

EMO EXPORT HANDBOOK

Austria



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Introduction

This study is meant to help you gain an insight into the Austrian music industry and the country as a music market; we also tried to provide information on the contextual conditions and challenges those active in the domestic music industry are confronted with, especially with respect to a globalised music industry heavily relying on technology and networking skills. We hope that this study will help motivate readers to look into topics related to music in Austria even further.

1. REPUBLIC OF AUSTRIA - GENERAL FIGURES AND DATA

1.1 GEOGRAPHY AND DEMOGRAPHY

1.1.1 GEOGRAPHICAL DATA

The Republic of Austria (German: *Republik Österreich*) is a landlocked country in southern Central Europe. It borders Germany and the Czech Republic to the north, Slovakia and Hungary to the east, Slovenia and Italy to the south, Switzerland and Liechtenstein to the west, and covers an area of 83,871.1 sq km. The country's capital is Vienna.

According to the 2004 national census, Austria has a population of 8,032,926. The official language is German. The country is organised as a representative democracy and a federal state comprising nine federal provinces. The Austrian constitution is based on the principles of democracy, the republican state form, federalism, and the rule of law. Austria was admitted to the UN in 1955 and joined the European Union in 1995. Since 1955, Austria's foreign policy has been based on the country's perpetual neutrality as enshrined in the 1955 Austrian State Treaty.

Austria's head of state is the Federal President (German: *Bundespräsident*), whereas the federal government is headed by the Federal Chancellor (German: *Bundeskanzler*).

Since the 1990s (i.e., since the "iron curtain" came down), Austria has also started playing an ever-increasingly important economic and political role in the Central and Eastern European region, which, of course, now also includes cultural co-operation and integration. With projects like "Twin Cities" (an architectural and infrastructural project aimed at re-integrating Bratislava and Vienna), especially the Eastern regions of Austria are taking serious steps to become a so-called "Centropa". On the other hand, the Western regions of Austria (like the Tyrol and Vorarlberg) have traditionally been rather oriented towards Southern Germany and Switzerland economy-wise, and when talking about the music industry. Southern Germany has always been a kind of hub there for selling traditional Austrian folk music and "Schlager" products.¹

¹ Information compiled using data from the following sources:
A Brief Survey of Austrian History, Richard Rickett, 1998 Georg Prachner Verlag, Vienna, Austria, pp. 150-152

Statistical Yearbook 2006 by Statistics Austria, Verlag Österreich GmbH, Vienna, Austria

Website of Statistics Austria <http://www.statistik.at/englisch/results/start.shtml>

Website of Austrian Press and Information Service <http://www.austria.org>

Facts and Figures issued by the Austrian Foreign Ministry (2000)
http://www.aussenministerium.at/up-media/13_t_z_englisch.pdf

The "Twin Cities" at a glance
http://www.europaforum.or.at/project.php?LANGUAGE_ID=en&PROJECT_ID=119&TEXT_ID=81&CATEGORY_ID=14

