Vienna Music Businesses - Business Models of Vienna Electronica:

<https://musikwirtschaftsforschung.files.wordpress.com/2009/03/diplomarbeitberhardtschreinerendfassung1.pdf>

Rock, Pop, Alternative

The "Austropop" genre, often sung in dialect, was recognized in the German-speaking realm and culminated in the global success of Falco in the 1980s. Since then, a diverse scene has developed and is acclaimed beyond Austrian borders.

The guitar band has always been in vogue, be it as a rock or pop band. Naked Lunch, Bulbul and Garish, formed in the 90s, are the veterans of the scene. The 00s brought the rise of bands like Kreisky, Velojet, M185, Francis International Airport, Gin Ga, Steaming Satellites, most of which are still active today. In the 10s, formations like We Walk Walls, Dives, Culk, Pauls Jets, Buntspecht and Oehl emerged. The most successful guitar bands of the last years were Bilderbuch and Wanda. The group Ja, Panik enjoys success again in Germany and Austria in 2021 after a long break.

Since the early/mid 2000s a vibrant and independent singer/songwriter scene has been growing in Austria. Especially a lot of women are able to celebrate successes: Clara Luzia, Eva Jantschitsch aka Gustav and the highly successful Anja Plaschg aka Soap & Skin are prominent names. Recently also Sophie Lindinger with her projects Leyya and My Ugly Clementine, and Mira Lu Kovacs with Schmieds Puls and 5K HD have received critical acclaim.

Anna F., AVEC, Julian le Play, Mathea are commercially successful as mainstream artists.

In recent years, the so called dialect pop has achieved great popularity. Important protagonists are Der Nino aus Wien, Voodoo Jürgens, and the writer Ernst Molden, who has been playing this music for decades.

The most successful German-speaking rapper in Austria is RAF Camora, and Mavi Phoenix and Left Boy are very successful as English-speaking rappers. Money Boy and Yung Hurn, along with Crack Ignaz and Yugo Ürdens, are the best-known representatives of German-speaking "cloud rap" in Austria. The collective Texta, founded 1993 in Linz, feminist rap formations like Klitclique, as well as other artists like Esráp, Kid Pex, Yasmo and T-Ser demonstrate the courage and will to take a political stance.

Stefan Trischler (Radio FM4): A New Era – Austro rap 2006-2021 <https://www.musicexport.at/a-new-era-austro-rap-2006-2021/> (2021)

The label landscape is constantly growing, and the structures are highly fragmented: Many of the independent labels are sole proprietorships, which are often run by musicians themselves.

Indie labels such as Siluh, Ink Music, Seayou, monkey, Las Vegas, Wohnzimmer, Konkord, Pumpkin, Valeot, Assim, Problembär or Numavi supply the public alternative radio station FM4 with all conceivable forms of independent pop.

Important hip hop labels are Mom I Made It, Rufzeichen and Tiefparterre.

Labels with a rock attitude but stylistically diversified are Hirntrust, KIM, Noise Appeal and Rock Is Hell.

In the field of Heavy Metal, Austria is very successful with the label Napalm Records. Other Metal Labels are Terrasound and CCP.

A special status is assumed by Unrecords, a small queer-feminist label, and Klanggalerie, which has been publishing a program ranging from rock to industrial to electronic since 1995 and has also earned its merits by re-releasing old recordings.

In addition to the big summer festivals Nova Rock and Frequency, important festivals are the Poolbar Festival in Feldkirch and the Waves Vienna, which focuses on the exchange between Eastern and Western Europe in its program. The singer/songwriter genre has its own festival with the Blue Bird. At Popfest Wien, which is curated every year by Austrian artists, only local acts are presented at the central Karlsplatz in Vienna with free admission. Another free event organised by the City of Vienna is the annual Donauinselfest, which offers a stylistically diverse music program with international and local acts on numerous large and small stages.

<https://www.musicaustria.at/szeneporraet-der-deutschsprachige-pop-in-oesterreich/>

<https://www.musicaustria.at/dicke-hose-weiter-rock-ueberblick-ueber-die-oesterreichische-popszene-der-gegenwart/>

Detailed Scene Portraits¹⁰⁵, a label list¹⁰⁶, a festival overview¹⁰⁷ and more can be found online at www.musicaustria.at.

Repertoire Distribution

Direct indicators of the economic strength of the individual genres are not available. It is therefore attempted in the following to indirectly outline the economic relevance of the genre through the presence in broadcasts or the receipt of funds.

In their Report on Musical Diversity in Austria of 2013, Harald Huber and Jutta Leitich determined the share of music genres in radio programming, in the distribution of public funding, in the recorded music market and in music events. Unfortunately, the study has not been updated since then. The repertoire of public broadcasting and the granting practices of public funding institutions have changed only marginally since then.

The repertoire of the public broadcasting corporation ORF is composed as follows:

¹⁰⁵ <https://www.musicaustria.at/szeneporraets/>

¹⁰⁶ <https://www.musicaustria.at/praxiswissen/tonatraeger/liste-labels/>

¹⁰⁷ <https://www.musicaustria.at/praxiswissen/live/> --> Festivals nach Bundesländern

- Rock/Pop 62,9 %
- Schlager/Folkloric Music 22,4 %
- Classical/Contemporary Music 9,9 %
- Dance/HipHop/Electronic 2,1 %
- Folk Music/World 1,8 %
- In ORF reports, jazz and improvised music are not listed as a separate category, but the share of the total repertoire should be around 0,9%¹⁰⁸.

The list of genres that receive federal funding is composed as follows:

- 78,5 % Classical Music
- 3,5 % Contemporary Music
- 16 % folkloric repertoire of the Vienna Volksoper, apart from that the genre does not receive funding.
- 2 % of the total funding remains for the genres jazz, folk culture, electronic, rock/pop music.¹⁰⁹

While the public sector prefers to promote music styles that are less easily commercialised, the ratio of music genres supported by Austro Mechana tends to reflect the revenue generated: according to the 2019 annual report, 29.6% of funding was allocated to the "E-music" category (art music), 58.9% to "U-music" (pop, rock, folk music, danceable electronic music, and so on). However, a precise breakdown of revenues according to E and U criteria is missing from the annual reports of AKM and Austro Mechana.¹¹⁰ It can be assumed that the share of the specific music genres in the total budget of public funding for music has changed at most marginally since 2013.

The record market share for "Pop International" is around 78% (compared to 81% in 2000), "Pop National", however, increased from 2000 to 2010 by 3 percentage points from 11% to 14% of the market share (the peak value for national pop/rock music was achieved in 2007 with 17%). Classical music is very stable with a market share of approximately 8%.¹¹¹

Only about 20% of sales are generated by the record industry with domestic repertoire, which are divided in the individual genres: Rock / Pop 45%, Schlager and folkloristic music 42%, Classical music 10%, Jazz, Folk/World and Dance are according to Huber/Leitich barely measurable - which is probably mainly because the basic data for the elicitation is constituted from the Austria Top 40 sales charts.

Music Events in Austria

In their 2012 study Harald Huber and Jutta Leitich¹¹² analyzed data provided to them by AKM and came the following conclusion on the Austrian Live and Disco ("mechanical music") market:

¹⁰⁸ See: Huber/Leitich, Report on musical Diversity in Austria, 2012

¹⁰⁹ See: Huber/Leitich, Report on Musical Diversity in Austria, 2012

¹¹⁰ Annual Report austro mechana 2019: <https://www.akm.at/ueber-uns/jahresberichte/>

¹¹¹ See: Huber/Leitich, Report on Musical Diversity in Austria, 2012

¹¹² See: Huber/Leitich, Report on Musical Diversity in Austria, 2012

(Unfortunately no newer studies exist for the subject)

In 2010, about 225,000 music events took place annually, an average of approximately 617 per day. Since 2000, the daily average is up to more than 600 concerts in Austria.

About 10% of these were allocated to the fields of classical and contemporary music, the remaining 90% belonged to entertainment music, which is not further specified by the AKM.

In addition to live music, every year at least 150,000 evenings with "mechanical music" took place in discos and dance clubs.

254 festivals evaluated by Huber/Leitich were divided in 75 for the genre Pop/Rock, 74 for Classical and Contemporary Music 42 for jazz and improvised music, 26 for folk and world music, 25 for electronic and hip hop, and 12 for Schlager.

Important Contacts, Related Links

Electronic Music Places, Clubs, Venues in Vienna	www.wien.info/de/musik-buehne/rock-pop-jazz/electronic-music
IGNM/ISCM – International Society for Contemporary Music	www.ignm.at
IG World Music Austria	http://www.worldmusicaustria.info
Scene portraits of mica – music austria	https://www.musicaustria.at/szeneporraets/
Vienna Electronica - Wiener elektronische Musik seit 1995 (Vienna Electronica - Electronic music in Vienna since 1995)	www.musicaustria.at/sites/default/files/Forschungsstudie_Vienna_Electronica.pdf
Vienna Electronica - Geschäftsmodelle (Vienna Electronica - Business Models)	http://musikwirtschaftsforschung.files.wordpress.com/2009/03/diplomarbeitberhardtschreinerendfassung1.pdf
Vienna Club Commission	www.viennaclubcommission.at
Jazz in Austria	https://oe1.orf.at/artikel/205705/Jazz-in-Austria
List of Austrian labels	www.musicaustria.at/praxiswissen/tontraeger/liste-labels
International platform for artists in electronic music and digital arts	Female:Pressure
Viennese database with female DJs and producers in electronic music	http://femdex.net/
SRA Archive for Austrian Popular Music	http://www.sra.at/
klingt.org online platform for improvised music, noise music, free jazz, electronic music, opensource software, jokebux jukebox, turntablism	http://klingt.org/

Reception of Music in Austria

General Information

Listening to background music is one of the most popular leisure activities of the Austrians, more than half (55%) of the population does it (almost) daily. Only watching TV and reading play an even greater role in the leisure time. Attentive listening to music also plays a big role, it is done more often than, e.g. wandering, taking a walk or playing sports.

Almost half of them (47%) listen attentively to music at least several times a week. Which music is consumed for what reasons by which target group, when and where exactly, is basic market research for the music industry, but unfortunately a field about which in Austria hardly any empirical findings are (publicly) available so far.

Based on the topic-related empirical research by Michael Huber¹¹³, in the following will be presented information on the reception and consumption behavior in Austria.

How often is music listened to in leisure time?

	% attentive listening	% background listening
almost daily	19	55
several times a week	27	25
several times per month	23	8
several times a year	9	2
less often	16	5
never	6	2

Source: Michael Huber, *Wozu Musik?*

Preferences and Opinions of Austrians on Music

What are the music preferences of the Austrians, how relevant is music in their own lives? The empirical studies *Wozu Musik?* and *Musikhören im Zeitalter Web 2.0* by Michael Huber provide some answers:

The results of the evaluation show a tendentially very musically interested, rather conservative average citizen who knows exactly what he/she wants, and is not satisfied with some of the framework conditions of current musical life.

Music is personally very important for an overwhelming majority of the Austrians, 85% agree with the statement that **music is an indispensable part of their lives**. The role of music in school is seen as

¹¹³ Michael Huber, *Wozu Musik?* Wien 2012

Michael Huber, *Musikhören im Zeitalter Web 2.0*. Berlin 2018

The volume *Wozu Musik?* is based on surveys conducted in 2010, the surveys for the study *Musikhören im Zeitalter Web 2.0* took place in 2015.

extremely important: nine out of ten find it important that singing is included in the schedule (62% very important), and six out of seven (86%) would like every child to learn a music instrument.

The medial distribution of music mainly evokes dissatisfaction: every second person is missing the music on the radio that he/she really likes. Three out of four (76%) immediately change the channel if they do not like the music on the radio.¹¹⁴ In 2015, when asked which music they disliked, 21% of respondents named electronic dance music, 17% classical, 16% jazz and 15% folk music.¹¹⁵ In 2010, almost two-thirds of the Austrians (64%) wished to hear more music by Austrian artists on the radio, especially the over-60-year-olds wanted to hear more Austrian artists on the radio, the under-30-year-olds rather not. In June 2015, the ORF agreed with the domestic music industry on a national music percentage, for Ö3 with a benchmark of 15%. Ö3 lost 1.5% of its reach in the 2nd half of the year, the ORF attributed this to the Austria quota.

This image of dissatisfaction fits with the "**impression that today you can get rich mainly with bad music**": More than two thirds (68%) agree with this statement, almost a third (31%) even strongly agree. Although 44% represent the viewpoint that opera music can only be understood with a certain education level, the same amount also support the statement: "Music is good, if it appeals to many people."

Contemporary music is generally seen positive. The statement "It is not necessary to compose anymore. There is enough music already." is only confirmed by one in six, considerably more than half of the respondents (57%) strictly reject this statement. When it comes to money, this openness, however, has its limitations. Only one third are in favour of using tax money to promote music that makes little money. It is a real necessity for only one in ten.

The respondents' school education has a significant influence on the evaluation of some statements: **those with a higher education (high school graduates, university degrees) clearly reject the statement that „music is good if it appels to many people“**. The same applies to the statement, "It is not necessary to compose anymore".¹¹⁶

What Is Music Heard With?

In terms of players and internet use, major upheavals have taken place between 2010 and 2020. The breathtaking pace in the development of new communication technologies has led to profound changes that have not only bankrupted global corporations and brought internet start-ups to the top of the world. It has also completely changed the way, when and where music can be heard today. Radio remained unrivalled as the preferred music listening device: in 2010, 90% of respondents listened to the radio sometimes or several times a week, in 2015 87%. The television set was also still important (49/46). The cd player has lost dramatically in importance (56/33), clearly in favour of the mobile phone (14/29). Computers (32/29) and MP3 players (29/22) had also passed their zenith. The renaissance of vinyl records (8/16) was already clearly noticeable in 2015 and continued in the following years: from 2015 to 2020, sales from vinyl records in Austria increased by 173% and even

¹¹⁴ Michael Huber, *Wozu Musik?*

¹¹⁵ Michael Huber, *Musik im Zeitalter Web 2.0*

¹¹⁶ Michael Huber, *Wozu Musik?*

overtook revenues from downloads in 2020, while sales of CDs recorded a minus of 44% from 2015 to 2020.¹¹⁷

On Which Radio Stations Is Music Listened To

When it comes to the question which radio station plays the most music, **the public radio format (Ö3, Ö2)** is still the **undisputed leader in Austria**. Besides this, private regional reaching radio formats have been able to establish a remarkable position. The internationally acclaimed - but still only heard by a minority in Austria - public radio station program (**Ö1, FM4**) assert themselves against private broadcasters with national coverage.

Foreign radio stations are rarely heard, web radio does not play a role as a primary medium in Austria, and also independent radio stations such as Radio Orange and FRO only play minor roles in terms of their reach.

The public Austrian broadcasting corporation ORF published the following numbers for the second half of 2020:

Radio Station	market share
Ö3	31,9%
Ö1	10%
FM4	2%
ORF-Regional radio stations	35%
domestic private radio stations	25%

Source: https://der.orf.at/medienforschung/radio/radiotest2020_2_Radiodaten100.html

In which social contexts is music heard

More than two-thirds of the Austrians preferably listen to music alone. However, regardless of the style of music, those that generally like music better are those who prefer to listen together with others. **Listening to rural music is particularly enjoyed in a small group, world music particularly as a part of a larger audience.**¹¹⁸

With the help of a factor analysis regarding the use of music in everyday life, three types of users were identified:

- a. **Mood listeners** appreciate music as background music at breakfast, at home, when cooking, but not when going out, in the evening and during sports.
- b. **Social listeners** appreciate music during sports, while doing housework, when they are with friends, while cooking and when going out in the evening. They do not like music at breakfast, at work and at dinner.

