

GERMANY

MARKET PROFILE

EMEE Music Market Study
2025

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1. General Context

Germany is situated in the heart of Europe, bordering nine countries: Denmark, Poland, the Czech Republic, Austria, Switzerland, France, Luxembourg, Belgium, and the Netherlands. Despite being a large country with a surface area of 357 022 km², Germany's central location and strong economy have made it a leading force in Europe and globally. Germany is a federal republic consisting of sixteen states (Bundesländer), each with a degree of autonomy.

1.1. Society, economy and communication

1.1.1. Society

As of January 2024, Germany's population was approximately 84.7 million. The population distribution varies significantly across the states, with North Rhine-Westphalia being the most populous (18.2 mln) and Bremen the least (ca 692 000) ([DESTATIS, 2023a](#)). Germany has experienced some population growth in recent years, which is mainly driven by immigration ([Etias, 2024](#)). The average age of the German population is around 46 years, reflecting an ageing demographic, which influences the labour market and social security systems ([DESTATIS, 2023b](#)).

The official language in Germany is German, though there are recognised minority languages, including Sorbian, Romani, Frisian, and Danish. English is widely spoken, especially in business settings and among younger generations.

1.1.1. Economy

Germany has the largest economy in Europe and the fourth-largest in the world by nominal GDP. In 2023, Germany's GDP was approximately €4,072 trillion (nominal), with a GDP per capita of around €49 000 ([WorldBank, 2024](#)). This figure varies significantly across the states. As a highly industrialised nation, Germany has a strong focus on manufacturing, particularly in sectors like automobiles, engineering, and chemicals, which have traditionally driven its economic growth.

However, the cultural and creative industries are increasingly recognised as a vital and dynamic component of the economy. A total of 238 000 companies and self-employed individuals—ranging from architects, authors, and visual artists to musicians, filmmakers, and game developers—shape the image of this sector. These professionals create, distribute, and sell cultural, artistic, and creative goods and services, contributing significantly to Germany's cultural identity and economic output ([BMWK, 2025](#)).

The economic impact of the cultural and creative industries is substantial. In 2023, the sector employed approximately two million people and generated sales of €204,6 billion, accounting for 2,2% of the total sales volume of the German economy. Sales in 2023 exceeded pre-pandemic levels from 2019 ([BMWK, 2025](#)).

As a member of the European Union and a founding member of the Eurozone, Germany's economic policies and performance have a significant impact on the broader European economy. The euro (€) is the official currency. While cash remains commonly used, card payments and digital transactions are becoming increasingly prevalent, reflecting broader trends in the global economy.

1.1.1. Digital & communication

Germany, despite its industrial prowess, has long struggled with internet infrastructure, lagging behind European neighbours in speed and coverage. While high-speed broadband (50+ Mbit/s) reached 93% of households in 2023 ([Trading Economics, 2025](#)), Germany ranks 49th globally in

internet speed, with average speeds projected to reach only 99.28 Mbit/s by 2025 ([Statista](#)). This stems from decades of underinvestment, prioritising outdated copper networks (DSL) over fibre optics ([Carter, 2024](#)). As of March 2024, only 34,2% of Berliners have fibre access, with nationwide fibre-to-the-home (FTTH) coverage at just 36,8% in mid-2024, falling short of the government's 50% target by end-2025 ([Schindler, 2024](#)). Fibre deployment faces hurdles like high costs (€65-€85/meter) and bureaucratic red tape. Despite €12 billion in government subsidies and initiatives like the EIB's €350 million investment in rural broadband ([EIB, 2024](#)), and Deutsche Telekom's fibre deployment efforts, fibre adoption remains slow (13% of broadband subscriptions in Q3 2024). While progress is being made with streamlined approvals, DSL is expected to persist in many areas well into the 2030s ([Schindler, 2024](#)).

1.2. Geography and Getting Around

Germany is a federal parliamentary republic consisting of sixteen constituent states, known as Bundesländer. This federal structure distributes power between the national government and the individual states, allowing for regional autonomy and diversity. Three of these Länder are city-states:

- **Berlin:** Germany's capital and largest city, Berlin is a city-state and a Land in its own right. Its population is between 3,4 - 3,7 mln (depending on the source).
- **Hamburg:** A major port city and cultural hub, Hamburg is also a city-state and a Land. Its population is roughly between 1,7-1,9 mln.
- **Bremen:** Comprising the cities of Bremen and Bremerhaven, Bremen is the smallest Land by area and population. Its population is around 700 000 for the state and somewhat less for the city.

The figures for city population differ from one source to another. The biggest 12 German cities and their populations have been listed below.

CITY	POPULATION (WPR, 2024)	POPULATION (Destatis, 2022)
Berlin	3 426 354	3 755 251
Hamburg	1 739 117	1 892 122
Munich	1 260 391	1 512 491
Köln	963 395	1 084 831
Frankfurt am Main	650 000	773 068
Essen	593 085	584 580
Stuttgart	589 793	632 865
Dortmund	588 462	593 317
Düsseldorf	573 057	629 047
Bremen	546 501	569 396
Hannover	515 140	545 045
Leipzig	504 971	616 093

Table 1: Population of Germany's biggest cities. Source: [World Population Review, 2025](#); [Statistische Ämter, 2025](#).

Germany's music scene thrives in several key cities. **Berlin** is a global hub for electronic music and diverse genres. **Hamburg** is known for its live music scene and DIY music tradition. **Cologne** is

home to many indie and experimental artists. **Düsseldorf** has a strong legacy in electronic music and punk. Other important music cities include **Munich** and **Leipzig**.

Beyond the major metropolitan areas, many **mid-sized cities** in Germany play a crucial role in the country's music industry. University cities like **Erfurt, Leipzig, Dresden, Nuremberg, Darmstadt, Wiesbaden**, and **Esslingen** have a diverse cultural infrastructure with established venues, dedicated networks, and an engaged music audience. These cities are home to renowned clubs and cultural centres that support both local and international artists.

One such example is **Schorndorf**, a town that may not be widely known outside the scene but is home to **Manufaktur**, one of the most respected venues in the Stuttgart area. "Many international bands may have never heard of Schorndorf. But they don't realise that the best and most beautiful concert venue in the Stuttgart area is actually there – at Manufaktur, one of the finest clubs in Germany," says Sebastian Hoffmann, Coordinator of the Consulting Services at Touring Artists.

The economic significance of these cities for the music industry lies not only in their cultural infrastructure but also in the high population density of many regions. While Berlin has around four million residents in the city itself, the Rhineland metropolitan area in Western Germany is home to nearly nine million people. In many German regions, there is a strong interconnection between cities and an audience that actively seeks out cultural events outside of the most populous cities. Many of these locations serve as key hubs for the development of the music industry, acting as bases for festivals, clubs, labels, and music promoters, as well as vibrant creative networks.

There are various ways to travel within Germany.

The following section outlines the various modes of public transport, ticketing options, and key considerations for musicians touring in Germany.

Germany's public transport network comprises several key components:

- **S-Bahn (Schnellbahn):** Fast urban and suburban rail systems connecting city centres with surrounding regions. Identified by a white "S" on a green background, S-Bahns are ideal for quick commutes within metropolitan areas.
- **U-Bahn (Untergrundbahn):** Underground and sometimes elevated metro systems, marked by a white "U" on a blue sign. U-Bahns provide rapid transit within cities.
- **Tram (Straßenbahn):** Streetcars running on rails alongside roads. Trams offer a convenient way to travel within city centres and often connect areas not directly served by U-Bahn or S-Bahn lines.
- **Bus:** Buses are a mainstay of public transport, connecting areas further afield and often operating late at night when other modes have stopped running. Bus stops are marked by a green "H" on a yellow background.
- **Regional Trains (Regionalbahn (RB) and RegionalExpress (RE)):** Operated primarily by Deutsche Bahn (DB), regional trains connect cities and towns within a region. RE trains are faster with fewer stops than RB trains (Shahid, 2025).

Public Transport Tickets

Germany's public transport systems often use a zone-based fare system. Tickets are valid for travel within specific zones, and crossing zone boundaries may require purchasing additional tickets. Several ticket types are available:

- **Short trip (Kurzstrecke):** For very short journeys, limited to a few stops on a single mode of transport.

- **Single ticket (*Einzelfahrt*):** Valid for a single journey within specified zones, often with a time limit allowing transfers between modes.
- **Day ticket (*Tageskarte*):** Allows unlimited travel within specified zones for a day or 24-hour period.
- **Week ticket (*Wochenkarte*):** Valid for a week of unlimited travel within specified zones. Longer-term passes (monthly, annual) are also available.
- **Group day ticket (*Gruppentageskarte*):** Offers discounted travel for groups of three or more.
- **Deutschlandticket:** A monthly ticket offering nationwide travel on local and regional public transport (excluding IC, EC, and ICE trains and long-distance buses) ([Shahid, 2025](#)).

Tickets can be purchased from ticket machines at stations, from bus drivers, or via mobile apps. Many tickets need to be validated at stamping machines before boarding.

While DB's luggage policy does not have specific rules about sports equipment or musical instruments, it does note that it allows passengers to take musical instruments as long as they can be carried, but space may be limited ([eurosender.com](#)). Therefore, for large instruments and equipment, professional shipping companies or backline rentals at venues should be considered.

1.3. Artist status, copyright, tax and Legal

1.3.1. Artist status & business identity management

Artist status

In Germany, self-employed artists are covered by a special social security system under the Artists' Social Insurance Act (KSVG). This system provides subsidised pension, health, and long-term care insurance. Artists and publicists must meet certain criteria, including not being an employer (with some exceptions) and earning above a minimum income threshold (€3900 annually, exempting career entrants). The system is financed by contributions from the artists (50%), a levy on businesses that utilise artistic services (30%), and the government (20%). The Künstlersozialkasse (KSK) administers this fund and verifies eligibility. While this system offers crucial support, it doesn't cover all self-employed cultural workers, and access to unemployment and occupational accident insurance is limited. Employed artists fall under standard employee social security, while some artists are hybrid workers ([Creatives Unite, 2025](#)).

Handling Business Affairs: Self-Employment, Invoicing, and Taxes for Artists in Germany

Artists and creative professionals in Germany primarily operate as **self-employed individuals** (*Freiberufler*). This is the most common legal form, particularly for those working in artistic, literary, journalistic, or teaching capacities. While some might choose other legal structures like limited liability companies (GmbH), this is less frequent due to the higher administrative burden and costs associated with establishing and maintaining such a structure. Other forms, like partnerships (GbR), are also possible but less common for individual artists.

Self-employed artists and creative professionals can and generally do issue **invoices** for their services. Invoices must include the usual information, including the applicable VAT rate if it applies. Small businesses and freelancers below a certain turnover threshold may be exempt from charging VAT (and are then considered "*Kleinunternehmer*") ([Stripe, 2023](#)).

Self-employed artists and creative professionals in Germany are subject to several types of **taxes**:

- **Income Tax (*Einkommensteuer*):** This tax is levied on their profits, calculated as the difference between income and business expenses. The income tax rate is progressive, meaning higher incomes are taxed at higher rates.

- **Value Added Tax (Umsatzsteuer):** As mentioned above, some artists may need to charge VAT on their services and remit it to the tax office. Those considered "Kleinunternehmer" are exempt from VAT.
- **Trade Tax (Gewerbesteuer):** While generally associated with businesses, some artistic or creative activities might be classified as trade activities, subjecting the artist to trade tax. This depends on the specific nature of the work and how it is conducted. Many artistic freelancers are exempt from trade tax.

It is important for artists and creative professionals in Germany to maintain accurate records of their income and expenses and to comply with all tax regulations. Consulting with a tax advisor is highly recommended, especially when starting a business or dealing with complex tax situations.

Based on the following sources:

- [touring-artists: Self-employed worker \(working in Germany\)](https://touring-artists.info) (touring-artists.info)
- <https://campus.darstellende-kuenste.de/en/knowning-how/taxes/basics> (Bundesverband Freie Darstellende Künste)
- [Creating invoices as a freelance professional](#) and [Preliminary VAT returns \(UStVA\)](#) (Stripe, 2024)
- [Your Essential Guide on How to Start a Business in Germany](#) (onecoworking.com)

1.3.2. Copyright and related rights

Germany, a prominent member of the European Union, possesses a robust copyright system deeply rooted in both national legislation and international agreements. Like other EU member states, Germany's copyright framework is significantly influenced by EU directives, ensuring harmonisation across the single market while also retaining certain national characteristics.

The German copyright law is expressed in the [Copyright Act \(Urheberrechtsgesetz\)](#), which comprehensively protects original literary, artistic, and scientific works. This includes a wide range of creations, from books, music, and films to software, photographs, and architectural designs. The Act grants authors both **moral rights** (*Urheberpersönlichkeitsrechte*) and **economic rights** (*Verwertungsrechte*).

German copyright law strongly emphasises **moral rights** (*Urheberpersönlichkeitsrechte*) considered inalienable and perpetual, meaning they cannot be transferred or waived by the author. They protect the author's personal connection to their work and include: Right of publication (*Veröffentlichungsrecht*): The author decides whether and how their work is made public. (§ 12 UrhG); Right of attribution (*Urheberbenennungsrecht*): The author has the right to be identified as the creator of their work. (§ 13 UrhG), Right to object to distortions or modifications (*Entstellungsrecht*): The author can object to any alteration, distortion, or other modification of their work that could prejudice their legitimate artistic or intellectual interests. (§ 14 UrhG). While these rights are inalienable, the exercise of some moral rights might be subject to contractual agreements in specific situations. For example, in commissioned works, agreements might be made regarding how the work can be used or modified, but these agreements cannot fully waive the author's underlying moral rights. The core principle of inalienability remains, protecting the author's personal and reputational interests.

German copyright law also grants authors a bundle of exclusive **economic rights** (*Verwertungsrechte*) that allow them to control the commercial exploitation of their works. These rights are transferable and can be licensed to others. Key economic rights include:

- **Right of reproduction (*Vervielfältigungsrecht*):** The author has the exclusive right to make copies of their work, whether in physical or digital form. (§ 16 UrhG)
- **Right of distribution (*Verbreitungsrecht*):** The author controls the distribution of their work, including selling, renting, or lending copies. (§ 17 UrhG)
- **Right of performance (*Aufführungsrecht*):** The author has the right to perform their work publicly, such as through concerts, theatrical performances, or film screenings. (§ 15 UrhG)
- **Right of broadcasting (*Senderecht*):** The author controls the broadcasting of their work by radio, television, or other means. (§ 20 UrhG)
- **Right of making the work available to the public (*Recht der öffentlichen Zugänglichmachung*):** This right covers making the work available online, such as through streaming or on-demand services. (§ 19a UrhG)

The standard term of copyright protection in Germany, consistent with EU law, is the life of the author plus 70 years after their death. For certain related rights, such as those of performers and producers of sound recordings, the protection period is also generally 70 years, calculated from the date of performance, publication, or creation, depending on the specific right. Producers of sound recordings also benefit from a 70-year protection period, calculated from the date of first publication, or if unpublished within 50 years of recording, 70 years from the date of recording itself.

Germany is a party to numerous **international copyright treaties**, including ([WIPO](#)):

- **Berne Convention for the Protection of Literary and Artistic Works:** Germany has been a founding member since 1887.
- **Rome Convention (1961)**, protecting the rights of performers, producers of phonograms, and broadcasting organisations: Germany joined in 1966.
- **WIPO Copyright Treaty (WCT, 1996)** and **WIPO Performances and Phonograms Treaty (WPPT, 1996)**, addressing digital copyright challenges and strengthening protection for performers and producers in the online environment: Germany joined in 2009.
- **TRIPS Agreement**, setting minimum standards for intellectual property protection within the World Trade Organization framework: Germany has been a founding member of the WTO since 1995.