1.1.2 DEMOGRAPHIC INFORMATION

1.1.2.1 Population Distribution

Federal States and Provincial Capitals

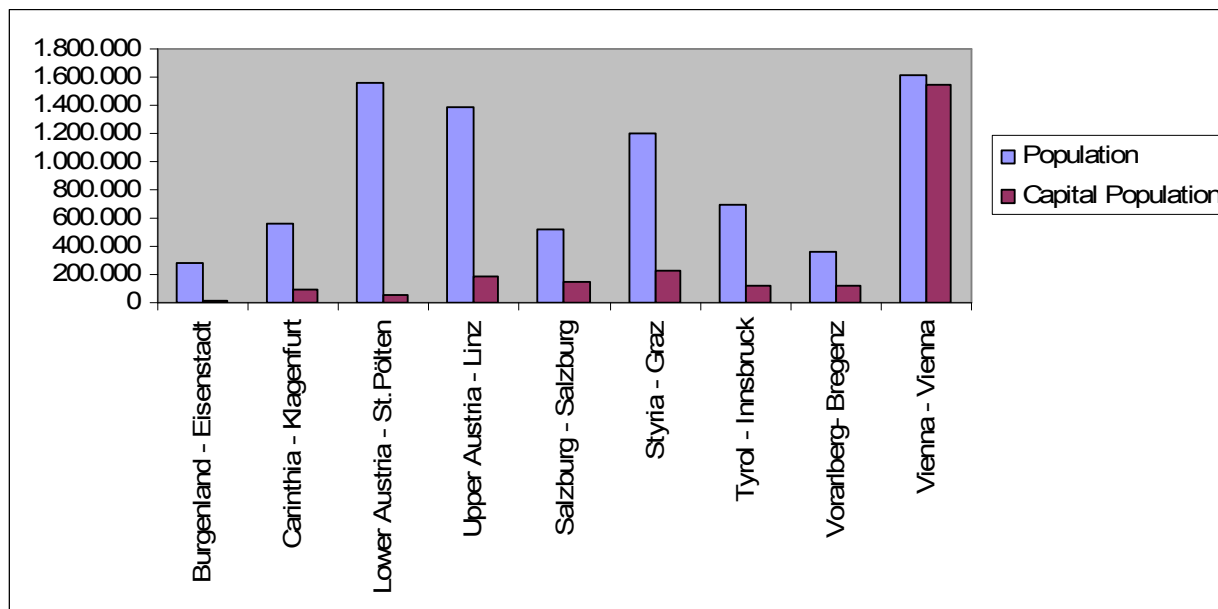


Chart 1 Provinces and Population, Capitals and Capital Population
 Source: Statistical Yearbook 2006, Verlag Österreich GmbH, Vienna, Austria

Figures indicated in Chart 1 suggest that most cultural activity (including music) takes place in Austria's urban areas, with Vienna topping the list by far. This assumption is further supported by the 2001 statistics on regional distribution of cultural employment in Austria released by Statistics Austria. It shows that Vienna has more than 20,000 people employed in the cultural industries, whereas Lower Austria comes second with just about 6,000 people, followed by Upper Austria with about 5,000.

Vienna has often been (and still is) considered the centre of classical music activities, which is supported by the fact that 54% of Austria's music theatres are located in Vienna and the pivotal role classical music plays as a value-adding means in Vienna's tourist industry.

However, the dominant role of Vienna as Austrian *music metropolis* not only extends to the classical music genres. According to a database analysis performed by MICA (Music Information Center Austria) in November 2003, 27.4% of all those active in the Austrian music industry are based in Vienna, which, of course, covers all genres and sectors of the music industry supply chain.²

² An Analysis of the Economic Potential of the Creative Industries in Vienna, February 2004, City of Vienna MA 27 EU-Strategy and Economic Development/Chamber of Commerce Vienna/Filmfonds Wien
<http://www.creativeindustries.at/pdf/english-summary.pdf>
 pp. 182-184

1.1.2.2 Population Development

Population Details according to Statistics Austria/2006 31.III

Citizenship	Total	Austrian population by age-groups and sexes				
		<i>aged 0 to under 15</i>	<i>aged 15 to under 60</i>	<i>aged 60 and over</i>	<i>Men</i>	<i>Women</i>
Austrian	7,459,600	1,175,400	4,542,900	1,741,300	3,603,100	3,856,400
Foreign	814,000	133,200	612,100	69,300	421,200	393,400
from former Yugoslavia	306,600	58,200	224,500	23,900	164,400	142,200
Turkish citizens	112,500	23,900	81,000	7,500	60,500	52,000
Other citizenship	395,500	51,100	306,500	37,900	196,300	199,200

Chart 2 Population

Source: Statistical Yearbook 2006, Verlag Österreich GmbH, Vienna, Austria

There are no topical figures on inhowfar minority segments made up of first and second-generation immigrant groups (especially from Turkey and the former Yugoslavia) make an impact on music consumption or music creation in Austria. However, there are encouraging signs for Vienna especially gradually becoming some kind of focus for world music through events like “Balkan Fever”, “The Accordion Festival”, “Salam Orient”, “Onda Latina” or “KlezMORE”.³

Although there are no figures available, trends in Austrian radio (Turkish programmes on stations Radio Orange 94.0 covering Vienna and Freies Radio Proton in Vorarlberg) and the fact that young first and second-generation citizens often do not feel welcome at big clubs and discos (and, thus, have started organising their own minority ethnic events) indicate that there are emerging markets for niche demographics in Austria - in this case, however, most of this emerging market segment still seems to be covered by a strong presence of pop super stars from Turkey and the stars of the “Turbofolk” genre when it comes to music.⁴

³ Weltmusikwunder Wien (2006)
<http://www.falter.at/web/print/detail.php?id=261>

⁴ Türkische Pop-Musik - Eine Bereicherung für die EU? (2001)
http://www.univie.ac.at/strv-publizistik/php/wiki/index.php/T%C3%BCrkische_Pop-Musik
 Türkisches Jugendladio in Vorarlberg
<http://vgarchiv.orf.at/austria/de/archiv/orf2/2001/011202.htm#3>

1.1.2.3 Education

The Republic of Austria has a publicly-run school system with nine years of compulsory education, which is provided free of charge. The legal basis for the current school system is the School Law of 1962. Funding and supervising primary, secondary, and, since 2000, also tertiary education, is the task of the Federal State, while primary and secondary education is administered on the state/province level by the authorities of the respective states/provinces.

