

GREECE

MARKET PROFILE

EMEE Music Market Study
2025

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1. General Context

1.1. Society, economy and communication

1.1.1. Society

As of 2023, the population of Greece was 10 413 982, according to the Hellenic Statistical Authority ([ELSTAT](#)). The country has a notably older demographic profile compared to many of its European counterparts, with an average age of 46,5 years as of 2024, according to [EUROSTAT](#).

The official language of Greece is Greek, which is spoken by nearly 98% of the population. While Greek is the language of business and daily life, English is widely spoken, especially among younger generations and in tourist areas, and is the most common foreign language learned in schools. It is generally recommended to communicate with local professionals in either Greek or English. ([language knowledge](#))

1.1.2. Economy

Greece is a member of the Eurozone and uses the euro (€) as its currency. In 2023, the country's GDP was €225.1 billion ([ELSTAT](#)), and its GDP per capita was €21,349 ([ELSTAT](#)). While Greece's economy has historically been driven by tourism, shipping, and agriculture, recent years have seen a growing focus on sectors like technology, renewable energy, and digital services.

1.1.3. Digital & communication

Greece has a fairly high rate of internet and smartphone usage, reflecting the country's ongoing digital transformation. According to [ELSTAT](#), 86.9% of households had access to the internet in 2023. Smartphone usage is also widespread, with 86% of the population using a smartphone, according to data from the Hellenic Telecommunications and Post Commission ([EETT](#)).

Internet infrastructure is a mix of technologies, including older DSL lines and newer fiber-optic networks ([Ts2](#)). The government has been actively investing in digital upgrades to improve connectivity ([EC](#)). While fixed broadband speeds have historically lagged behind the EU average, mobile networks are notably faster, with 5G coverage reaching a significant portion of the population ([BalcaniCaucaso](#)). This has led to a trend where many Greek citizens experience faster internet on their mobile phones than on their home fixed connections.

1.2. Geography and Getting Around

The main music hubs in Greece are Athens, Thessaloniki, Patra, and Heraklion, and there are several festivals and music events that take place yearly on some Greek islands.

	Athens	Thessaloniki	Patras	Heraklion	Piraeus	Patrai	Larissa	Peristerion	Iraklion
Athens		502 km	211 km	341 km	13 km	212 km	354 km	6 km	341 km
Thessaloniki	502 km		467 km	840 km	509 km	470 km	153 km	499 km	838 km
Patras	211 km	467 km		542 km	208 km	0 km	333 km	208 km	212 km
Heraklion	341 km	840 km	542 km		333 km	???	694 km	344 km	2 km
Piraeus	13 km	509 km	208 km	333 km		209 km	364 km	14 km	333 km
Patrai	212 km	470 km	0 km	???	209 km		333 km	209 km	212 km
Larissa	354 km	153 km	333 km	694 km	364 km	333 km		352 km	343 km
Peristerion	6 km	499 km	208 km	344 km	14 km	209 km	352 km		346 km
Volos	328 km	208 km	306 km	666 km	336 km	304 km	61 km	323 km	319 km

Table 1: Distance between major cities in Greece. Source: [Milage Math](#)

The geography and climate of Greece contribute to strong seasonality and an increased carbon footprint, particularly during the extended summer season (May to October). These factors should be taken into account when planning gigs or tours.

In addition to the hubs on the mainland, Greece includes over 200 islands. Most festivals and music events take place from May to October, with peak activity occurring during the summer months (June to September). Travelling on the mainland is possible throughout the year by national train and bus services, however, services are limited, thus most musicians choose to travel by car or van. Travelling to and from the islands is also possible throughout the year by ferry or plane; however, depending on the season, the number of daily flights and ferry routes varies. During the summer, airlines and ferry companies increase their schedules to popular destinations and often introduce seasonal routes, both nationally and internationally.

During the winter season, Heraklion, for example, is served by several daily flights to and from Athens, as well as a daily ferry service to Piraeus (Athens' main port). During the high tourist season (April to October), the number of flights nearly doubles. Direct connections become available to and from more than 40 international airports, along with additional direct routes to other Greek islands.



Figure 1: Map of GREECE. Source: [Maps of World](https://www.mapsofworld.com).

City	Population
Greater Athens	3,814,064
Greater Thessaloniki	1,092,915
Greater Patra	305,979
Greater Heraklion	305,017
Greater Larissa	268,963
Greater Volos	139,670

Table 2: Population of GREECE's biggest cities (2021). Source: [ELSTAT](https://ec.europa.eu/eurostat)

*The term “greater” refers to the extended area surrounding the actual municipality and although sometimes it may include more than one administrative region it nevertheless and for all intents and purposes is often regarded as one unit.

1.3. Artist status, copyright, tax and Legal

1.3.1. Artist status & business identity management

Defining a musician or artist as a professional in Greece is not straightforward. Most musicians considered professionals are employed as tutors or teachers in either public or private music schools. During the summer season, particularly in tourist-heavy areas, many also find work performing at hotels, which can provide a steady monthly income for the duration of the tourist period.

When it comes to freelance work, the taxation policy for cultural professionals is the same as for other professions. As a result, many musicians struggle with unstable income and cannot afford the costs associated with maintaining a personal business. For this reason, most artists either work as employees or rely on agents or producers to manage their freelance activities, effectively working as short-term employees of those producers.

Only a small number of artists operate as true freelancers with their own registered business at the local tax office. Some choose to set up non-profit organisations, as this is the only type of legal entity eligible to apply for government funding for cultural activities.

1.3.2. Copyright and related rights

Greece, as a member of the European Union, operates within a copyright framework that is both aligned with EU directives and informed by its own national legislation. The primary statute governing copyright in Greece is [Law 2121/1993](#), which has been subsequently amended by various laws, including [Law 4481/2017](#) on collective management and **Law 4996/2022**, which transposed the EU Directive on Copyright in the Digital Single Market. This legal framework provides comprehensive protection for various forms of creative expression.

Greek law recognizes both **moral** and **economic rights**. Moral rights protect the author's connection to their work and are inalienable. They include the right of publication, the right of paternity (attribution), the right to object to distortions or other modifications, the right of access to the work, and, for literary and scientific works, the right of rescission. Economic rights grant creators exclusive control over the use of their works, including reproduction, distribution, public performance, broadcasting, and making them available online.

The duration of copyright protection in Greece generally aligns with the EU standard: the life of the author plus 70 years. For anonymous or pseudonymous works, the term is 70 years from the date the work is lawfully made available to the public. For audiovisual works, the term is 70 years after the death of the last of the following to survive: the principal director, the author of the screenplay, the author of the dialogue, and the composer of the music specifically created for the work. For **related rights**, such as those of performers and producers of sound recordings, the protection period is generally 50 years, although some cases, such as the rights of phonogram producers, can extend to 70 years under specific conditions.

Greece is a signatory to key international copyright treaties, including:

- The Berne Convention for the Protection of Literary and Artistic Works. Joined 1920.
- The WIPO Copyright Treaty (WCT): Signature in 1997, ratification in 2009.

- The WIPO Performances and Phonograms Treaty (WPPT): Signature in 1997, ratification in 2009.
- The TRIPS Agreement: Ratification in 1995 (Law 2290/1995).
- The Rome Convention: joined in 1992.
- The Beijing Treaty on Audiovisual Performances: Signature in 2013.
- The Marrakesh VIP Treaty: Signature in 2014.

Which licences are granted collectively by the CMOs vs negotiated individually		
USAGE	AUTHOR'S RIGHTS	NEIGHBOURING RIGHTS
Public performance	Collectively	Collectively
Broadcasting in radio and TV	Collectively	Collectively
Reproduction and distribution (physical)	Collectively	Directly / Individually
Background music	Collectively	Collectively
Making available online	Collectively	Directly / Individually
Licensing to film production	Depends*	Directly / Individually
Licensing to TV production	Depends*	Directly / Individually
Licensing to advertisements	Depends*	Directly / Individually
Licensing to video games production	Depends*	Directly / Individually
Private events	Collectively	Collectively

Table 3: Collective and individual licensing of authors' rights and neighbouring rights in Greece.