Implementation of the DSM Directive: Germany has implemented the DSM Directive, including provisions related to the so-called "value gap" and the use of protected content by online platforms. Similar to Belgium, Germany also incorporated provisions for equitable remuneration for performers for the use of their works on digital platforms. The interpretation and implementation of these provisions have been subject to ongoing discussions and legal developments, and like in Belgium, court cases are likely to shape the future application of these rules.

Which licences are granted collectively by the CMOs vs negotiated individually		
USAGE	AUTHOR'S RIGHTS	NEIGHBOURING RIGHTS
Public performance	Collectively by GEMA	Collectively by GVL (managed by GEMA)
Broadcasting in radio and TV	Collectively by GEMA	Collectively by GVL
Reproduction and distribution (physical)	Collectively by GEMA	In specific areas collectively by GVL**

Background music	Collectively by GEMA	Collectively by GVL (managed by GEMA)
Making available online	Collectively by GEMA	Web radio, instore radio, website background music collectively by GVL. Otherwise individually
Licensing to film production	Individually	Individually (except “private” film***)
Licensing to TV production	Individually	Individually
Licensing to advertisements	Individually	Individually
Licensing to video games production	Individually	Individually
Private events	Depends*	(through GEMA)

Table 2: Collective and individual licensing of authors’ rights and neighbouring rights in Germany.

* GEMA defines the difference between a public and a private event as follows: “An event is deemed to be public when people can attend that neither have a personal relationship with the event organiser nor have a relationship with each other. Personal invitations, such as those at a birthday party or a wedding, are therefore a sign of a non-public event. Flyers, posters, admission tickets or advertising on the web indicate a public event. Company parties and club celebrations are usually public because the participants are not personal friends or related i.e. they do not have (to have) a personal relationship with one another” ([GEMA, 2025](#)).

** These are if neighbouring rights are to be “used in collections for school or teaching use or in collections for religious use, the so-called “school book tariff” applies” ([GVL, 2025a](#)).

*** GVL licenses recordings for use in non-commercial or private film production ([GVL, 2025b](#)).

“Non-commercial” is not further defined.

1.3.3. Visa and mobility info

EU citizens are entitled to freedom of movement and have unrestricted access to the German labour market. They do not need a visa or residence permit to enter Germany and take up employment. The same applies to those coming from Iceland, Liechtenstein, Norway or Switzerland (EFTA States) ([Make it in Germany](#)).

Working as an Employed Artist

Someone planning to work as an employed artist in Germany for over 90 days needs to get a work visa from the German embassy or consulate in their home country. This usually involves the Federal Employment Agency (BA) approving the visa. Contacting the local German embassy or consulate is crucial for application details. However, there are exceptions for short-term artistic engagements. German embassies or consulates can directly issue visas for artists doing high-value performances at festivals or events for up to 90 days a year, or one-day shows up to 15 days a year, without BA approval.

Working as a Self-Employed Artist

Freelance artists intending to stay in Germany for more than 90 days require a self-employment visa, which must be converted into a freelance residence permit after arrival. They'll need to demonstrate sufficient funds and, if over 45, proof of retirement provisions. Artists, as a "liberal profession," don't need a work license. Information on freelance requirements, taxes, and legal forms is available on the Baden-Württemberg Service Portal, which applies nationwide.

Comprehensive information and guidance on international mobility questions, artists and cultural workers is available [here](#).

1.4. Music Policy

Germany's cultural policy is shaped by its federal system. Cultural policy is primarily the responsibility of the 16 individual states, each of which is free to establish its own cultural institutions and define its own cultural priorities. This decentralized approach, based on the principles of subsidiarity, is enshrined in the German Constitution (*Grundgesetz*). The Constitution assigns most governmental powers to the states unless explicitly stated otherwise. There's no general mandate for the federal government in cultural affairs, so these responsibilities default to the states. However, local authorities (cities and districts) also often have cultural mandates and play a significant role. The federal government's involvement in cultural policy is therefore limited to specific areas. These include representing Germany culturally on a national and international level, setting a broad regulatory framework to support the development of art and culture, and conducting foreign cultural policy ([Compendium, 2025](#)).

1.4.1. Organisations involved in music policy making

Political and Funding Institutions

- **[Federal Government Commissioner for Culture and the Media \(BKM\)](#)**: Responsible for cultural policy at the federal level, including music promotion.
- **[German Federal Cultural Foundation](#)**: Promotes innovative projects in the field of contemporary music.
- **[Initiative Musik gGmbH](#)**: The central funding institution of the federal government for the music industry in Germany.
- **[Musikfonds e.V.](#)**: Supports contemporary music projects across all genres.
- **[Goethe-Institut](#)**: Supports international cultural exchange, including music projects.
- **[German Music Council \(Deutscher Musikrat, DMR\)](#)**: Umbrella organisation for the music scene, advises politics on music promotion matters.

Interest Groups and Associations

- **[Federal Association of the Music Industry \(Bundesverband Musikindustrie, BVM\)](#)**: Represents the interests of record companies in Germany.
- **[Association of Independent Music Entrepreneurs \(Verband unabhängiger Musikunternehmer*innen, VUT\)](#)**: For independent labels, artists, and music companies.
- **[LiveKomm \(Live Music Commission e.V.\)](#)**: National association for live music venues and clubs.
- **[BV Pop \(Federal Association of Popular Music\)](#)**: Advocates for the promotion of popular music.
- **[GEMA \(Society for Musical Performing and Mechanical Reproduction Rights\)](#)**: Collecting society that manages the rights of composers, lyricists, and music publishers.
- **[GVL \(Society for the Exploitation of Ancillary Rights\)](#)**: Collecting society that manages the rights of performing artists and producers.
- **[ver.di – Arts and Culture, Music Section](#)**: Part of the German trade union ver.di, representing the interests of musicians and professionals in the cultural sector, focusing on labour rights, fair pay, and working conditions ([verdi.de - Music Section, 2025](#)).

State and Municipal Structures

- **State Music Councils (Landesmusikräte):** Present in each federal state, they advise state governments on music matters.
- **State Centres for Political Education:** Often with programs for cultural education, including music.
- **Municipal Music Funding Institutions:** Local cultural offices, music schools, and regional music initiatives.

International Networks with Influence in Germany

- **European Music Council (EMC):** European network also active in Germany.

These organisations shape music policy directly or indirectly through funding, lobbying, or advising political decision-makers. Depending on the context (e.g., pop music, classical music, copyright, cultural promotion), different actors play a central role.

1.4.2. Main funding programmes for music

National Funding Programs (Germany-wide)

1. **Initiative Musik gGmbH (Federal Government)**
Germany's central funding body for contemporary music, supporting artist development, live music, and international tours.
2. **Musikfonds e.V.**
Funds experimental and contemporary music projects across all genres.
3. **Kulturstiftung des Bundes (Federal Cultural Foundation)**
Supports innovative cultural projects with national and international relevance, including music festivals and collaborations.
4. **German Music Council (Deutscher Musikrat) Programmes**
Offers funding for young talent, competitions, and educational initiatives in music.
5. **GEMA Foundation (GEMA Stiftung)**
Provides scholarships and project funding for composers and music authors.
6. **GVL Grants (Gesellschaft zur Verwertung von Leistungsschutzrechten)**
Supports projects by performers and producers through various funding programmes.

State-Level Funding Programs (Bundesländer)

Each federal state (Bundesland) in Germany has its own cultural funding bodies. Examples include:

State	Funding Programme
Baden-Württemberg	Kunststiftung Baden-Württemberg: Funds cultural projects, including music. Pop-Büro Region Stuttgart: Supports pop music development.
Bavaria (Bayern)	Bayerischer Musikrat: Supports music education and projects. VPBy (Verband für Popkultur in Bayern e.V.): Promotes pop culture and popular music.
Berlin	Musicboard Berlin: Focuses on pop music funding, residencies, and international collaborations.

	Senate Department for Culture and Europe: Broad funding for cultural projects.
Brandenburg	<u>Kulturstiftung des Landes Brandenburg:</u> Supports music projects and festivals.
Bremen	<u>Kulturförderung Bremen:</u> Provides grants for music and cultural projects. <u>Pop Office Bremen</u>
Hamburg	Kulturbehörde Hamburg: Supports music initiatives, clubs, and festivals. <u>RockCity Hamburg e.V.:</u> Focuses on pop and rock music development.
Hesse (Hessen)	<u>Hessische Kulturstiftung:</u> Funds cultural projects, including music festivals and education.
Mecklenburg-Vorpommern	<u>Kulturförderung MV:</u> Grants for music education, festivals, and cultural projects.
Lower Saxony (Niedersachsen)	<u>Musikland Niedersachsen:</u> Supports music education, networking, and events.
North Rhine-Westphalia (Nordrhein-Westfalen)	<u>NRW KULTURsekretariat:</u> Supports contemporary music and cultural projects. <u>Pop NRW:</u> Focuses on supporting emerging artists in popular music.
Rhineland-Palatinate (Rheinland-Pfalz)	<u>Kultursommer Rheinland-Pfalz:</u> Provides funding for summer festivals and music events.
Saarland	<u>Saarländische Kulturstiftung:</u> Funds projects in music, visual arts, and cultural education.
Saxony (Sachsen)	<u>Kulturstiftung des Freistaates Sachsen:</u> Provides funding for music and cultural projects. <u>Landesverband der Kultur- und Kreativwirtschaft:</u> Supports (popular) music initiatives across Saxony.
Saxony-Anhalt (Sachsen-Anhalt)	<u>Kulturstiftung Sachsen-Anhalt:</u> Supports regional music and cultural heritage projects.
Schleswig-Holstein	<u>Kulturstiftung des Landes Schleswig-Holstein:</u> Funds music and arts projects, focusing on cultural diversity.
Thuringia (Thüringen)	<u>Kulturstiftung des Freistaats Thüringen:</u> Supports music, theater, and interdisciplinary projects.

Table 3: State-level funding programmes in Germany

Regional and City-Level Funding Programs

Many cities and municipalities offer local funding opportunities for music:

Region or City	Funding Programme
Leipzig	Cultural Office of Leipzig (Kulturamt Leipzig) : Supports music projects, events, and club culture. LiveKombinat Leipzig : Supports the local live music scene.
Hamburg	RockCity Hamburg e.V. : Provides coaching, workshops, and funding for musicians.
Cologne (Köln)	Kulturamt Köln : Offers grants for cultural and music projects.
Munich (München)	Kulturreferat München : Provides funding for music festivals, artists, and venues.
Frankfurt	Kulturamt Frankfurt : Offers grants for music and performing arts projects.

Table 4: Regional funding programmes in Germany

Additional Funding Sources

A full overview of funding programmes in Germany can be found [here](#).

1. **Crowdfunding Platforms:** Frequently used for independent music projects in Germany (e.g., [Startnext](#)).
2. **Foundations (Stiftungen):**
Many private and public foundations support music, such as Heinrich-Böll-Stiftung, Rosa-Luxemburg-Stiftung, Bundeszentrale für politische Bildung (for educational music projects). See a [list](#).

2. Music Consumption

2.1. Music Discovery and Engagement

There have been multiple studies providing insights into the music consumption preferences of German audiences, some of the most prominent ones include the following three. Firstly, a long-term study ["Music Consumption in Germany" \(2018-2021\)](#) by Prof. Dr. Michel Clement and Michael Kandziora from Hamburg University (HU) conducted over several survey waves, providing an analysis of how music is currently and will be discovered, purchased, and consumed in Germany in the future. The results of the first seven waves were published in 2021. Secondly, an annual report on the Use of Web Radio, Music Streaming, and Podcasts (2024) reported by the study ["Online Audio Monitor 2023,"](#) (OAM) conducted by LFK with other partners. Thirdly, the ["Music Industry in Figures 2023"](#) by Musikindustrie.

The combined key takeaways from these studies show that even though Germans are embracing new ways of listening to music, some traditional habits remain strong, like the radio.

Device Preferences and Online Audio: Smartphones remain the device of choice for online audio, with 80% of regular users relying on them (OAM). However, the listening experience is becoming increasingly diverse. Smart TVs are used by 40% of online audio listeners, and smart speakers have overtaken tablets, with 35% and 34% usage respectively (OAM). This points towards a multi-device approach to music consumption. In-car listening is also very popular, with 60% of regular users enjoying online audio on the go, mostly through integrated car systems or connected devices (OAM).

Streaming's Growing Dominance: Music streaming is now the most popular online audio format in Germany, with 60% of users streaming music (OAM). While free streaming platforms still have a considerable user base, paid streaming subscriptions are clearly on the rise (HU, OAM). The online audio market is led by Google's services with 50%, but this includes YouTube, YouTube Music, Google Podcasts, etc. Spotify is the leading music streaming service with a 45% share (OAM).

Radio's Enduring Presence: Despite the rise of streaming, radio continues to be a significant player in the German music scene. It accounts for more than a quarter (25,5%) of weekly music listening time (musikindustrie), though its usage is slowly declining, particularly among younger listeners (HU). Web radio also holds its own, with 83% of web radio listeners using it to listen to music (OAM).

The Decline of Music Ownership: Personal music collections, both physical and digital, are shrinking. Fewer Germans own CDs or vinyl records (HU, musikindustrie), and ownership of digital music files is also on the decline (HU). This trend reflects a shift away from owning music towards accessing it through online platforms.

Music Consumption Habits: Germans are avid music listeners, averaging 20,9 hours per week, slightly above the global average. Interestingly, illegal music consumption is less prevalent in Germany compared to global trends (musikindustrie). Podcasts are also a popular medium, with music featuring prominently alongside informational and entertainment content (OAM).

Figures 1 and 2 below show where Germans often find new music from, with the most popular being the internet in general, and within that, YouTube, and streaming services (playlists and recommendations).

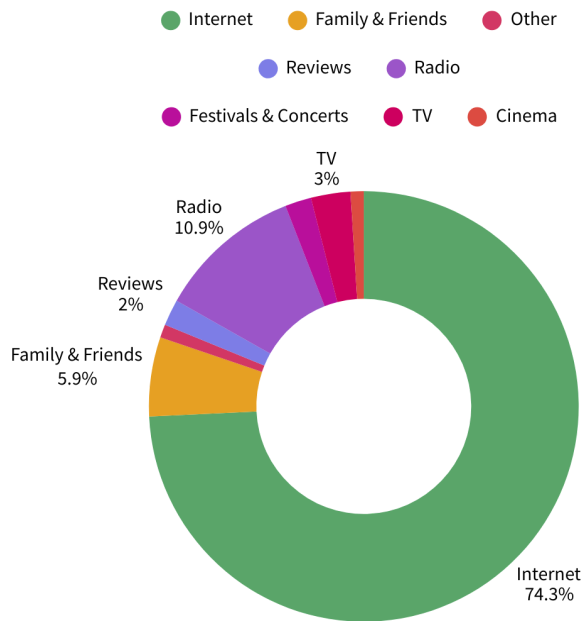


Figure 1: Where do you most often find new music? Source: [Studie zur Zukunft der Musikknutzung 2018-2021](#)

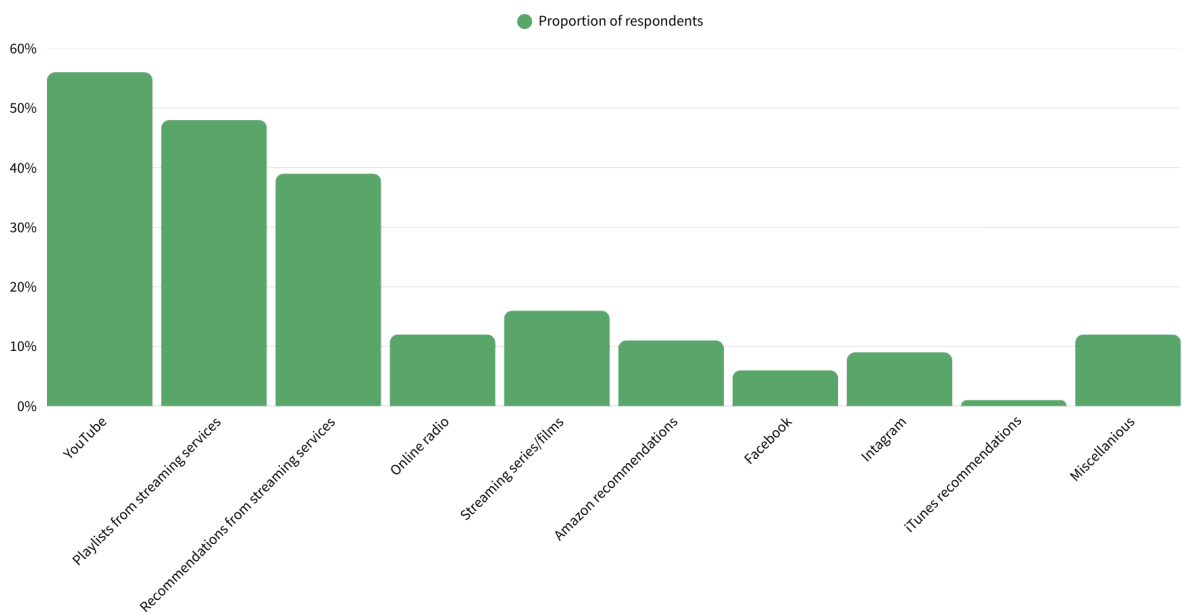


Figure 2: Where exactly do you discover new music on the internet? Source: [Studie zur Zukunft der Musikknutzung 2018-2021](#)

Both international artists and local artists are listened to, with a slight preference towards local artists, according to the [Musikindustrie in Zahlen 2023](#) study.