Admission to university degree courses (any subject) is available to every native Austrian who meets the educational requirements (i.e., A-levels or High School Diploma, in Austrian German called *Matura*). In cases where students do not meet the requirements, it is possible to be admitted to a degree course via an examination. In the cases of colleges and academies specialising in the arts, qualifying examinations must be passed before admission even if the basic requirements have already been met.⁵

In Austria, there are six universities specialising in the arts, three of which are universities or *academies* for music and drama, notably the Vienna Academy of Music and Drama, the Graz Academy of Music and Drama, and the Mozarteum Academy of Music and Drama in Salzburg. In 2003/2004, a total 8,000 regular students were registered in arts degree courses, three fifths of which had registered for music subjects.⁶

According to the study “The Austrian Music Economy”, there is an important and ubiquitous music-related education and training system in place in Austria. However, the study goes on to say that in terms of popular music, orientation towards international markets and non-German language regions is still lacking.⁷

There is a strong focus on artistic quality in Austrian music education and training; however, curricula do not cover specific business administration topics and do not take into account recent developments in technology.⁸

1.2 ECONOMY, INFRASTRUCTURE, LEISURE

1.2.1 ECONOMY

Austria has a well-developed market economy and high standard of living. Lately, pivotal factors in attracting foreign investment have been Austria’s EU-membership, and proximity to the new EU member and accession candidate countries in Central and Eastern Europe. The country is also a part of the European Union’s Schengen Agreement, and there is, of course, freedom of establishment (i.e., persons or companies may carry on an economic

⁵ Facts and Figures issued by the Austrian Foreign Ministry (2000)
http://www.aussenministerium.at/up-media/13_t_z_englisch.pdf
pp. 145-147

⁶ Zweiter Österreichischer Kreativwirtschaftsbericht (2006)
http://www.creativwirtschaft.at/download.php?folder=standard&file=zweiterKW_Bericht.pdf
p. 89

⁷ Scheuch, Fritz (2000). Die Musikwirtschaft Österreichs - Strukturen, Chancen und wirtschaftliche Bedeutung
<http://www.ifpi.at/summary.pdf>
p. 11

⁸ An Analysis of the Economic Potential of the Creative Industries in Vienna (February 2004).
City of Vienna MA 27 EU-Strategy and Economic Development/Chamber of Commerce Vienna/Filmfonds Wien
<http://www.creativeindustries.at/pdf/english-summary.pdf>

activity in a stable and continuous way in one or more Member States of the European Union without being subject to any discriminatory or restrictive measures which could not be justified by reasons of general interest) based on the provisions of the EC-Treaty.

Free movement of workers and freedom of domicile according to EU legislation applies to all EU/EEA citizens and their family members (spouses, children, step-children and adopted children). Interim regulations apply in the case of new EU citizens (accession on May 2004) from Estonia, Latvia, Lithuania, Poland, Slovakia, the Czech Republic and Hungary (transitional provisions will be in effect until 2011). EU citizens from Malta and Cyprus enjoy free movement of labour and freedom of establishment.⁹ Furthermore, based on bilateral agreements between Austria and the United States of America, US citizens and companies are granted income and other tax relief.¹⁰

The country is also a member of the European Monetary Union (EMU) and, thus, closely integrated with other EU economies, particularly Germany. Average annual inflation is about 2.1%; unemployment amounted to 5.3% in 2005. The real growth rate of Austria's gross domestic product was 2% in 2005.¹¹

Austria rates 6th in 2003 statistics covering OECD countries when it comes to gross and net national income per capita. According to IFPI Austria, an average 2.7 albums per capita sold in Austria means that the country is among the top 10 music markets (when compared internationally). In 2005, more than 10 million CD albums were sold in Austria.¹² In 1998, the Austrian music industry generated gross added value of €2,175 million, equalling 1.25% of GDP (exclusive of VAT), which means that (in terms of adding value and employment), the music industry as an economic sector is more important than the Austrian textiles, paper, chemical, and plastics industries.¹³

However, close economic integration with Germany is also an issue when it comes to the Austrian music industry. In a recent study Austrian music representatives literally