¹¹⁷ ifpi market reports 2015 and 2020 <https://ifpi.at/marktberichte>

¹¹⁸ Vgl.: Michael Huber, *Wozu Musik?*

c. **Relaxation listeners** appreciate music while working, during work breaks, when they are out and about and for relaxing in the evening. They do not like music when cooking and doing housework.¹¹⁹

In which everyday situations do people enjoy or very much enjoy listening to music?

	% enjoy	% very much enjoy
on the move	58	20
at breakfast	40	19
for housework	34	20
going out in the evening	30	21
relaxing in the evening	28	23
when cooking	29	19
with friends	20	20
at dinner	15	18
working/studying	16	16
during work breaks	17	14
at sports	18	10

Source: Michael Huber: *Musikhören im Zeitalter Web 2.0*

Structure of the music user groups

Some different styles of music are more or less equally well received by the same audience. Thus, five different audience groups can be clustered from the preferential statements of the empirical studies on individual styles, and give a good overview of the reception landscape in Austria. Michael Huber uses the terms music univores and omnivores to distinguish the listening habits of different population groups and assigns them an extensive range of personality traits, of which only a few can be reproduced here:

- **The regionally/traditionally oriented music univores** like to listen to folk music / Schlager, brass band music and traditional Austrian folk music. They represent about 1/4 of the total population, have rather low educational qualifications, a low income and a high proportion of retirees, and they rarely go to concerts.
- **The pop/rock univores** (25% of the total population) are overrepresented in the middle-aged people (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 univores** (16% of the total population) have an average age of 28 (47% between 16 and 25), remarkably often have parents with a university degree (20%) and relatively often have a migrant background (30%), frequently go to the disco and spend a lot

¹¹⁹ Michael Huber, *Musikhören im Zeitalter Web 2.0*

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.¹²⁰

Possession of Music

In his 2010 study *Wozu Musik?* Michael Huber observed: Those who perceive music as an indispensable part of life spend an above average amount of money for concerts and records, but not for MP3 music. About half (53%) of the respondents possess at least 50 original physical recordings. Every fifth respondent (19%) possesses a comparable number of at least 500 MP3 tracks. 11% of the respondents do not have a single original physical recording, 57% do not have a single MP3 track.¹²¹

In 2015, according to Huber (*Musikhören im Zeitalter Web 2.0*), internet use is slowly establishing itself in Austria when it comes to the handling of music. He sees two clearly distinguishable types of use:

- **Internet buyers** use the internet to purchase music, be it sound carriers or MP3 files.
- **The interactives** use the internet to exchange information about music, to comment on music and to rate music. Buying music is hardly an issue for them, as they cover their needs through streaming.¹²²

Today, in 2021, MP3s are no longer an issue for most music users. The largest turnover in 2020 was generated by streaming (EUR 91.6m), while downloads declined sharply to EUR 6.5m (minus 24% compared to 2019). While sales of CDs and music DVDs declined, the market for vinyl records recorded an increase of 15.5%.¹²³

Revenues on the music market in Austria in EUR million 2015 and 2020:

	2015	2020
physical market	80,5	42,2
CDs	68,5	30,5
DVDs	6,5	2,5

¹²⁰ Michael Huber, *Wozu Musik?*

¹²¹ Vgl.: Michael Huber, *Wozu Musik?*

¹²² Michael Huber, *Musikhören im Zeitalter Web 2.0*

¹²³ ifpi market reports 2015 and 2020 <https://ifpi.at/marktberichte>

Vinyl	5,2	9
Downloads	20,2	6,5
Streaming	11,2	91,6

Role of the Internet in the Reception of Music

The rise of the internet, together with new offers from the entertainment industry (computer games, pay-TV, DVDs) and the end of the CD boom of the 80s/90s, has led to a crisis in the recording industry. From the point of view of music users and producers, the internet has generated new possibilities for music use:

- Undermining the music industry's distribution monopoly through downloading. Sound carriers lose importance.
- Emancipation of musical taste from the marketing of the music industry and from professional music reviewing.
- Facilitation of music production through affordable digital production technologies and new types of distribution platforms. Low barriers to market entry lead to a multiplication of providers, but demand has not increased to the same extent.

Web 2.0 has seen the emergence of new behaviours in music use, particularly among the younger sections of the population, especially the 16-25 year olds:

- the mode of music use is evolving away from radio and television and towards the smartphone, which is one of the most common and important tools for music consumption in 2015, mainly thanks to the possibility of on-the-go use. Almost every teenager owns a smartphone in 2015.
- Streaming is increasingly outpacing downloading. Interest in buying music is very low, even among the over-25s.
- Users help to shape the offer by commenting, rating, sharing content and making their own contributions in form of audio recordings or videos.
- With the help of automated selection procedures, streaming services patronise users.

Since 2015, this development has become even more pronounced: according to the IFPI Annual Report 2020, the online revenues generated in the past year amount to around EUR 98.1 million for streaming and downloads together and have thus risen by 312% since 2015 (EUR 31.4 million), with downloads declining sharply.¹²⁴

One of the consequences of streaming is that the bundling of music offerings into albums is no longer the case, and the single track is becoming the determining unit of music consumption. Music users

¹²⁴ See: ifpi Market Reports 2015 and 2020 <https://ifpi.at/marktberichte/>

no longer focus on artists and genres, but on playlists. These new listening habits are widening the gap between the commercially successful and the unsuccessful, as successful titles are placed in many playlists and are thus accessed more and more often.¹²⁵

Apart from streaming, the services Facebook, Twitter and WhatsApp are important for the average interested music audience to discuss and be informed about music, but the most important channel for listening is YouTube.

With regard to the most popular social media channels, the Social Media Report 20201 gives the following figures:

Social media	Percentage of users in the total population
Facebook	44%
Instagram	28%
Twitter	2%
Youtube	66%
Xing	16%
Linkedin	16%
Whatsapp	88%

Source: <https://www.artworx.at/social-media-in-oesterreich-2020/>

The increasing use of the internet for listening to music does not seem to have a negative impact on attendance at music events: in 2010, 7% of respondents said they attended a concert at least several times a month, in 2015 it was 10%.

The popularity of self-activated music-making was also still unbroken in 2015 and even higher among 16-25 year-olds than in the average population. "This practice seems to exist in a parallel universe in which the internet is irrelevant."¹²⁶

Reasons for Buying Music Online¹²⁷

According to a 2012 GFK study, the motivations for buying music online are as follows:

% of respondents	Purchase motive
65	Because it's easy and simple
61	Because I can do this at any time, day or night
60	Because I can buy music from home
60	Because I can quickly find what I need

¹²⁵ See: Michael Huber, *Musikhören im Zeitalter Web 2.0*

¹²⁶ See: Michael Huber, *Musikhören im Zeitalter Web 2.0*

¹²⁷ See: www.ifpi.at → Musikmarkt → Österreich → Marktbericht 2012

58	Because I can choose from a wide range
47	Because it is cheaper than buying CDs or DVDs
19	Secure music download, no viruses
17	Because I do not have the opportunity to buy CDs with music that I like
12	Because everybody does it these days
5	Because I can also buy individual music tracks
4	Because it's fun to do with friends
4	Other motives

Music Taste of Austrians¹²⁸

In 2015, as in 2010, five style preferences dominated the demand for music in Austria. When Austrians named their favourite music in 2010, 18% of it was something from the field of folk music/Schlager.

In 2015, the most frequently named favourite music is something from the style field rock music (27%), followed by pop (24%) and Schlager (22%). This is followed by the style fields classical music (19%) and folk music (15%). All other style fields enjoy considerably less popularity: jazz 8%, world music 6%, techno/house 5% and hip-hop 4%. No information about their favourite music was given by 7% of the respondents.

What is mentioned as favourite music:

Genre	%
Rock	27
Pop	24
Schlager	22
Classical music	19
Folk music	15
Jazz	8
World music	6
Techno/House	5
HipHop	4
no indication	7

Source: Michael Huber: *Musikhören im Zeitalter Web 2.0*

However, if we ask which music styles are listened to several times a week, the picture is different: pop is listened to most often by 50%, pop hits by 42%, music from all over the world by 35% and rock

¹²⁸ See: Michael Huber, *Wozu Musik?*

music by 34%. Folk music 24%, classical music 16% and hip-hop 14% are in the middle. Techno/house (10%) and jazz (10%) close out the list.

Music that is listened to at least several times a week:

Genre	%
Pop	50
Schlager	42
Music from around the world	35
Rock	34
Folk music	23
Classical music	16
HipHop	13
Techno/House	10
Jazz	9

Source: Michael Huber: *Musikhören im Zeitalter Web 2.0*

Attending Concerts

In the frequency of music events attended, a completely different hierarchy of music styles emerges than in the expressions of liking or in the duration of music listening. In the evaluation of musical styles, the social status apparently plays a big role, "liked" music does not conclude that the corresponding events are visited.

Frequency of music events attended in 2010 and 2015

at least 1x in the twelve months prior to the survey:

	2010	2015
Musical	37%	43%
Brass Band Concert	38%	42%
Rock/Pop Concert	38%	40%
Classical Concert	31%	38%
Choir Concert	36%	37%
Disco/Clubbing	45%	33%
Folk Music	29%	30%
Opera	22%	25%
Jazz	20%	21%
Art Music of the 20th Century	7%	19%

Source: Michael Huber: *Wozu Musik?* and *Musikhören im Zeitalter Web 2.0*

From 2010 to 2015, one thing in particular has changed among the Austrian music audience in terms of the most visited events: While in 2010 this was disco/clubbing, in 2015 most Austrians stated that they had attended a musical. All other types of music events appear in the same ranking. The popularity of classical music and 20th century art music has risen considerably from 2010 to 2015.¹²⁹

In *Wozu Musik?* Michael Huber also gives some indications of how the age, education and place of residence of the respondents affect the frequency of concert attendance:

Brass band and folk music events are clearly visited by older people and disco/clubbing events or pop/rock concerts are attended by young people. Pop/rock, disco or jazz performances are strikingly more unpopular with the over-60-year-olds than events from other style areas. Aside from jazz and musical events, the age groups 50-59 and 60+ have a strong similarity in their visiting behavior and differ significantly from the habits of the younger generations.

The education level generally has a significant effect on the frequency of event visits, and also in particular on the choice of the event. The higher the education, the more visits to classical concerts, opera or jazz concerts. Also in terms of income and professional status, tendencies show: the lower, the less classical music. **In all style areas the frequency of concert visits increases with education, the only extreme exception in this regard is the area of folk music/brass music.**

With all education levels, however, a too large distance from home is an often cited reason for not visiting an event. Thus, for example, the chance to go to a choir concert or to a brass band concert become all the more higher, the less residents the local community has. Here the lack of alternatives is likely to play a significant role.

Most likely one of the following three circumstances may be the reason that an interesting music event is not visited: tickets are too expensive (56%), no time (55%), or too far away from home (54%). Pop/rock concerts and disco/clubbing events would have more visitors if they were not so expensive.

There was no significant association found between attending music events and: gender, migration background and mobility.

Important Contacts, Related Links

Institute for Music Sociology	www.musiksoziologie.at
Statistics on education and culture in Austria	http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/theater_und_musik/index.html
Fessel GfK Market Research	www.gfk.com
IFPI Austria Market Reports	https://ifpi.at/marktberichte/

¹²⁹ See: Michael Huber, *Musikhören im Zeitalter Web 2.0*

Part 3 - Music Industry in Austria

General Information

Austria has traditionally been a market for importing content from the Anglo-American realm and Germany. Active in the local market and also with domestic repertoire are the majors Universal and Sony. Warner has largely withdrawn itself from the Austrian market.

While Austria was among the TOP 20 in the IFPI's ranking of most valuable music markets until 2015, it has lost this position since 2016.¹³⁰

Indie labels (organized in the VTMÖ - Association of Independent Record Companies, Music Publishers and Music Producers Austria) are usually organized on a smaller scale, weakly capitalized and often stronger driven by repertoire notions than corporate objectives, which makes it harder for the export and international repertoire analysis. In recent years positive developments have been mainly observed in the electronic music and avant-garde pop fields.

Despite its small-scale structure and the current challenges, the Austrian music industry is one of the ten most important economic sectors in Austria, with an annual added value of 3,35 million Euros and over 60,000 employees¹³¹ - according to IFPI Austria.¹³²

The Austrian music market experienced a decline in sales of 33.7 per cent from 2008 to 2016 due to falling sales figures in the area of CDs. Since 2017 this downward slide has ended with rising sales figures in the area of digital music, increasing to 171.6 million euros by 2020 despite Covid-19 and thanks to streaming.¹³³

An annually updated list of all players in the music economic value creation is provided by the website mica – music austria. Academic research is primarily conducted at the Institut für Musiksoziologie and the Institut für Kulturmanagement und Kulturwissenschaft around Peter Tschmuck and the IHS. Therefore there is relatively good data available on the economic performance of the industry.

The following chapter refer mainly to the data from the 2012 IHS study on Economic effects of the music industry.

Companies in the Music Industry

In total, the estimation of companies with a business focus on music resulted in a number of 5.513 in Austria and 1.142 in Vienna.

For Austria, the music education, including music schools, music-centered museums, music universities and conservatories count to 1,932, with 111 attributable to Vienna, is the most

¹³⁰ <https://www.ifpi.org/resources/>

¹³¹ See: <https://ifpi.at/mission-statement/>

¹³² ifpi market report 2020: <https://ifpi.at/marktberichte/>

¹³³ <https://de.statista.com/themen/4453/musik-in-oesterreich/>

represented. Discos and bars are also very important with a number of 1,677 in total Austria and 376 in Vienna. Further on, there are 537 recording studios and music publishers (212 in Vienna).

In Austria, there is also a large number of companies settled in retail with audio devices as well in the manufacture of musical instruments and the organization of music performances.

Also artists agencies (60%), merchandising companies (50%) and music organizers (28%) especially choose the capital as the corporate headquarters.

This illustration only includes acquisitive companies, associations as nonprofit organizations are not taken into account, as far as this can be discerned from the sources cited by the IHS. However, these small and low-selling players play an important role in the cultural life.

Area	Austria	Vienna
Education	1.932	111
Discos and bars	1.677	376
Recording studios and music publishers	537	212
Retail	522	144
Manufacture and repair of music-related products	293	80
Music organizers	173	49
Artist agencies	136	82
Dance schools	121	34
Broadcast, exploitation, ticketing, opera and theater	94	40
Merchandising		14
Total	5.513	1.142

Source: IHS, Economic effects of the music industry, Vienna 2012. No current data available.

Share of the Music Industry in Austria's Economic Performance

Performance indicator	Austria 2010	Effects of the music industry in Austria	
	absolute	absolute	percentual
Gross value added in Euro	259.029.000.000	3.345.118.142	1,29
Employment in full time equivalents	3.503.100	50.492	1,44

Source: IHS, Economic effects of the music industry, Vienna 2012. No current data available.

Compared with other sectors, the added value, created by activities in the Austrian music industry (based on data from the year 2010), totals to half of the entire added value of the economic sector of culture, sports and entertainment services.

The domestic added value, which was created in 2010 by economic activities in the music industry (including direct, indirect and induced effects), corresponds to the added value of the services sector for credit and insurance, and is about half times as large as, for example, the added value in the production area of "other vehicles" (any kind of water, air and rail vehicles).

Music Industry Sector Shares of the Gross Value Added

Sectors of the music industry	Share in %
Music performances and musical events	38,22
Music education	22,45
Activities of musicians and composers	15,83
Trade with sound recordings and audio equipment for consumer electronics	5,17
Collecting societies	3,49
Radio and television	2,67
Reproduction of sound recordings	2,43
Trade with music instruments, sheet music and music literature	1,99
Consumption expenditure of foreign students	1,79
Dance schools and museums	1,66
Production of audio equipment for consumer electronics	1,59
Recording studios, labels and music publishers	1,51
Production of music instruments, sheet music and music literature	1,2
Gross value added in the music industry	100

Source: IHS, Economic effects of the music industry, Vienna 2012. No current data available.