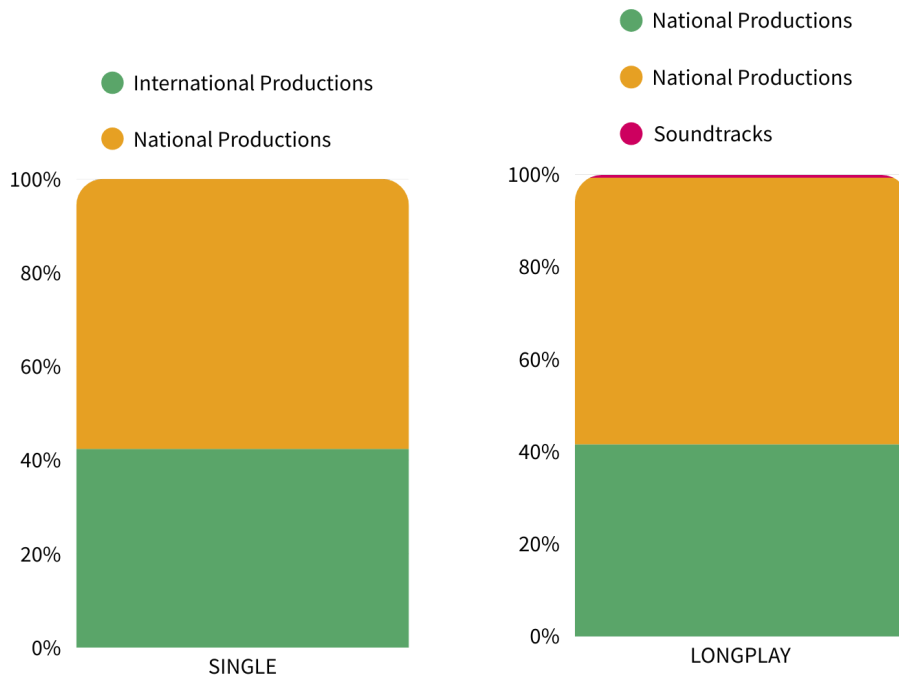


Figure 3: Share of national and international productions. Source: GfK Entertainment; Official German Charts in [Musikindustrie in Zahlen 2023](#)

2.2. Participation in Live Events

The 2025 study “[Attendance at Music Events and Concerts](#)” by Institute for Demoscopy Allensbach looked at participation in live events. According to the study, in 2024 7,1% of the population aged 14 and above attended music events or concerts regularly, while 58,8% did so occasionally. Attendance rates are highest among those aged 20 to 29 (10,8% regularly and 66,6% occasionally) and lowest among those aged 70 and above (6,1% regularly, 43,3% occasionally).

Women attend musical events slightly more frequently than men: 7,8% of women and 6,4% of men participate regularly in music events, while 61,1% of women and 56,4% of men attend concerts occasionally.

Socio-demographic data indicates a correlation between the level of education and participation in live music culture. The higher the level of school and vocational education, the greater the proportion of people who attend music events and concerts regularly or occasionally. People with lower secondary education (*Hauptschule*) participate less frequently in the live music scene. Regular attendance rates range from 3,3% among those with basic secondary education (*Volks-/Hauptschule*) to 11,4% among individuals with a university degree. For occasional attendance, the range is between 44,5% and 67,7%.

A little over half of those with basic secondary education (52,2%) do not participate in live music culture at all. In contrast, the rate of non-participation is significantly lower among those with higher levels of education:

- 31,3% among people with higher secondary education without a university entrance qualification (*Abitur*),
- 22,5% among those with a university entrance qualification but without a degree,
- and only 20,9% among university graduates.

Income-related differences in attendance rates are less pronounced than those related to education but still noticeable. Among people living in households with a net income of €3500 or more, 72,9% regularly or occasionally attend music events. For households with a net income between €2500 and under €3500, the figure is 63,6%. In contrast, only about 49,4% of people with a household net income between €1000 and €1500 attend music events. Interestingly, in the lowest income group (under €1000), the attendance rate is slightly higher at 55,8%, although regular concert attendance in this group has declined compared to pre-COVID-19 years (2017 to 2019: around 9%, now 6,1%).

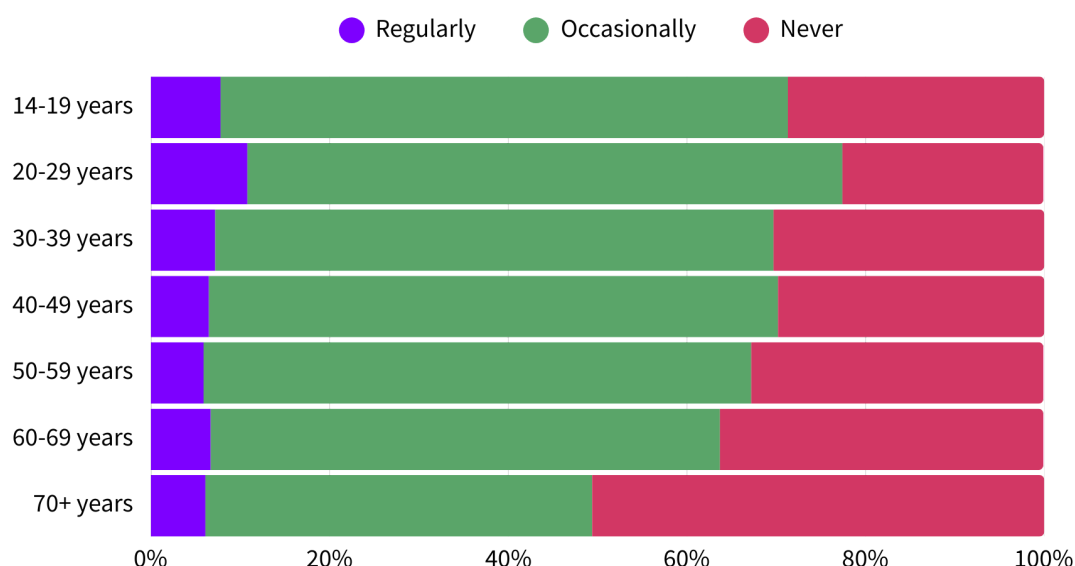


Figure 4: Attendance at Music Events and Concerts by Age Group. Source: IfD Allensbach © Deutsches Musikinformationszentrum

2.3. Listening to Recorded Music

Data on how Germans listen to recorded music can be found in the "[Engaging with Music](#)" report 2023 by the IFPI (the umbrella organisation of BVMI). The results show that, in 2023, people in Germany listened to an average of 20,9 hours of music per week, placing Germany slightly above the global average of 20,7 hours per week for the 16-64 age group.

More Than a Quarter of Music Listening Time Is Spent on Radio

Listening habits in Germany in a typical week changed very little between 2023 and 2022. Radio remained the most frequently used medium for listening to music. Its share of weekly music listening time decreased slightly from 27,1% in 2022 to 25,5% in 2023. This means that just over a quarter of weekly music listening time was spent listening to the radio, whether via FM, the internet, or digital radio.

In 2021, premium audio streaming surpassed radio usage for the first time, accounting for 27% of total listening time. In 2023, however, premium streaming ranked second for the second consecutive year, with 23,4% of weekly music listening time, once again falling behind radio.

Free audio streaming services were used slightly more in 2023 than in 2022, narrowing the gap between premium and free audio streaming. While premium services were used about five times more than free services in 2022 (see "[Music Industry in Figures 2022](#)"), this difference decreased to about three times in 2023.

Video streaming, primarily via YouTube, remained a popular way to listen to music, although not as dominant as in previous years. In 2023, it accounted for around 14% of weekly music listening time, similar to 2022. In contrast, in 2021, it made up about 20% (see “[Music Industry in Figures 2021](#)”).

When people in Germany listened to music, around 10% of their weekly music listening time was spent using purchased physical media, such as CDs, vinyl records, or downloads. This marks a slight decrease compared to 2022 (approximately 12%).

Short Video Apps Gain Popularity in Music Consumption

Short video apps slightly increased their share of music consumption in 2023, accounting for 8,4% compared to around 6% in 2022. Apps like TikTok played a more significant role in music consumption than free audio streaming services. Their usage also surpassed other forms of media, such as television or Netflix, which together accounted for around 6,7% of weekly music listening time. This was about twice as much as live music, including live streaming (3,6%).

TikTok and Video Streaming: Slight Gender Differences

In 2023, there were only minor differences between women and men in the German online population regarding how they listened to music. Both genders used radio, audio streaming, purchased physical media, and other formats in roughly equal proportions.

However, differences emerged with short video apps and social media. Among women aged 16 to 64, 11% of their weekly music listening time was spent using apps like TikTok or social media, compared to just 6% for men. There was also a smaller difference in video streaming usage: men spent 15% of their weekly music time on video streaming, while women spent 13%.

Significant Age Group Differences in Music Consumption Patterns

There were notable differences in music consumption patterns across age groups. Radio usage increased with age. In 2023, radio accounted for just 8% of weekly music listening time among 16–24 year-olds. This share more than doubled in the 25–34 age group and continued to rise in older age groups, reaching 42% among 55–64-year-olds.

A similar trend was observed with purchased physical media. Among 16–24-year-olds, purchased media accounted for 3% of weekly music listening time. This figure rose to 9% in the 35–44 age group and peaked at 17% among 55–64-year-olds.

Conversely, audio streaming, short video apps, and social media showed the opposite trend: these were most popular among the youngest age group and declined with age. For example, audio streaming accounted for 50% of weekly music listening time among 16–24 year-olds. In the 25–34 age group, this dropped to about one-third, and it remained around the same level for 35–44 year-olds. Among 45–54 year-olds, audio streaming made up about a quarter of weekly music listening time, decreasing to one-sixth among 55–64 year-olds.

Short video apps and social media followed a similar pattern. Among 16–24 year-olds, these accounted for 17% of weekly music listening time, dropping to 9% among 25–34 year-olds, and further declining to just 4% in the 55–64 age group.

Other forms of music listening, such as via TV or Netflix, showed a similar trend across age groups. The highest share was observed among 16–24 year-olds at 13% of weekly music listening time, decreasing steadily with age to just 7% among 55–64 year-olds.

Video streaming showed a different trend compared to radio, audio streaming, or purchased media. Its usage did not consistently increase or decrease with age. The highest usage was

observed among 25–34-year-olds (18%). In the following age groups, usage remained relatively stable, while it was notably lower in the oldest age group.

Pop, Rock, and 80s/90s Music: Genres Popular Across All Age Groups

Music preferences also varied by age, though some genres were popular across all groups. International pop was the most popular genre among all age groups except those aged 70 and older. International hip-hop/rap was popular with around one-third of music fans aged up to 29 and one-fourth among the 30–39 age group, while it was virtually absent from the list of popular genres in older age groups.

Illegal Music Consumption Less Prevalent Than the Global Average

Globally, 29% of respondents reported having listened to or purchased music illegally in 2023, while in Germany, this figure was only 21%.

The table below shows the percentage of people in each age group who listen to that particular genre and shows a disparity between the most popular genres in different age groups.

Under 19	20-29	30-39	40-49	50-59	60-69	70+
60% Intl. Pop	65% Intl. Pop	62% Intl. Pop	68% Intl. Pop	74% Intl. Pop	67% Intl. Pop	51% Oldies
49% German Pop	50% German Pop	52% 90s/80s	61% 90s/80s	67% 90s/80s	64% Oldies	44% 90s/80s
35% Hip-Hop & Rap	47% 90s/80s	51% Intl. Rock	58% Intl. Rock	62% German Rock	61% 90s/80s	42% Schlager
35% 90s/80s	43% Intl. Rock	50% German Pop	57% German Pop	60% Intl. Rock	57% Intl. Rock	34% Classical
33% German rap	36% Intl. Hip-Hop & Rap	40% German Rock	46% German Rock	51% German Rock	56% German Pop	30% German Pop
32% Intl. rock	34% German rap	32% EDM	32% Oldies	45% Oldies	46% German Rock	28% Intl. Pop
25% German rock	33% EDM	27% Intl. Hip-Hop & Rap	32% Hard Rock & Heavy Metal	27% Hard Rock & Heavy Metal	31% Schlager	25% Intl. Rock
21% EDM	32% German Rock	27% Hard Rock & Heavy Metal	27% EDM	23% Schlager	24% Classical	24% German Rock

Table 3: Genre Popularity by Age Group. Source: Musikwirtschaft in Deutschland 2024

3. Music Ecosystem

Germany's music ecosystem is built on a combination of public funding, a tightly-knit network of industry associations, and a vibrant independent scene. The German music market is one of the largest and most important in the world, offering a unique environment for international artists and bands. With a turnover of €17,4 bln and a gross value added of €6,6 bln in 2023, Germany is a key player in the global music industry ([Musikwirtschaft in Deutschland 2024](#)).

Decentralised Structure and Regional Diversity

A key feature of the German music market is its federal structure. Unlike centralised countries such as France (centralised around Paris) or the United Kingdom (centralised around London), Germany does not have a single dominant capital that shapes the entire music landscape. Instead, multiple important hubs exist, each influencing different genres and scenes. Cities such as Berlin, Hamburg, Cologne, and Munich serve as major centres, but smaller and mid-sized cities also play a crucial role.

This decentralised organisation offers artists a wide range of opportunities to present themselves in different regions and target niche markets. **Sebastian Hoffmann**, Coordinator of the Consulting Services at Touring Artists emphasises:

"Germany's federal structure creates diverse opportunities for musicians, as funding is strongly regionally oriented. While France often offers centralised national programs, Germany enables access to numerous regional funding programs and networks. This requires more research and planning but provides greater flexibility and a variety of opportunities for artists." - Sebastian Hoffmann

Although Berlin is a cultural hub, it plays a less dominant role in the music landscape compared to capitals in other countries. Berlin is known for its creative scene, but limited financial resources often mean that fees and payments are lower than in other parts of Germany. As a result, it can be worthwhile for artists to include other cities and regions in their tour planning.