* See Interview with Dionysis Tsonopoulos in chapter 6.

1.3.3. Visa and mobility info

Social Security and Insurance

Under Greek law, all cultural professionals, including performing artists, must be insured during employment and are required to contribute to the national social security system ([EFKA](#)). European citizens may avoid the national social security contribution if they provide an [A1 form](#).

Visa

Currently, citizens from 105 non-EU countries or entities are required to obtain a visa to enter Greece (full list available [online](#)). Greece follows the exemptions outlined in Council Regulation (EC) No 539/2001 and its subsequent amendments. The full list of visa requirements and exemptions is available on the Ministry of Foreign Affairs [website](#). ([Ministry of Foreign Affairs](#)).

Non-EU nationals who require a visa can work in Greece for up to 90 days as creators of intellectual works, such as authors, musicians, directors, actors, and members of audiovisual productions, provided the work is fully or partly produced in Greece. In these cases, a Uniform (Schengen) visa is required, allowing entry and stay for a maximum of 90 days within any 180-day period, solely for the specific purpose stated in the visa application.

Any relevant questions can be addressed to the email address grcon.lon@mfa.gr. ([Ministry of Foreign Affairs](#)).

1.4. Music Policy

In Greece, the main authority responsible for creativity and culture, including music, is the [Ministry of Culture](#). Policies are made at a national level, and decision-making responsibility rests with the central government. Local authorities are responsible for implementing the programmes through the funding they receive from the government.

The government has traditionally had a privileged interventionist role in establishing and enforcing policy priorities for culture, especially in the field of cultural heritage, but also now increasingly in supporting creativity, access and financial exploitation of the arts.

However, the task of developing and implementing specific programmes has gradually become the responsibility of sectoral or local organisations, and, with the exception of cultural heritage protection and national arts organisations, funding for operational programmes has gradually shifted from central to regional and local government ([COCPT](#)).

The main music policy documents:

[Hellenic Constitution](#), as revised by resolution dated May 27th, 2008 by the 8th revisionary Parliament session.

[Ministerial Decision 21072b/Γ2/28-2-2003](#) (Government Gazette 304/issue B'/13-3-2003): 'Interdisciplinary Single Curriculum Framework and Analytical Curricula for Compulsory Education: Music, Foreign Language, Home Economics, Information Technology, School Vocational Orientation, Technology, Natural Sciences (Biology, Geology, Geography, Physics, Chemistry), Physical Education, Interdisciplinary Single Curriculum Framework and Analytical Curricula for Pre-primary education, design and development of cross-curricular activities (Flexible Zone, Health Education, Olympic Education, Environmental Education) and Appendix: Instructions for authors of textbooks, Specifications of textbooks'.

[Ministerial Decision 20923/D2/2023](#) (Government Gazette 878/Issue B'/05-03-2021): "Operation of the Music Schools".

[Ministerial Decision 20923/D2/2021](#) (Government Gazette 878/Issue B'/05-03-2021): "Operation of Music Schools".

1.4.1. Organisations involved in music policy making

Ministry of Culture

Supervised organisations related to music (Ministry of Culture)

- [National Opera](#)
- [Athens State Orchestra](#)
- [Thessaloniki State Orchestra](#)
- [State Orchestra of Hellenic Music](#)
- [Thessaloniki State Conservatoire](#)
- [Megaron of Athens Concert Hall](#)
- [Thessaloniki Concert Hall](#)
- [National Opera Orchestra](#)
- [Athens Conservatoire](#)

1.4.2. Main funding programmes for music

The Hellenic Ministry of Culture offers two programs offering financial support for music to non-profit organisations and associations established in Greece via the “[Πύλη Πολιτιστικών Φορέων | Portal of cultural Organisation](#)”.

Calls usually open on a yearly basis at the beginning of each year (February - March) and aim to provide support to project implementation.

- [Subsidies for musical performances, philharmonics, music festivals, tours and music events](#) (funding scheme under the Creative Greece program | call usually in February every year)
- [All of Greece one Culture](#) (open call usually ends of December till the end of January every year)

The [Goethe Institute](#) offers funding to Greek and international musicians via a variety of projects for professional, junior and amateur categories in various music genres (classical, jazz, rock, pop, electronica, sound art, contemporary classical music). A list of current funding opportunities may be found [here](#).

2. Music Consumption

2.1. Music Discovery and Engagement, Listening to Recorded Music

Today in Greece, although radio remains an important source for discovering and engaging music, the main means are digital streaming platforms such as Spotify, YouTube, Apple Music, and Bandcamp.

According to the 2022 IFPI report, more than 50% of internet users listen to music using digital platforms such as Spotify, Apple Music, etc. ([KATHIMERINI](#)), and a 2023 study by [ELSTAT](#) points out that 13,1% of participants have bought music online either by streaming or downloadable file.

No other data is available.

2.2. Participation in Live Events

According to data collected by the Hellenic Statistical Authority ([ELSTAT](#)), in the period 2022-2023, 606 821 people attended music performances (live concerts, including opera) that took place at public and municipal theatres.

No other data is available.

3. Music Ecosystem

3.1. Music Economy

In 2023, the revenue from the collection of royalties in Greece for all repertoires was 40 million EUR. This figure accounts for 33 million EUR from the music sector and 7 million EUR from the audiovisual sector. The per capita collection for Greece is €3,89 and 0,018% of the annual GDP ([CISAC, 2024](#)).

	Music sector	Audiovisual sector	TOTAL
Collection of royalties on Greek repertoire (2023)	€33 million	€7 million	€40 million

Table 4: Collection of royalties in Greece for all repertoires in 2023. Source: CISAC, 2024

According to IOBE, it is estimated that the employment of musicians and music creators has been at lower levels over the past decade in Greece compared to the period before the economic crisis that began in 2009. Specifically, the number of musicians, performers, and creators in the country was estimated at 7700 in 2020, compared to 10 400 in 2008 (Figure 2). The number of musicians, singers, and announcers (6300) is estimated to be higher than the number of creators (1400).

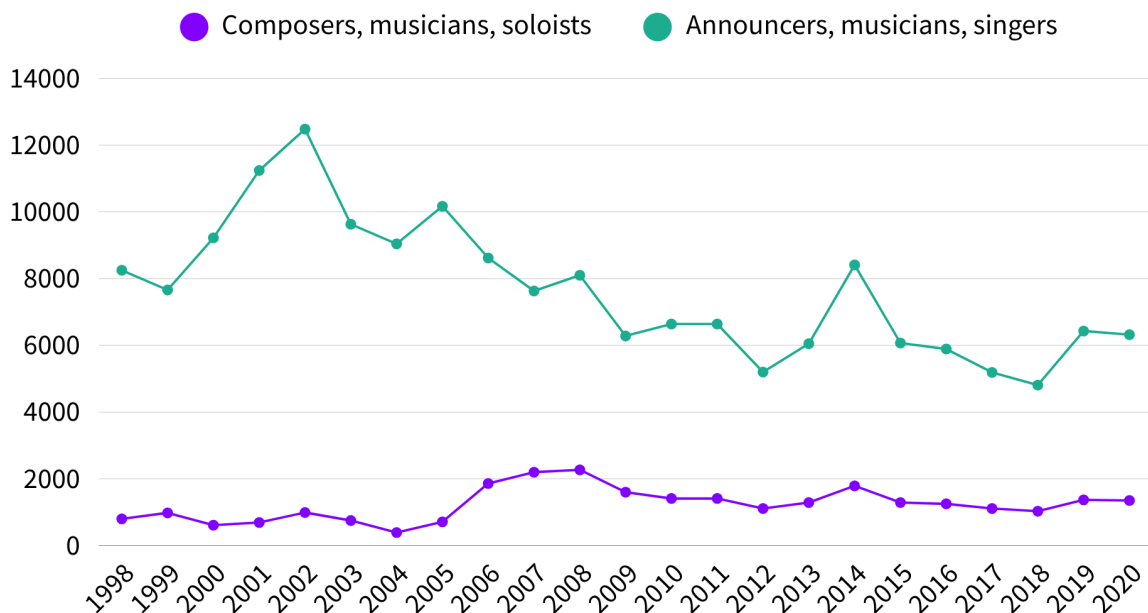


Figure 2: Employment of musicians and music creators 1998-2020. Source: [IOBE](#)

The number of music schools and conservatories remained stable during 2013-2020, and teaching staff increased from 6530 in 2013, marking a more than 30% increase in 2020. However, the number of graduates declined significantly, estimated at 2230 in 2013, it dropped by approximately

37% by 2020. In contrast, student enrollment rose, reaching 59 700 in 2020, an increase of around 32% since 2013.