Economic Effects of the Music Industry¹³⁴

In 2010, a gross production value (consistent with sales at market prices plus intermediate consumption) **of 7.7 billion EUR was generated by the music industry.**

In Austria (without the sales generated abroad) this amounted to 6.1 billion EUR, whereby 3.2 billion EUR were generated directly, 1.5 billion EUR indirectly and 1.3 billion EUR consumption-induced. The

¹³⁴ See: IHS, Economic effects of the music industry

share of the gross production value amounts to 1.7 billion EUR in Vienna, representing almost a third of the gross production value in Austria.

The music industry in Austria caused a gross value added of nearly 3.4 billion EUR, whereby the direct effects accounted for the largest share. In Vienna, a total gross value added of a billion EUR was recorded.

Furthermore 61.511 person years were secured as employment effects in Austria, which correspond to 50,492 full-time jobs.

The direct consumption through income from the music industry was 665 million EUR for the year 2010. With indirect and induced effects, the total consumption for Austria is around 908 million euros. In terms of Vienna, the taxes paid in Austria by the music industry amounted to about 56 million EUR. For the federal government, a tax effect of 544 million EUR can be observed. The contributions to the social security amounted to 657 million EUR. Overall, the music industry accounted for 1.35 billion EUR of the government revenue.

Overall effects of the Austrian music industry					
		directly	indirectly	induced	total
Gross production values in EUR	Vienna	1.062.765.533	319.176.656	346.112.989	1.728.055.178
	Other federal provinces	2.113.253.204	1.224.776.035	994.071.988	4.332.101.227
	Austria	3.176.018.737	1.543.952.691	1.340.184.977	6.060.156.405
	Foreign countries	0	967.703.485	666.873.372	1.634.576.857
	Total	3.176.018.737	2.511.656.176	2.007.058.349	7.694.733.262
Gross value added in EUR	Vienna	719.816.837	158.430.729	150.858.934	1.029.106.500
	Other federal provinces	1.398.138.100	483.992.272	433.881.270	2.316.011.643
	Austria	2.117.954.937	642.423.001	584.740.204	3.345.118.142
	Foreign countries	0	415.658.697	284.451.736	700.110.433
	Total	2.117.954.937	1.058.081.698	869.191.940	4.045.228.575
Employment	Vienna	13.934	2.018	3.630	19.582

effects in person years	Other federal provinces	26.957	6.691	8.281	41.929
	Austria	40.891	8.709	11.911	61.511
Employment effects in person years	Vienna	11.645	1.676	2.375	15.697
	Other federal provinces	22.918	5.651	6.226	34.795
	Austria	34.563	7.327	8.601	50.492
Consumption in EUR	Vienna	228.948.250	31.571.119	31.199.822	291.719.191
	Other federal provinces	435.586.124	94.513.896	85.776.139	615.876.159
	Austria	664.534.374	126.085.015	116.975.961	907.595.350
Social security and taxes in EUR	Social security	478.402.966	90.962.260	87.667.394	657.032.619
	Federation	355.233.527	50.202.975	138.503.370	543.939.872
	Vienna	37.110.096	5.743.437	12.770.856	55.624.389
	Other federal provinces	58.212.949	8.277.764	22.873.751	89.364.464
	Other municipalities	55.995.251	8.851.677	18.292.656	83.139.584
	Total	926.768.134	150.162.365	268.389.003	1.345.319.502

Source: IHS, Economic effects of the music industry, Vienna 2012. No current data available.

Development of the Austrian Music Industry in Terms of its Added Value¹³⁵

In 1989 Scheuch and Holzmüller conducted a study on the "economic importance of copyright in Austria" and determined an added value of 26.6 billion ATS, which is about 1.93 billion EUR. In April 2000, Scheuch published another study on the music industry in Austria.

¹³⁵ This section is taken entirely from the study "Economic effects of the music industry" by the IHS (Vienna 2021). Unfortunately, there is no follow-up study on this topic.

According to this study, the volume in 1998 amounted to an added value of 29.93 billion ATS, which is equivalent to about 2.18 billion EUR. The music industry in Austria measured a 1.26% share of the gross added value and 42,537 employees. These figures alone reflect the size of the music industry, but not their effects (indirect and induced effects) that have been researched for the first time by the IHS.

Due to the large time difference between the studies, the structure of the music industry has changed. Thus, new areas have to be considered, as well as others that have changed over time. Another consequence of the different evaluation periods is the diverging data basis for the calculations.

However, it can be read that there is a tendency in the music industry – in comparison of real values – and implies that it is losing its economic added value and is lacking growth in this economic segment.

Development of added value in the Austrian music industry			
Effect \ Source	IHS 2012	Scheuch 2000	Scheuch 1989
Direct gross value added	2,12 Mrd EUR	2,18 Mrd EUR	1,93 Mrd EUR

Source: IHS, Economic effects of the music industry, Vienna 2012.

The stated data values are nominal values (numerical values, not time or inflation adjusted values).

Taking inflation into account and measured in real terms, the music industry has shrunk compared to previous results. **Adjusted to price developments, the music industry has lost 18.5% of economic importance in the years 1998 -2010.**

(No current data available.)

Creators, Performers and Publishers in Austria

Authors and performers that are not socio-culturally active or purely create their work as a hobby can not be detected - though this is a significant number, which is for example apparent in the density of music schools. Valid information is provided by the collecting society AKM in its membership statistics.

In 2020, the number of beneficiaries of the AKM has increased once again and amounted to 26,476 as of 31/12/2020. Furthermore, the AKM currently has 1,667 legal successors and 689 music publishers as members. In 2020, 492 new royalty beneficiaries were recorded, consisting of 997 creators, 26 publishers and 56 legal successors.

Average Expenditure on Music - Who Buys What and How Much?¹³⁶

In 2010, four out of ten Austrians did not spend any money on music. For 85% of respondents, music downloads (85%) were not an issue. Every fifth spent more than 20 EUR a month for music events, every tenth (9%) for physical recordings, for downloads almost no one (2%).¹³⁷ These figures, collected in 2010, have changed fundamentally to this day: The days of downloading are over, and as of 2020, streaming has left the physical market behind in sales and continues to grow. The popularity of vinyl records has also risen sharply in recent years.¹³⁸

The increasing music use of the internet does not seem to have a negative impact on the attendance at music events: in 2010, 7% of respondents said they attended a concert at least several times a month; in 2015, the figure was 10%.¹³⁹ Education and income play a role insofar as compulsory school graduates significantly spend less money on music events than higher educated graduates.

Austrians that value virtuosic music (including art music of the 20th century) typically also have many physical recordings and are in total willing to spend a lot more money for music. Those who spend more money on physical recordings rather live in the city than in rural areas and are characterized by relatively high education and high income. They virtuosic music or rock music, with a sympathy for art music of the 20th Century and world music. Those who enjoy rural music, hardly buy any music: almost a fifth of the group does not possess a single physical recording.

The Austrian Music Market in 2020¹⁴⁰

The Austrian music market generated 171,6 million EUR in 2020 with physical and digital sales and royalties, which is a plus of 3,4% compared to 2019. Thanks to streaming, the Austrian music market has been growing again since 2017. Streaming continues its conquest as the most popular form of music listening and increased again from 2019 to 2020 by 32.4 per cent to a total turnover of 91.6 million euros, while downloads and the physical market (with the exception of vinyl records) continue to decline. Revenues from other business areas, such as the sale of merchandising products or sync rights licences, contributed around 4 million euros (-33%) to total 2020 revenues.

¹³⁶ Unless otherwise stated, this passage and the included numbers is taken from Michael Huber's study *Wozu Musik?* (2010)

¹³⁷ Michael Huber: *Wozu Musik?* (2010)

¹³⁸ IFPI Market Reports 2019 and 2020

¹³⁹ Michael Huber, *Musikhören im Zeitalter Web 2.0* (2018)

¹⁴⁰ Unless otherwise specified, the following section of the IFPI data are taken from Market Reports, see: <https://ifpi.at/marktberichte/>

Market Development in Austria 2018 – 2020

Year	Vol. Total music market volume in million EUR	Change in %	Digital market volume in million EUR	Change in %
2020	171,6	+ 3,4	91,6	+ 32,4
2019	166	+ 8,3	68,9	+ 33,5
2018	153,3	+ 5,5	51,6	+ 58,3

Source: IFPI Market Reports 2018-2020

Physical Market

A total turnover of 42 million EUR was achieved with physical sound carriers in 2020 (2019: 50.6 million euros; 2011: 124 million euros). The success of streaming is having a negative impact on music possession: The CD records a further decline of 22% with sales of 30 million euros, DVDs hold at 2.5 million (- 2.5%). But the vinyl record (sales 9 million euros) has been able to increase by 15.5%. The possession of music in digital form is not in vogue at the moment either: downloads are continuing to decline, they generated sales of 6.5 million euros in Austria in 2020 and have decreased by 24%.

Peter Tschmuck: The Renaissance of Vinyl. <https://www.musicaustria.at/die-renaissance-von-vinyl/> (in german)

Online Music Market

Compared to 2019, sales of download stores and streaming services in 2020 have increased by 32.4% to 91.6 million EUR, or 53% market share, while downloads decreased again by 24 % to 6.5 million euros. A further 0.4 million euros were earned from the download of ringtones. Since the emergence of streaming offers in 2010/2011, Downloads were able to hold their own for a few more years. Illegal free download platforms and P2P file sharing networks have largely disappeared from the scene thanks to the efforts of the phono industry. Gradually, download sales are shifting to the streaming market.

But sentences like "In this year of crisis, streaming has become the backbone of the music industry"¹⁴¹ cannot hide the fact that for the majority of artists, the success of streaming brings only negligible benefits. However, the fact that performers generate rather modest revenues from music streaming is not only due to the streaming services, but rather to the labels, which at best only pass on to the artist half of the streaming revenues attributable to them.¹⁴² The prevailing billing practice

¹⁴¹ IFPI Market Report 2020, S. 7

¹⁴² Peter Tschmuck: How fair is Streaming? <https://www.musicaustria.at/wie-fair-ist-streaming/> (in german)

also leads to mainstream artists being favoured over niche artists.¹⁴³ Part of the offer of streaming platforms is often a promotional ranking list of the most frequently accessed streams.¹⁴⁴

The album as an artistic concept is increasingly falling behind due to streaming. The individual track has become the defining unit of music consumption. The selection of titles and albums and the possession of music recordings is being replaced by online access with playlists and automated music selection. Also these new listening habits are widening the gap between the commercially successful and the unsuccessful, as successful titles are placed in many playlists and are thus accessed more and more often.¹⁴⁵

Peter Tschmuck: How fair is Streaming? <https://www.musicaustria.at/wie-fair-ist-streaming/> (in german)

Peter Tschmuck: The Ecology of Music Streaming: <https://www.musicaustria.at/die-oekologie-des-musikstreamings/> (in german)

Effects of the Covid 19 pandemic 2020/21 on the Austrian Music Market

Closures in the trade and gastronomy and bans on events caused a loss of sales of 30 million euros in physical sound carriers, in licensing income and in merchandising products and due to cancelled and postponed concerts and productions. The decline in sales was particularly noticeable in domestic productions. Streaming was least affected by the Corona crisis, but in this market segment domestic releases traditionally have a hard time against international competition. The collapse of the live business also had serious consequences for the whole cycle of production and marketing.¹⁴⁶

The Corona pandemic forced a complete shutdown of public life in most countries. As a result, all music venues from small music clubs to opera houses and concert stadiums had to close. All concert <https://www.musicaustria.at/die-musikstreaming-oekonomie-ein-einblick/> tours of the event companies had to be cancelled or postponed. Many festivals and concert events could not take place at all, in greatly reduced form or only as live streams. The cancellation of a major festival alone not only entails massive losses in turnover and negative employment effects, but also means massive economic damage for the affected region.

As bad as the situation looks for the actors in the music event sector, it is not comparable to the economic and social problems that music creators are facing due to the Covid-19 pandemic.¹⁴⁷

Peter Tschmuck: Massive Losses for Music Makers in Austria. <https://www.musicaustria.at/studie-massive-verluste-fuer-musikschaffende-in-oesterreich/> (in german)

¹⁴³ Mark Mulligan (2017): <https://musicindustryblog.wordpress.com/2017/04/19/exclusive-deezer-is-exploring-user-centric-licensing/>

¹⁴⁴ <https://de.wikipedia.org/wiki/Musikstreaming#Streaming-Charts>

¹⁴⁵ Michael Huber, Musikhören im Zeitalter Web 2.0

¹⁴⁶ IFPI Market Report 2020

¹⁴⁷ Peter Tschmuck: <https://www.musicaustria.at/coronakrise-und-die-musikwirtschaft-teil-1/>

Peter Tschmuck: Corona Crisis and the Music Economy. <https://www.musicaustria.at/coronakrise-und-die-musikwirtschaft-teil-1/> (in german)

Important Contacts, Related Links

Institute for Music Sociology	www.musiksoziologie.at
Institute for Advanced Studies IHS	https://irihs.ihs.ac.at/
Study: Economic effects of the music industry in Vienna and Austria	https://irihs.ihs.ac.at/id/eprint/3276/
Music Economy Research	https://musikwirtschaftsforschung.wordpress.com/
Music business on mica – music austria	https://www.musicaustria.at/wirtschaft-recht-politik/
IFPI Austria Market Reports	https://ifpi.at/marktberichte/
AKM Annual Reports	www.akm.at → über uns → Jahresberichte

Value Chain – The Players

Members of the Austrian Chamber of Commerce

As everywhere, all areas of the value chain are fully developed in Austria with a fully functioning music industry. However, accurate empirical data on the individual market participants are hard to be elicited.

An overview is provided by the member statistics of the WKO - Chamber of Commerce Austria, which includes all economic players (provided these are acquisition companies) due to the statutory mandatory membership in the chambers.

The music business community of the country is organized in the WKO within the Industrial Division of the Federal Association of the Film and Music Industry.

As of the 31th of December 2020, the association has 5918 members, 1560 of which are clearly attributable music business enterprises. The members are split in the following professional groups:

Professional group	Number of members
Film and video production	4015
Production, duplication/pressing of image and sound carriers	101
Technical transfer (developing, copying etc)	156
Film distribution and sales	67
Operating of film studios	19
Sound and music production	1560

Source: http://wko.at/statistik/BranchenFV/B_129.pdf

Members of the IFPI

As of the 10th of July 2021, the IFPI Austria has 23 members.

These are the majors SONY Music Entertainment Austria GmbH, Universal Music GmbH, Warner Music Austria Ges.m.b.H and 20 of the larger independent labels of the country (which are partially also members of the indie-association, see the next section):

BMS Best of Music + Movie Service Vertriebs GmbH, Echo-Zyx Music GmbH, GoodToGo GmbH, Global Rockstar GmbH, GRIDmusic GmbH, HitSquad Records GmbH, Hoanzl Produktions- und Vertriebsges.m.b.H., Lotus Records, MAJOR BABIES Entertainment GmbH, MCP Sound & Media, Monkey.moods Verlags GmbH, Napalm Records Handels GmbH, Phat Penguin Artist Management &

Record Label GmbH, Parramatta OG, Preiser Records GmbH, Seayou Records, Sonamea Records, Tyrolis Handels-GmbH.