⁹ Living and Working in Austria (2005)
http://www.ams.or.at/neu/arbeiten_in_oe_2005_EN.pdf

Regierungsprogramm Aussen- und Europapolitik (2000)
<http://www.austria.gv.at/2004/4/7/Regprogr.pdf>

¹⁰ CONVENTION BETWEEN THE REPUBLIK OF AUSTRIA AND THE UNITED STATES OF AMERICA FOR THE AVOIDANCE OF DOUBLE TAXATION AND THE PREVENTION OF FISCAL EVASION WITH RESPECT TO TAXES ON INCOME (1998)
http://www.aussenministerium.at/up-media/910_1998c006__dbst__est__oe__us_.pdf

¹¹ Statistical Yearbook 2006 by Statistics Austria, Verlag Österreich GmbH, Vienna, Austria

Website of Statistics Austria http://www.statistik.at/statistische_uebersichten/englisch/pdf/indicato.pdf

Facts and Figures issued by the Austrian Foreign Ministry (2000)
http://www.aussenministerium.at/up-media/13_t_z_englisch.pdf
pp. 90-91

CIA - The World Factbook
<https://www.cia.gov/cia/publications/factbook/geos/au.html#Econ>

¹² OECD Factbook 2006 - Economic, Environmental and Social Statistics - Macroeconomic trends
<http://lysander.sourceoecd.org/vl=8142553/cl=14/nw=1/rpsv/factbook/02-01-02-g01.htm>

Wie groß ist der österreichische Musikmarkt?
<http://www.ifpi.at/>

¹³ Scheuch, Fritz (2000). Die Musikwirtschaft Österreichs - Strukturen, Chancen und wirtschaftliche Bedeutung
<http://www.ifpi.at/summary.pdf>
p. 4

described the Austrian music market as being “tied” to a market at least ten times bigger (i.e., Germany), which is supported by the fact that major labels consider Austria as being part of the “GSA territories” (Germany, Switzerland, and Austria). This results in severe structural problems when it comes to developing market-ready acts for exploitation on an international scale - the major labels’ representative offices in Austria (predominantly based in Vienna) do not have the clout to provide this service, given that the headquarters are based in Germany. Austria’s foreign royalty balance is negative, and even domestic share of royalty revenue generated by Austrian acts and music products in 1999 was far below 40% of total Austrian domestic market royalty revenue.¹⁴

The historical fact of Austrian composers and musicians being subjected to forced exile during the Nazi occupation of Austria had a devastating impact on musical life in Austria (and, thus, the Austrian music industry, as this also meant the exodus of an important share of profitable musical activity). The country has only now been starting to slowly recover from this blow, as the post-war years in music were dominated by integration into the GSA markets as one of the smaller territories.¹⁵

1.2.2 INFRASTRUCTURE

1.2.2.1 TOURING AND LIVE PERFORMANCES

When it comes to touring and organising live performances in Austria, a few hints may prove useful. The Austrian road network and motorway system is well-developed, but there is a ban on night driving for non-low-noise trucks, which may have considerable effects on logistics and sticking to deadlines in the context of tour schedules.

A road toll tax disc is necessary to use Austria’s expressway and motorway system and can be purchased at most petrol stations and border entry points. For countries outside the European Union, facilitating entry into Austria with musical instruments and equipment might require a Carnet ATA (Admission Temporaire / Temporary Admission) - please check back with the respective Chamber of Commerce in your country.¹⁶

When it comes to concert venues, it may be important to note that for backlines and P.A. systems, the standard household voltage of 220 volts applies. Austrian plugs have two round prongs; electrical outlets have two round holes for a receptacle. The standard for high-voltage systems (e.g., lighting) is 380 volts. Most venues have their own sound

¹⁴ Ehrenhöfer, Katrin; Koppensteiner, Gudrun; Pumberger, Doris; Steinbauer, Birgit (2006). Musikwirtschaft und neue Medien : Veränderungen in der Musikwirtschaft durch die Digitalisierung aus der Sicht von österreichischen Musikexperten und Vertretern der Musikwirtschaft
Schriftenreihe / Forschungsbereich Wirtschaft und Kultur, Nr. 3 - Forschungsbereich Wirtschaft und Kultur
Wien, Wirtschaftsuniv., 2006
http://epub.wu-wien.ac.at/dyn/virlib/wp/mediate/epub-wu-01_972.pdf?ID=epub-wu-01_972
pp. 55-57

¹⁵ Musik in Österreich. Von den ältesten Spuren bis zur Gegenwart. Ein Überblick. (2000)
Bundespressedienst, Wien
p. 6

¹⁶ Holiday Service of the Austrian National Tourist Office
http://www.austria.info/xxl/_site/uk/_area/417076/_subArea/448655/_subArea2/447669/home.html

ATAonline der Handelskammer beider Basel
<http://www.ataonline.ch/bb/client/d/>

The Canadian Chamber of Commerce
<http://www.chamber.ca/article.asp?id=259>

systems, but there is no guarantee that these are in good shape, especially when it comes to small venues in Vienna and the regional capitals.