	2015	2016	2017	2018	2019	2020
Number of music schools & conservatories	664	597	614	624	627	624
Number of music teaching staff	6720	8030	7780	8620	8960	8620
Number of graduates	1720	2220	2320	1420	2590	1420
Number of students	50 600	52 400	55 000	59 700	59 900	59 700

Table 5: Number of music schools and conservatories, teaching staff, graduates and music students in Greece.
Source: [IOBE](#)

3.2. Industry Events and Conferences

Despite the large number of venues, festivals and music professionals in Greece, there is only one industry event, **Athens Music Week (AMW)**, which takes place annually. Founded in 2019, Athens Music Week is a boutique conference and showcase festival, the only event of its kind in the country. AMW takes place every Spring, set in several locations, sites and venues in the heart of Athens. It is an alternative destination where music fans and industry experts from Eastern Mediterranean countries can meet, interact, share diversified music experiences, and exchange knowledge regarding contemporary multicultural market directions.

In 2024, AMW hosted 42 showcase artists, 760 delegates, including 166 speakers, from 26 countries, 56 discussion panels, 13 workshops, 5 receptions, 2 exhibitions and a fair. The activities of AMW welcomed the 1150 audience at Gazi View, Oddity and the Arch Club.

3.3. Industry Trade and Development Associations, Unions

In Greece, there are several non-profit organisations, associations and unions representing the employees working in the music and performing arts sectors, including musicians, singers, composers, audio/audiovisual and performing arts producers, as well as technical staff (e.g. sound engineers) and live production crews.

Up until 2020, the majority of creators' rights were managed by a private company called [AEPI](#). Following a major financial scandal, the company was placed under government supervision and eventually forced to cease operations. AEPI's debts to most rights holders were never repaid. In the wake of the collapse, many creators left the company, some joined the existing organisation AUTODIA, while others came together to establish a new entity, EDEM.

Main Associations, Organisations and Unions

Panhellenic Association Spectacle Audio (Πανελλήνια Ομοσπονδία Θεάματος Ακροάματος (ΠΟΘΑ) was established in 1965 in Athens and operates as an umbrella organisation for 31 associations/unions ([full list available here](#)).

Panhellenic Music Association (Πανελλήνιος Μουσικός Σύλλογος) was founded in 1915 in Athens with the purpose of protecting the professional rights of musicians. Today, the union provides support and advice in relation to employment and serves as a spokesperson and a trade union for its members. In 2008, the association established a branch in [Crete](#).

Musicians' Association of Northern Greece (Σύλλογος Μουσικών Βορείου Ελλάδος) was founded in 1922 in Thessaloniki and serves as a spokesperson and a trade union for its members. The union accepts as members singers, instrumentalists, lyricists, composers, sound engineers, musical creators and performers, may they be self-employed, full-time or part-time employed. The union organises various cultural and social activities and collaborations, including concerts, music performances, and networking meetings, and has also set up the '[mutual aid fund](#)', aiming to support colleagues in need, for emergency situations related to health problems and more.

Music from Greece is a newly developed initiative of music professionals in Greece, hosted by the non-profit organisation Cultural Reserve Nexus (CRNe). The initiative serves both as an internal and external exchange platform for its members, who are individuals/individual participations (if groups), non-profit organisations/ associations and music sector companies. Eligible members are music professionals in Greece, including musicians, musical ensembles, music managers & bookers, concert organisers, music producers, record labels, music publishers and other professional actors in the sector. Music from Greece provides support and advice to its members, organises national delegations/ participations at international fairs and conferences, and supports showcasing selected artists in international festivals.

Gre.ex Music/Music Export Greece was a music export initiative that supported Greece's participation at Reeperbahn in 2018 and operated between 2018-2024.

IFPI Greece IFPI represents the recording industry worldwide including Greece. The Hellenic Music Industry Association, since the '80s, is responsible for the weekly issue of the only official sales charts in the country.

AUTODIA (ΑΥΤΟΔΙΑΧΕΙΡΙΣΗ) (creators' copyrights) is a non-profit limited liability cooperative established in 2003 with more than 1800 registered members (as of November 2024), counting a musical repertoire of over 26 million international and Greek creators. AUTODIA collects and distributes royalties to composers and rights holders for public performance, mechanical reproduction and private copying. The organisation collects royalties from labels, newspapers (premium CDs / DVDs), restaurants, bars, live shows venues, concert halls, and radio and television stations (both online and offline).

EDEM (*EΔEM*) (creators' copyrights) is a non-profit limited liability civil cooperative established in 2019 with more than 3500 registered members (as of May 2024). The organisation's scope is the collective management and protection in Greece and/or abroad of intellectual property rights on musical works, with or without text/verse, of the members of the organisation, as well as of the assignors. It also aims at the development and operation of a network of solidarity among its members via cultural, social and educational activities.

GEA (neighbouring rights) is a non-profit management organisation established in 1993 by GRAMMO (the CMO for producers of physical audio or audiovisual media), ERATO (the CMO for Singers) and APOLLON (the CMO of Instrument performers) organisations and is the sole authorised organised body for the collective management and collection of the related (neighbouring) rights of producers, singers and musicians.

3.5. Other Music Organisations

Institute for Music and Acoustic Research (IMAR) - Centre for Music Documentation & Information, is a non-profit organisation dedicated to Music Research, Original Music Creation, Music Documentation and Information, Music Cultivation, and Music Development. It was founded in 1989 as an initiative of musicians and musicologists, following the model of similar organisations in other countries.

4. Live Music Sector

4.1. Live Music Industry in Figures

According to [IOBE](#)'s study, live music performances dominate the performing industry in Greece, both in the number of events and audience attendance, followed by dance and ballet performances. A significant decline was recorded in 2020, primarily due to the restrictive measures implemented during the pandemic (Figure 6). Specifically, in the last year before the outbreak of the pandemic, 1134 works were performed in Greece (compared to 1351 in 2016 and 713 in 2008) across 1534 performances (compared to 1632 in 2016 and 1004 in 2010). These were attended by 1,1 million spectators (a relatively stable figure during the 2016-2019 period, compared to 818 000 in 2010). With the onset of the pandemic, the number of works dropped to 590 in 2020, accompanied by a corresponding decrease in the number of performances (936) and audience attendance (507 000).

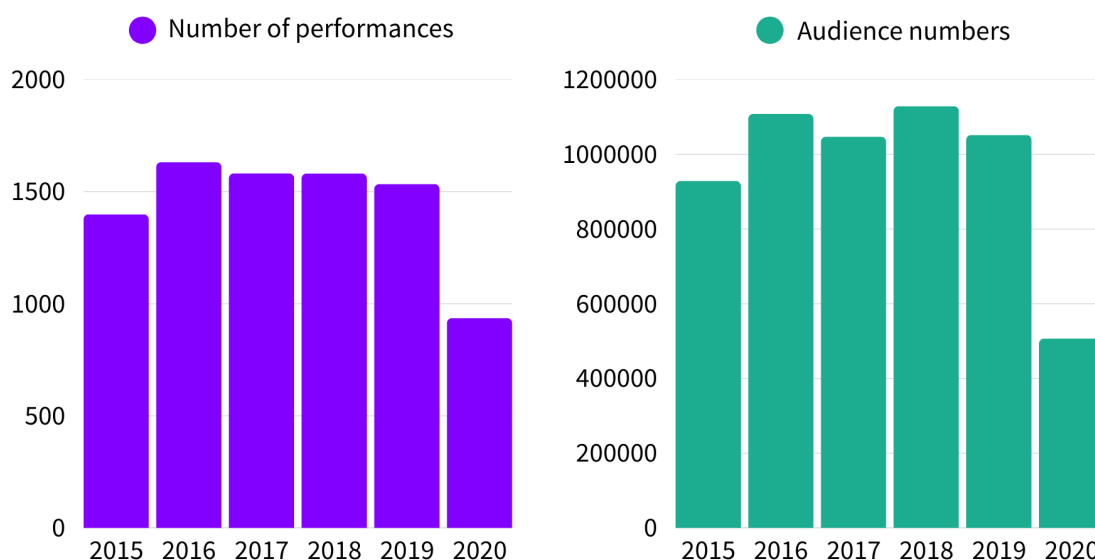


Figure 3: Number of performances and audience numbers from 2015-2020 (including dance, concert, ballet, operette, opera and musical performances and events). Source: [IOBE](#)

4.2. Music Festivals

A large number of festivals take place every year in Greece, most during the summer months (from June to September). Many are small, boutique festivals organised by local cultural associations, often taking place in rural areas and on smaller islands. Some of the most well-known festivals are listed below, in order of popularity.