Members of the VTMÖ

The objectives and tasks of the VTMÖ include: (see also the section on advocacy groups)

- Representing industry and business-related interests of its members to the public and to the legislature, government agencies and other organizations
- Public relations and presence of the association at relevant events and occasions in the music industry
- Training and consulting
- Improving economic conditions
- Promoting cooperations between member
- Maintaining contacts with local and foreign organizations and institutions

As of July 2021, the association of independent music companies, music publishers and music producers in Austria counts about 175 members, including virtually all the major business and creative cells of the independent sector. These represent all genres of Austrian music production, such as alternative/pop, composed music, electronic music, jazz/world/blues, Schlager and folkloric music.

Some members of the VTMÖ are also members of the IFPI.

More information and a complete member list including contact data and repertoire information of labels is provided on the VTMÖ website.

Organizers and Booking Agencies

in 2019, Austria's largest concert promoter Barracuda Music was acquired 71% by Eventim, an international ticketing and live entertainment provider.¹⁴⁸ The exchange-listed company organizes most of the major festivals in the country and is responsible for a good part of the concerts that feature international bands. Other successful market participants include: ink music, Earcandy, Arcadia Agency or PSI Music.

GLP Aritst Marketing is one of the few Austrian agencies that work with established acts on the international market, miooow in turn is an agency that mainly works with Austrian acts and is particularly strong in the export field.

Organizers are often active in the booking area (and vice versa), a closer look at the websites of the individual companies is definitely well worth the time.

¹⁴⁸ <https://www.derstandard.at/story/2000111807866/eventim-uebernimmt-mehrheit-an-konzertveranstalter-barracuda-music>

Organizers that also operate their own locations are listed on the website of [mica – music austria](#).

List of Promotion Agencies and Bookers in Austria: <https://www.musicaustria.at/english-information/most-useful-contacts/agencies-promoters/>

Promotion Agencies

There are hardly any agencies that purely work on promotion. These agencies are often labels that offer promotional services for acts outside the company, for example [ink music](#), [Wohnzimmer](#) or [monkey](#).

In addition, there are a few individual entrepreneurs, mostly with a major PR past, that service in music promotion. Examples include [Personalities](#), Release Public Relations and Sabine Kronowetter.

An overview of promoters in Austria can be found on the website of [mica – music austria](#).

Concert locations

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 specialized 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 theater house in Central Europe. and since 1974 the [Brucknerhaus](#) for composed music. The most important pop/rock venues are [Posthof](#), [Kapu](#) and [Stadtwerkstatt](#).

In Salzburg the relevant locations are [Jazzit](#), [Rockhouse](#), [ARGE Kultur](#), [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](#)¹⁴⁹.

¹⁴⁹ www.musicaustria.at/mica/praxiswissen/live-oesterreich

Festivals

Despite a tense post-covid situation, festivals in Austria are booming, including both the very large and the very small festivals, which are mostly organized by cultural associations and partly attributable to socio-cultural events.

The Big Ones

Donaufestival¹⁵⁰: Not so big regarding the visitor frequency, but rather in terms of budget. Lower Austria's own festival has a considerable budget to annually invite avant-garde acts from the fields of performance, electronic music, pop and rock to the city Krems. An internationally highly acclaimed mix of challenging, but unknown artists and stars attracts up to 15,000 visitors from around the world to Krems.

Nova Rock¹⁵¹: Biggest rock and metal festival in the country, up to 160,000 visitors. The program of the international metal festival circus is presented with many superstars and only a few national acts. Annually takes place in Nickelsdorf in Burgenland, close to the festival Konfrontationen.

Frequency¹⁵²: The festival has existed since 2001 and, like Nova Rock, is organised by the companies Musicnet and Nova Music. The musical focus is on pop/rock/alternative/electronic. Many international superstars, with about 130,000 visitors. Takes place in St. Pölten at the so-called VAZ grounds.

Donauinselfest¹⁵³: By far the biggest festival, held on the Viennese Danube island. Since 1984 the festival has been attracting an audience, which today counts up to 3 million visitors in three days. With an emphasis on national booking, various stages show performers for almost all genres and publicity profiles. Headliners are often stars from the field of Austropop.

Electronic Music

The two big festivals, Urban Art Forms and Beat Patrol, took place for the last time in 2014 and 2019 respectively. There are still a number of smaller festivals in Austria dedicated to electronic music in various forms:

Spring Festival¹⁵⁴: Electronic music for up to 25,000 visitors in Graz. It is an urban indoor festival, which is spread over several clubs and event halls in Graz and should also appeal to international

¹⁵⁰ <http://www.donaufestival.at/>

¹⁵¹ www.novarock.at

¹⁵² <http://www.frequency.at/>

¹⁵³ <http://donauinselfest.at>

¹⁵⁴ www.springfestival.at

audiences. Since the inception, the idea of the organizers behind the festival is to bring the feeling of a festival in the countryside into the city and to simultaneously combine it with urban influences.

Elevate¹⁵⁵: The Elevate Festival takes place once a year in and around the Schlossberg in Graz. For five days, the festival presents discussions and workshops during the day and at night it offers music concerts of national and international artists that work offside the mainstream. The festival therefore also carries the subtitle "festival for contemporary music, arts and political discourse".

Ars Electronica Festival¹⁵⁶: World-renowned festival in Linz for digital art, research, society discourses, etc. It is also accompanied by a music series and awards prizes for digital art and music.

Heart of Noise¹⁵⁷ (Innsbruck) is looking for an aesthetic region outside the cultural mainstream. At several indoor and outdoor venues, the festival invites you to experience "young art and young music culture, media art, digital art, video and DJ culture". The festival was awarded the "outstanding artist award" by the Federal Chancellery in 2019.

Unsafe & Sounds¹⁵⁸: The small Viennese festival "wants to investigate the interrelatedness of the fundamental changes in our environment and aesthetics, and look for apt noises for our disturbed existence."¹⁵⁹

Sonic Territories¹⁶⁰: Experimental sound art meets live techno from the Viennese club scene.

Hyperreality¹⁶¹: The Viennese festival places experimental electronic music in the context of global club cultures and offers a space for projects at the intersection of performance, pop and visual arts. It promotes the club as a "place where social constraints and mechanisms are suspended, where a new society can be imagined and tested".

Jazz/Improvised Music

For decades there has been a blossoming, highly relevant scene of festival for jazz, free jazz and improvised music. Often located in rural, partially very remote regions of Austria, the following lists the most important festivals of the genre:

Konfrontationen¹⁶²: Since 1980, the protagonists of the improvised music world meet in the courtyard of a rural restaurant in the small village Nickelsdorf in Burgenland, near the Hungarian

¹⁵⁵ www.elevate.at

¹⁵⁶ www.aec.at/festival

¹⁵⁷ <https://www.heartofnoise.at/de/2021/home>

¹⁵⁸ <https://www.unsafeandsounds.com/>

¹⁵⁹ <https://www.facebook.com/unsafeandsounds/>

¹⁶⁰ www.sonic-territories.at

¹⁶¹ <https://hyperreality.at/>

¹⁶² www.konfrontationen.at

border. Since 2009, the Soundart exhibition takes place annually as part of the Konfrontationen festival.

Kaleidophon¹⁶³: Ulrichsberg, located in the border triangle of Austria/Germany/Czech Republic, is similar to the festival Konfrontationen, but with some elements of contemporary composed music. In 2008, the festival planted an arboretum of different-sounding trees as a "landscape opera" by Peter Ablinger.

Artacts¹⁶⁴: Located in St. Johann in Tyrol, this festival is the western counterpart to Konfrontationen or Kaleidophon. The special features of this festival are the improviser in residence, the children's improvisation orchestra and the soundcabs with intimate 1-2 person concerts.

All three freejazz festivals, Konfrontationen, Kaleidophon and Artacts, attract around 1000 visitors in three days, bring big names despite limited budgets and show admirable perseverance despite all their financial difficulties.

Jazzfest Saalfelden¹⁶⁵: Since 1978, the Jazz Festival Saalfelden, located in the mountainous region of Salzburg's Pinzgau, has become one of the most important jazz festivals in Central Europe and gathers the top of European and American jazz musicians. Around 25,000 visitors experience a mix of national and international acts, special attention is given to world premieres and perennial features of individual artists.

Jazzfest Wien¹⁶⁶: By far the largest jazz festival in the country, which also strongly frays towards pop music and is annually held at representative venues such as the State Opera as well as the jazz clubs of Vienna with a mix of national and international stars and bands, and welcomes approximately 60,000 visitors.

Music Unlimited¹⁶⁷: Legendary festival, the name says it all. Situated in Wels, Upper Austria, the border lines between jazz, improv, electronic music, pop and rock have been crossed and tested for by now 27 years. Every two years a curator is invited to organize the festival. Three days, about 1,500 visitors.

Outreach Festival & Academy¹⁶⁸ is a jazz meeting that has taken place annually in Schwaz in Tyrol since 1993. In the Outreach Academy, instrumental soloists teach musicians of all ages over several weeks.

Many small festivals for experimental improvised music offer a wide-ranging programme of concerts, sound art, media art, sound walks, performance, video and interdisciplinary projects:

Interpenetration and V:NM in Graz, Das Kleine Symposium, JESHK, shut up and listen! and

¹⁶³ www.jazzatelier.at

¹⁶⁴ www.muku.at

¹⁶⁵ www.jazzsaalfelden.com

¹⁶⁶ <http://www.viennajazz.org/>

¹⁶⁷ www.musicunlimited.at

¹⁶⁸ <https://outreachmusic.org/>

Klangmanifeste in Vienna, Limmitationes in Burgenland, Bezau Beatz in Vorarlberg, Hotel Pupik in a little village in Styria and New Adits in Klagenfurt.

Pop/Rock

The field of festivals that are based regionally and concentrate on regional and national bands is quite large. Here only the most important are mentioned, more information is offered on the [mica – music austria](#) website.

Ottensheim Open Air¹⁶⁹: Located near Linz, focus on regional bands and musical innovations, about 2000 visitors.

Poolbar¹⁷⁰: In an old swimming pool in Feldkirch in Tyrol a selected program with national and international guests is presented to the indie/pop/rock scene for several weeks. Approximately 20,000 visitors.

Popfest Wien¹⁷¹: A festival that has grown with about 60,000 visitors in 2013 in the center of Vienna and celebrates the Austrian indie scene for four days. No international bookings.

Blue Bird¹⁷²: For almost a decade, the Vienna Songwriting Association presents the creme de la creme of the national and international singer/songwriter scene for three days in November at Vienna's club Porgy & Bess. Around 1,500 visitors.

Seewiesenfest¹⁷³: One of the oldest alternative festivals in the country, somewhat closer to the alternative mainstream than Bluebird or Ottensheim Open Air, this festival has always had a knack for good bands, before they became really successful. For about 3000 visitors.

Waves Vienna¹⁷⁴: Waves is the first showcase festival in Austria and is dedicated to new music from the broad field of pop/rock/electronic. The festival focuses bands that deserve more attention and have international appeal, but have for some reason not yet been flushed to the very top. Music from Eastern Europe is one of the key festival themes. A lot has happened since the opening towards the West, but there are still far too few opportunities to celebrate the results.

Under the motto "East meets West", Waves Vienna annually welcomes some guest countries, in 2021 the featured countries will be the Danube countries. In addition to the showcase concerts, the Waves Vienna Music Conference is also programmed with panels and workshops on the music markets and scenes of these countries.

One Love¹⁷⁵: Austria's biggest reggae festival takes place every year in Wiesen.

¹⁶⁹ www.openair.ottensheim.at

¹⁷⁰ <http://poolbar.at>

¹⁷¹ <http://popfest.at>

¹⁷² <http://www.songwriting.at/>

¹⁷³ www.seewiesenfest.at

¹⁷⁴ www.wavesvienna.com

¹⁷⁵ <https://www.onelovefestival.at/>

Pink Lake¹⁷⁶: The Pink Lake Festival on Lake Wörthersee in Carinthia is an annual meeting place for the LGBTQ community.

Composed Contemporary Music

Aspekte Salzburg¹⁷⁷, founded in 1977 by composer Klaus Ager, is a music festival for contemporary music in Salzburg that performs works by both Austrian and international composers. Since 2006 it has taken place every second year in spring.

Bludener Tage zeitgemäßer Musik¹⁷⁸: For over 30 years, Bludenz in Vorarlberg has been hosting this ambitious festival for the real nerds of contemporary composed music, with an international line-up. The benchmark is high: the programmes are always "composed" and pay close attention to the environment of all pieces, to juxtapositions and dramaturgically precise combinations.

Impuls¹⁷⁹: Since 2009, Impuls Festival brings contemporary music to various, quite diverse stages and venues in Graz, also apart from traditional concert settings. An important part of the festival is the Impuls Academy, which offers young musicians and composers from all over the world a holistic approach to contemporary music, both in theory and practice, in an intensive working phase.

Klangspuren Schwaz¹⁸⁰: The Tyrolean Festival of Contemporary Music was founded in 1994. With its artist in residence and its dense education programmes, the event has long since established itself as a relevant addition to contemporary music festivals. Concerts and installations in public space are held with the active participation of the community and local artists. Big names like Cerha or Rühm are presented in a mix with young composers.

Komponistenforum Mittersill¹⁸¹: The KOFOMI focuses on the structure of a network for exchange of information and communication about the current music scene. Since 1996, 10 days are spent by composing, performing, interpreting and working together amidst the Mittersill mountains with 5-6 composers in residence, an artist in residence and an ensemble in residence. As part of the Mittersill Composers' Forum, an annual symposium is held, in which the dialogue between science and art, and the respective background theme of the forum are the focus.

Salzburg Biennale – Festival für Neue Musik¹⁸²: The Salzburg Biennale has been taking place since 2009 and has set itself the goal to reflect the latest developments in contemporary music, involving both Austrian and international composers. The Salzburg Biennale presents significant personalities of contemporary music, confronts new compositions with works of the tradition, places different

¹⁷⁶ <https://www.woerthersee.com/pinklake>

¹⁷⁷ <https://aspekte-salzburg.com/>

¹⁷⁸ <http://allerart-bludenz.at/btzm>

¹⁷⁹ www.impuls.cc

¹⁸⁰ www.klangspuren.at

¹⁸¹ www.kofomi.com

¹⁸² www.salzburgbiennale.at

genres and different aesthetic positions next to each other and would like to address a wide audience with new and other forms of art. During the Salzburg Biennale, the Music Prize Salzburg, Salzburg's international composition prize is also presented.

Musikprotokoll¹⁸³: The Musikprotokoll founded in 1968, serves as a laboratory, a festival open to all music, as long as it is new, searching, and "risky". The spectrum ranges from orchestral music (mostly presented by the ORF Vienna Radio Symphony Orchestra), music for ensembles and chamber music to performance and sound installations, in many cases specifically developed and produced for the festival. Musikprotokoll is held as an event within the Styrian Autumn Festival.

Wien Modern¹⁸⁴: Wien Modern is probably the biggest and most important festival of contemporary music in Austria and is held annually in November in Vienna. Founded in 1988 by Claudio Abbado with the aim to make contemporary music accessible to a larger scale of the Viennese public. Music of today is the programmatic focal point of the festival, complemented by performance, visual arts, film and video. The Wien Modern festival takes place in large, traditional Viennese concert halls, theaters, museums and alternative venues.

European Classical Music

Bregenzer Festspiele¹⁸⁵: The Bregenz Festival is a cultural festival held annually in July and August in Bregenz, the capital of Vorarlberg. It offers orchestra concerts, operas, operettas, musicals, contemporary music theatre and drama. The centre of attraction for a large number of visitors is the lake stage with the natural backdrop of Lake Constance, oversized stage sets, technical highlights and unique acoustics.

Festival 4020¹⁸⁶: The festival 4020 has been taking place in Linz since 2001. Along a specific theme, every two years the festival negotiates the relevance of contemporary music. Outstanding and exciting is primarily the change in perspective - Eurocentrism is replaced by reflection on contemporary music in other cultures, primarily the orient. Persian musicians perform European compositions and vice versa. As a part of residencies, contacts are promoted and perspectives expanded.