Touring Opportunities Beyond the Major Cities

Germany's high population density and well-developed infrastructure make it an ideal market for touring. Instead of focusing solely on major cities such as Berlin, Hamburg, or Cologne, many acts benefit from longer tours that include smaller and mid-sized cities. Cities like Erfurt, Leipzig, Nuremberg, or Wiesbaden feature modern cultural centres and engaged local scenes. These locations often offer better financial conditions and an appreciative audience. Sebastian Hoffmann explains:

"You could theoretically plan a three-week tour in Germany. Many bands don't take advantage of this opportunity. However, those who regularly perform in mid-sized cities can build a sustainable fan base." - Sebastian Hoffmann

Networks and Institutions

Germany's music networks offer extensive support for artists. Programs such as **Initiative Musik** and networks like **Music Women Germany**, **Touring Artists**, and the **Association of Independent Music Entrepreneurs (VUT)** not only provide funding but also valuable contacts and guidance. In addition, many federal states have dedicated pop music support centres, such as **PopBoard NRW**, **PopOffice Bremen**, and **VPBy (the Association for Popular Music in Bavaria)**. These centres not

only offer financial support but also provide training programmes and networking events, helping artists establish themselves in the market. These structures simplify market entry for international acts by giving access to a reliable network of promoters, organisers, and distribution partners.

Media Landscape and Reach

Germany's federal structure is also reflected in its media landscape. Unlike the United Kingdom, where the BBC dominates nationally, Germany's radio landscape is regionally fragmented. This allows artists to specifically target local markets and strengthen their presence in particular regions. Hoffmann notes: "For bands looking to build a fan base in Bavaria, it might even make more sense to get airplay on FM4 in Austria, as this station has a larger reach there than Bavarian Broadcasting for certain genres."

Carsten Winter, Professor of Music and Media Management at the Hanover University of Music, Drama and Media (HMTMH):

"The German music market is characterised by exceptional dynamism, structural complexity, and a high degree of interdependence. These qualities result from the growing number of stakeholders and an increasingly dense network, particularly within professional urban ecosystems, which extends far beyond established music hubs such as Berlin, Hamburg, Hanover, Mannheim, Stuttgart, and Cologne/NRW. Musical activities are widespread across numerous cities and are complemented by regional networks that increasingly collaborate across federal states. These decentralised and interconnected structures are forward-looking, inclusive, and offer diverse opportunities for participation—at a level of quality and density rarely found in other countries."

Additional sources

- [MIZ – German Music Information Centre](https://miz.org/en/musicatlas)
<https://miz.org/en/musicatlas>

3.1. Music Economy

The 2023 study "*Musikwirtschaft in Deutschland*" shows robust growth in 2023 for the German music industry. Generating revenues of approximately €17,4 bln, the sector achieved a gross value added of €6,6 bln. This represents a 20% increase since 2019, surpassing pre-pandemic levels.

Employment within the music industry also saw positive development. The number of employed individuals rose to nearly 156 000, a 4% increase from 2019. This workforce comprises 64 000 self-employed or active owners (41%) and 92 000 employees (59%), supplemented by 34 000 freelancers. The productivity of the sector is growing with increased gross value added per employed person, rising from €36 400 in 2019 to €42 100 in 2023, a nearly 16% growth (*Musikwirtschaft in Deutschland* 2024).

The music industry is notably vertically integrated, with approximately 80% (€8,5 bln) of its €10,5 bln input coming from within the sector itself. This high level of internal sourcing distinguishes it from other industries, highlighting its independence. The industry also impacts other sectors through procurement. In 2023, it purchased €2.1 bln worth of goods and services from other industries, a 15% increase since 2019. These purchases supported an additional €1,8 bln in gross value added and 16 900 jobs along the supply chain (*Musikwirtschaft in Deutschland* 2024).

Overall, the music industry supported a total of €3,6 bln in gross value added and 36 300 jobs in other sectors through procurement and salary-financed consumer spending. This reflects a 14% increase in gross value added effect since 2019, while the impact on jobs experienced a slight

decrease of 2%. In summary, the German music industry is a vital and expanding contributor to the national economy (Musikwirtschaft in Deutschland 2024).

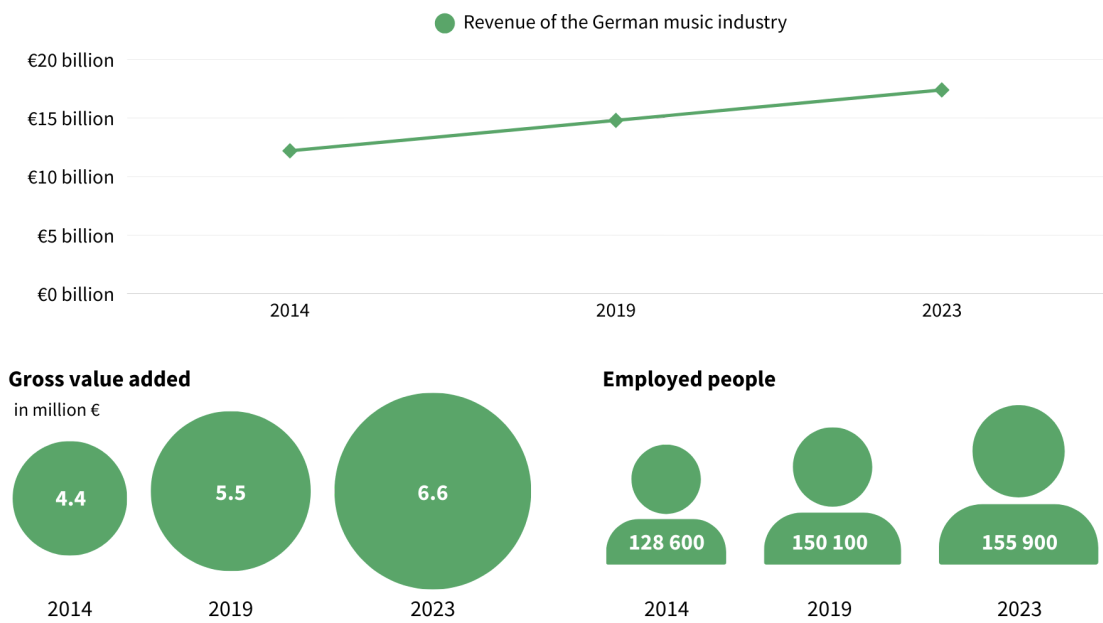
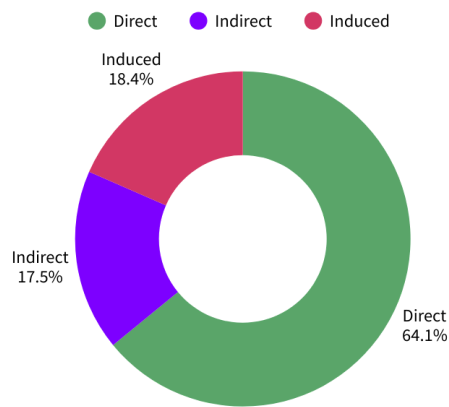


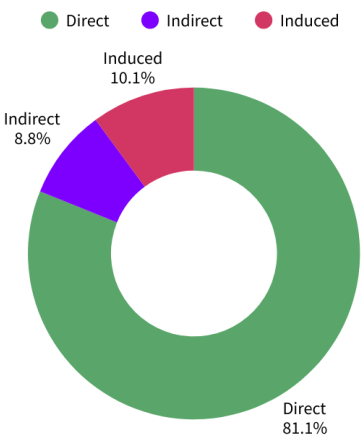
Figure 6: The economic relevance of the German music industry. Source: Musikwirtschaft in Deutschland 2024, p. 7/6

Contribution to gross value added in 2023 in billion €



Direct	●	€6.6 billion
Indirect	●	€1.8 billion
Induced	●	€1.9 billion
TOTAL		€ 10.2 billion

Contribution to employment in 2023



Direct	●	155 900 people
Indirect	●	16 900 people
Induced	●	19 400 people
TOTAL		192 200 people

Figure 7: With external influence - providing impetus to other industries. Source: Musikwirtschaft in Deutschland 2024, p. 7/6

Year	2019	2023	Change in %
Total revenue	€14 807 million	€17 421 million	18%
Gross Value Added	5459	6557	20%
Employed people	150 118	155 919	4%
Freelancers	35 099	33 580	-4%

Table 4. Key Figures of the Music Industry as a whole in Germany 2023

The figures below show the shares of each sub-sector and how much they contributed to the overall music economy. The music event sector added the most gross value, followed by musical instruments and music recordings. In terms of employability, the most employment came from music lessons, followed by creatives, music events and music recordings.

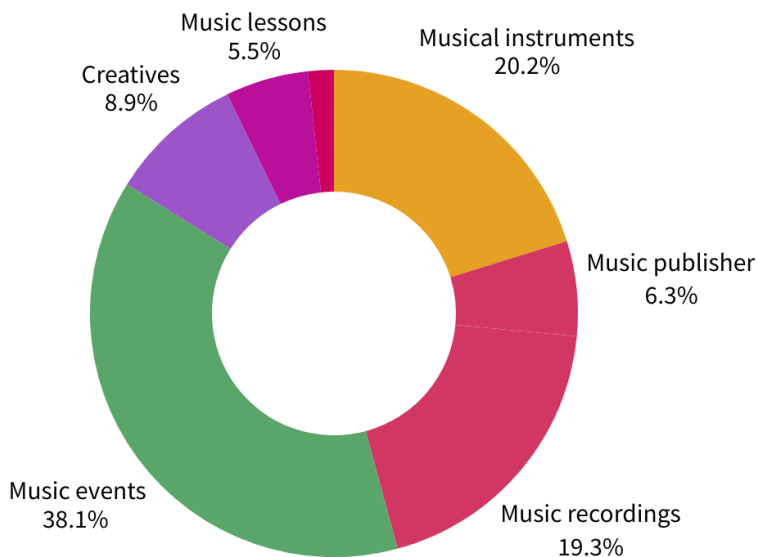


Figure 8. Shares of the sub-sectors in the gross value added of the music industry. Source: BVMI 2024, [Studie zur Musikwirtschaft in Deutschland 2024](#), p. 18

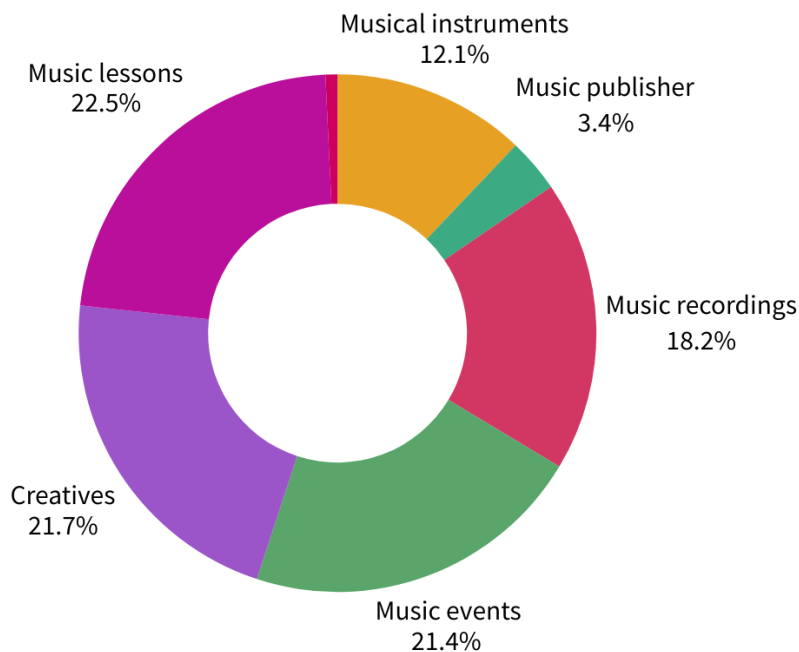


Figure 9. Shares of the sub-sectors in the employment of the music industry. Source: BVMI 2024, [Studie zur Musikwirtschaft in Deutschland 2024](#), p. 19

3.2. Industry Events and Conferences

A distinctive feature of the German music market is the wide range of industry associations. These associations not only provide excellent advocacy but also organise a variety of event formats. This has resulted in a vast array of offerings, ranging from nationwide conferences like the Reeperbahn Festival Conference to smaller, regional professional events in cities like Stuttgart, Nürnberg, or Dresden. The strength of this offering is directly linked to the excellent work of these associations in Germany.

For bookers, promoters, and musicians from abroad, these events are key to understanding the German market, establishing contacts, and presenting their music to a broad audience.

Carsten Winter, Professor of Music and Media Management at the Hanover University of Music, Drama and Media (HMTMH):

“The German music market also provides a high level of accessibility and networking opportunities through its open structures and the wide range of festivals and conferences. For artists seeking long-term establishment, strategic planning is essential. This involves carefully analysing relevant events and networks and proactively reaching out to key industry players. Combined with musical quality and professional presentation, these festivals and conferences—which have shown steady growth over the years—offer diverse opportunities to establish a successful presence within Germany’s music ecosystem.”

Below is a list of some of the main industry events, conferences and festivals in Germany.

Reeperbahn Festival (Hamburg, September)

Reeperbahn Festival in Hamburg is one of Europe’s leading music festivals and conferences, blending live music with a robust industry-focused programme. It serves as a key meeting point for professionals from across the global music and creative industries.

With over 500 concerts across 30 venues and a conference attracting 5000+ professionals from over 50 countries, Reeperbahn Festival is a crucial platform for discovering new talent and building international connections. The festival offers numerous opportunities for showcasing emerging talent, networking events, and panels on pressing industry topics such as sustainability, digitalisation, and artist management. Reeperbahn Festival provides international artists with unparalleled opportunities to present their music, network with industry leaders, and gain insights into the European music market.

Jazz Ahead! *(Bremen, April)*

Jazz Ahead! in Bremen is the world's leading trade fair for jazz and improvised music. The event combines a high-profile conference, showcase performances, and an exhibition area, creating a hub for international networking and collaboration. It attracts artists, promoters, agents, and festival organisers from over 60 countries. Jazz Ahead! offers unmatched opportunities for international artists to connect with key players in the jazz scene and secure performance opportunities at festivals and venues worldwide. The festival offers daily showcase performances, networking sessions, and panels discussing the latest trends in the jazz industry.

Future of Festivals *(Berlin, November)*

Future of Festivals is a leading event in Berlin focusing on the future of festival culture and the live music industry. It brings together festival organisers, artists, promoters, and service providers to exchange ideas, discuss innovations, and explore new trends in event management and production. The event is a must-attend for professionals looking to understand the challenges and opportunities within the festival industry, including sustainability, digitalisation, and audience engagement. Future of Festival offers panels and workshops on cutting-edge topics, networking opportunities, and a showcase of the latest technologies and services for festival organisers.

c/o POP *(Köln, April)*

The c/o pop Festival and Convention in Cologne is a long-standing event for the music and creative industries. Since 2004, it has combined a showcase festival with a convention focused on networking, knowledge sharing, and discussions about trends and challenges in the music industry. The event brings together artists, promoters, labels, and media professionals to network and explore developments in the German and European music markets, focusing on sustainability, digital transformation, and artist development. c/o POP includes artist showcases, panels on music marketing and streaming, and networking events for international and local professionals.

Most Wanted: Music *(Berlin, November)*

Most Wanted: Music (MW:M) in Berlin is a conference focused on the future of the music industry. It provides a platform for artists, entrepreneurs, and industry professionals to discuss trends, business models, and technologies shaping the music landscape. The event combines panel discussions, workshops, and networking sessions with showcase performances. MW:M focuses on topics like AI, streaming, NFTs, and sustainability while offering networking opportunities with industry professionals from Germany and beyond. The event hosts panels, workshops, and networking events on music production, distribution, and marketing, plus showcase performances and MW:M Satellite sessions across Berlin.

Future Music Camp *(Mannheim)*

Future Music Camp in Mannheim is a conference focused on the digital transformation of the music industry. Organised by the Popakademie Baden-Württemberg, it combines

keynote speeches, workshops, and networking opportunities to explore trends and technologies shaping the future of music. The event provides insights into topics such as streaming strategies, artificial intelligence, data analytics, and fan engagement. It also offers opportunities for industry professionals, artists, and students to exchange ideas and build connections. Future Music Camp includes keynote speeches and presentations on current developments in the music industry, Workshops covering practical applications of digital tools and technologies, and Networking sessions that connect participants from various sectors of the music industry. Future Music Camp is a useful platform for international professionals and artists looking to gain insights into the digital aspects of the music business and connect with industry experts.