Athens Epidaurus Festival

Athens, Epidaurus (various locations)

The Athens Epidaurus Festival is Greece's leading cultural organisation and one of the oldest continuously running festivals in Europe. Spanning 69 years, the Festival has welcomed some of the greatest music, dance, and theatre artists of the international and local scene, in collaboration with the most prestigious Greek and international organisations, attracting large audiences from around the world.

When: Summer

Notable International Acts: Yo-Yo Ma (FR), Philharmonia Orchestra (UK), Patricia Kopatchinskaja (MO), Jakub Józef Orliński (PL), Anohni and the Johnsons (USA), Loreena McKennitt (CA).

Rockwave Festival

Athens, Thessaloniki

Rockwave Festival is Greece's longest-running festival. Established in 1995, it has featured artists who have shaped the face of Rock and Metal music. At the same time, it has served as a showcasing stage for many of Greece's prominent artists, helping propel the careers of Planet of Zeus, Villagers of Ioannina City, Mother of Millions and many more while remaining consciously controversial by constantly challenging the definition of Rock.

Celebrating its 30th anniversary in the summer of 2025, Rockwave Festival will be taking place in three stages across two cities: Athens and Thessaloniki with a lineup that includes one of Greece's most celebrated singer/songwriters, Dionysis Savvopoulos, the most-anticipated reappearance of progressive legends, Savatage, shock masters King Diamond and Alice Cooper and hip hop royalties, Cypress Hill and Kneecap.

When: Summer

Capacity: 30 000 festival visitors

Notable international acts: Bob Dylan (USA), Peter Gabriel (UK), Tool (USA), Black Sabbath (UK), Guns 'N Roses (USA), Portishead (UK), Robert Plant (UK), Manu Chao (FR), Robbie Williams (UK).

Athens Jazz Festival

Athens

Athens Jazz has been held annually since 2001 at [Athens Technopolis](#). It is the longest-running jazz festival in the country with free entry to the audience, hosting live performances and activities in Gazi and other regions across the city, that welcome emerging and well-established artists.

When: Late spring

Capacity: 6000 festival visitors per day

Notable international acts: Nils Landgren Funk Unit (SE), Paolo Fresu Devil Quartet (IT), Zabelov Group (CZ), Erik Truffaz (CH), Daniel García Trio (ES), OrangeTrane (PL).

Tinos World Music Festival (TWMF)

Tinos island

Since 2013, and in collaboration with the [Cultural Foundation of Tinos](#), TWMF has brought together folk music culture and contemporary artistic creation, hosting from world-class to emerging artists. This boutique festival has become a platform where new musical trends interact through musical collaborations and educational activities, and by offering free admission to audiences for the 3 days of its activities, it has achieved a constantly growing international and local audience.

When: October

Capacity: 500 festival visitors

Notable international acts: Ross Daly (IRL/GR), Petar Ralchev (BG), Stian Carstensen (NO), Eliza Carthy (UK), Nedyalko Nedyalkov (BG), James Wylie (NZ), Efrén López (ES).

EJEKT Festival

Athens

EJEKT Festival was founded in 2005 and is considered one of the biggest music events in the country for rock, electronic and alternative music. It has been organised annually ever since in various locations in Athens, attracting more than 50 000 visitors.

When: July

Capacity: 50 000 festival visitors

Notable international acts: The Cure (UK), Red Hot Chili Peppers (USA), The Chemical Brothers (UK), Hooverphonic (BE), Röyksopp (NOR), Måneskin (IT).

Release Athens Festival

Athens

Launched in 2016, Release Athens Festival is one of the most important yearly music events in Athens. With diverse lineups, aiming to transcend genres' limits, the festival mainly takes place at Plateia Nerou, an open-air venue just minutes from downtown Athens.

When: June - July

Capacity: 20 000 festival visitors

Notable international acts: Nick Cave (AUS), Iggy Pop (USA), PJ Harvey (UK), Massive Attack (UK), Sigur Ros (ISL), Parovoz (BUL), Madrugada (NOR), Rosalia (ES), Godjira (FR).

Off the Hook Festival

Athens

Established in 2019, Off the Hook Festival is a hip-hop international festival that takes place every year in Athens.

When: September

Capacity: 30 000

Notable international acts: Smif-N-Wessun (UK), Beny JR (ES), Delinquent Habits (US), IAM (FR), Santa Salut (ES).

Hermoupolis Guitar Festival

Ermoupolis, Syros island

Over the last 30 years, Hermoupolis Guitar Festival has established itself as a boutique festival dedicated to classical guitar, showcasing renowned and emerging guitarists from all around the world. The festival also offers masterclasses and runs a competition.

When: July

Notable international acts: Runar Kjeldsberg (NO), Rosa Franziska Maier (AT), Melanie Hosp (AT).

Molyvos International Music Festival

(MIMF)

Lesvos Island

MIMF is an international festival dedicated to classical music that takes place every year, hosting concerts and educational programs.

When: August

Syros International Music Festival

Ermoupoli, Syros island

A chamber music dedicated festival that, apart from concerts, hosts educational activities too.

When: November

Notable international acts: Amanda Forsyth (CA), Pinchas Zukerman (IS-USA), Ori Kam (USA), Tosca Opdam (NL), Gabriel Schwabe (DE).

Chios Music Festival

Chios island

Chios Music Festival was inaugurated in the summer of 2017 in Chios island and every year makes an active comeback with a diverse programme and new collaborations.

When: August

Notable International acts: ENSEMBLE LES ALPES (CH), BALKAN SPIRIT ENSEMBLE (BG).

International Classical Music Festival of Cyclades ICMFC

Hermoupolis, Syros island

For the last 20 years, ICMFC has been offering concerts and masterclasses of classical music and inviting both local and international audiences to its activities.

When: August

Notable international acts: Celia Costea (RO), Leonidas Kavakos (GR), Philippe Graffin (FR), Stephan Picard (DE), Min Ensemble (NO).

Sani festival

Chalkidiki

Every summer, from July to August Sani Festival proudly brings together Greek and

international artists, strengthening the cultural bond between natives and visitors. Rooted in jazz, the first event took place in 1992 over three days. Since then, the programme has naturally evolved beyond one main genre, hosting a wide variety of musical acts, from the likes of pop and rock to classical and indie, alongside the ever-present jazz masters. As the festival's repertoire has grown, so too has its reputation and global reach, with ever more popular international acts performing each year.

When: July - August

Notable international acts: Tom Jones (UK), Madeleine Peyroux (FR), Gipsy Kings (FR), Plácido Domingo (ES), Bonnie Tyler (UK), Al Di Meola (USA).

4.3. Music Venues and Clubs

In Greece, a limited number of privately owned venues and clubs host live music concerts. Additionally, many open-air venues are owned by local municipalities and can be rented by producers and organisers for festivals and concerts. To organise a gig, artists must collaborate with local producers or organisers, who are responsible for contacting each venue or club individually. Some of the most well-known venues are listed below.