Innsbrucker Festwochen der Alten Musik¹⁸⁷: In the 16th and 17th centuries, the Tyrolean sovereigns maintained court chapels with outstanding musicians and composers from all over Europe. Aware of this tradition, the Innsbruck Early Music Festival was founded in 1974, a festival featuring music from the Middle Ages, Renaissance, Baroque and Classical periods with a focus on Baroque operas.

¹⁸³ <http://musikprotokoll.orf.at>

¹⁸⁴ www.wienmodern.at

¹⁸⁵ <https://bregenzerfestspiele.com>

¹⁸⁶ www.festival4020.at

¹⁸⁷ www.altemusik.at

Kammermusikfest Lockenhaus¹⁸⁸: The Chamber Music Festival Lockenhaus, founded by Gidon Kremer, is an international music festival in the small town of Lockenhaus in Burgenland. Classical concerts with top-class musicians are held annually in July at Lockenhaus Castle and in the town's church, and are famous for their unique spontaneity, intensity and intimacy.

Osterfestspiele Salzburg¹⁸⁹: The Salzburg Easter Festival⁴ was founded by Herbert von Karajan in 1967 and includes an annual opera production and several concerts. The ten-day festival is considered the most elite festival in the world and is organisationally and financially independent of the Salzburg Festival.

Salzburger Festspiele¹⁹⁰: The Salzburg Festival is considered one of the world's most important festivals of classical European music and performing arts. They have been held every summer in July and August since 1920.

Schloss Grafenegg¹⁹¹: In addition to the intensive summer programme and the festival in mid-September, Grafenegg is the venue for a wide variety of events throughout the year. Every year more than 150,000 people come to the castle grounds with the attractive open-air stage "Wolkenturm".

Seefestspiele Mörbisch¹⁹²: The Mörbisch Lake Festival was founded in the 1950s to promote tourism on Lake Neusiedl. Meanwhile it has become the world's largest festival of the operetta genre with approx. 150,000 visitors. In addition to operettas, classical musicals are also performed occasionally.

Styriarte¹⁹³, founded in 1985, is an annual summer festival for classical and early music in Graz and Styria.

Woerthersee Classics¹⁹⁴: The Woerthersee Classics Festival has been an annual concert and event series in Klagenfurt am Wörthersee since 2002. It focuses on composers of the musical late Romantic and early Modern periods who were connected with Lake Wörthersee during their lifetimes: Gustav Mahler, Alban Berg, Anton von Webern, Johannes Brahms and Hugo Wolf.

Folk and Music from around the World

Akkordeon Festival¹⁹⁵: World music, jazz, pop and composed music - all in the name of one instrument. Since 2000, the festival is held in Vienna every year and features known and unknown artists in known and unknown venues across Vienna for several thousand visitors.

¹⁸⁸ www.kammermusikfest.at

¹⁸⁹ www.osterfestspiele-salzburg.at

¹⁹⁰ www.salzburgerfestspiele.at

¹⁹¹ <https://www.grafenegg.com>

¹⁹² www.seefestspiele-moerbisch.at

¹⁹³ <https://styriarte.com>

¹⁹⁴ <https://www.woertherseeclassics.com>

¹⁹⁵ www.akkordeonfestival.at

Glatt & Verkehrt¹⁹⁶: This festival plays with the tension between tradition and new beginnings, past and present: the festival in Krems does not focus on styles and genres, but rather on regions of origin and roots. Glatt & Verkehrt features music from around the world, primarily from Europe. The successful festival has been taking place every year since 1995. Symposia, workshops and film screenings complement the music program.

Salam Orient¹⁹⁷: Music, dance and poetry from Eastern cultures is the programmatic bracket of Salam Orient. The festival - originally "Salam.Islam" - has been taking place since 2005 in various venues across Vienna. In addition to concerts, the festival offers lectures, discussions and workshops.

wean hean¹⁹⁸ („listening to Vienna“ in Viennese dialect) is a Wienerlied festival that has been taking place in Vienna since 2000. The organiser is the Wiener Volksliedwerk. The aim of the festival is to play again traditional live music in inns and to introduce Viennese folk music to young people. The festival has a rather broad definition of Wienerlied; musicians with other backgrounds present their own view of the genre and develop new projects especially for wean hean.

KlezMORE¹⁹⁹: A festival for Klezmer music in Vienna, founded in 2004.

An overview of the most relevant festivals of all genres, including contact details of the organizers are provided on the website of mica – music austria²⁰⁰.

mica – music austria also offers an overview of all festivals of the country as a download in PDF.

Festivals with Mixed Programmes

Many festivals do not want to be defined stylistically, either because they feel committed to a holistic idea or because they see themselves as a cultural impulse generator for their region. These ambitions often lead to interesting and original solutions in the programming, in the interaction with the audience and in the use of places.

Wellenklänge²⁰¹ has been taking place in Lunz am See in Lower Austria since 1997. The programme, with annually changing themes, ranges between jazz, european classical and contemporary music and visual arts. The lake stage was built after designs by the artist Hans Kupelwieser and can be converted into a lido with a diving tower.

¹⁹⁶ www.glattundverkehrt.at

¹⁹⁷ <http://salam-orient.at>

¹⁹⁸ www.weanhean.at

¹⁹⁹ <http://klezmore-vienna.at/>

²⁰⁰ www.musicaustria.at → Praxiswissen → Live in Österreich

²⁰¹ www.wellenklaenge.at/

Imago Dei²⁰² in Krems (Lower Austria) is dedicated to various themes related to the Easter ritual and the awakening of spring, with music from different countries and traditions, films, discussion and literary events.

Volksstimmefest²⁰³ has existed since 1946 and is the traditional festival of the communist Viennese monthly Volksstimme, the former official organ of the Austrian Communist Party. It offers music (pop/rock, jazz, world music) on several stages in the green space Wiener Prater and a colourful programme with children's events, discussions, readings, cabaret, workshops and sports.

Festival der Regionen²⁰⁴ is a contemporary art and culture festival in Salzkammergut in the federal state of Salzburg with exhibitions, concerts, performances, discourse events and readings. Since 1993 it takes place every two years in a different region of Upper Austria. The projects of the festival involve the population in the discussion of social, political and artistic issues.

Colours of Percussion²⁰⁵: Concerts, workshops and a framework programme around percussion music of any style, with international artists, but also with a great involvement of local and young musicians.

Osterfestival Tirol²⁰⁶: The Easter Festival Tirol was founded in 1989 as a festival for music of all eras and cultures to promote intellectual and cultural exchange, tolerance and respect. Artistic forms of expression are European and non-European classical music traditions, complemented by dance, literature, symposia, film, performance and theatre.

Labels and Publishers

About 1000 labels (exact figures are not available) are currently active in Austria. These are however mostly very small structured and often operated by the musicians themselves. Especially successful are the highly specialized labels: Editions Mego for experimental, mostly electronic music, Napalm Records for heavy metal, col legno and Kairos for composed (contemporary) music oder Affine Records for electronic dance/club music.

Important labels can also be found in Part 2 in the section of the respective genres.

A list of the most important labels in the country can be found on the website of mica – music austria²⁰⁷.

In the sector of classical and contemporary music there are a few very important specialized publishers, such as the Universal Edition or Musikverlag Doblinger, both based in Vienna.

²⁰² www.klangraum.at

²⁰³ www.volksstimmefest.at

²⁰⁴ <https://fdr.at/>

²⁰⁵ www.coloursofpercussion.com

²⁰⁶ www.osterfestival.at

²⁰⁷ www.musicaustria.at → Praxiswissen → Labels

In the folk music and brass band scene there are many smaller and larger publishers, which partially also venture into folkloric music, pop, Schlager and operetta, giving interesting insights into the intertwinings of these musical genres in Austria – among them Tiroler Musikverlag, Abel, Tuba, Adler Musikverlag, Musikverlag Gerhard Hafner, Rubato.

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.

An overview of Austrian music publishers with a repertoire of printed works by protected composers can be found in the current distribution regulations for sheet music of the Literar Mechana (2017): <https://literar.at/Über-uns/pflichtveröffentlichungen> --> https://literar.at/docs/default-source/downloads/neu-verteilungsbestimmungen-musiknoten-10-2017.pdf?sfvrsn=1d4e5ae5_4

Publishers who are not members of the Literar-Mechana can also be found here: https://www.firmenabc.at/firmen/at/musikverlag-kunstverlag_CTV

Ticketing

All major international players are represented on the Austrian market, either by its own facilities or involved in national companies such as CTS Eventim as a partner of oeticket, the national market leader.

Since 2012, Ticketmaster, is also operating with its own location and office in the Austrian market. It is a subsidiary of the world's largest music promotions and ticketing group Live Nation. Smaller ticketing agencies are Ntry, Eventjet and Wien Ticket with the subsidiary Ticket.at.

Almost all banks offer tickets for their customers/members that are usually reduced in price (and are also involved in music sponsorship).

Peter Tschmuck: <https://www.musicaustria.at/die-musikveranstaltungswirtschaft-in-der-covid-19-pandemie-live-nation/>

Interview with Berthold Seliger: <https://www.musicaustria.at/die-idee-des-egalitaeren-geht-verloren-berthold-seliger-im-mica-interview/>

Distributors

In the last 15 years the distribution landscape in Austria has changed dramatically. Many specialized 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. With 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.

In the field of digital distribution, there are several distributors that bring domestic music to international platforms, e.g. Rebeat, which was honored with a cover story in the US Billboard magazine, and a few more listed on the site <https://www.musicaustria.at/praxiswissen/promotion-selbstvermarktung>.

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](#).

Retailers

The physical recording market has greatly suffered from the changes of recent years. Many small shops, but also large companies, such as Virgin have closed down, the retail space in the decisive retail chain stores MediaMarkt, Libro and Müller are fiercely fought over and are sparse. Due to low sales, new goods disappear from the shelves after only a few weeks. However, there are still well-stocked shops, with a fine range of vinyl:

In Graz there is Dux Records and the wholesaler inandout Records, in Linz Wahn & Sinn, which primarily acts as a mail order company, or the vinyl-only retailer Vinyl Corner, in Salzburg Musikladen, in Innsbruck Soundstation.

Notable retailers in the capital of Vienna are the retailers Substance (also active as the label and distributor Trost) and Rave Up, which specialize in rock, pop, electronic and various subcultures. There is also the Market für House und Disco, even the vinyl department in Media Markt on Vienna's Mariahilferstraße has a considerable collection. There are numerous small shops, partly also with a specialised assortment; some of them, like Dynamic, Recordbag, LP Cafe rely on a mix of recordings and other services. A few did not survive the Covid 19 crisis. In a class of its own is Teuchtlér, Vienna's largest 2nd hand record shop, which was founded in 1948: it has, among others, a very well-assorted classical department and has neither a website nor an online store.

In-depth information on trade and distribution can be found on the website of [mica – music austria](#)²⁰⁸.

Download Platforms

Of the 36 music download platforms that were present on the Austrian market in 2012, only 10 are still active in July 2021. Most of them have stopped offering downloads or no longer exist at all. The largest providers are still Amazon and iTunes. The small providers are often specialised with a limited repertoire.

²⁰⁸ www.musicaustria.at → Praxiswissen → Handel, Vertrieb

Overview of download platforms in Austria 2021

Name	Url
7 digital	at.7digital.com
Amazon	www.amazon.at
Bandcamp	bandcamp.com
DG	www.deutsche Grammophon.com
iTunes	www.apple.com/at/itunes
Jamba	www.jamba.at
Jamendo	www.jamendo.com
last.fm	www.lastfm.at
Mediamarkt	www.mediamarkt.at
Music Monster	www.musicmonster.fm
Musopen	musopen.org/de
Telering	telering.sms.at
Zeezee	www.zeezee.de

New entrants since 2012: MusicMonster and ZeeZee offer a flat rate for unlimited music downloads. Musopen and Jamendo are two platforms that offer free music downloads under Creative Commons licences. Bandcamp is becoming increasingly popular with musicians and labels who are able to decide how listeners should access their music on the platform: by purchasing a sound carrier, downloading a file or streaming, for free or for a charge.

Streaming providers

Most of the streaming services currently represented on the Austrian market offer three different levels of service, ranging from a free account with advertising to a family account, which can be used by several persons. The monthly fee has generally become more expensive: in 2012 you could still find some offers around € 4.99 at month for the premium account, today 9.99 is the most common price. Many providers also have audio books and podcasts in their catalog, important features for some customers. All providers offer an offline mode, and nearly all (except Google/YouTube) have a flat rate agreement with Austria's biggest mobile phone company A1 Telekom.

Overview of streaming providers in Austria

Name	catalog	free account	mobile account	family account	audio formats	audio books / podcasts
Amazon Music	> 70 Mill	yes	0 – 14,99	14,99	n. s.	yes

Apple Music	> 70 Mill	no	9,99	14,99	AAC	yes
Deezer	73 Mill	yes	9,99	14,99	AAC ,FLAC	yes
Google Play Music	> 40 Mill	no	10	15	AAC	yes/no
Huawei	50 Mill	no	9,99	no	MP3, AAC	yes/no
Napster	> 60 Mill	no	9,95 / 7,95 without mobile	no	AAC	yes/no
Qobuz	50 Mill	no	19,99 / 20,83	no	FLAC	yes/no
SoundCloud Go	> 200 Mill	yes	5,99 / 9,99	no	n. s.	yes
Spotify	> 70 Mill	yes	9,99	14,99	AAC	yes
Tidal	> 70 Mill	yes	9,99 / 19,99 HiFi	14,99	AAC, FLAC, MQA	yes
Youtube Music	unknown	yes	9,99	14,99	AAC	yes/no

Source: <https://www.netzwelt.de/>

Charts

General Information

The Austria Top 40 are a pure sales charts, which is a mirror of the Austrian music market. The charts are based on weekly sales reports from Austrian record dealers as well as from downloads, since 2013 also streaming. By now, the singles charts are dominated by streaming: only streams with a minimum length of 30 seconds are counted, and if an album is particularly successful, only the top 3 songs are included in the singles charts.

The ORF radio station FM4 creates their own weekly charts, the FM4 Charts. These are editorial charts and based on the music played on the station.

Besides the official sales charts, there are a number of other genre charts, mostly created by commercial providers. The most relevant here are the Austrian Indie Charts that are created weekly on the basis of expert interviews (DJs, organizers, bookers, musicians etc.).

Gold and Platinum

Currently in Austria (2020), Gold and Platinum awards are awarded for the following sales:

Gold:

5,000 sold DVDs

7,500 sold albums (before the release of 1/1/2013 for 10,000 sold albums)

15,000 sold singles

Platinum:

10,000 sold DVDs

15,000 sold albums (20,000 before the release of 1/1/2013)

30,000 sold singles

A list and a comprehensive database of all bestowed awards can be found on the website of the IFPI Austria: <https://ifpi.at/auszeichnungen>

The Charts 2020

In the 2020 charts, the overall situation is similar to previous years: the singles charts are mainly determined by streaming and dominated by German and American rap, international pop and (less) electronic music. Only two Austrian artists are represented in 2020: DJ Lum!x and the band Alle Achtung with the song Marie. In the album charts, ahead of rapper Raf Camora with his long-running album *Palmen aus Plastik 2*, there are a couple of Austrian artists with typically Austrian content: two Christmas albums, the New Year's concert by the Wiener Philharmoniker, folkloric music by Andreas Gabalier and Melissa Naschenweng, cabaret pop by SeilerSpeer and PizzeraJaus, and the newcomer band Edmund with their dialect Schlager album *Leiwand*.