1.2.2.2 BROADBAND PENETRATION

According to the latest figures, Austria ranks 11th in broadband penetration among OECD countries. 3.9 million Austrians actively use the Internet (of which, according to Statistics Austria, about 744,000 users are based in Vienna), about 4 out of 10 households connected to the Internet have broadband connections. However, two thirds of all digital music sales in 2005 were achieved via mobile devices, only a third via online shops on the Internet. IFPI Austria thinks that the country has very strong potential for a highly dynamic market for online music.¹⁷

¹⁷ OECD Broadband Statistics to June 2006
http://www.oecd.org/document/9/0,2340,en_2649_201185_37529673_1_1_1_1,00.html#Graph2

Europaweite GfK-Studie zum Online Musikmarkt:
Österreicher sind am besten informiert - über Music on Demand-Angebote und über den Schutz des geistigen Eigentums.
<http://www.ifpi.at>

Der österreichische Musikmarkt 2005
<http://www.ifpi.at>

1.2.3 LEISURE

1.2.3.1 Media Use and Leisure

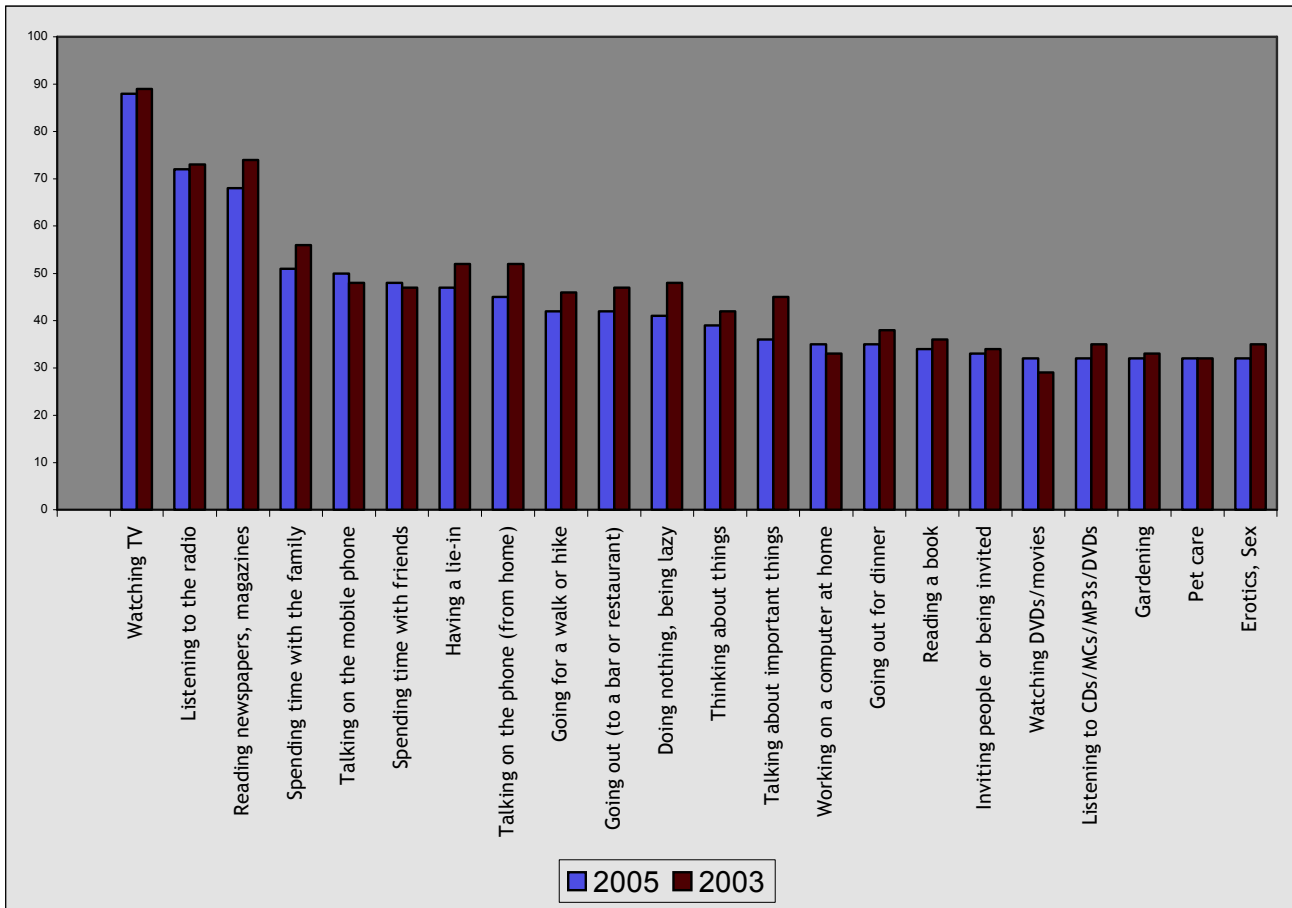


Chart 3 Austrians' Leisure Activities

Source: Institut für Freizeit und Tourismusforschung (2005), Vienna, Austria

<http://www.freizeitforschung.at>

The number in each column represents the regular leisure activities (at least once a week) of a percentage of 100 questioned Austrians, as seen above. Representative survey asking 1000 Austrians above the age of 14 between 1996 and 2005.

According to the Institut für Freizeit und Tourismusforschung's (Research Institute for Leisure Time and Tourism) 2005 survey, the Austrians' favourite leisure activity is watching TV, closely followed by listening to the radio. When it comes to radio, this is further supported by some 2003 figures provided by ORF Medienforschung (the Austrian Broadcasting Corporation's media research unit), where Austria ranks 6th out of 26 European countries when it comes to average listener attendance in minutes per day (209 minutes). Poland tops the list with 311 minutes, followed by Ireland (255 minutes), Romania (226), Finland (217), and Latvia (210).¹⁸ It remains to be seen whether Austrians will continue to embrace "traditional" radio in the future or rather switch to listening to Internet radio, as a lot of people in North America have already done for example.¹⁹

¹⁸ Medienforschung ORF (2006)

<http://mediaresearch.orf.at>

¹⁹ Kusek, David, Leonhard, Gerd (2005)

The Future Of Music - Manifesto For The Digital Music Revolution (Berklee Press)

When it comes to watching TV, the above survey does not really correspond with IP International's 2004 findings (a source quoted by the Austrian Broadcasting Corporation regarding international comparison of average viewer attendance in minutes per day). 164 minutes of average viewer attendance per day means that Austria ranks at the lower end of the spectrum (top of the list are Hungary and Serbia with 282 minutes of average attendance a day).²⁰