Athens

OAKA (Athens Olympic Complex)

Part of the Olympic Complex in Athens.

Capacity: 70 000

Genres: all genres

Notable international acts: Guns 'N Roses (USA), Andrea Bocelli (IT), Coldplay (UK).

Terra Vibe Park

Capacity: 30 000

Genres: rock, pop, metal, contemporary Greek

Notable international acts: Bob Dylan, Sting, Robert Plant, Metallica, REM.

Plateia Nerou

One of the biggest outdoor venues in Athens.

Capacity: 20 000

Genres: all genres

Notable international acts: Nick Cave (AUS), Iggy Pop (USA), Sigur Rós (ISL), Arctic Monkeys (UK).

Athens Technopolis

Athens Technopolis is a venue owned and managed by the Athens Municipality, established in 1999. Located at a former industrial site situated in the centre of Athens with many buildings, the venue is capable of hosting a variety of events, as well as a big open-air stage that hosts festivals and large-scale concerts during the summer.

Capacity: ~4000/5000

Genre: rock, alternative, indie, Greek folk, Greek contemporary

Notable international acts: mainly Greek acts.

Megaro Mousikis Athens (Athens Concert Hall)

Athens Concert Hall is one of the most prestigious venues in Greece, supervised by the Hellenic Ministry of Culture. It hosts 4 concert venues, namely, [Nikos Skalkotas](#), [Dimitris Mitropoulos](#), [Christos Lambrakis Hall](#) and [Alexandra Trianti Hall](#). The programmes consist largely, but by no means exclusively, of classical music and opera, complemented by more contemporary compositions, works from around the world, music by younger composers, as well as dance, theatre, cinema and the visual arts.

Capacity: There are 4 concert venues: Nikos Skalkotas Hall - 400, Dimitris Mitropoulos Hall - 450, Christos Lambrakis Hall - 1960, Alexandra Trianti Hall - 1600.

Genre: mainly classical

Notable international acts: Marcin Wasilewski Trio (PL), Kristin Berardi (AUS), Jordi Savall (ES), Wim Martens (BE).

Fuzz

Capacity: 2000

Genres: rock, alternative, metal, indie

Notable international acts: Touché Amoré, Hooverphonic, Baby Lasagna, Kovacs, Paradise Lost.

Thessaloniki

Megaro Mousikis Thessalonikis (Thessaloniki Concert Hall)

Megaro Mousikis Thessalonikis is the most prestigious venue in the north of the country, supervised by the Hellenic Ministry of Culture, which opened its doors in 2000 and hosts a variety of educational programs, music and dance performances. The Concert Hall complex consists of two buildings that include a large concert hall with a seating capacity of 1400, two auditoriums and also offers a home to the Music Library and the Museum of Musical Instruments.

Capacity: Concert Hall 1 - 1400, Auditorium 1 - 500, Auditorium 2 - 300

Genres: Hosts a variety of events including classical concerts, operas, theatre plays, etc.

Gagarin 205

Capacity: 1200

Genres: hard rock, metal, hip hop, rap

Notable international acts: Firewind, Ezhel, Caalexico, Black Lips, Ulver, Iced Earth.

Piraeus Club Academy

Piraeus Club Academy is a mid-sized venue situated in Athens that has hosted over 200 live concerts to an audience of more than 300 000 people since its start 5 years before the pandemic.

Capacity: 400

Genre: rock, alternative, indie, Greek folk, Greek contemporary

Notable international acts: Barry Adamson (UK), Patti Smith (USA).

Half Note Jazz Club

Half Note Jazz Club is probably the oldest jazz scene in Athens.

Capacity: 200

Genre: jazz

Notable international acts: Cecilya Mestres & the Candy Kings (FR), Fide Köksal (TK).

Ilion plus

A small venue situated in the centre of Athens.

Capacity: 250

Genre: rock, alternative, indie, Greek folk, Greek contemporary

Notable international acts: not applicable.

Notable international acts: Thomas Sanderling (RS), Marina Satti (GR), Benjamin Zander (UK), Yulianna Avdeeva (RS).

Heraklion, Crete

Politistiko Synedriako Kentro Irakleiou (Cultural Conference Centre of Heraklion)

The Cultural Conference Centre of Heraklion is the biggest and most prestigious venue on the island of Crete, situated in Heraklion city. The centre opened its doors in 2019 and since then, it has hosted a variety of cultural activities, including concerts of all genres but mainly classical music, theatre plays, operas, etc.

Capacity (per hall): Andreas and Maria Kalokairinou Hall (AAMK) - 740, experimental stage - 180, Music Hall - 215, Seminar room - 180, Small theatre - 105.

Genres: All music genres, mainly classical music, operas, jazz, etc.

Notable international acts: Vienna Chamber Orchestra (AUT), James Wylie (NZ), Savina Yannatou (GR).

4.4. Promoters and Booking Agents

Most booking agencies in Greece work with local artists and focus primarily on domestic touring. In addition to live tours, several agencies also book acts for private events, offering potential entry points for international artists seeking to break into the Greek market.

Organising a tour in Greece often requires collaboration between multiple parties. In addition to the artist's booking agency, a local partner is usually needed in each city or destination. This partner is typically a local promoter with concert organisation experience or a club familiar with hosting live events.

During the summer, performances are mainly held at local festivals, each with its own distinct style and identity. In contrast, winter tours usually take place in indoor concert venues, which are arranged either by the touring agent or the local organiser responsible for securing suitable locations.

Imaginart Live & Wild Rose Productions is a booking agency mainly working with Greek artists, organising concerts both in and outside of Greece.

Genres: all

Notable international acts: focused on Greek acts

Xlalala specialises in promoting music, representing & managing artists, as well as offering production services. What's more, Xlalala is managing two of the best show locations in Athens, Greece; Terra Vibe Park and Piraeus 117 Academy, along with its own Box Office, Hunter Agency.

Genres: all

Notable international acts: Madonna, U2, Sting, Black Sabbath, Tool

High Priority Promotions specialises in promoting music shows as well as representing and managing artists, offering production consultancy.

Genres: rock, pop, metal, indie, alternative, hip-hop, rap

Notable international acts: Sting, Lenny Kravitz, Eros Ramazzotti, Iron Maiden, Balthazar.

InterShow is a company specialising in the organising of events of every range and also representing artists from around the world in Greece, while at the same time representing and promoting Greek artists internationally.

Genres: all

Notable international acts: Lara Fabian, Pink Martini, Cesaria Evora, Madeleine Peyroux, Zaz, Marianne Faithfull, etc.

Music Now Founded in 2009, Music Now specialises in booking artists for private events all over Greece.

Genres: all

4.5. Organising a Tour or Gig

In Focus: Organising a Tour or Gig in Greece

Interviews with music managers Helen Kontos and Rania Tsakali

Greece lacks a solid infrastructure for live music, particularly for genres like jazz, less commercial world music, and, to a lesser extent, classical music. In contrast, there is a thriving scene for mainstream entertainment music, including Greek contemporary styles, “Bouzoukia,” and pop.

The economic climate is challenging, making it extremely difficult to secure funding unless the artist is a major name. Compared to other European countries, performer fees for musicians are extremely low, while the costs associated with live music events are disproportionately high. These include taxation (including a specific tax for foreign artists) and mandatory social security contributions for each performer.

Although Greece has a number of concert venues, clubs, and open-air spaces owned by local municipalities, as well as a significant number of festivals across the mainland and especially on the islands during the summer, these events and venues operate independently. They frequently change and lack coordination or collaboration. As a result, each organiser or venue must be contacted individually, making local connections and partners (such as bookers, managers, promoters, or producers) essential for navigating the landscape.

This makes organising a tour or a gig in Greece particularly challenging. International artists must have a strong online presence and social media presence (e.g. website, Electronic Press Kit, high social media engagement, and video clips) or be internationally famous. They must also put a lot of personal effort into finding the necessary local connections and partners, as an information point or a database of music professionals in Greece does not exist.