Austrian sales charts 2020 (physical and digital)

Singlecharts 2020			Albumcharts 2020		
1	THE WEEKND	BLINDING LIGHTS	1	AC/DC	POWER UP
2	SAINT JHN	ROSES	2	ANDREAS GABALIER	A VOLKS-ROCK'N'ROLL CHRISTMAS
3	TONES AND I	DANCE MONKEY	3	RAF CAMORA	ZENIT
4	JAWSH 685 & JASON DERULO	SAVAGE LOVE	4	BILLIE EILISH	WHEN WE FALL ASLEEP, WHERE DO WE GO?
5	TOPIC FEAT: A75	BREAKING ME	5	BRUCE SPRINGSTEEN	LETTER TO YOU
6	APACHE 207	ROLLER	6	MELISSA NASCHENWENG	LEDERHOSENROCK
7	24KGOLDN FEAT. IANN DIOR	MOOD	7	JONAS KAUFMANN/ MOZARTEUMORCH. SALZBURG/J. RIEDER	IT'S CHRISTMAS!
8	LA VISION & GIGI D'AGOSTINO	HOLLYWOOD	8	BONEZ MC	HOLLYWOOD
9	DABABY FEAT: RODDY RICCH	ROCKSTAR	9	PIZZERA & JAUS	WER NICHT FÜHLEN WILL, MUSS HÖREN
10	VIZE & TOM GREGORY	NEVER LET ME DOWN	10	SOUNDTRACK	DIE EISKÖNIGIN II
11	NEA	SOME WAY	11	SEILER UND SPEER	FÜR IMMER
12	ROBIN SCHULZ FEAT. ALIDA	IN YOUR EYES	12	RAMON ROSELLY	HERZENSSACHE
13	AVA MAX	KING & QUEENS	13	HARRY STYLES	FINE LINE
14	HARRY STYLES	WATERMELON SUGAR	14	EDMUND	LEIWAND
15	DJ REGARD	RIDE IT	15	KERSTIN OTT	ICH MUSS DIR WAS SAGEN
16	UFO361	EMOTIONS	16	ANDRIS NELSONS / WIENER PHILHARMONIKER	NEUJAHRSKONZERT 2020
17	MARK FORSTER	ÜBERMORGEN	17	THOMAS ANDERS & FLORIAN SILBEREISEN	DAS ALBUM
18	OFENBACH 6 QUARTERHEAD FEAT. NORMA JEAN MARTINE	HEAD SHOULDERS KNEES 6 TOES	18	PIZZERA & JAUS	UNERHÖRT SOLIDE
19	DUA LIPA	DON'T START NOW	19	POP SMOKE	SHOOT FOR THE STARS AIM FOR THE MOON COLLECTION
20	SURF MESA	ILY	20	DIE ÄRZTE	HELL
21	AK AUSSERKONTROLLE &	IN MEINEM BENZ	21	APACHE 207	PLATTE

	BONEZ MC				
22	VIZE, JOKER BRA & LEONY	PARADISE	22	GZUZ	GZUZ
23	JOEL CORRY FEAT. MNEK	HEAD & HEART	23	BONEZ MC / RAF CAMORA	PALMEN AUS PLASTIK 2
24	INTERNET MONEY & GUNNA FEAT. DON TOLIVER & NAV	LEMONADE	24	CAPITAL BRA	CB7
25	TWOCOLORS	LOVEFOOL	25	DIE AMIGOS	TAUSEND TRÄUME
26	APACHE 207	BLÄULICH	26	GIOVANNI ZARRELLA	LA VITA È BELLA
27	ROBIN SCHULZ & WES	ALANE	27	POST MALONE	HOLLYWOOD'S BLEEDING
28	PASHANIM	AIRWAVES	28	SOUNDTRACK	THE GEATEST SHOWMAN
29	BILLIE EILISH	BAD GUY	29	BÖHSE ONKELZ	BOHSE ONKELZ
30	AVA MAX	SALT	30	CAPITAL BRA & SAMRA	BERLIN LEBT „
31	TREVOR DANIEL	FALLING	31	ANDREAS GABALIER	BEST OF VOLKS- ROCK'N'ROLLER
32	LEWIS CAPALDI	SOMEONE YOU LOVED	32	EMINEM	MUSIC TO BE MURDERED BY
33	BENEE FEAT. GUS DAPPERTON	SUPALONELY	33	APACHE 207	TREPPENHAUS
34	LUMIX & GABRY PONTE	MONSTER	34	BTS	MAP OF THE SOUL: /
35	MARIAH CAREY	ALL I WANT FOR CHRISTMAS IS YOU	35	DUA LIPA	FUTURE NOSTALGIA
36	APACHE 207	FAME	36	DJ ÖTZI	20 JAHRE DJ ÖTZI – PARTY OHNE ENDE
37	MASTER KG FEAT. BURNA BOY & NOMCEBO ZIKODE	JERUSALEMA	37	BOB DYLAN	ROUGH AND ROWDY WAYS
38	RODDY RICCH	THE BOX	38	ANDY BORG	ES WAR EINMAL
39	ALLE ACHTUNG	MARIE	39	ED SHEERAN	+
40	JOKER BRA & VIZE	BABY	40	ABBA	GOLD – GREATEST HITS

Source: IFPI Market Report 2020

Important Contacts, Related Links

The Austrian hit parade site	https://austriancharts.at
IFPI Market Report 2020 with the top 40 sales charts and all gold and platinum awards of 2020	https://ifpi.at/marktberichte/#2020
Austrian Indie Charts	www.indiecharts.at
Current charts of Radio Ö3 (Mainstream)	www.austriatop40.at
Current charts of Radio FM4 (Alternative)	http://fm4.orf.at/charts
Release it - information brochure of mica - music austria and wienXtra sound base	https://www.musicaustria.at/wp-content/uploads/releaseitneu_web.pdf

Part 4 – Grants, Prizes, Competitions

General information on the promotion of culture

The art and cultural promotion in Austria is diverse and difficult to holistically comprehend despite the acquisition and evaluation based on the LIKUS categories. Generally, the consensus still is: "Most of the money flows into large institutions."²⁰⁹

The conduct of the federal government is regulated in the so-called Federal Act on the Promotion of the Arts from federal funds, in short: Arts Promotion Act, from the year 1988.

In § 2, para 1, music is explicitly mentioned as a grant-worthy art form. Stated as the aim of promoting culture, is, among other things, making art accessible to all segments of the population and improving the material conditions for the development of artistic life in Austria.²¹⁰

The promotion and protection of cultural life is anchored in Article 8.2 of the Federal Constitution, although the wording "autochthonous" conveys a rather nationalistic attitude and is not in accord with the support of cultural diversity and with the equality of non-Austrian-born residents: „The Republic (Federal Government, Länder and municipalities) is committed to its evolved linguistic and cultural diversity, which is expressed in the autochthonous ethnic groups. Language and culture, existence and preservation of these ethnic groups are to be respected, secured and promoted.“²¹¹

Cultural funding of public contracting authorities are settled on federal state, federal province and municipality level. Often one authority will only promotes if the smaller unit will also provide federal support, in this case, province after municipality and state after province.

Art Promotion vs. Economic Promotion

The separation between cultural and economic promotion is relatively strict and usually manifested in the legal form of funding promoters. In general, acquisition companies are excluded from the cultural promotion and non-profit organizations are excluded from economic promotion.

Very open in this respect is the music funding program of Österreichischen Musikfonds (Austrian Music Fund)²¹². Natural and legal persons, acquisition companies and non-profit organizations are equally eligible to apply for production support of recorded music and their presentation on tours.

²⁰⁹ Quote Thomas Trenkler, see: <https://www.derstandard.at/story/1325485859004/kunst--und-kulturfoerderung-nach-massgabe-der-jeweils-verfuegbaren-mittel>

²¹⁰ See: <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10009667>

²¹¹ <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10000138>

²¹² www.musikfonds.at

Overview of Funding Opportunities for Creative Industries

In recent years, the funding opportunities for creative business entrepreneurs have been greatly enhanced by various agencies. Both federal and regional levels offer different possibilities for the various phases of company or product development.

On the federal level, funding opportunities are offered by e.g. the Austria Wirtschaftsservice ([AWS](#)) with the program [Creative Impact](#), and the [Federal ministry for Digital and Economic Affairs](#) with various support programmes²¹³ and his „[Strategy for the Creative Business](#)“.

On the regional level, for example, the City of Vienna operates the [Vienna Business Agency](#), which was founded as the Vienna Economic Development Fund (Wirtschaftsförderungsfonds) by the City of Vienna, the Vienna Chamber of Commerce, the UniCredit Bank Austria AG and the Erste Bank der Österreichischen Sparkassen AG.

A comprehensive overview of funding opportunities is provided on the website of <https://www.kreativwirtschaft.at>.

Overview of Funding Opportunities for Art and Culture

Since various authorities and non-governmental institutions such as the collecting societies or PPP initiatives such as the Austrian Music Fund grant funding, it is not possible to give a comprehensive description of all funding opportunities. Here are some funding bodies presented as examples:

Federal level:

[Federal Ministry for Arts, Culture, Civil Service and Sport](#): The section 4 is in charge of art and culture and awards numerous grants and promotions. For all grants of the bm:koes there are standardized applications and deadlines that have to be adhered to.

[Federal Ministry for European and International Affairs \(BMeiA\)](#): The Ministry of Foreign Affairs focuses on the foreign culture. A special music funding program is offered with the New Austrian Sound of Music. The program was launched in 2002 to send young Austrian artists around the world to interested parties such as embassies, cultural institutes, etc. The project is carried out in cooperation with mica – musicaustria.²¹⁴

Regional level:

In Austria's federal states the respective cultural offices of the state government offer information and application forms for the almost always standardized application processes. Even on the local level of towns and municipalities, there are cultural units that are responsible for granting subsidies.

A list of the cultural offices and the respective contact details can be found on the website of [mica – music austria](#)²¹⁵.

²¹³ <https://www.bmdw.gv.at/Services/Foerderungen.html>

²¹⁴ <https://www.musicaustria.at/the-new-austrian-sound-of-music-nasom-praesentation-des-foerderprogramms-2020-2021/>

²¹⁵ www.musicaustria.at → Praxiswissen → Förderungen

Non-governmental, PPP and other funding bodies:

- **Österreichischer Musikfonds (Austrian Music Fund)²¹⁶:** Founded in 2005, the Music Fund is a public-private partnership, initiated and sponsored by the following partners: [bm:ukk](#), [AKM/GFÖM Gesellschaft zur Förderung österr. Musik](#), [austro mechana/SKE](#), [Fachverband Film und Musik](#), [IFPI](#), [ORF](#), [ÖSTIG](#). The Austrian Music Fund awards grants for music productions (sound recordings), tour support and promotion as well as export subsidies and has evolved over the years into one of the most important music funding bodies of the country. Unlike other funding bodies that promote broadly, but only with small amounts, the Music Fund selects carefully (with the help of an expert jury) and supports with a relatively high amount, allowing productions on a scale that would be otherwise unthinkable. Interviews with experts by Huber/Leitich for the report on musical diversity in Austria have shown that there is an unanimous wish for a significant increase in the budget of the Music Fund. In 2014 and 2015, the ORF withdrew as a funding partner, which resulted in a reduced budget, but since 2016 it has been supporting the ÖMF again. In 2021, the budget was increased by 40% to support Austrian musicians during the Corona crisis.
- **SKE-Fonds²¹⁷:** The SKE is an institution of the collecting society [Austro Mechana](#) and pays (social) subsidies and grants directly to or for the benefit of contemporary composers who receive royalties from the Austro Mechana. Therefore promotions are also granted to orchestras, organizers, small labels and organizations that focus on the local music scene. The decisions of the arts and culture funding are made by councils that meet about fifteen times per year. For a long time, the endowment of the SKE fund was unclear, as it was fed from funds of the blank media levy and the legality of the hard disk levy was not enshrined in law. Only the 2015 copyright amendment brought the blank media levy into line with the current technical status by confirming the hard disk levy. This was followed by years of litigation with Amazon, which tried to bring down the hard drive levy again by presenting itself as the users' advocate. In March 2017, the Supreme Court, citing several rulings of the European Court of Justice, backed the practice common in Austria.²¹⁸ As a result, the SKE Fund's budget increased by over 50 per cent from 2015 to 2017.
- **GFÖM²¹⁹:** The GRÖM (Society for the Promotion of Austrian Music) is a subsidiary of the AKM. The GFÖM initiates its own projects and supports events and ensembles that mainly present Austrian music from living creators of all genres, competitions in music or music/word, the presentation of Austrian music at national and international music fairs, music conferences, conventions, associations, organizations and other musical institutions.

A good overview of funding opportunities is offered on the website of [mica – music austria](#)²²⁰.

²¹⁶ www.musikfonds.at

²¹⁷ www.ske-fonds.at

²¹⁸ <https://www.derstandard.at/story/2000054277200/urteil-vermutung-von-privatkopien-reicht-fuer-festplattenabgabe>

²¹⁹ www.gfoem.at

Residencies for Musicians

Compared with applied art, fine arts or dance, there are relatively few artist in residence programs for musicians in Austria. Most of the offered residencies aim at composers and performers of classical music. Currently there are no available offers for pop/rock musicians.

Some of the residencies not mentioned here are mentioned in the chapter "Festivals".

Hotel Pupik: Hotel Pupik²²¹ in the Styrian town St. Lorenzen is an internationally oriented artist in residence program, which annually provides living spaces and studios for up to 30 artists from different genres. The respective projects are presented in the context of three-day events that take place in the summer months.

ZM: The Centre for Contemporary Music²²² <https://www.zzm.at/> annually calls for a composer in residence. This call applies to Austrian composers and those that have based their life in Austria - there is no age limit.

Grafenegg: The Grafenegg Festival²²³ annually calls for applications for a Composer in Residence position every year, which is usually filled by a prominent name that also impacts the corresponding festival each year. In addition, every year the festival organises workshops for young composers under the name INK STILL WET, in which they work on an orchestral piece with a professional orchestra.²²⁴

artacts: Every year, the festival artacts <http://www.artacts.at/> in St. Johann in Tyrol invites applications for a residency of several weeks for an improvising musician.

Lower Austria: The AIR - ARTIST IN RESIDENCE Lower Austria programme <https://www.air-noe.at/en> with its studio flats in Krems serves to promote international cultural exchange.

KUG: As part of the "Artist in Residence" programme of the IEM at the Kunst Uni Graz, artists are regularly invited to realise artistic projects in exchange with the researchers of the institute. <https://iem.kug.ac.at/en/artistic-portfolio/artists-in-residence.html>

MUK: The Musik und Kunst Privatuniversität der Stadt Wien invites jazz musicians to hold the position of Artist in Residence in the MUK's jazz programme for one semester at a time: <https://muk.ac.at/forschungsschwerpunkte/eek/artist-in-residence-programm.html>

Current calls and information about artist in residence programs are offered on the website of the Austrian Composers' Association and on <http://www.away.co.at/calls-and-programs-en/>

²²⁰ www.musicaustria.at

²²¹ www.hotelpupik.org

²²² www.izzm.org

²²³ www.grafenegg.com → Grafenegg Festival → Composer in Residence

²²⁴ https://www.grafenegg.com/en/campus-grafenegg/discover-campus/overview-ink-still-wet?set_language=en

Competitions and Prizes

Jazz, World Music

Up to the year 2009, the renowned European Hans Koller Preis was awarded to jazz musicians. Due to insecure funding, the award of the jazz musicians was transferred to the music category of Outstanding Artist Award of the bm:koes. The European category of the Hans Koller Prize is no longer awarded. From 2003 to 2015, world music was bestowed with the Austrian World Music Awards. After they could not be held in 2016 for budgetary reasons, they were not continued.