About POP Festival (Stuttgart, June)

About Pop Festival and Conference in Stuttgart focuses on pop culture, music, and the creative industries. It combines live performances, discussions, and networking opportunities, attracting artists, industry professionals, and cultural stakeholders. About Pop addresses themes like diversity, sustainability, and urban development, offering a space for dialogue and collaboration in southern Germany. About POP includes artist showcases and live performances, panels on cultural policies and creative industries, and networking opportunities for artists, promoters, and cultural workers.

Some other conferences, festivals and industry events include:

- [Pop-Kultur Berlin](#)
- [POP Summit](#)
- [Soundtrack Cologne](#)
- [Nürnberg POP](#)
- [All music Friday](#)
- [Music Match Dresden](#)
- [Leipzig Pop Fest](#)
- [Classical:NEXT](#)
- [WISE / New Visions](#)

Additional Information

- Events recorded exclusively through the conference calendar:
<https://miz.org/de/tagungen> (It allows filtering by topics such as the music industry)
- BVMI:
<https://www.musikindustrie.de/presse/presseinformationen/kulturkonferenz-2024-alle-keynotes-und-panels-auf-einen-blick> ///
<https://www.musikindustrie.de/weiteres/veranstaltungen>

3.3. Industry Trade and Development Associations, Unions

The German music industry is significantly shaped by a wide range of trade associations and unions that represent the interests of their members, create networks, and contribute to the advancement of the sector. These organisations play a central role in supporting musicians, organising events, and engaging in lobbying efforts at both national and international levels. For international players entering the German market, these associations serve as vital partners and points of contact to network and establish a strong position in the market.

Key Industry Associations

Bundesverband Populärmusik (BV Pop)

The Bundesverband Populärmusik (BV Pop) serves as the voice of Germany's pop music community. Representing musicians, venues, promoters, and other stakeholders, it advocates for improved working conditions, sustainable policies, and equitable funding opportunities. By collaborating with cultural and political institutions, BV Pop aims to enhance the structural framework of pop music and raise awareness of its cultural and economic significance.

Bundesverband Musikindustrie (BVMI)

The Bundesverband Musikindustrie (BVMI) represents Germany's major music companies, particularly large labels. Its core mission includes safeguarding copyright, shaping industry policies, and publishing key market data, such as annual revenue reports. The BVMI also provides its members with resources to adapt to industry changes and engages in lobbying to influence regulatory frameworks.

Deutscher Musikverlage (DMV)

The Verband Deutscher Musikverlage (DMV) champions the interests of music publishers in Germany. It offers support in copyright management, licensing, and adapting to digital transformations. The DMV promotes collaboration between composers, lyricists, and publishers, contributing to a vibrant and diverse musical landscape. It also provides educational resources to help members navigate a rapidly evolving industry.

MusicTech Germany

MusicTech Germany connects innovators at the intersection of music and technology. Bringing together startups, developers, and industry experts, it fosters collaboration and showcases advancements in areas like music production, digital distribution, and audience engagement. The organisation emphasises cutting-edge technologies such as AI and blockchain while hosting workshops and events to facilitate knowledge exchange and support growth within the music tech ecosystem.

Verband unabhängiger Musikunternehmer*innen (VUT)

The Verband unabhängiger Musikunternehmer*innen (VUT) supports the independent music sector in Germany, representing labels, artists, and publishers. It fosters innovation and diversity through initiatives like the VIA! Award, which honours achievements in the indie music scene. Beyond advocacy, the VUT provides practical tools, training, and networking opportunities to strengthen its members' position in the market.

Funding Organisations and Networks

Initiative Musik

This organisation is the central funding body of the German music industry. It supports emerging artists, export-oriented projects, and musical diversity. For international musicians, Initiative Musik provides valuable funding opportunities and access to an extensive network.

Kulturstiftung des Bundes

The Kulturstiftung des Bundes (German Federal Cultural Foundation) is one of Germany's most prominent funding institutions for arts and culture. It supports innovative projects across various disciplines, including music, with a focus on fostering experimentation and cultural diversity. The foundation promotes international collaborations and helps strengthen Germany's cultural landscape through grants and development programmes. It

is particularly relevant for cross-genre and interdisciplinary projects, offering resources to explore new artistic formats and concepts.

Musikfonds

The Musikfonds is dedicated to supporting contemporary music and experimental projects in Germany. It provides funding for artists, ensembles, and composers, enabling the development and realisation of new works. The organisation is especially focused on promoting innovative approaches and creative freedom within music. With its emphasis on quality and originality, Musikfonds is an essential resource for musicians looking to push artistic boundaries and develop ambitious projects.

Regional Pop Music Support Structures

Germany's federal structure is reflected in its regional pop music funding programmes, which provide vital support for local artists and the development of creative industries. Organisations such as **PopBoard NRW**, **PopOffice Bremen**, and the **Verband für Populärmusik in Bayern (VPBy)** offer funding, training programmes, and networking opportunities. These regional hubs not only promote emerging talent but also facilitate professional development through workshops, showcases, and mentoring programmes. They play a key role in strengthening local music ecosystems and connecting artists with national and international markets.

Unions and Interest Groups

- **Deutscher Tonkünstlerverband (DTKV):** The DTKV offers support for musicians, particularly in the classical music sector. It provides assistance with legal and financial issues and offers training programmes.
- **Ver.di – Media, Art, and Industry Division:** This union represents workers in the creative industries, including musicians, event technicians, and other professionals. It advocates for fair working conditions and appropriate remuneration.
- **Pro Musik:** Pro Musik represents professional musicians in Germany, focusing on fair pay and better working conditions. It offers legal advice, career support, and resources while advocating for musicians' rights in cultural and political discussions.
- **Landesverband der Kultur- und Kreativwirtschaft Sachsen e.V. (LVKKWS):** The LVKKWS represents Saxony's cultural and creative industries, which include the music market as one of its 12 sectors. It supports professionals through networking, training, and consultations while advocating for better funding structures and working conditions.

International Networking

German industry associations and unions are also active at the European and global levels. Organisations such as BVMI and VUT are members of networks like IMPALA ([Independent Music Companies Association](#)) and IFPI ([International Federation of the Phonographic Industry](#)). These connections help integrate international trends and standards into the German music landscape and facilitate access for German artists to foreign markets.

Additional Information

- [Information about associations, unions, and societies.](#)
- [Forum Musikwirtschaft](#) (BVMI, BDVK, DMV, IMUC, LIVEKOMM, SOMM, VUT)
- A full list of associations can be found [here](#).

3.4. Collective Management Organisations

Germany has two collective management organisations (CMOs) that manage rights and royalties – **GEMA** for authors' rights and **GVL** for neighbouring rights. These organisations ensure compliance with copyright laws, simplify licensing processes, and manage the collection and distribution of royalties in a fair and transparent manner.

Reciprocal agreements of GEMA with CMOs from other countries can be found [here](#) on page 313.

- **GEMA** (*Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte*): GEMA is the leading CMO in Germany, representing the rights of composers, lyricists, and music publishers. It manages licensing for public performances, mechanical reproductions, and online usage. GEMA is particularly significant for international musicians, as it collects and distributes royalties for works performed or used in Germany. With a global network of reciprocal agreements, it ensures rights holders from around the world are compensated.
- **GVL** (*Gesellschaft zur Verwertung von Leistungsschutzrechten*): GVL represents performers and producers of sound recordings. It manages the rights for secondary usage, such as broadcasting and public performance, and ensures that performers and producers are fairly compensated. This organisation is crucial for international performers whose recordings are played on German platforms.
- **VG Wort**: While primarily focused on literary works, VG Wort's involvement with music lyrics is generally limited to specific contexts, such as text-based contributions to audiovisual works (e.g., screenplays that include song lyrics) or the reproduction of lyrics for educational purposes.
- **VG Bild-Kunst**: This organisation focuses on visual art but is important for rights holders whose works are used in album covers, music videos, or promotional materials within the music industry.

A list of the collective management organisations in Germany can be found [here](#).

3.5. Other Music Organisations

Funding Institutions and Networks

There are various categories listed under the following links:

- [Scholarships](#)
- [Foundations](#)
- [Social support organisations for artists](#)

4. Live Music Sector

The live music sector is a central component of the German music industry. Germany hosts a wide variety of music festivals that cater to different tastes and genres. Well-known events such as [Rock am Ring](#), [Wacken Open Air](#), and the [Fusion Festival](#) draw international attention, while regional festivals like [c/o pop](#) in Cologne and [Jazz Ahead!](#) in Bremen showcase emerging talent and specialised genres. These festivals serve as important spaces for professional exchange and innovation. The live music infrastructure includes prestigious venues like the [Elbphilharmonie](#) in Hamburg and renowned clubs such as [Berghain](#) in Berlin, as well as independent venues across the country. These spaces accommodate a range of genres, including pop, jazz, classical, electronic, and indie music, and provide performance opportunities for both established and emerging artists.

Promoters and booking agencies are key actors within the German live music ecosystem. Companies such as Goodlive, FKP Scorpio, and independent agencies like Golden Ticket and Bubak Tonträger GmbH facilitate tours and concerts across various genres. Regional initiatives, including pop music offices like PopBoard NRW and VPBy, also play a significant role in supporting live music and fostering opportunities for artists. Despite its strengths, the live music sector in Germany faces challenges, including rising production costs, competition for audience attention, and the need for sustainable practices. These challenges encourage innovation, such as environmentally conscious touring models, the use of digital tools for audience engagement, and improved collaboration between stakeholders.

For international artists and music professionals, the German live music sector provides opportunities to reach diverse audiences and connect with industry professionals. Germany's decentralised market and strong regional networks enable artists to establish a presence across multiple cities and regions. Collaborations with local promoters, booking agents, and festivals facilitate entry into Europe's largest live music market and offer avenues for long-term professional relationships.

4.1. Live Music Industry in Figures

This chapter provides an overview of the key figures and data on the Live music sector in Germany. Data and figures from the study "*Musikwirtschaft in Deutschland 2024*".

	Live Total	Concert organisers	Artist Agencies	Event and Tour Service Providers	Clubs and Halls (up to 1000m2)	Clubs and Halls (from 1000m2)	Concert halls, opera, musicals	Ticket service providers (presale)
Total revenues in 2023	€5,6 bln	€2,4 bln	€144 mln	€349 mln	€ 807 mln	€780 mln	€ 673 mln	€ 473 mln
Gross value added in 2023	€2,5 bln	€1 bln	€100 mln	€174 mln	€191 mln	€268 mln	€398 mln	€366 mln
Employed people	58 058	15 342	991	5728	9216	8333	17 035	1413
Freelancers	8864	1475	576	3508	1897	564	824	19

Table 5: Key Figures of the Live Music Sector. Source: Musikindustrie (2024). [Studie zur Musikwirtschaft in Deutschland 2024](#) p. 48/49

“The rising figures reflect the enormous societal significance of live culture and the need for genuine encounters and identification. However, the success stories of top stars and major festivals cannot hide the fact that small and medium-sized businesses are on the brink of collapse due to skyrocketing production costs. Only by supporting both the small and the large can we thrive: when club rookie acts eventually become headliners.”

— **Sonia Simmenauer, President of BDKV (Studie zur Musikwirtschaft in Deutschland 2024 p. 38)**

“Despite the growing economic impact of the music industry, small to medium-sized cultural enterprises are under significant existential pressure. Investments in artistic development have become almost unsustainable for many event organisers. Without sustainable financial support in the areas of emerging talent and non-mainstream music genres, the closure of independent cultural venues will continue to increase—an inevitable consequence being the loss of musical diversity.”

— **Pamela Schobeß, Political Spokesperson, LiveKomm (Studie zur Musikwirtschaft in Deutschland 2024 p. 41)**

4.2. Music Festivals

Feel Festival *Bergheider See*

Feel Festival is an intimate and community-driven music and arts festival held at a beautiful lakeside location near Berlin. It blends electronic music with a strong focus on sustainability, workshops, and interactive experiences.

When: July

Primary genres: electronic, house, techno, alternative, indie

Capacity: approx. 20 000 attendees

Number of stages and performances: multiple stages with a diverse range of acts

Notable international acts: Lineup often features underground and rising stars rather than mainstream headliners.

Fusion Festival *Lärz (Müritz Airpark)*

Fusion Festival is an underground music, arts, and counterculture festival, often compared to Burning Man. Founded in 1997, it is known for its alternative, non-commercial atmosphere, diverse electronic music lineup, and focus on creativity, sustainability, and community.

When: June/July

Primary genres: electronic, techno, house, experimental, world music

Capacity: approx. 70 000 attendees

Number of stages and performances: dozens of stages, art installations, and performances

Notable international acts: Lineup is usually undisclosed, but past editions featured artists like Moderat (DE), Bonobo (UK), Nina Kraviz (RU), and Richie Hawtin (CA).

Glücksgefühle Festival *Hockenheimring*

Glücksgefühle Festival is a large-scale electronic and pop festival held at the famous

Hockenheimring. It focuses on bringing uplifting, high-energy performances in a vibrant and colorful atmosphere.

When: September

Primary genres: EDM, pop, dance

Capacity: approx. 100 000 attendees

Number of stages and performances: multiple stages with a diverse lineup

Notable international acts: David Guetta (FR), Martin Garrix (NL), Kygo (NO), Calvin Harris (UK)

Hurricane Festival / Southside Festival *Scheeßel & Neuhausen ob Eck*

Hurricane and Southside Festival are twin festivals held simultaneously in northern and southern Germany. They feature a mix of rock, indie, and electronic music, attracting international superstars and up-and-coming artists.

When: June

Primary genres: rock, indie, electronic, alternative, pop

Capacity: approx. 65 000 attendees per festival

Number of stages and performances: multiple stages with over 100 performances

Notable international acts: Arctic Monkeys (UK), The Killers (US), Kings of Leon (US), Tame Impala (AU), Florence and the Machine (UK), Deichkind (DE), etc.

Internationales Dixieland Festival Dresden *Dresden*

The Internationales Dixieland Festival Dresden is one of Europe's oldest and most renowned jazz festivals, focusing on traditional New Orleans-style jazz. Founded in 1971, it transforms Dresden into a hotspot for jazz lovers, featuring concerts on riverboats, in clubs, and open-air stages across the city.

When: May

Primary genres: jazz, swing, blues, Dixieland

Capacity: varies per event, tens of thousands of attendees

Number of stages and performances: multiple venues, including riverboats on the Elbe

Notable international acts: Chris Barber (UK), Preservation Hall Jazz Band (US), Dutch Swing College Band (NL), etc.

MS Dockville *Hamburg*

MS Dockville is an alternative music and arts festival held in Hamburg's harbour area. It showcases a mix of indie, electronic, and experimental music alongside art installations and workshops.

When: August

Primary genres: indie, electronic, alternative

Capacity: approx. 25 000 attendees

Number of stages and performances: multiple stages with over 100 acts

Notable international acts: The XX (UK), Bon Iver (US), James Blake (UK), Alt-J (UK), Caribou (CA)

Nature One Festival *Kastellaun (Pydna Missile Base)*

Nature One is one of Europe's largest electronic music festivals, held at a former NATO missile base. It features a diverse lineup of top DJs and underground artists, spanning various electronic music styles.

When: August

Primary genres: techno, house, trance, hardstyle

Capacity: approx. 65 000 attendees

Number of stages and performances: over 20 stages with 350+ artists

Notable international acts: Paul van Dyk (DE), Carl Cox (UK), Armin van Buuren (NL), Charlotte de Witte (BE), Amelie Lens (BE), etc.