5. Recorded Music Sector

5.1. Recorded Music Industry in Figures

According to [IOBE](#) (Foundation for Economic & Industrial Research), the productivity of the music sector (in terms of the Gross Value Added per employee) has declined over time, with the production value of the recorded music and publishing industry stabilised at €12-13 million since 2016 and recording a negative added value (-€2,3 million) in 2019, compared to a peak of €56,1 million in 2009 (Figure 4). In the EU, Greece is the only country to report a negative productivity value for 2019, ranking last in the EU.

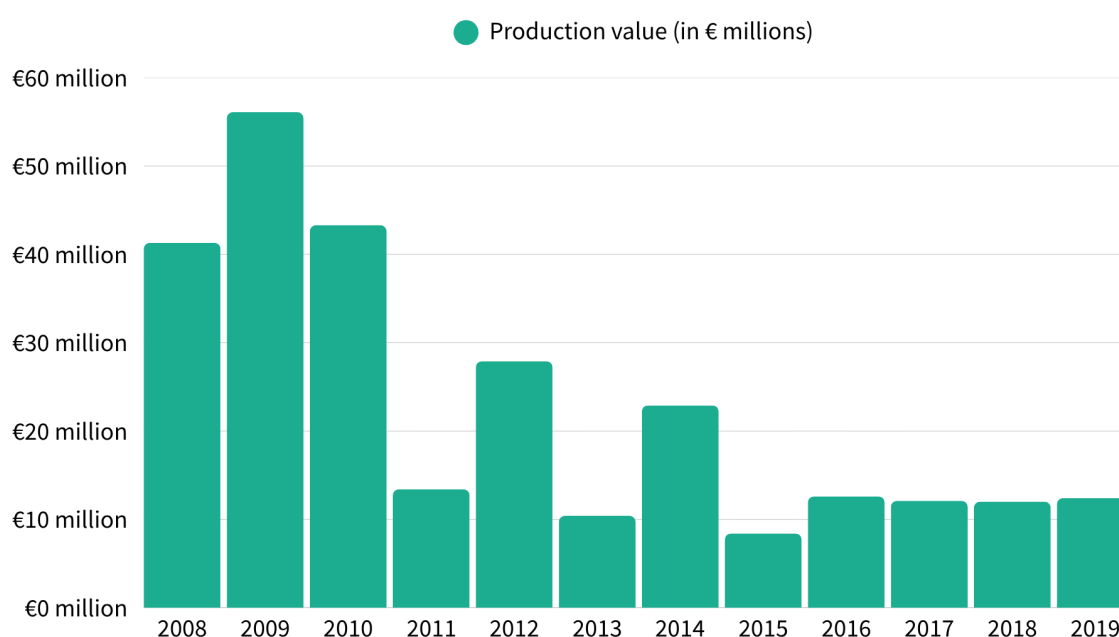


Figure 4: Production value of the recorded and publishing industry. 2008-2019. Source: [IOBE](#)

Employment has shown an upward trend though albeit with fluctuations, since 2013, reaching 598 employees. Over the same period, there has been a reduction and then stabilisation in the number of businesses (from 372 in 2008, 332 in 2014, and then 289 in 2019) (Figure 5).

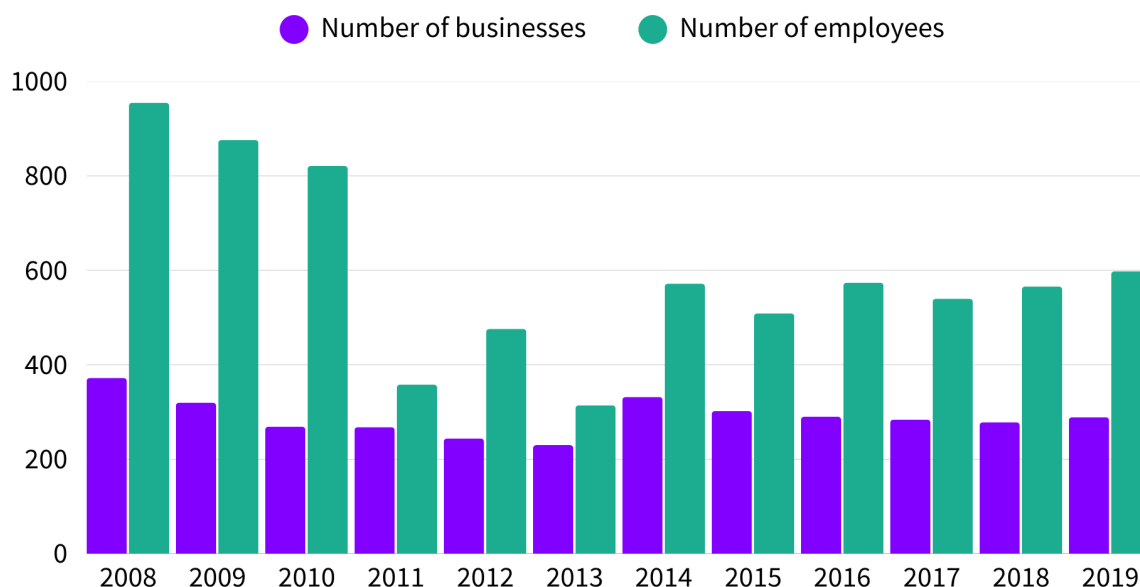


Figure 5: Number of businesses and employees in the Greek music sector 2008-2019. Source: [IOBE](#)

The pre-recorded media production sector¹ met a significant decrease with the production value decreasing to €5,1 million in 2019, from €48 million in 2008 and the sector's added value remaining exceptionally low since 2018 (below €2 million, compared to €23,6 million in 2008) (Figure 6).

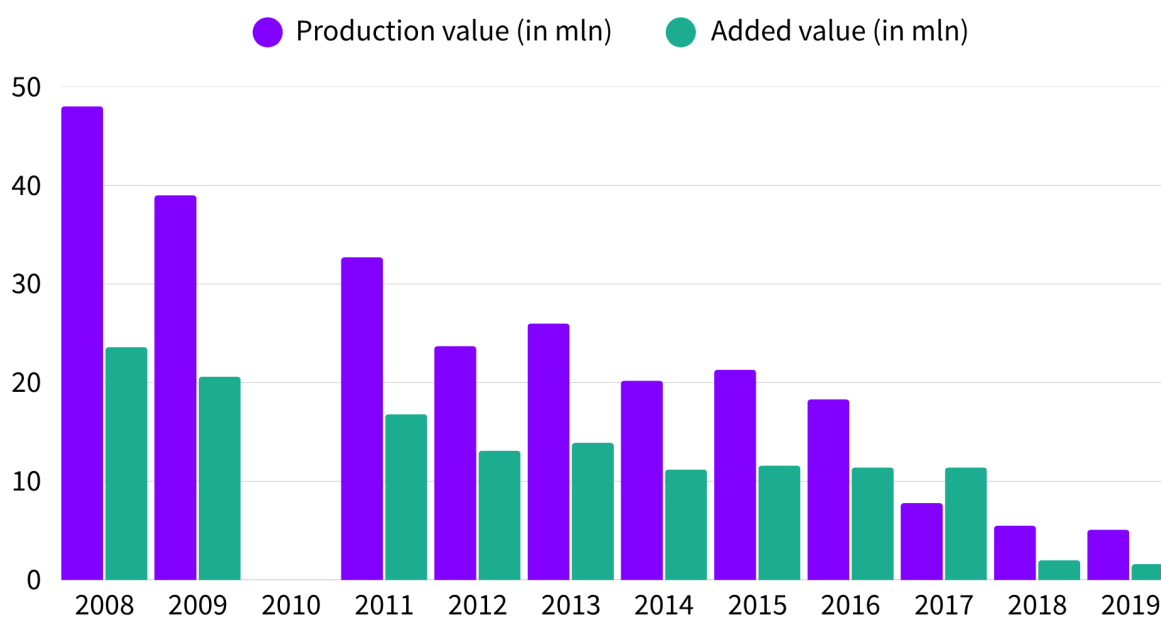


Figure 6: Production value of pre-recorded media production in mln € from 2008-2019. Source: [IOBE](#)

Similarly, employment numbers for pre-recorded media production are remarkably low, counting only 192 employees and 64 businesses in 2019, compared to 687 and 101, respectively, in 2008.