Interpretation of Western art music

The award prima la musica is one of the most relevant national competitions for young musicians and is organized by the Association Musik der Jugend (Music of the Youth) with the support of all Austrian federal provinces and the federal government. The music award Gradus ad Parnassum was bestowed in 2011 for the last time. A variety of competitions and awards are regularly announced and hosted by the music schools and universities in the country.

The mdw University of Music and Performing Arts Vienna organises several international competitions: <https://www.mdw.ac.at/114/>

Composition

Since 2011, Musik der Jugend and the Austrian Composers Association ACA <https://www.komponistenbund.at> have invited young people aged 10 to 18 to take part in the nationwide composition competition "Jugend komponiert" <https://www.komponistenbund.at/jugend-komponiert> .

A good overview of composition competitions nationally and also internationally can be found on the ACA website at <https://www.komponistenbund.at/gesucht-und-gefunden/wettbewerbe>.

Pop/Rock

The most important pop/rock music award in the country are the Amadeus Awards, details can be found in the next chapter. In addition to this award, there is also the Amadeus for classic music.

Further awards are the Austrian Newcomer Award bestowed by Podium.Jazz.Pop.Rock, podium.wien or local heroes Styria.

Performances on major festival stages, including a gig at the Danube Island Festival in Vienna, are part of the Planet Festival Tour competition.

Public and private commercial television channels frequently host popular formats of music and band competitions. The largest in the last years was Starmania, which also discovered Christina Stürmer, subsequently one of Austria's most successful musicians. In 2011-2014, casting TV on ORF was covered by the programme Die Große Chance https://de.wikipedia.org/wiki/Die_gro%C3%9Fe_Chance, a format that did not only target musicians. One celebrity who took part in both Starmania and Die große Chance is Thomas Neuwirth https://de.wikipedia.org/wiki/Conchita_Wurst, who won the Eurovision Song Contest in 2014 as Conchita Wurst.

Film Music

Hollywood in Vienna is an annual film music gala concert in Vienna, at which the Max Steiner Film Music Achievement Award is conferred on renowned international composers. The gala commemorates the composers who emigrated from Vienna in the 20th century and subsequently helped to shape the classic Hollywood sound.

An overview of competitions and prizes in Austria can be found on the website of [mica – music austria](http://mica-music.austria).

Amadeus Music Award

The Amadeus Austrian Music Awards, hosted by the IFPI, is the largest award competition in the field of pop music. Since 2000, the most successful national musicians in Austria are awarded annually in various categories. Apart from the Amadeus Austrian Music Awards, the Amadeus Music Award for Classical Music is held separately since 2002.

The award winner of the category "Lifetime Achievement" is determined by the event organizer. For the FM4 Award, the music department of the radio station nominates 35 candidates from which the audience can choose the winner via online voting on the station's website. The winners in the two categories "Album of the Year" and "Song of the Year", as well as in eight genre-based categories, are chosen in a public vote on the website of the Amadeus Awards. The public can choose from five albums and songs or musicians/bands.²²⁵

A list of all previous Amadeus winners is provided by wikipedia.

Crowdfunding and Crowdfunding in Austria

Crowdfunding and crowdfunding have also been very popular as financing instruments in Austria for years. The legal framework was created in 2015 with the Alternative Financing Act and an amendment in 2018. Information on the matter can be found at https://www.wko.at/service/unternehmensfuehrung-finanzierung-foerderungen/Crowdfunding_fuer_oesterreichische_Unternehmen.html. This site also provides a list of Austrian and international platforms.

²²⁵ Vgl. www.amadeusawards.at or <http://de.wikipedia.org> → Amadeus Austrian Music Award

Important Contacts, Related Links

Arts Promotion Act of 1988	https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10009667
mica – music austria funding information	www.musicaustria.at → Praxiswissen → Förderungen
AWS impulse funding programs	https://www.aws.at/aws-creative-impact/
Vienna Business Agency	https://viennabusinessagency.at/funding/programs/.
Kreativwirtschaft Austria	https://www.kreativwirtschaft.at/
Austrian Music Fund	https://www.musikfonds.at/
Tour support	www.toursupport.at
SKE	https://www.ske-fonds.at/
GFÖM	https://www.gfoem.at/

Part 5 - Interest Groups, Associations, Service Centers

ACA/ÖKB: The Austrian Composers' Society/Österreichischer Komponistenbund²²⁶

<https://www.komponistenbund.at/> is the official advocacy group for Austrian-based composers of all musical styles and genres. The primary objective is to promote and strengthen the social, cultural political and economic position of music creators in Austria. The main activities of the ÖKB are information/consulting/service for members, professional representation in cultural and political committees, networking and exchange, public relations and various project activities.

AGMÖ: The Arbeitsgemeinschaft der Musikerzieher Österreichs (Association of Music Educators Austria)²²⁷ represents the interests of music teachers and music educators. The AGMÖ supports and promotes music throughout the entire education system, maintains international contacts with experts and assists with expertise in educational issues.

Austrian Music Export: Austrian Music Export²²⁸ 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 organizers 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, organize showcases and networking events in foreign target markets and develop an extensive b2b network of international media and music industry players.

Film and Music Austria: As a legal advocacy, the Fachverband der Film- und Musikwirtschaft (Association of Film and Music Industry)²²⁹ within Austria's Chamber of Commerce sees it as a particular responsibility to coordinate the interests of its members and to find possible unanimous solutions.

IGFMÖ: IGFMÖ <https://igfmoe.at/en/igfm-interest-advocacy-freelance-musicians/> is an interest advocacy founded in 2020. It is a nationwide community of self-employed musicians from various genres who are actively seeking to improve working conditions for all freelance musicians in Austria. Unlike the established interest groups, IGFM and also stimm-ig <https://www.stimm-ig.org/> are not supported by public fundings and are currently (april 2021) still facing major start-up challenges.

IFPI: The association of the Austrian music industry, IFPI Austria²³⁰, 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.

²²⁶ www.komponistenbund.at

²²⁷ www.agmoe.at

²²⁸ www.musicexport.at

²²⁹ www.filmandmusicaustria.at

²³⁰ <http://ifpi.at>

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.

IG World Music Austria: The IG World Music Austria²³¹ represents the interests of musicians, but also managers, organizers and others working in the broad field of world music. The objectives of the IG include: promoting cooperation between all stakeholders, broader mutual information of the members, representation in public, improving the living conditions of musicians, the establishment of a "House of World Cultures" in many cities in Austria, and the stronger anchoring of world music in music education.

IGNM/ISCM: The International Society of Contemporary Music - Section Austria²³² promotes the latest composed and improvised music. Taking their individual and social functions into account, its development, and various mediation approaches are based on theory and practice. The society is committed to establishing a substantial contemporary music network for composers, performers and musicologists on both a regional and international level. The aim is to also initiate and support new types of artistic projects. For the reception of contemporary music, the development of effective educational concepts is just as important as a stronger anchoring in the cultural consciousness of society.

IMZ: The International Music + Media Centre²³³ is the global association for all involved in audiovisual matters and dance. More than 150 members, including broadcasters such as the BBC, New York Metropolitan Opera, Universal Music up to the artists themselves, benefit from the global development and promotion work for audiovisual content of the genres jazz, contemporary and classical music and dance. The IMZ is a one-stop-shop for all players in the music business value chain and offers services in the areas of rights clearance, media policy, information exchange, networking and lobbying.

Cultural Council Austria: The Kulturrat Österreich (Cultural Council Austria)²³⁴ is an affiliation representing the interests of the arts, culture and the media. The Cultural Council is a platform for common cultural interests and goals. It represents these on politics, media and management. The Cultural Council Austria opens and promotes cultural, educational, media and socio-political debates and is a gateway to European and global organizations and networks (e.g. UNESCO). Among its members is also the Austrian Music Council.

mica – music austria: mica – music austria²³⁵ is the 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 counseling and information, distribution of local music through promotion at home and

²³¹ www.worldmusicaustria.info

²³² www.ignm.at

²³³ www.imz.at

²³⁴ <http://kulturrat.at>

²³⁵ www.musicaustria.at

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 website www.musicaustria.at provides information on counseling topics such as label creation, live performances, recorded music production and self promotion.. Broad practical knowledge in concentrated form is taught at the music information days in the form of workshops.

Another important task of mica - music austria is fostering the music export. This is supported by the international network of the mica headquarters and the excellent contacts of the mica - music austria team. In order to bundle resources and forces, the umbrella brand [Austrian Music Export](#)²³⁶ was launched as a joint initiative with the Austrian Music Fund and should contribute to a sustainable strengthening of international visibility and distribution of local music.

mica – music austria has strong national and international networks and is a member of, [IAMIC](#) (International Association of Music Information Centres)²³⁷, [IAML](#) (International Association of Music Libraries, Archives and Documentation Centers), [EMC/IMC](#) (European & International Music Council)²³⁸, [EMEE](#) (European Music Exporters Exchange)²³⁹ and [EJN](#) (Europe Jazz Network)²⁴⁰.

Musikergilde: The [Musikergilde](#) (Musicians Guild)²⁴¹ 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 organizers in Austria, a database for gigs offered by studios and producers, emergency aid when in social need and a lot more.

OeMR: 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 organizations 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.

ÖGM: The purpose of the [Österreichische Gesellschaft für Musik \(Austrian Society for Music\)](#)²⁴² is to promote Austrian music in the broadest sense and serve as an information point for matters of

²³⁶ www.musicexport.at

²³⁷ www.iamic.net

²³⁸ www.emc-imc.org

²³⁹ www.europeanmusic.eu/about-emeec

²⁴⁰ www.europejazz.net

²⁴¹ www.musikergilde.at

²⁴² www.oegm.org

serious music. It conveys encounters with composers, performers, musicologists, etc. In the foreground is the information about contemporary music at home and abroad. In addition to lectures, they often organize work introductions at certain concerts, round-table discussions on current issues regarding composition and performance of old and new music, music sociological issues, etc. The society also releases publications that feature their latest organized presentations and lectures. For a small fee, the ÖGM also provides its concert hall for other musicians, cultural and scientific institutions.

ÖGZM: The Österreichische Gesellschaft für zeitgenössische Musik (The Austrian Society for Contemporary Music)²⁴³ is a platform for composers, musicians, musicologists, critics and music lovers. The principles of the ÖGZM include the openness for various aesthetic approaches as well as the involvement of all generations. Objectives of ÖGZM, are inter alia: advocating for the interests of contemporary music creators, particularly through suggestions and mediation, for the performance of their works, cooperations in the national and international music industry, exchange of information on practical and scientific issues in the field of contemporary music and the organization of projects that serve the purposes of the association.

stimm-ig: The stimm.ig was founded in 2020 and supports soloists, choir singers, assistant directors and set designers, stage managers, répétiteurs and prompters who work professionally in opera, operetta, musicals and concerts. Unlike the older interest groups, stimm-ig and also IGFM are not supported by public fundings and are currently (april 2021) still facing major start-up difficulties.

SRA: The SRA²⁴⁴ is the largest pop culture archive in the country. Founded in 1993, SRA provides information on Austrian pop music for the public and is free of charge. „From Joe Zawinul to Supermax, from Dr. Moreau to K&D, from Mego to Klein, from Sigi Maron to Attwenger“, with over 700,000 data entries, the SRA offers a comprehensive documentation on Austrian pop music history.

Veranstalterverband: The Veranstalterverband Österreich²⁴⁵ represents and advises all commercial establishments and private organizers that use musical and literary copyrights. It negotiates with collecting societies on the level of tariffs, which are to be paid for the use of copyrights, and concludes respective contracts. As a result, members of the Veranstalterverband Österreich receive a discount on the applicable copyright fees. In addition, the Veranstalterverband Österreich has the collective agreement at its disposal and is therefore a social partner of the labor union for arts, media and liberal professions, section musicians. The association currently has around 55,000 members in all nine federal states. Music establishments such as nightclubs, wine taverns, hotels with dance music, jazz clubs and bars are included as well as hospitality and commercial businesses with background music. But also ball and live concert organizers are represented.

VTMÖ / indies: The members of VTMÖ/indies²⁴⁶ <https://indies.at/> 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

²⁴³ www.oegzm.at

²⁴⁴ www.sra.at/

²⁴⁵ www.vvat.at

²⁴⁶ indies.at

to the legislature, government agencies and other organizations, 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 organizations, and facilitate access to new markets (nit 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.

wienXtra-soundbase: soundbase²⁴⁷ <https://www.wienxtra.at/soundbase/> wants to help young people follow their musical passions. Committed to strengthening a lively and diverse music scene in Vienna, wienXtra Soundbase offers projects, services and information about music for young people in Vienna from the age of 13 to 26 years, e.g. advanced ticket sales for concerts and parties in Vienna, gigs, a recording studio with cheap rates, workshops and a lot more.

More information on organizations of Austrian music life and contacts are provided on the website of mica – music austria, a detailed list can also be found on the website of ÖMR <https://oemr.at/mitglieder/>.

Collecting Societies

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.

AKM / AUME: The **AKM**²⁴⁸ 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, the austro mechana 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 centers, boutiques, etc., is broadcasted on the radio or television or made available on the internet.

The **austro mechana** <https://www.akm.at/> is mainly responsible for the levying and distribution of royalties for 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 organizations, the collecting societies divide the total revenue minus the administrative costs among the music creators and publishers.

²⁴⁷ www.wienxtra.at/soundbase

²⁴⁸ www.akm.at

LSG: The LSG - Wahrnehmung von Leistungsschutzrechten Gesellschaft m.b.H.²⁴⁹ (Exercise of Performance Rights) is a joint collecting society of performers and producers of sound recordings and music videos. The LSG exercises 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 organization, the LSG divides the total revenue minus the administrative costs among the performers, labels and music video producers.

OESTIG – Oesterreichische Interpretengesellschaft <https://www.oestig.at/> is a shareholder of LSG and represents the interests of music performers.²⁵⁰

In addition to the three core collecting societies AKM/AUME and LSG, further societies in Austria include:

Literar-Mechana Wahrnehmungsgesellschaft für Urheberrechte GesmbH²⁵¹

Bildrecht GmbH Gesellschaft zur Wahrnehmung visueller Rechte <https://www.bildrecht.at/>²⁵²

VAM – Verwertungsgesellschaft für audiovisuelle Medien GmbH²⁵³

VDFS – Verwertungsgesellschaft der Filmschaffenden²⁵⁴

VGR – Verwertungsgesellschaft Rundfunk GmbH²⁵⁵.

RAW – Einrichtung zur Geltendmachung der Rechte der öffentlichen Aufführung/ Wiedergabe von Audiovisuellen Medien GmbH <https://www.raw-rechte.at/>²⁵⁶

²⁴⁹ <http://lsg.at>

²⁵⁰ <https://www.oestig.at/>

²⁵¹ www.literar.at

²⁵² <https://www.bildrecht.at>

²⁵³ www.vam.cc

²⁵⁴ www.vdfs.at

²⁵⁵ www.vg-rundfunk.at

²⁵⁶ <https://www.raw-rechte.at/>

Recent revenues of the Austrian collecting societies: ²⁵⁷

collecting society	sector	income in millions of euros	year
AKM	composers, music text authors and music publishers - performance and broadcasting rights	102,68	2019
Austro-Mechana	composers, music text authors and music publishers – mechanical rights	29,2	2018
LSG (includes OESTIG)	performers and producers of sound recordings and music videos	51,7	2018
Bildrecht	art, photography, choreography, architecture and design	6,168	2019
Literar-Mechana	literary works and musical scores	46,71	2019
VGR	broadcasters	15.96	2018
RAW	film producers	0,736	2019
VAM	producers and authors of films, photographs, video/computer games and multimedia productions and other visual and audiovisual productions of all types	17,294	2018
VdFS	film authors (director, camera, film editing, costume and production design) and film actors	10,74	2018

A comprehensive list of all collecting societies including contact information is provided on the website of the Austrian justice authorities

<https://www.justiz.gv.at/aufsichtsbehoerde/aufsichtsbehoerde-fuer-verwertungsgesellschaften/verwertungsgesellschaften-und--einrichtungen~2c94848b5af5744b015bf26a27f71b97.de.html> and on [mica – music austria](#).