Using a computer or a mobile phone, spending time with friends and watching videos or DVDs are rising trends, whereas there is a clear downward trend when it comes to listening to CDs/MCs/MP3s (i.e., audio only). However, the above statistics do not take into account in how far those working on a computer at home use multi-media features (i.e., listening to CDs, audio files etc. while working on the computer, watching music-related DVDs on state-of-the-art computers), or in how far those extensively using mobile phones also use it as a music playback device (real music phones, especially when taking into account that in 2005, two thirds of digital music sales in Austria were achieved via mobile devices).

1.2.3.2 Concert attendance and music tastes

Regarding concert attendance, 2001 figures provided by Statistics Austria indicate that 70.5 % had not attended a concert during the last 12 months, followed by 22.4% who went to watch between 1 and 3 live performances, and 5.4% who would even watch 4 to 6 concerts. These statistics also show that Austrians seem to prefer watching drama performances over concerts (24.3% asked in 2001 watched between 1 and 3 drama performances in the last 12 months).²¹

Surveys regularly conducted by Austrian Broadcasting Corporation ORF show that 11% of the Austrian population watching TV attends concerts/drama/opera performances at least once a month. Furthermore, 9% of those watching TV express a very strong interest in rock and pop music, while in the case of another 9% of viewers there is a very strong interest in classical music. 18% of those watching TV indicate that, when talking about music taste, their main interest lies with so-called "Schlager" music ("Schlager" music is based on an up-tempo version of the basic German 'oom-pah' rhythm. Once established, the beat is never varied throughout the song. The main way in which the audience at a Schlager concert shows their appreciation of the music is to clap in unison on the upbeat).²²

In its report for 2005, the Austrian performing rights society for composers, lyricists and publishers AKM indicates a total of €67,346,000 of domestic royalties generated, the biggest share of which was provided by the radio and TV services provided by the Austrian Broadcasting Corporation, ORF (€20,635,000). Mechanical royalties from performances in shops, hotels, pubs etc. rank second (€20,300,000), followed by promoters organising live performances (€11,991,000). This, again, highlights that placement and performances of