¹ This refers to the class “Reproduction of pre-recorded media” in the NACE system (code 18.20) and including producing gramophone records, CDs, and magnetic tapes with music, other sound recordings, cinematographic films, and software.

5.2. Main Actors in the Recorded Music Industry

Greece is home to a large number of small independent record labels, particularly in the rock, indie, and jazz scenes. A curated list of these smaller labels, including brief descriptions and website links, can be found [here](#). Below is a selection of some of the most prominent independent labels currently active in Greece.

Main Labels in Greece

FormigArt is an indie label founded in 2016 by a small group of individuals with a deep passion for singing and our musical heritage, driven by a mission to showcase and support emerging talents in the music industry. To date, we have introduced and promoted new artists, organised fresh productions in music venues, and conceived and executed original projects.

PK musik was established in 2019 by bassist, composer, and producer Petros Klampanis. Since then, PKmusik has established itself as a hub for artistic excellence and intercultural dialogue in the music industry and has released 14 albums, mainly jazz and acoustic-oriented. With roots in both Athens and New York, PKmusik is dedicated to promoting and producing quality music with a unique character and mission, fostering a deep listening experience.

Inner Ear Records is an indie record label based in the Greek city of Patras. The company was founded in 2007, and although it began as a small one-man project, it quickly transformed into Greece's leading indie music label.

Minos EMI is a record company that serves as the Greek record label and offices of the multinational Universal Music Group. It is the biggest record label in Greece, with the richest catalogue and a variety of music genres (folk, rebetiko, classical, pop, rock, etc.), as well as a catalogue of Greek and international artists.

Panik Entertainment Group is a company consisting of record labels and artist management services. It is considered to be at the top of the Greek Music Market as it manages to succeed constantly in every division of the industry, from countless no.1 and digital chart hits to physical sales, high radio airplay, YouTube trends, rapidly increasing views and music awards.

Panik Entertainment Group boasts an active roster of more than 100 artists and is the official licensee of the international and local catalogue of Sony Music Entertainment in Greece and Cyprus, while also holding the rights of the No. 1 urban label in Greece, Capital Music. The company has 4 sub-labels. Panik Records, which mainly represents dance, pop, R&B and mainstream repertoire, Panik Platinum, which represents Greek Ethnic music, Panik Gold, which solely represents the Top Greek singer Anna Vissi and last but not least Panik Oxygen, which works around contemporary music.

[Heaven Music](#) was founded in 2001 and is currently the largest independent record label in Greece, with a presence in the wider Balkan region. Its artist roster includes some of the top Greek artists, such as Nikos Oikonomopoulos, Natasha Theodoridou, Nikos Vertis, Michalis Hatzigiannis, and many others. Additionally, Heaven Music has ventured into the development of new artists, either through its A&R department or through popular television talent shows such as Fame Story, X-Factor, and Rising Star.

The innovation of Heaven Music in the local music industry is based on the successful combination of a “classic” record label, which manages the production, distribution of music content, and promotion of artists, alongside a broader management of artists through all the media channels of the ANTENNA Group, including Television, Radio, Web, and Print Media. The immediate goals of Heaven Music are the expansion of the physical sales network of records and, at the same time, embracing the digital age by following the latest trends in the global music industry.

[Sony Music Entertainment Greece](#) (SME) acquired in December 2024 Cobalt Music, one of the most well-known independent music labels in Greece. The acquisition signals the reopening of Sony Music Entertainment Greece as a branch of the multinational in the country.

[Aerakis - Cretan Musical Workshop & Seistron](#), an IFPI member, is one of the oldest and most well-known labels in the field of Cretan music. The company aims to support the musical tradition of the island of Crete as well as modal music overall.

5.3. Distribution & Merchandise

Digital distribution in Greece is mainly carried out by record labels, both major and independent. It is with one of those labels that international artists are more likely to cooperate in order to distribute content in Greece. Labels mainly use The [Orchard](#) for their distribution. Most independent artists use publicly available online aggregators like CD Baby, Tunecore, or DistroKid.

International artists should either contact a local record label or publisher or use one of the aggregators to distribute their music worldwide.

The physical distribution of printed media is fairly limited nowadays in Greece. Other than the record labels (that distribute mostly the material they release through their own network of connections) and some small [distribution hubs](#), printing and distributing the material is carried out by the artists themselves (either placing records at record stores or selling at the concerts). Although revenue from such activities is very limited, it could, in theory, provide some extra cash to make a tour more feasible. The same stands for various merchandise items (t-shirts, etc.)²

² Section based on interview with Nikos Vogiatzakis, music producer/ indie record label founder.

5.4. Releasing and Distributing Your Music

In Focus: Releasing and Distributing Your Music in Greece

Interview with Kiriaki Ailianou, head of the indie record label FormigArt

Artists looking to distribute their music in Greece should begin by identifying labels that align with their musical genre. This typically involves researching the profiles of similar artists to see which labels have published their work. Most labels accept demos submitted online and will respond within a reasonable time frame. The artists normally are expected to provide the potential label with a high-quality master of their work (it is rarely the case that the label will pay for recording/mixing), a complete and up-to-date EPK (*electronic press kit*) and a thorough bio. If the label expresses interest, further discussions typically proceed via email, followed by phone or Zoom calls, or in-person meetings.

Agreements between artists and labels in Greece vary widely. In some cases, the artist is required to pay a fee to have their work published, with the label also retaining a percentage of streaming and sales revenue for several years. In other cases, the label will pay a small amount (usually for mastering the work or for the album cover) and keep a percentage of streaming and sales revenue for a number of years. Generally, percentages are in the ballpark of 60/40 or 70/30 in favour of the label.

6. Music Publishing & Synch Sector

The music publishing and synchronisation sector in Greece lacks proper infrastructure, with only a small number of active publishing companies. As a result, many music creators in Greece view music publishers as a luxury rather than a necessity. Most Greek composers and musicians want to be signed by a record label, which is often offered on an exclusive basis. A systematic export strategy when it comes to music publishing does not exist, and any movements are isolated.

Advertisements, TV and film in Greece often use international repertoire. Advertisers in particular tend to favour globally recognised hits, which makes it difficult to pitch lesser-known, though potentially suitable, commercial music. For this reason, high radio play and visibility on platforms such as Spotify are necessary. In TV and films, things are slightly different, and there is more space for lesser-known acts to get their music placed.

International artists interested in accessing the Greek market must be registered at a CMO and have a publisher and/or label in their home country. It also greatly helps if they are somewhat known in Greece. They should then find a local sub-publisher to distribute their catalogue and acquire access to the local sync network. As always, when interested in entering a new market, competitive pricing and licensing costs are factors that should be considered. Although some companies are part of multinational organisations (e.g. PRS), a network of local sub-publishers is considered more effective in penetrating the market.

As a general rule, deals agreed with local publishers are usually on a percentage basis on collections, typically 80% for the artist and 20% for the publisher, excluding the commission of the CMO and the commission of the sub-publisher (if one exists). Furthermore, typical contracts have a duration of 3-5 years, after which the rights return to the artist. In some cases, though, companies may offer to buy the complete catalogue of an artist.

Since there are no songwriting camps in Greece and creative collaborations are scarce, Greece offers plenty of opportunities for creative collaborations. In order to discover suitable collaborators, it is very important to acquaint yourselves with music professionals in Greece.³

The main actors in the music publishing industry in Greece are listed below:

D-version Music Publishing

D-Version Music Publishing is dedicated to supporting music creators across various disciplines, ensuring they maximise the potential of their copyrighted works. Since its inception in 2005, the company has emerged as Greece's premier independent music publisher. The reputation of the company as a reliable partner extends to sub-publishing, with many international publishers entrusting them to represent their catalogues in

³ Section based on interviews with Markos Fragos | Musou Music Publishing and with another music publisher.

Greece.