²⁵⁷ <https://www.justiz.gv.at/aufsichtsbehoerde/aufsichtsbehoerde-fuer-verwertungsgesellschaften/verwertungsgesellschaften-und--einrichtungen~2c94848b5af5744b015bf26a27f71b97.de.html>

Part 6 – Media, Fairs, Multipliers

Media Landscape in Austria

General Information

The Austrian print media market is specifically marked by the highest concentration in Europe. The newspaper with the widest circulation is the yellow press Kronen Zeitung, which has a daily reach of roughly 45%.²⁵⁸

It is remarkable that in Austria, after the end of the occupation in 1955, there was a monopoly of the ORF for a long time for both radio and television. Commercial stations used to broadcast from abroad and non-commercial (radio) stations illegally under often adventurous conditions. Only from 1995 there was official private radio, private television was introduced in 2000, very late by European standards.

There are hardly any music-specific mass media formats, specialized media from the fanzine to academic publications serve the interests of specialists.

TV

Austria's public service broadcaster is the ORF with the channels ORF eins, ORF 2, ORF III and ORF SPORT +. In addition to the broadcasting headquarters in Vienna, there are provincial studios in all the federal states.

The ORF TV has far less market shares than the public radio and has to share the market in an approximate 30 to 70 ratio with private companies and foreign public providers, mostly German channels, while competition from streaming providers is increasing year by year.

Today's (2020) market share of the ORF is around 30%, which is 27 percentage points less than the 57% in 2000 and has ever since been followed by a continuous decline. In 2018, there were 3.629 million reported TV subscribers, which corresponded to a reception density of 87.6 TV licences per 100 private households.²⁵⁹

Austrian television, like the entire ORF, due to its financing from obligatory fees has to fulfil a public service mandate, which is defined in the ORF law §4.1 includes a fundamental provision of information as well as an educational mission.²⁶⁰ The ORF has been combating the increasing competition from private broadcasters since about 1980 by increasingly flattening its programmes. As justified doubts about the fulfilment of the educational mandate and the legitimization of public

²⁵⁸ See: www.media-analyse.at (2020)

²⁵⁹ http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/hoerfunk_und_fernsehen/021230.html

²⁶⁰ <https://www.jusline.at/gesetz/orf-g/paragraf/4>

service broadcasting became louder and louder, the new channel ORF III was launched in 2011, which broadcasts 24 hours of cultural programme every day and thus significantly increases the overall share of cultural content in the ORF schedule. Unfortunately, however, the share of consumers in cultural services has not increased to the same extent, as cultural affairs have been pushed into a niche by being outsourced to the third channel.²⁶¹

Germany's public television broadcasters, such as Das Erste, ZDF and ARD 3, each have market shares of 3-4% in Austria.

Most of the Austrian commercial broadcasters belong to German companies: ProSiebenSat.1 Media SE with its channels ATV, SAT1 Austria, Pro Sieben Austria, kabel eins Austria, Puls 7 and others has a market share of almost 20%, the RTL Group with RTL, VOX, RTL Austria, RTLplus etc. lies at 13.2%.

There are also a large number of Austrian commercial channels: The largest are Servus TV (Red Bull Media House GmbH) (market share 3.4%) and oe24, the news channel of the tabloid Österreich (0.8%). The Austrian music channel go tv is below the 0,1% mark, as are also all the regional channels like Tirol TV, Kärnten 1, RTS Salzburg <http://www.rts-salzburg.at/> and others.

However, there is also non-commercial, advertising-free private television in Austria. The non-commercial companies are mainly financed by subsidies and fulfil tasks of free public discourse. The three stations Okto (Vienna), dorf (Linz) and FS1 (Salzburg) operate in the fields of culture, subculture, foreign languages, youth and media education.²⁶²

A vast range of Pay-TV and streaming services complements the offer and is very popular, especially among the younger audience. The usual US services (Netflix, Amazon Prime, Disney+) are ahead in terms of access figures (2020)²⁶³, while the few Austrian providers lead a niche existence. Worth mentioning is the video-on-demand portal Flimmit, which was founded in 2007 and does not compete with the big players, but has an interesting focus on Austrian and European productions.

Radio

Austrian radio, as the country's most important medium, has lost overall market share since 2000, but still reached over 70% of the population with its radio programmes in 2020. In the Corona year 2020, the reach of radio declined from 77.3 to 75.7% overall in Austria compared to 2019.

The public format radio channel Ö3 (international pop and rock hits) declined from 33.7 to 31.1% reach, and commercial private radio broadcasters²⁶⁴ shrank from 27.8 to 25.9%. The internationally highly regarded - but followed only by a minority in Austria - public programme radio stations Ö1 (classical music, jazz, new music, world music) and FM4 (alternative rock, dance, electronic, hip hop)

²⁶¹ Hemma Pachernegg: Kultur im ORF. Vienna 2017 <https://othes.univie.ac.at/50957/>

²⁶² https://de.wikipedia.org/wiki/Fernsehen_in_Österreich

²⁶³ <https://www.derstandard.at/story/2000122013573/netflix-und-co-die-wichtigsten-streamingdienste-im-vergleich>

²⁶⁴ https://de.wikipedia.org/wiki/RMS_Austria

on the other hand increased their reach, from 9.3 to 10.5% (Ö1) and from 3.2 to 3.5% (FM4) respectively.

The regional programmes known as Ö2 (oldies, Schlager and folk music), with a local reach in their federal states between 12% (Vienna) and 41% (Carinthia), have performed differently in the Corona crisis and recorded only an average loss of 0.7%.²⁶⁵

Far below this range are operating the 16 non-commercial, free radio stations, self-organised projects that are financed by their own funds and public or private support. Their aim is to provide the population with diverse and multilingual programmes from local and regional communities, to promote media education for everybody, and to ensure democratic access to technical infrastructures.²⁶⁶

Print (daily and weekly newspapers, magazines)

As mentioned before, the market for printed newspapers is dominated by the Kronen Zeitung. In the segment of nationwide published quality newspapers the leaders are Der Standard and Die Presse, Der Standard also has one of the most visited online platforms in Austria.

Other daily newspapers in the country are Kurier, Salzburger Nachrichten, Kleine Zeitung, Oberösterreichische Nachrichten and various free newspapers like the Heute and Österreich.

Apart from the quality newspapers, they all have in common that the culture sections do not receive a lot of space and even though they report about pop music, jazz, and other genres in Austria, these articles are usually just a marginal note.

For several years now, a variety of regional free newspapers have appeared on the market. These are mostly produced by the major regional and national publishers. Profound information, opinion making and cultural news coverage are not the core mission of these formats.

Due to the rapid growth of the internet and the spread of social media, print media have faced great competition and circulation figures have fallen sharply in recent years, with advertising revenues falling at the same time. The distribution of ePaper can only partially compensate for the lower circulation figures. In addition, in some cases there was a particularly large drop in circulation numbers from 2019 to 2020 due to corona.

²⁶⁵ <https://www.derstandard.at/story/2000123864365/im-corona-jahr-2020-verlor-radio-hoererinnen-und-hoerer-und>

²⁶⁶ <https://www.freier-rundfunk.at/>

Newspaper	Printed circulation 2013	Distributed circulation 2013	Printed circulation 2019	Distributed circulation 2019 (incl ePaper)	Printed circulation 2020	Distributed circulation 2020 (incl ePaper)
Der Standard	100926	87917	68271	70112	61074	66985
Die Presse	91145	81047	65632	76324	58978	74918
Kleine Zeitung	307973	296940	274488	299174	263006	297581
Krone	904933	830205	750850	716212	707649	680599
Kurier	200524	167709	750850	124154	132928	124644
OÖNachrichten	133053	124925	122267	124142	124002	131236
Salzburger Nachrichten	88653	80830	72567	82207	70753	82399
Tiroler Tageszeitung	103058	98301	87234	88116	82191	85407
Vorarlberger Nachrichten	66139	63355	53870	59073	52205	58247

Source: Data ÖAK

This list does not include the free newspapers Heute (print circulation 2019: 537,354) and Österreich with a circulation of 479,985 in the second half of 2020.

The market for weekly newspapers and magazines with culture sections or cultural references is large and dense. The most important are the nationwide distributed magazines Profil, Trend, News, the lifestyle/women's magazine Madonna, as well as the Viennese weekly Falter. The Falter holds a unique position because it is the only medium dedicated regularly and intensively to the Austrian music scene. In addition to the Falter newspaper, the publishing house Falter Verlag should also be mentioned here, which for example published Wien.Pop in 2013, a comprehensive book on local pop music history.

Music magazines

Most Austrian music magazines have not survived the great magazine decline of the last decade. The Rennbahn Express (later Xpress)²⁶⁷, the classic among Austrian youth culture and music magazines,

²⁶⁷ [https://de.wikipedia.org/wiki/Xpress_\(Zeitschrift\)](https://de.wikipedia.org/wiki/Xpress_(Zeitschrift))

the alternative magazine tba²⁶⁸, the Jazzzeit and now!, a magazine specialized on Austrian and international pop/rock music, no longer exist anymore.

The planet Magazin und Volume are both published by concert organizers.

Austria's biggest culture magazine is The Gap, a free, advertising-financed culture and music medium from Vienna that deals primarily with current independent music, film, art, games, literature, net politics, design and creative industries. There is also a focus on content from Austria. The magazine is published by Comrades GmbH, which also publishes the cultural magazine morgen and the literary magazine Volltext and organises the Viennese club festival Waves Vienna.

X-Act Music Magazine is a free, non-profit culture and music medium that focuses on current independent music, film, art and creative industries. One focus is on content from Austria. The print magazine was discontinued in 2003 and X-Act Musicmagazine has been online again since August 2015.

The landscape of specialized magazines is a bit more diverse: The Message reports about hip-hop. freiStil as a paper format focuses mainly on improvised and experimental music. The online magazine skug covers a wide variety of music from subcultures. All three feature Austrian music very intensively. The print magazine Concerto has existed since 1990 and, according to its own definition, is „Austria's only publication for jazz, folk, blues and world music“. SLAM alternative music magazine is a German-language, bi-monthly rock music magazine published by SLAM Media GmbH in Vienna.

The most traditional academic publication was the ÖMZ- Österreichische Musikzeitschrift (1945-2018).²⁶⁹

Web

The variety of music webzines and music blogs in Austria is large and can not be appropriately represented here. In addition to the online magazines mentioned in the previous section, the websites of FM4²⁷⁰ and mica – music austria²⁷¹ should be highlighted. They are updated every day and not only serve as a source of information but also act as a portal in the world of Austrian online music coverage.

An internationally highly acclaimed video blog is run by They Shoot Music²⁷².

Founded 1998 by Austrian music producer, Techno DJ and feminist Electric Indigo, Female:Pressure is an international platform for female artists involved in in electronic music and digital arts: from DJs,

²⁶⁸ [https://de.wikipedia.org/wiki/TBA_\(Magazin\)](https://de.wikipedia.org/wiki/TBA_(Magazin))

²⁶⁹ https://de.wikipedia.org/wiki/%C3%96sterreichische_Musikzeitschrift

²⁷⁰ <http://fm4.orf.at>

²⁷¹ www.musicaustria.at

²⁷² <http://theyshootmusic.at>

musicians, composers, producers to visual artists, cultural workers and researchers, a web-based database of female talent created to promote mutual support and communication, and to provide a source of information about artists.

Another database for female musicians, especially in the field of club music, is **Femdex**, founded in Vienna in 2016.

The **Austrian Music Encyclopaedia** (Oesterreichisches Musiklexikon) is a digital reference work on Austrian music. The concept Austria is understood very comprehensively: Austria-Hungary in its respective historical dimension is kept in mind as well as Austrians living abroad or persons in exile.

The Austrian Wind Music Association Österreichischer Blasmusikverband runs an **online literature database for youth wind orchestras**.

The open-access music **database of mica - music austria** offers information on contemporary music in and from Austria. The music database lists comprehensive entries on Austrian composers, performers, bands and ensembles and those living in Austria, as well as on musical works and organisations. The focus is on new music and jazz.

Fairs, Showcases, Conferences

Conferences

A lot of festivals offer the opportunity to socialize with other industry representatives at conferences and accompanying programs.

The following is a selection of current conferences offered in Austria:

- Avant Première Music + Media Market Vienna is the international professional fair for the television, culture and music film industry.
- **Waves Vienna:** The Waves Vienna Conference²⁷³ is part of the festival and offers keynotes, panels and workshops. The specialized program, which should serve as a basis and inspiration for many years of pan-European cooperations, focuses on the exchange between Eastern and Western Europe, as well as current issues in the music industry.

The Waves Vienna Conference is a meeting place for international multipliers from the music industry, such as festival and concert organizers, labels and publishers, as well as managers and media representatives. Internationalization is a key issue for numerous representatives of local music and its business environment. Here, the conference offers all those that have so far not been able to visit international festivals and conferences so far, the possibility to make sustainable and crucial contacts. The conference is organized by Waves Vienna in cooperation with Austrian Music Export.

- **Music Austria:** The fair Music Austria, a meeting point for instrument manufacturers, dealers and publishers also has an annually held convention. 2020 and 2021 the fair music austria did not take place.

²⁷³ <https://www.wavesvienna.com/conference/>

- **Popfest Wien Sessions:** As a complementary program of the Popfest Wien, from 2010 to 2019 a two-day conference was dedicated to the conditions of present pop music creations and the economic aspects of the new (local) pop music. Aesthetic dimensions, economic potential and risks of a rapidly changing industry are dealt with in discussions and talks. In 2020 the conference could not take place due to restrictions caused by COVID-19. The Popfest Wien Sessions are organized by Popfest Wien and mica – music austria.
- **Springsessions:** Besides music, the Spring Festival in Graz normally presents lectures and discussions, which have become an integral part of the festival. The topics are digital art, inspiration and imagination, design, visual culture, experimental technologies, computer art and more.
- **Ars Electronica:** At the prestigious festival for digital art, the conferences form the center of the program. Experts from around the world discuss the latest technological and social developments and for a few days make the Upper Austrian city Linz the center of the world for digital art and future research.
- **Elevate Festival:** The discourse programme of the Elevate Festival revolves intensively around the festival theme, which is developed anew each year. On five days of the festival, around 50 international guests discuss with the audience and each other, mostly in a very inspiring and barrier-free way. Discussions, workshops, lectures, innovative formats: Around 30 events per festival invite you to join in the discussions and become active - free admission.
- The small festival Bludenzer Tage zeitgemäßer Musik²⁷⁴ organises a series of lectures twice a year on topics of contemporary history and socio-politics, in order to enable discussion at a scientific level and to convey academic knowledge through appropriate speakers, in a region far away from universities or similar institutions.

Music Fairs

- Avant Première Music + Media Market Vienna <https://www.imz.at/avant-premiere/> <https://www.imz.at/avant-premiere/> is the international professional fair for the television, culture and music film industry.
- Music Austria²⁷⁵: MUSIC AUSTRIA Ried is an international music trade fair. More than 300 exhibitors, manufacturers, importers, music dealers, instrument makers and publishers present the newest musical instruments, music software, sheet music and accessories at the MUSIC AUSTRIA fair.
- MEET: The trade fair MEET Wien <https://meet-austria.at/de/> is an international trade fair for event technology and a specialist conference for events & theatre.

²⁷⁴ <http://allerart-bludenz.at/btzm>

²⁷⁵ www.messe-ried.at → Music Austria

Appendix

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