Boston, USA, pp. 57-63

²⁰ Medienforschung ORF (2006)
<http://mediaresearch.orf.at>

²¹ Statistical Yearbook 2006 by Statistics Austria, Verlag Österreich GmbH, Vienna, Austria, p. 547

²² Medienforschung ORF (2005)
<http://mediaresearch.orf.at>

Schlager
<http://www.bbc.co.uk/dna/h2g2/A565607>

music on the publicly-run ORF radio and TV stations are pivotal in reaching Austrian music listeners.²³

1.2.3.3 Music Buyers in Austria

In 2004, 2.7 million Austrians spent €234 million on sound storage media such as CDs, CD Singles, DVD-Audio, SACDs, Music Cassettes and Vinyls, as well as on audio-visual media, like music DVDs and VHS tapes. Cumulative turnover of sound storage media reached 17.5 million units shipped. More than one third of the turnover (36%) was achieved in Vienna. Lower Austria, Upper Austria and Styria achieved about 14% of overall turnover each.

A stable 15% of Austrian Music buyers are below the age of 20. The share of music buyers in the 20-29 age bracket went down by 1 per cent (compared to 2003). Buyers above the age of 29 are responsible for about two thirds of overall turnover, whereas the 30-39 age group remains the strongest consumer group (25%).²⁴

²³ AKM Jahresbericht 2005
http://www.akm.co.at/download/index.php?type=wirueberuns_akminzahlen_download&filename=static%2Fjahresbericht%2Ffiles%2Fe%2Fed3d119039a8e885ac33fc2e1987fe48.pdf&name=AKM_2005.pdf&filemode=open&title=AKM_2005.pdf

²⁴ IFPI Austria - Verband der Österreichischen Musikwirtschaft (2005)
<http://www.ifpi.at>

II. MUSIC FACTS AND FIGURES

1. THE AUSTRIAN MUSIC MARKET

1.1 MUSIC ECONOMY IN AUSTRIA

According to the study “The Austrian Music Economy” (Die Musikwirtschaft Österreichs”) by Fritz Scheuch of Vienna University of Economics and Business Administration, the Austrian Music Economy includes the fields of music production, distribution, education and manufacturing of musical instruments. Back in 1998, about 42,500 people were employed in the sector.²⁵ This number has probably seen a significant decrease over the last few years; however, no current figures are available for the whole of Austria. In Vienna, the 1998-2002 period saw a decrease of 11.4% in sector-specific employment.²⁶

Typically, players in the field of music economy are:

- Musicians, DJs, dancers
- Composers/songwriters/music editors
- Labels
- Music publishers
- Production and copying of recorded music
- Sound studios, freelance sound technicians, music productions
- Video productions
- Music journalists, TV and radio presenters and producers
- Production of musical instruments
- Retail stores, retail with musical instruments and music supplies
- Event organisers
- Theatres, opera houses, concert halls, clubs

However, recent developments in the music industry have shown that sector-specific employment cannot really be restricted to the above-mentioned contexts anymore, but now almost naturally extends to other creative (e.g., film industry, computer games) and non-creative business sectors (e.g., co-operation of Austrian Research Institute for Artificial Intelligence with Bösendorfer piano makers).

Other issues having an impact on Austria’s foreign royalty balance (which is negative) are a music industry structure primarily composed of small- and medium-sized businesses, which are, in most cases, strongly A&R-driven, but fall short of properly marketing their products and are, thus, short of finance and short of growth. When it comes to music genres, Austria can fall back on a particular strength in developing successful artists in the Schlager music, avant-garde and niche domains (e.g., artists of the “Vienna Electronica” scene).

Examples for Austrian niche market successes include Kruder & Dorfmeister (artist development by Soul Seduction), Mego (music production and distribution, Internet-only label, artist booking agency), Zeitvertrieb Wien Berlin (music publisher), and Vienna Symphonic Library (development of sample libraries for computer simulation of musical

²⁵ Scheuch, Fritz (2000). Die Musikwirtschaft Österreichs - Strukturen, Chancen und wirtschaftliche Bedeutung
<http://www.ifpi.at/summary.pdf>

²⁶ An Analysis of the Economic Potential of the Creative Industries in Vienna (February 2004).
City of Vienna MA 27 EU-Strategy and Economic Development/Chamber of Commerce Vienna/Filmfonds Wien
<http://www.creativeindustries.at/pdf/english-summary.pdf>

instruments). All these businesses have embraced new technology and cross-sectoral opportunities.²⁷ Moreover, these businesses (through extensive use of information technology and networking via the Internet) did not restrict themselves to only catering for local and regional markets in Austria (which most small- and medium-sized businesses in the sector still do). They also seem to have successfully mastered integrating secondary and tertiary exploitation strategies for music products, which is the exception in Austria.