Parookaville Festival *Weeze*

Parookaville is one of Germany's biggest EDM festivals, known for its elaborate stage designs and immersive festival experience. It transforms the former military airport in Weeze into a fictional city dedicated to electronic dance music.

When: July

Primary genres: EDM, house, techno, hardstyle

Capacity: approx. 225 000 attendees over the weekend

Number of stages and performances: 10+ stages with 300+ artists

Notable international acts: Tiësto (NL), Hardwell (NL), Steve Aoki (US), Dimitri Vegas & Like Mike (BE), Afrojack (NL), etc.

Reeperbahn Festival *Hamburg*

Reeperbahn Festival is Germany's leading music industry conference and showcase festival, bringing together industry professionals and music fans. It presents emerging artists across various genres in venues along Hamburg's famous Reeperbahn.

When: September

Primary genres: diverse, including indie, electronic, rock, pop, jazz

Capacity: approx. 50 000 attendees

Number of stages and performances: 90+ venues with 400+ performances

Notable international acts: Billie Eilish (US), Sam Fender (UK), Roosevelt (DE), Celeste (UK), etc.

Rock am Ring / Rock im Park *Nürburgring & Nuremberg*

Rock am Ring and its twin festival, Rock im Park, are among Germany's most famous rock and alternative music festivals. Held simultaneously at two locations, they bring together some of the biggest names in rock, metal, punk, and alternative music. Founded in 1985, Rock am Ring is the older of the two and takes place at the legendary Nürburgring race track, while Rock im Park is held in Nuremberg.

When: June

Primary genres: rock, metal, alternative, punk

Capacity: approx. 160 000 attendees combined

Number of stages and performances: multiple stages with over 70 acts

Notable international acts: Metallica (US), Green Day (US), Muse (UK), Slipknot (US), Foo Fighters (US), Linkin Park (US), Red Hot Chili Peppers (US), Rammstein (DE), etc.

Splash! Festival *Ferropolis*

Splash! Festival is one of Europe's leading hip-hop and urban music festivals, taking place at the iconic "City of Iron" in Ferropolis. Since its debut in 1998, the festival has evolved into a major platform for hip-hop culture, featuring global rap stars, graffiti art, and breakdance battles.

When: July

Primary genres: hip-hop, rap, R&B, trap, grime

Capacity: approx. 30 000 attendees

Number of stages and performances: multiple stages with over 100 acts

Notable international acts: Kendrick Lamar (US), Travis Scott (US), J. Cole (US), A\$AP Rocky (US), Stormzy (UK), Megan Thee Stallion (US), etc.

Wacken Open Air *Wacken*

Wacken Open Air is the world's largest heavy metal festival, drawing fans from all over the

globe to a small village in northern Germany. Since its inception in 1990, it has become legendary within the metal scene, featuring an unparalleled lineup of top-tier metal bands.

When: August

Primary genres: heavy metal, hard rock, thrash, death metal, black metal

Capacity: approx. 85 000 attendees

Number of stages and performances: multiple stages with over 150 performances

Notable international acts: Iron Maiden (UK), Metallica (US), Slayer (US), Sabaton (SE), Judas Priest (UK), Rammstein (DE), etc.

Additional Sources

- [A list of festivals in Germany.](#)
- [https://miz.org/de/suche?filter\[resource\]\[0\]=Institution&filter\[type_of_institution\]\[path\]=Musikfestival%20%2F%20Musikfestspiel&rows=1000&layout=list](https://miz.org/de/suche?filter[resource][0]=Institution&filter[type_of_institution][path]=Musikfestival%20%2F%20Musikfestspiel&rows=1000&layout=list)

4.3. Music Venues and Clubs

Germany has a vibrant live music scene, with numerous venues and clubs located in cities like Berlin, Hamburg, Munich, Cologne, and many others. Whilst it's impossible to name all important venues in this report, additional sources and lists can be found at the end of the chapter. Below is a list of just some of the many venues and clubs (listed per city and by capacity, from largest to smallest).

Berlin

Uber Arena

One of Berlin's premier venues, hosting major international artists and events.

Capacity: 17 000

Genres: All genres

Notable International

Acts: Adele (UK), Bruno Mars (US), Metallica (US), Beyoncé (US).

Columbiahalle

A mid-sized venue popular for rock, pop, and electronic concerts.

Capacity: 3500

Genres: Rock, Pop, Electronic

Notable International

Acts: Coldplay (UK), Eminem (US), Muse (UK), Rihanna (US).

Berghain

World-renowned techno club known for its exceptional sound system and unique atmosphere.

Capacity: 1500

Genres: Electronic, Techno

Notable International

Acts: Richie Hawtin (CA), Nina Kraviz (RU), Ben Klock (DE), Marcel Dettmann (DE)

Hamburg

Elbphilharmonie

An architectural marvel and concert hall known for its acoustics.

Capacity: 2100

Genres: Classical, Jazz, Contemporary

Notable International

Acts: Chicago Symphony Orchestra (US), Herbie Hancock (US), Anoushka Shankar (IN).

Uebel & Gefährlich

A club and live music venue located in a WWII bunker, known for its diverse programming.

Capacity: 1000

Genres: Indie, Electronic, Hip-Hop

Notable International

Acts: The xx (UK), Bon Iver (US), Skepta (UK).

Gruenspan

Historic club on the Reeperbahn, hosting a variety of concerts.

Capacity: 800

Genres: Rock, Pop, Alternative

Notable International

Acts: Foo Fighters (US), Arctic Monkeys (UK), The Killers (US).

Munich

Olympiahalle

Large indoor arena within the Olympic Park, hosting major concerts and events.

Capacity: 15 500

Genres: All genres

Notable International

Acts: U2 (IE), Taylor Swift (US), Depeche Mode (UK).

Zenith

A former railway repair shop turned concert venue.

Capacity: 5800

Genres: Rock, Pop, Electronic

Notable International

Acts: The National (US), Lana Del Rey (US), Bastille (UK).

Backstage

A cultural centre with multiple stages, supporting alternative and underground scenes.

Capacity: Varies by hall; up to 1500

Genres: Rock, Metal, Punk

Notable International

Acts: NOFX (US), Dropkick Murphys (US)

Cologne

Lanxess Arena

One of Europe's largest multi-purpose arenas.

Capacity: 18 500

Genres: All genres

Notable International

Acts: Elton John (UK), Lady Gaga (US), Ed Sheeran (UK).

Palladium

A former factory hall now serves as a concert venue.

Capacity: 4000

Genres: Rock, Pop, Electronic

Notable International

Acts: Florence + The Machine (UK), The 1975 (UK), Tame Impala (AU).

Live Music Hall

A staple in Cologne's live music scene since 1990.

Capacity: 1800

Genres: Rock, Pop, Alternative

Notable International

Acts: Pearl Jam (US), Duran Duran (UK), Chvrches (UK).

Leipzig

Haus Auensee

Set by a picturesque lake, Haus Auensee is a popular venue for rock and pop concerts.

Capacity: 3600

Genres: Rock, Pop, Metal

Notable International

Acts: Alice in Chains (US), Bastille (UK), The National (US).

Genres: Indie, Electronic, Hip-Hop

Notable International

Acts: MØ (DK), Milky Chance (DE), Parovoz (AT).

Gewandhaus

The Gewandhaus is one of the oldest concert halls in Europe, renowned for its exceptional acoustics and home to the Leipzig Gewandhaus Orchestra.

Capacity: 1900

Genres: Classical, Orchestral

Notable International

Acts: Chicago Symphony Orchestra (US), Royal Concertgebouw Orchestra (NL), Vienna Philharmonic (AT).

Conne Island

A cultural centre and music venue known for its alternative and underground scene.

Capacity: 1000

Genres: Punk, Hardcore, Hip-Hop

Notable International

Acts: Propagandhi (CA), Anti-Flag (US), Atmosphere (US).

Täubchenthal

A former industrial site transformed into a vibrant venue for concerts and events.

Capacity: 2500

Frankfurt

Festhalle Frankfurt

A historic concert hall known for its grand architecture and versatile

programming, hosting some of the biggest international tours.

Capacity: 13 500

Genres: Various (Rock, Pop, Classical, Electronic)

Notable International

Acts: Madonna (US),

Coldplay (UK), Bruno Mars (US), The Rolling Stones (UK), Ed Sheeran (UK).

Jahrhunderthalle Frankfurt

A mid-sized venue with a rich history, often used for concerts, comedy, and cultural events.

Capacity: 4800

Genres: Rock, Pop, Classical, Jazz

Notable International

Acts: Bob Dylan (US), Tori Amos (US), David Garrett (DE), Norah Jones (US), Joe Bonamassa (US)-

Batschkapp

A legendary Frankfurt venue originally founded in

the 1970s as a centre for counterculture and alternative music, now hosting a variety of genres.

Capacity: 1500

Genres: Rock, Indie, Alternative, Metal

Notable International

Acts: The Offspring (US), The National (US), Dropkick Murphys (US), Halestorm (US), Machine Head (US)-

Gibson Club

A high-end club and live music venue located in the heart of Frankfurt, featuring both DJs and live performances.

Capacity: 1200

Genres: Electronic, House,

Techno, Live Pop

Notable International

Acts: Paul Kalkbrenner (DE), Robin Schulz (DE), Claptone (DE), Pete Tong (UK), Alle Farben (DE).

Zoom

A club-style concert venue known for its intimate atmosphere and focus on indie and alternative music.

Capacity: 400

Genres: Indie, Pop, Alternative, Electronic

Notable International

Acts: Wolf Alice (UK), Fontaines D.C. (IE), Jungle (UK), Glass Animals (UK), The Amazons (UK).

Additional Sources

- [List of music clubs](#) (MIZ)
- [List of music cafés and bars](#) (MIZ)
- [List of socio-cultural centres with a focus on music](#) (MIZ)
- [Additional venues](#) (found under concert halls and stages) (MIZ)
- [A panorama of the German club scene](#) (MIZ)
- [A study on the clubs in Germany](#) (Club Commission)

4.4. Promoters and Booking Agents

Germany's music market is characterised by a large number of small and medium-sized booking and promotion agencies that play a crucial role in supporting international artists. While large players like **Goodlive** and **FKP Scorpio** dominate the festival and large-scale event scene, it is the smaller agencies that often serve as the first point of contact for artists from abroad looking to establish themselves in Germany. These agencies provide tailored support, focusing on niche genres and helping emerging talent navigate the diverse and decentralised German music market. With a strong network of regional pop music offices, such as **PopBoard NRW** and the **Verband für Populärmusik in Bayern (VPBy)**, smaller agencies benefit from local infrastructure and funding opportunities. This enables them to connect international acts with suitable venues and audiences in both major cities and regional hubs. The decentralised nature of Germany's music market makes it possible for artists to build their careers across multiple regions, supported by these dedicated agencies and their extensive networks.

Examples of large promoters in Germany

FKP Scorpio

One of the largest promoters in Germany, FKP Scorpio organises concerts, tours, and festivals across Europe. They focus on diverse genres, from rock and pop to indie and electronic music.

Notable International Acts: Taylor Swift, Ed Sheeran, Billie Eilish

Goodlive AG

As part of the global Live Nation network, Goodlive is a major player in Germany's music industry. They operate across booking, festival organisation, and live event production, focusing on large-scale concerts, innovative performances, and genre-spanning events. Together, they deliver high-quality experiences for both artists and audiences.

Notable international acts: Beyoncé, Coldplay, Harry Styles, The xx, Flume, Moderat

Karsten Jahnke Konzertdirektion

A Hamburg-based promoter known for its dedication to quality live performances, spanning a wide range of genres including jazz, classical, and contemporary music.

Notable International Acts: Diana Krall, Jamie Cullum, Norah Jones

Additional Sources

- [Full list of agencies and promoters in Germany](#)

4.5. Organising a Tour or Gig

In Focus: How to Organise a Tour or Gig in Germany

Understand the Market Dynamics

Germany is unique in its decentralised structure. Major hubs like Berlin, Hamburg, and Cologne dominate the scene, but mid-sized cities such as Leipzig, Mannheim, and Nuremberg also offer vibrant venues and appreciative audiences. Unlike centralised markets, success often comes from touring extensively in these smaller cities, where the infrastructure is supportive, and audiences are more accessible.

Build a Network of Local Partners

International artists need reliable local partners to navigate the German market, including:

- **Booking Agents:** Independent agents are crucial for organising performances. Unlike large agencies like Goodlive, small agencies focus on emerging talent and niche genres. Use local platforms, such as the VUT directory or Touring Artists, to identify suitable agents.
- **Promoters:** Promoters handle event logistics and audience outreach. Many regional promoters are experienced in working with international acts and can help secure venues, manage contracts, and promote events effectively.
- **Venues:** Germany has a strong network of independent venues, including Kulturzentren (cultural centres), that offer excellent support for artists, including equipment, catering, and even accommodation. Examples include the Karlstorbahnhof in Heidelberg and the Manufaktur in Schorndorf. Many festivals and venues in Germany also have application processes. Submit early, and ensure your electronic press kit is up to date.

Navigate Contracts and Payments

Contracts in Germany are formalised to ensure clarity and compliance with legal standards. Key points include:

- **Fee Models:** Fixed fees, door deals (a share of ticket sales), or subsidised venue payments are common. Subsidised venues often provide additional support, such as accommodation or promotion.
- **Taxation:** Germany requires withholding tax for international artists, which can range from 15% to 30%. Working with a tax consultant or a booking agent experienced in German regulations is highly recommended.

Plan Transportation and Logistics

Germany's well-connected transport infrastructure makes multi-city tours feasible. Artists are advised to organise their tour around specific regions to minimise travel time and costs. For example, a southern cluster might include Stuttgart, Nuremberg, and Munich.

In terms of backline and equipment, Many venues provide backline equipment (e.g., drums, amplifiers), but confirm details in advance. Transporting large setups may require additional planning.

Promote Your Tour Locally

Promotion in Germany is often regionally focused due to the country's fragmented media landscape:

- **Local Media:** Regional newspapers, radio stations, and platforms like FM4 (for southern Germany and Austria) are essential tools for reaching audiences.
- **Social Media:** Collaborate with local promoters to amplify your online presence and engage directly with fans.
- **Posters and Flyers:** Despite digital advances, physical promotion still holds value in Germany's live music scene, especially in mid-sized cities.

Leverage Regional Opportunities

Germany's decentralised nature means opportunities are not confined to major cities. Artists can look into **regional festivals, for example**, events like Haltern Pop or c/o pop are excellent platforms for showcasing talent; and cultural centres since many cultural centres (*Kulturzentren*) are subsidised and offer robust support for international acts, providing a low-risk entry into the market.

Timeline and Preparation

Start planning at least 6–12 months in advance. Most venues and festivals require early commitments, especially for prime slots. Non-EU artists will also need to ensure all documentation is in order, including performance visas and work permits. Touring Artists offers detailed guidance on navigating these requirements.

Tips from Professionals

- **Finding Local Partners:** "Start by attending industry events like Reeperbahn Festival or c/o pop. Networking is key."
- **Preparing for the Tour:** "Make sure to budget for unexpected costs, like last-minute accommodation changes or equipment repairs."

- **Booking Festivals:** “Many festivals in Germany have application processes. Submit early, and ensure your electronic press kit is up to date.

Vanessa Cutraro, CEO Buback Tonträger: *"Before planning a tour or concert in Germany, emerging bands should first establish a solid foundation in their home country. Collaborating with a local booker can help establish initial connections in Germany and handle important logistics for the acts. The German music market offers entry opportunities for all genres and artists, but thorough preparation is essential. Artists should invest time in researching where their music is played and appreciated. It's also worthwhile to reach out directly to bookers in Germany or network at conferences and festivals to establish connections within the German music scene.*

Currently, many venues are facing significant financial challenges. As a result, it has become more difficult for lesser-known acts from abroad to secure performance opportunities. Venues often cannot afford to take risks and prefer to book artists they are confident will sell enough tickets."