The company represents mainly international artists and has an extensive global network that allows musicians worldwide to manage their music rights. Whether it's for music releases, movies, commercials, TV shows, video games, mobile platforms, or online environments, the company works closely with their clients to ensure their rights are protected and they receive proper remuneration. Beyond copyright management and catalogue exploitation, D-Version Music Publishing offers valuable guidance to songwriters so they can successfully navigate the challenging waters of today's music business.

Musou Music Publishing represents a number of international music publishing companies, including Warner Chappell, Because Editions, Mute, Third Side, Cooking Vinyl, Westbury, Mushroom Music, Gaga Music, and others, exclusively in Greece and Cyprus. The company also represents music creators and songwriters abroad, while actively promoting Greek music on the global stage. Musou offers comprehensive services in licensing (covering both sound recording and music publishing rights), as well as music supervision and consulting for advertising.

Seed Point Music Publishing is an independent music publishing company established in 2013 that addresses creators and rights owners as well as music publishers. The main objectives of the company focus on ensuring and monitoring the payment of royalties when music works are used for commercial purposes, as well as promoting the music works in a competent and creative manner so as to optimise success both in Greece and abroad. Today, the company holds a significant repertoire of Greek and interacts with an organised network of sub-publishers in other countries, targeting the best management and promotion.

In Focus: Sync Licensing and Music Publishing in Greece

Interview with Dionysis Tsonopoulos, music copyright specialist and Senior Director of Business Development at Musou Music Group

Dionysis Tsonopoulos has over 33 years of experience in the music industry, having worked with Warner Music, BMG Music, and various independent labels. Since 2010, he has specialised in music copyright and licensing and, over the past six years, he has collaborated with Greek collective management organisations (CMOs).

In Greece, most sync licensing for Greek songwriters is handled by CMOs, unless the author is represented by a music publisher. For those without a publisher, the CMO effectively assumes that role, administering the sync process. When a publisher is involved, sync rights are typically handled directly through them. Blanket licenses cover radio and TV broadcasts, however they do not include trailers & teasers, opening or closing titles, or VOD usage. These uses require separate sync licenses which have to be negotiated in advance and on a per-song basis. It is good to clarify that the licensing of international catalogues is handled by the international music publishers and their sub-publishers in Greece.

The advertising market in Greece is relatively mature and generally understands the value of music licensing. Budgets for ad campaigns can reach tens of thousands of euros, particularly when commercial tracks are used. To avoid these higher fees, advertisers often turn to library

music as a more cost affordable alternative. Each year, approximately 40–50 ad campaigns license commercial music, however many campaigns still underestimate the impact that a well-chosen track can have.

There is no established role for music supervisors in Greece, and licensing responsibilities are often unclear. Requests typically come from ad agencies or production companies, but the understanding of licensing processes is inconsistent. Directors or mixers are often involved in the music selection process, and only a small portion of the industry fully recognises the value and impact a strong music choice can bring to a campaign.

Sync licensing for film and TV productions is on the rise in Greece, particularly for older Greek music from the 1960s and 1970s. Since 2019, more than 20 films per year have included licensed Greek tracks, a trend driven by Greece's popularity as a filming location and increased demand from international productions. VOD platforms like Netflix, Apple TV, and Prime have also contributed to this growth. Additionally, the success of Greek films at international festivals has further boosted interest and demand in local music.

Despite this growth and trend, accurately assessing the overall size of the sync licensing market in Greece remains challenging. While sync revenue from AUTODIA and EDEM is publicly available, there is no transparency regarding the revenue earned by Greek music publishers from sync usages of international catalogues. As the Greek publishers' association no longer exists, data sharing remains limited. Nevertheless, EDEM & AUTODIA publish annual reports that include some information on sync activity.

The music publishing market in Greece is highly consolidated. Universal, Sony, and Musou (sub-publisher for Warner Chappell), along with D-Version Music (an independent representing BMG and Kobalt), dominate the space, collectively controlling over 95% of the market. While a few independent publishers focus on local repertoire and international promotion, the overall landscape remains heavily concentrated.

On the reporting side, AUTODIA & EDEM receive detailed usage data from TV broadcasters, including music played in tv programmes & series. This data enables royalty collection and distribution. Although sync currently represents a small portion of AUTODIA's and EDEM's overall activity, it is a growing area, particularly due to the increasing international interest in Greek music.

7. Media and PR

The media and public relations landscape in Greece, as is the case with many of the other aspects of the music business, is foggy, fragmented and lacks infrastructure and consistency. The biggest name in PR is undoubtedly [ZUMA Communications](#), who handle the vast majority of recognisable artists. Other than the findings of this report based on qualitative interviews, word of mouth and connections, no further info or website was found.

[ZUMA Communications](#) is a public relations and communications agency specialising in culture and entertainment. Since 2009, the company has been promoting cultural events across Athens and Greece, including music, visual arts, cinema, and theatre. The company is collaborating with major cultural institutions, production companies, galleries, music and theatre venues, and Greek artists.

7.1. Social Media

In terms of social media, Instagram and TikTok are the most impactful platforms for artists in Greece. For international artists, it is not necessary to translate posts into Greek, as this may come across as inauthentic. Instead, maintaining the artist's natural tone and style is preferred to preserve their originality and global appeal.

7.2. Written Media – Print and Online

Pairing radio airplay with features or interviews on popular pop culture media outlets such as *Lifo*, *Kathimerini*, *News247*, and *Avopolis* is an ideal approach, especially for emerging artists.

Lists of main or most relevant media outlets

- [Lifo](#) - Free press and online outlets focusing on news, lifestyle and pop culture. One of the most popular and most influential websites in Greece.
- [News247](#) - News and pop culture website, part of 24Media group. Rather influential in terms of pop culture trends.
- [Kathimerini](#), [K Magazine](#), and [VOGUE](#) - Major newspaper and online media groups. Rather influential in terms of pop culture trends. Long interviews (press & online).
- [Avopolis](#) - The first and oldest music website in Greece (since 1996). Part of Brainfood Media. Album reviews, live reviews, features, interviews, podcasts

Some additional media outlets include: [To Vima](#), [Ta Nea](#), [Ethnos](#), [Popaganda](#), [reader](#), [provocateur](#), [culturenow](#), [mad](#), [athinorama](#) (especially for Athens).

7.3. Radio

Radio remains a vital component, as it is highly influential in Greece, with many artists achieving their first breakthrough thanks to radio airplay. Tracking radio ratings through platforms like [e-tetradio](#) can help identify key stations for targeting.

The total list of radio stations broadcasting online (referring to the vast majority of radio stations in Greece), including a short description, can be found [here](#).

7.4. Television

Television's days of glory have long passed in Greece. The only music channel nowadays is [MAD TV](#), based in Attica, with a regional range, and a program consisting of 35% Greek and 65% international repertoire. Other regional and national range TV channels host a small number of music shows, mainly with entertainment Greek music, aimed at Greek audiences.

7.5. Developing a Marketing and PR Strategy

In Focus: Developing a Marketing and PR Strategy for Greece

Interview with Evi Choursanidi, PR Professional / Pop culture & Music Writer, Editor in Chief of the Avopolis Music Network

A successful PR and promotion strategy for international artists entering the Greek market should combine traditional media with digital platforms. To effectively navigate the local landscape, working with a local PR professional or agency is strongly recommended. A local partner offers essential media connections, including curated genre-specific media lists, direct access to journalists and editors, and a deep understanding of local market dynamics. This insider knowledge can greatly increase a campaign's impact. For smaller-scale artists, a three-month campaign is generally sufficient to build visibility. For example, if a concert is scheduled for mid-March, promotional efforts should start in early January, including coverage in key publications and consistent social media activity to build anticipation.

Promotional efforts in Greece are generally structured around specific campaigns rather than ongoing monthly activity. A well-rounded campaign might include a feature article or interview on a prominent online platform, cross-promotion through affiliated media channels, and coordinated posts across social media. Costs vary but are often negotiable, and some media outlets may agree to trade deals, such as featuring an artist in return for free concert tickets for staff or giveaways. For international artists, translating posts into Greek is unnecessary and can feel inauthentic. It's more effective to maintain the artist's original tone and voice, which helps preserve their unique identity and global appeal.

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