More information on touring in Germany can be found [here](#).

5. Recorded Music Sector

The German recorded music market has undergone significant changes in recent years, driven largely by digitalisation. This transformation is reflected in revenue trends, preferred distribution channels, and shifting consumer listening habits. In 2023, the German recorded music industry achieved total revenues of €2,21 billion, marking the highest figure in two decades. Notably, digital music revenues accounted for 81,5% of the market, underscoring the growing importance of digital formats compared to physical media. Despite the digital boom, physical media remains relevant in Germany. In 2023, approximately 22 million physical units were sold, including 16,2 million CD albums and 4,6 million vinyl LPs. The resurgence of vinyl records is particularly noteworthy, with revenues from vinyl sales reaching €140 million, continuing a steady growth trend over the past five years (Musikindustrie in Zahlen 2023 and Musikwirtschaft in Deutschland 2024).

Digitalisation has also significantly altered consumer purchasing behaviour. More than half of music buyers now prefer to purchase music online, either as physical products (23%) or in digital formats (15%). In contrast, traditional brick-and-mortar retail has experienced a decline, with only 17% of respondents citing it as their primary purchase channel in 2021, compared to 23% three years earlier (Musikindustrie in Zahlen 2023 and Musikwirtschaft in Deutschland 2024).

Genre preferences in Germany reveal a diverse market, with pop music leading the way in 2023, accounting for 28.5% of total revenues. This includes 24,3% for international pop and 4,2% for German pop. Hip-hop and rock follow with market shares of 19,9% and 17,3%, respectively. Other genres, such as classical (1,7%), jazz (1,5%), and folk music (0,3%), represent smaller portions of the market ([Musikindustrie in Zahlen 2023](#), p. 43).

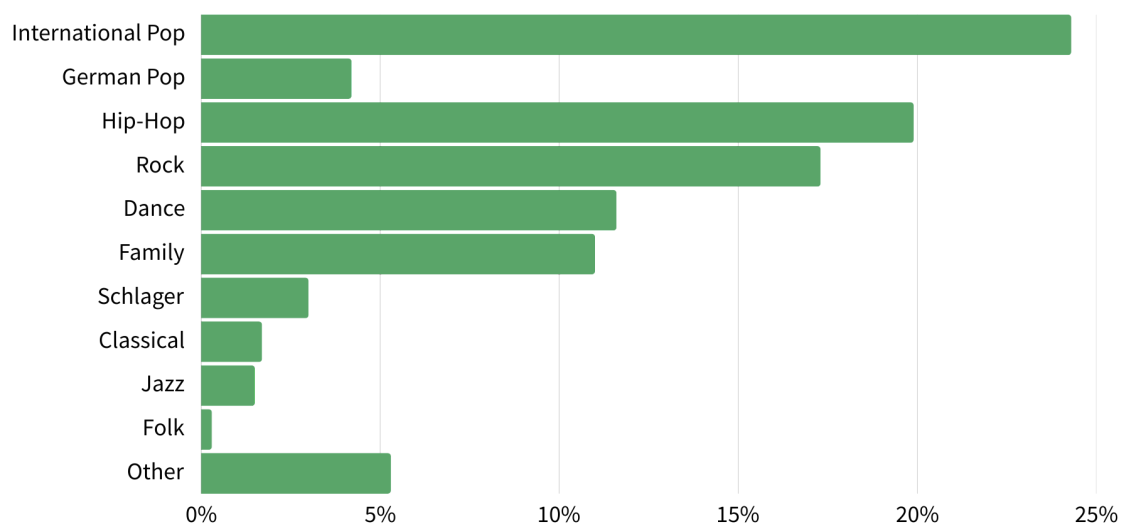


Figure 10: Music genres listened to in Germany. Source: [Musikindustrie in Zahlen 2023](#), p. 43

5.1. Recorded Music Industry in Figures

This chapter provides an overview of the key figures and data on the recorded music industry in Germany. Data and figures from the studies "*Musikwirtschaft in Deutschland 2024*".

	Record Music in Total	Labels	Sales & Distribution	Digital music providers / Physical music retailers	Music producers	Recording studios	Record shops
Total revenues in 2023	€4215 mln	€291 mln	€1388 mln	€2147 mln	€26 mln	€192 mln	€171 mln
Gross value added in 2023	€1264 mln	€86 mln	€616 mln	€333 mln	€20 mln	€139 mln	€69 mln
Employees	22 785	1699	10 896	3350	344	4812	1685
Freelancers	2910	105	1667	78	67	994	0

Table 6: Key Figures of the Recorded Music Sector. Source: [Musikwirtschaft in Deutschland 2024](#) (p.60). NB! The categories reflect functions and not necessarily formats (physical vs digital).

In millions €	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023
Audio streaming	108	223	385	549	705	895	1133	1330	1523	1651
Downloads	247	241	195	157	122	100	76	58	45	43
Other digital	16	22	24	34	40	51	68	99	100	105
CD	985	943	860	722	528	472	387	323	268	253
Vinyl-LP	38	50	70	74	70	79	99	118	124	140
Other physical	84	67	60	51	36	26	24	22	16	16
Synch	7	7	7	7	10	8	7	9	10	8
Neighbouring rights	160	162	272	310	230	215	216	249	235	236

Table 7: Key Figures of the Recorded Music Sector. Source: IFPI

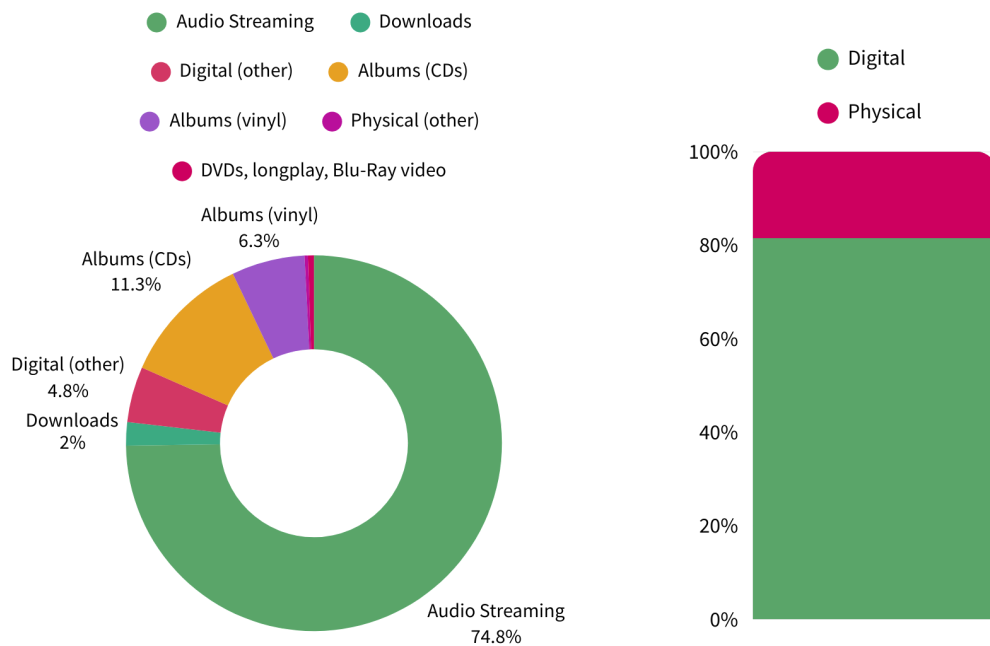


Figure 14: Revenue Shares from Music Revenues. Source: [Musikindustrie in Zahlen 2023](#) p. 7

	2019	2020	2021	2022	2023	Rate of change 2022/2023
Total music sales (physical + digital)	€1,623 mln	€1,786 mln	€1,951 mln	€2,076 mln	€2,208 mln	6,3%
Synchronisation	€8 mln	€7 mln	€9 mln	€10 mln	€8 mln	-21,8%
GVL neighbouring rights	€215 mln	€216 mln	€249 mln	€235 mln	€236 mln	0,3%

Table 8: Total Revenue from Music Sales, Synchronization, and Neighbouring Rights 2019 - 2023. Musikindustrie in Zahlen 2023 p. 8

5.2. Main Actors in the Recorded Music Industry

The German recorded music industry is structured with a combination of major international companies and a vibrant independent sector.

Major Labels

The industry is dominated by three major labels:

- **Universal Music Group (UMG):** Holding the largest market share in Germany, UMG manages a diverse roster of both international and local artists.
- **Sony Music Entertainment:** With a significant presence in the German market, Sony represents a wide array of artists across various genres.
- **Warner Music Group (WMG):** Also a key player, WMG contributes substantially to the German music scene with its extensive artist lineup.

Independent Labels

Beyond the major labels, Germany boasts a dynamic independent music scene. Notable independent labels include:

- **ECM Records:** Founded in 1969, ECM is renowned for its jazz and classical recordings.
- **Tapete Records:** Established in 2002 and based in Hamburg, Tapete Records has been releasing music from a diverse roster of bands and artists, including local acts as well as international artists from the U.S., the UK, Scandinavia, Austria, and more.
- **MIG (Made in Germany) Music:** An independent label based in Hannover since 2009, dedicated to a wide range of music genres.

Additional Information

- [Record labels in Germany](#)
- [A full list of labels in Germany](#)

5.3. Digital Distribution

Key Digital Distributors

Digital distributors act as intermediaries between artists, labels, and DSPs, ensuring music is uploaded, managed, and monetised effectively. In Germany, the most prominent distributors include:

- **The Orchard:** A leading distributor with a strong presence in Germany, offering extensive analytics and promotional tools.
- **Believe:** A digital-first distributor that supports both major and independent artists with tailored solutions.
- **TuneCore and CD Baby:** Popular among independent artists for their user-friendly platforms, enabling direct distribution to DSPs without requiring a label.

Distributors often provide additional services like playlist pitching, royalty collection, and analytics, making them valuable partners for international artists aiming to establish a presence in Germany.

Digital Service Providers (DSPs)

Germany's music consumers predominantly use international DSPs, with Spotify, Apple Music, and Amazon Music being the most popular. Streaming is used by 45% of the population, and among those aged 14-29, the adoption rate rises to 84%. Local platforms also play an important role. Deezer is widely used in Germany, particularly among audiophiles. TIDAL is gaining traction due to its focus on high-quality audio and artist-centric features.

Artists should collaborate with distributors that have strong connections to these DSPs to optimise playlist placements, which are critical for visibility and audience engagement in Germany's competitive market.

Social Media and User Generated Content Platforms

UGC platforms like YouTube and TikTok are essential for reaching younger audiences and driving engagement in Germany. YouTube remains one of the most significant platforms for music discovery, while TikTok has rapidly grown in importance for promoting new releases and viral

content. Other platforms, such as Instagram and Facebook, are also widely used for music promotion, but their role is secondary to video-first platforms.

International artists should prioritise creating content tailored to these platforms, leveraging trends and collaborations with local influencers to expand their reach.

Local Platforms and Opportunities

Germany also has unique platforms that cater to specific audiences:

- **SoundCloud:** While international, it has a strong following in Germany's electronic and indie scenes.
- **Ampya:** A local platform that combines music streaming with editorial content and playlists.

For niche genres, platforms like Bandcamp and genre-specific blogs or websites can provide targeted entry points into the market.

Best Practices for International Artists

1. Choose the Right Distributor: Partner with a distributor that offers tailored support for the German market, including connections to local DSPs and playlists.
2. Localise Your Strategy: Translate metadata and marketing materials into German to resonate with local audiences.
3. Leverage Playlists: Focus on gaining placements in prominent German playlists, such as Spotify's Deutschpop or Hip-Hop Made in Germany.
4. Engage on UGC Platforms: Regularly upload engaging content on YouTube and TikTok, collaborating with local creators to amplify reach.
5. Monitor and Adapt: Use analytics tools provided by distributors and DSPs to track performance and refine strategies based on audience data.

5.4. Physical Distribution

Despite the dominance of digital platforms, physical music distribution remains a relevant aspect of the German music market, particularly for certain genres and audiences. Germany continues to be one of the largest markets for physical music sales globally, with approximately 22 million physical units sold in 2023, including CDs and vinyl records (MIZ - Absatz von physischen Tonträgern und digitalen Musikprodukten). For international artists, incorporating physical distribution into their strategy can be a valuable way to reach dedicated fans and niche audiences.

Key Channels for Physical Distribution in Germany

Record Stores

Independent record stores remain a vital part of Germany's music culture. These shops often specialise in vinyl and cater to collectors and genre enthusiasts. Notable examples include:

- **Dodo Beach (Berlin):** Focused on vinyl records across a wide range of genres, with a loyal customer base.
- **Michelle Records (Hamburg):** Known for its curated selection of indie, pop, and alternative records.
- **Optimal Records (Munich):** A hub for electronic, jazz, and experimental music lovers.
- **HVV Recordstore (Berlin):** A renowned record store offering a curated selection of vinyl across genres, and serving as a cultural meeting point for music enthusiasts and artists.

Retail Chains

While traditional retail has declined in recent years, larger chains still play a role in physical music distribution. Examples include:

- **Saturn** and **MediaMarkt**: Nationwide electronics retailers that stock CDs and vinyl records, primarily mainstream releases.
- **Thalia**: A bookstore chain that often includes a music section, especially for soundtracks and classical music.

Online Stores

The shift to e-commerce has bolstered the relevance of online stores for physical media. Key players in the German market include:

- **JPC**: A prominent online store offering CDs, vinyl, and DVDs, with a focus on jazz, classical, and niche genres.
- **Vinyl Digital**: Specialising in vinyl records, particularly for hip-hop, electronic, and independent music.
- **Amazon Germany**: A major platform for purchasing physical music across all genres.

Direct-to-Fan Platforms

Many artists and labels use direct-to-fan platforms to sell physical releases. Platforms like **Bandcamp** are popular for vinyl and CD sales, offering a direct connection between artists and their audience.

Is Physical Distribution Still Relevant?

Physical distribution remains significant in Germany for several reasons:

- **Vinyl Revival**: Vinyl sales have grown consistently, with revenues reaching €140 million in 2023 (MIZ - [Umsatz aus dem Verkauf von physischen Tonträgern](#)). This format is especially relevant for genres like electronic, jazz, and indie music.
- **Genre-Specific Appeal**: Fans of classical music, jazz, and soundtracks often prefer physical formats (MIZ - [Repertoiresegmente](#)).
- **Collector Culture**: Many German music fans value physical products as collectable items, enhancing their connection to the artist ([GEMA Annual Report](#)).

For international artists, physical distribution can complement digital strategies by providing a tangible product for fans, particularly during live performances or tours. Vinyl and limited-edition releases can be a powerful tool for building a loyal fan base and increasing revenue.

Additional Information

- [A list of music specialty stores](#)
- [A list of music record retailers](#)

5.5. Releasing and Distributing Your Music

How to Get Your Recorded Music Distributed and Promoted in Germany: A Practical Guide for International Artists

Germany's recorded music market offers significant opportunities for international artists, but successfully entering this market requires preparation and the right partnerships. Here is a step-by-step guide to help artists and companies navigate distribution and promotion in Germany, based on industry insights.

Understand the Market Dynamics

Germany's recorded music market is highly structured, with a combination of major labels, independent labels, and digital distributors. Physical media, particularly vinyl, remains relevant alongside a strong digital focus, making a dual distribution strategy beneficial.

Define Your Strategy

Before entering the German market, you need a clear strategy:

- **Target Audience:** Identify the demographics and regions where your music has the most potential.
- **Genre Fit:** Research how your genre performs in Germany. Pop, rock, and hip-hop dominate the market, but jazz, classical, and niche genres also have dedicated audiences.
- **Format:** Decide if you'll release digital-only, physical-only, or a combination of both.

Partner with the Right Label or Distributor

While a local label or distributor is not mandatory, partnering with one can greatly enhance your reach and efficiency in the German market:

- **Independent Labels:** Indie labels often specialise in specific genres and provide tailored support. For example, **Tapete Records** is known for indie and pop music, while **ECM Records** focuses on jazz and classical.
- **Digital Distributors:** Platforms like **The Orchard**, **Believe**, and **TuneCore** can help distribute your music across DSPs like Spotify and Apple Music.

To find a partner:

- **Networking:** Attend industry events like **Reeperbahn Festival**, **Nürnberg POP** or **c/o pop** to connect with label representatives and distributors.
- **Research:** Use directories like the **Verband unabhängiger Musikunternehmer*innen (VUT)** to identify potential collaborators.
- **Direct Outreach:** Contact labels and distributors directly, presenting a professional portfolio including music samples, audience metrics, and past press coverage.

Prepare for Agreements

- **Revenue Splits:** Most distributors take a percentage of the revenue, ranging from 10–30%, depending on the services provided.
- **Licensing Terms:** Agreements may be exclusive or non-exclusive, so ensure you understand the terms.
- **Marketing Support:** Some distributors offer playlist pitching, press outreach, and promotional campaigns as part of the deal.

Promote Your Release Locally

Effective promotion is key to success in Germany:

- **Digital Platforms:** Focus on DSP playlists like Spotify's **New Music Friday Germany** or **Deutschpop** to gain visibility.
- **Media Outreach:** Engage with German music blogs, radio stations, and magazines that align with your genre. Platforms like **Intro** or **FM4** (for southern Germany) can be useful for certain audiences.
- **Social Media Localisation:** Adapt your marketing materials to include German-language content and target local audiences through region-specific campaigns.

Leverage Industry Events and Networks

Germany's vibrant music industry offers numerous networking opportunities:

- **Industry Events:** Showcase your music at festivals like **Jazz Ahead!** or **Pop-Kultur Berlin** to connect with industry professionals.
- **Local Networks:** Collaborate with regional organisations like **PopBoard NRW** or **Pop Office Bremen** or **VPBy** to access workshops and funding opportunities.

Monitor and Adapt

After your release, use analytics tools provided by DSPs and distributors to track your performance. Evaluate your strategy based on audience engagement and refine your approach for future releases.

6. Music Publishing & Synch Sector

The music publishing sector in Germany is characterised by a large number of small and medium-sized enterprises. As of 2018, there were 1049 music publishers in Germany, with around 50,4% generating annual revenues of less than €100 000. In contrast, 86 publishers reported revenues between €1 million and €10 million, while 11 publishers exceeded €10 million in annual turnover. The sources of income for music publishers in Germany are composed as follows: approximately 56% comes from distributions by collective management organisations such as GEMA, around 16% from traditional sheet music sales, about 6% from licensing income related to authors' rights, approximately 10% from synchronisation licensing (synch), and roughly 3% from other licensing revenues, including merchandising rights (Miz, 2025; Wegerle, 2024).

In 2023, "Musikwirtschaft in Deutschland 2024", the music publishing sector in the broad sense generated revenues of €1.727 bln with a gross value added of €411 mln. This broad categorisation includes "companies with, among others, music publishing activities", meaning some of these are involved in music publishing but it is not necessarily their primary business. In a more narrow categorisation "companies primarily active as music publishers," including those specifically focused on businesses whose main activity is music publishing, earned revenues of €610 mln and their gross value added was €145 mln.

Music synchronisation, which covers the use of music in combination with visual media such as films, commercials, or video games, plays a significant role in the revenue mix of German music publishers. Licensing music for audiovisual content is a key source of income and often requires close collaboration between music publishers, film production companies, and advertising agencies (Miz, 2025; Wegerle, 2024).

6.1. Music Publishing Industry in Figures

This chapter provides an overview of the key figures and data on the German Music Publishing & Synch Sector. Data and figures from the studies "Musikwirtschaft in Deutschland 2024".

2023	Music publishers
Total revenue	€610 million
Gross value added	€145 million
Number of employees	1470
Number of freelancers	152

Table 9: Key Figures of the Music Publishing Sector. Musikwirtschaft in Deutschland 2024 p. 67

6.2. Main Actors in the Music Publishing Industry

The music publishing industry in Germany is a crucial pillar of the music ecosystem, ensuring that songwriters, composers, and lyricists are fairly compensated for their work. The industry

encompasses major international players, mid-sized companies, and independent publishers, all of which contribute to a diverse and dynamic landscape.

Structure of the Industry

Major international publishers, such as **Universal Music Publishing**, **Sony Music Publishing** and **Warner Chappell Production Music**, dominate the market, managing extensive catalogues of global hits and well-known artists. These publishers are deeply integrated into the industry, providing rights management, licensing, and promotional services.

At the same time, Germany has a strong independent publishing sector. Companies like **Kick the Flame** and **Bosworth Music** focus on niche genres and innovative collaborations, offering opportunities for emerging and experimental artists.

Collective management organisations (CMOs) like **GEMA** play a pivotal role in the German publishing landscape. They manage the rights and royalty distribution for both domestic and international repertoire, ensuring compliance with copyright regulations.

Fredrik Nedelmann of Freibank highlights the importance of personalised services in the publishing industry:

"For independent publishers like us, the ability to actively manage our catalogues and ensure proper royalty flows sets us apart. In a highly monopolised industry, our size allows us to provide tailored services and faster decision-making for both domestic and international repertoire." - Fredrik Nedelmann.

Key Publishers in Germany

- **Universal Music Publishing:** The largest music publisher globally and in Germany, representing international superstars like Taylor Swift and Billie Eilish.
- **Sony Music Publishing:** A major player with a broad catalogue, including artists like Beyoncé and German composers across multiple genres.
- **Kick the Flame:** An independent publisher in Leipzig, specialising in music for film and television.
- **Bosworth Music:** Focused on educational music, sheet music, and niche publishing projects.
- **Freibank:** A long-established independent publisher that manages a diverse portfolio of domestic and international works, emphasising innovation and close collaboration with artists.

Markus Linde, Founder of Thag's Agent, Europe in Synch and Sync Licensing Specialist, emphasises the importance of building a solid professional foundation in an artist's home country before attempting to enter the German market.

"Artists should first develop a professional administration and work with publishers and industry structures in their home countries. These relationships can pave the way for connections to German publishers and other professionals and help establish a presence in this market." - Markus Linde.

Additional Information

- [List of music publishers in Germany](#)

6.3. Distributing your Catalogue and Creative Collaborations

How to Distribute Your Catalogue

For international artists and companies, distributing a publishing catalogue in Germany often involves partnering with a local sub-publisher. A local partner helps navigate the complexities of the German market, including language barriers, regional preferences, and licensing requirements.

Vanessa Dietrich from Freibank advises international artists to establish strong foundations in their home countries:

"Before entering the German market, artists should collaborate with publishers and structures in their home regions. These partnerships can pave the way for connections to the German market and help establish sustainable success."

Steps to Enter the Market

1. **Find a Local Sub-Publisher:** Research publishers specialising in your genre. Attend events like **Reeperbahn Festival** or **c/o pop** to network with potential partners.
2. **Clarify Rights and Royalties:** Ensure that your rights are clearly defined and that your catalogue is registered with **GEMA** for efficient royalty collection.
3. **Negotiate the Deal:** Deals typically involve a revenue-sharing model, with sub-publishers taking a percentage for their services.

Creative Collaborations and Songwriting Camps

Germany has a growing culture of creative collaborations, particularly through songwriting camps and co-writing sessions. These events offer international artists opportunities to connect with local talent, develop new material, and establish a presence in the market.

Fredrik Nedelmann highlights the importance of these collaborations:

"Songwriting camps are invaluable for fostering creativity and building networks. By connecting composers and artists, these events create music that meets real-world needs."

Examples of Creative Collaborations

- **Songwriting Camps:** Events like the PopCamp or Berlin Songwriting Week bring together artists from different backgrounds to collaborate intensively.
- **Publisher-Led Initiatives:** Many independent and major publishers organise creative sessions, pairing artists with composers and lyricists to explore new directions.

For international artists, participating in these events can foster valuable relationships with German publishers and writers, enhancing their visibility and marketability.

6.4. A Brief Overview of the Synch Sector

The sync sector in Germany is an essential pillar of the country's music industry, providing significant revenue opportunities for artists, publishers, and producers. While this market is growing steadily, it remains highly competitive and demands a deep understanding of local structures, licensing processes, and collaborative opportunities.

Key Players

Sync agents, music supervisors, production firms, and publishers collaborate to match music with projects. Independent publishers like Freibank emphasise their personalised approach to rights management, enabling tailored services and faster decision-making for both domestic and international repertoire.

Main Opportunities

Advertising is a significant market, but opportunities also exist in Germany's strong film and television industries. However, **Vanessa Dietrich** notes that:

"The German sync market is less experimental than others, often favouring familiar tracks. However, having a strong local partner significantly increases the chances of success for less known artists and songs."

Opportunities for sync placements are abundant in local TV productions, streaming platforms, and Germany's strong advertising industry.

How to Succeed in the German Sync Market

Partnering with a local publisher can be a good step. Local publishers can introduce your music to sync agents and producers, ensuring your work is considered for projects. **Vanessa Dietrich** highlights the importance of collaboration, stating:

"A local publishing partner is crucial for navigating the German market, where personal relationships and a clear understanding of licensing processes make all the difference."

Artists also need to ensure that all their rights are in order. As **Markus Linde** emphasises:

"The most critical aspect of sync is a clear understanding of music rights. Artists need to ensure their rights are clean and well-managed to avoid delays."

Finally, the most important aspect includes building relationships with key industry professionals. Networking at industry events like **Most Wanted: Music** or **Future of Festivals** is essential to gain visibility. Songwriting camps, as highlighted by Freibank, are also valuable for creating tailored music for specific projects.

Challenges and Recommendations

The German sync market presents unique challenges, particularly for international artists. Budgets for sync licensing, especially in advertising and film, have significantly decreased over the years. **Fredrik Nedelmann** underscores the impact of monopolisation:

"The monopolisation of the music industry highlights the importance of strong networks and communities. Mid-sized and Independent publishers play a crucial role in preserving diversity and fostering creativity."

Additionally, **Vanessa Dietrich** points out that:

"Songwriting camps are invaluable for fostering creativity and building networks. By connecting composers and artists, these events create music that goes beyond 'drawer music' to meet real-world needs."

International artists looking to break into the German sync market are advised to establish a strong foundation in their home country, collaborate with local publishers, and participate in industry events to build connections. The sync market in Germany may be competitive, but it offers substantial opportunities for those who are well-prepared and strategically aligned with the right partners.

7. Media and PR

Germany's media and PR landscape is multifaceted and deeply integrated into the music industry, offering numerous opportunities for international artists to build an audience and establish a presence. With a strong tradition of written media, influential radio stations, and an increasing reliance on social media platforms, Germany provides a dynamic environment for promoting music. However, the decentralised nature of the country means that strategies must be tailored regionally and across various media channels for optimal impact.

The shift from traditional large-scale media structures to smaller, specialised outlets has changed the PR landscape. While these outlets may have a more limited reach, PR remains crucial. As Flea Höfl from Guerilla Music notes: "The German PR landscape requires patience and persistence. While digital platforms offer immediate reach, the lasting impact of well-placed articles in credible outlets is unmatched, as they serve as references for future opportunities."

7.1. Social Media

Social media is a cornerstone of music promotion in Germany, with platforms like Instagram, TikTok, YouTube, and Facebook playing a significant role in connecting artists with fans. Key Platforms in Germany include the following, based on statistics from 2024.

Platform	Users in Germany (2024)	Key Features for artists
Instagram	~33 mln	Visual storytelling, reels, and fan interaction
TikTok	~20 mln	Short-form content, viral trends, and discoverability
YouTube	~45 mln	Video content, music premieres, and monetization.
Facebook	~23 mln	Event promotion, older demographic targeting
Spotify	~30 mln active users	Playlists, artist profiles, and direct fan engagement.

Table 10: Amount of users per platform in Germany and key features for artists

Social media platforms allow artists to build a direct relationship with fans, foster engagement, and create viral moments. German audiences are particularly active on TikTok and Instagram, making them essential platforms for music promotion. Emerging trends like user-generated content (UGC) and collaborations with influencers are becoming critical for reaching younger demographics.

Social media statistics for Germany can be found at [Datareportal](#).

Daily time spent on...	Hours and minutes	YoY change
The internet	5H 22M	+9 min
Watching TV (broadcast and streaming)	3H 23M	-8 min

Social Media	1H 39M	-2 min
Reading press media (digital or physical)	1H 14M	-24 min
Listening to music streaming services	1H 15M	-4 min
Listening to broadcast radio	1H 25M	-5 min
Listening to podcasts	0H 36M	-9 min
Using a games console	0H 49M	-2 min

Table 11: Daily Time Spent with Media. Source: [Datareportal](#) (2024). Digital 2024 Germany

Additional Information

- [Der Einfluss von Social Media auf Musik](#)
- [Streaming Social Media und was bedeutet es heute als musiker oder musikerin erfolgreich zu sein.](#)

7.2. Written Media – Print and Online

Although the influence of traditional print media is declining, written media remains relevant in Germany, especially in niche markets and for credibility building. Online platforms have taken the lead, providing accessible spaces for album reviews, artist interviews, and music news.

Relevant Media Outlets in Germany

- **Musikexpress:** A leading music magazine covering pop, indie, and electronic music. Known for in-depth interviews and reviews.
- **Rolling Stone:** The German edition of the iconic magazine, focusing on rock, alternative, and classic music culture.
- **Backstage PRO:** A platform for networking and news for musicians and industry professionals.
- **Tonspion:** An online platform dedicated to discovering and reviewing new music.

7.3. Radio

Radio remains a significant channel for reaching diverse audiences in Germany, particularly for genres like pop, rock, and classical music. Regional stations are influential, reflecting the country's decentralised structure. According to **Flea Höfl**, "Radio plays a much bigger role in Germany than in many other countries. A hit on the radio can lead to long-term relevance and sold-out concerts."

Key Radio Stations

- **Deutschlandfunk Kultur:** Focuses on cultural and artistic content, including niche music.
- **Radio Fritz:** A station targeting younger audiences with a mix of indie, pop, and hip-hop.
- **Bayern 3:** A popular station for mainstream music and entertainment.
- **FluxFM:** Known for supporting emerging talent and indie music.

7.4. Television

Although TV has become less central for music promotion, it still holds relevance for reaching broad audiences. Channels with music-focused programming provide visibility, particularly for pop and mainstream artists.

Key TV Channels

- **MTV Germany:** Features music videos, live performances, and artist interviews.
- **ZDF Kultur:** Occasionally airs music documentaries and live concerts.
- **3sat:** A cultural channel with music specials and festival coverage.

7.5. Developing a Marketing and PR Strategy

Key Aspects of a PR Strategy

1. **Social Media Focus:** Utilise Instagram, TikTok, and YouTube with content tailored to the German audience. Adding localised elements, like captions in German or collaborations with local influencers, can increase engagement.
2. **Media Outreach:** Build relationships with music blogs, online magazines, and key radio stations. Personalised pitches and press kits are essential.
3. **Timing:** Start planning PR activities 3–6 months before a release or tour. German audiences and media value consistency and advanced notice.
4. **Local Partnerships:** Collaborating with a local PR agency or promoter can help navigate regional markets and establish credibility.
5. **Cost and Agreements:** PR campaigns in Germany are often project-based, with costs varying depending on the scope. Transparent agreements with clear deliverables are standard.

Practical Tips

- Identify your target audience and tailor your messaging accordingly.
- Attend festivals and conferences like Reeperbahn Festival or c/o pop to network with media professionals.
- Invest in a mix of traditional and digital marketing efforts to maximise reach

Additional Sources - Media, Radio, Television

- [Public broadcasting](#)
- [Regional media authorities](#)
- [Daily and weekly newspapers](#)
- [Music magazines](#)
- [Yearbooks](#)
- [Online media](#)

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