1.2 OVERVIEW

The following chapters focus on sound storage media sales and sales of music in digital format. As far as the authors of this guidebook are concerned, there is hardly any general information available on turnover achieved through musical live performances. Besides this, it would be rather difficult to sum up turnover achieved in the different music economy segments listed above.

Thus, we would like to define the Austrian Music Market as a market where music is sold in the form of physical sound and audio-visual media storage devices and digital formats (MP3, online Music, etc.)

The Digital Music Market

The following quote highlights the rapid growth of the global digital music market:

“Record companies have digitised and licensed over a million songs. In 2004 the available catalogue on the biggest online services doubled from around 500,000 to around one million tracks. The number of online services where consumers can buy music has increased four-fold to more than 230 worldwide - and over 150 of those are in Europe. Services like iTunes and Napster have become household names internationally - but local repertoire services in many countries are also developing fast. Digital Sales could rise to as much as 25% of total sales in five years, according to some record companies and third party analysts.”

From the IFPI Digital Music Report 2005, Chairman & CEO John Kennedy

The official IFPI Report for the Austrian Music Market 2004 refers to estimates by Jupiter Research. According to these estimates, the global music market turnover amounted to €300 million in 2004.

²⁷ Paul Thomas. BBC One World (March 2002)
<http://www.soulseduction.com>

MEGO
<http://www.mego.at>

Zeitvertrieb
<http://zeitvertrieb.mur.at>

Vienna Symphonic Library
<http://www.vsl.co.at>

1.3 LATEST DEVELOPMENTS IN THE AUSTRIAN MUSIC MARKET

The Austrian Music Market 2000 - 2003

The Austrian Music Market decreased from 2000 to 2003. Within this period of time, turnover went down by about €64 million - which equalled a 20% slump in sales.

Simultaneously, music consumption has risen continually. Despite the fact that the music market lost over 400,000 buyers, consumers own more music today than ever before.²⁸

**Sound Storage Media Turnover
(millions, EUR) 2002 - 2004**

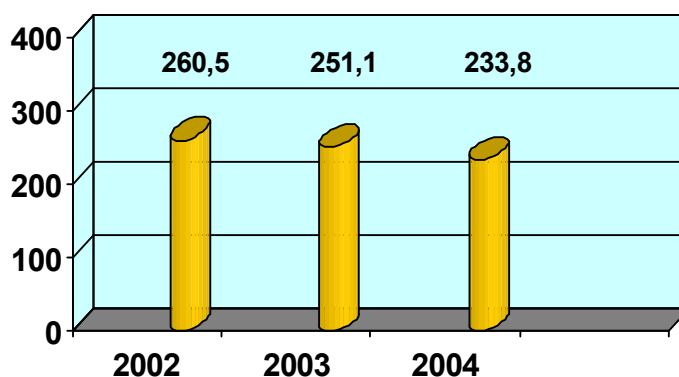


Chart 4 Sound Storage Media Turnover in million € 2002-2004
Source: IFPI

The Austrian Music Market in 2004

Total turnover in the Austrian Music Market reached €234 million in 2004 (-6.9%) and was achieved by selling music on sound and audio-visual media storage devices (on CD, CD Single, DVD Audio, SACD, Music cassette, Vinyl, Music DVD and VHS tapes).

17.5 million units were sold to 2.7 million buyers. A stabilisation of the contracting market could be observed within the last quarter of 2004. 2005 was predicted to be a year of further market stabilisation within the Austrian music industry. Experts expect growth in turnover for 2006. Tax issues might also be instrumental in boosting or preventing future growth in domestic sales of traditional sound storage media. Compared to a 10% VAT (value-added tax) on books, newspapers, magazines and tickets (cinema theatres, theatres and concert venues), VAT on music CDs is 20%. This is, however, not a unique situation when looking at other EU countries (e.g., France with 15-25% VAT on music CDs, and 0-10% on books).²⁹

²⁸ GfK-Market Report 2003

²⁹ Ist Musik ein Kulturgut? Ja, sagt Frankreich. Was sagt Österreich? (2003)
<http://www.ifpi.at>

Before the advent of legal online download stores catering for domestic demand in Austria, the main focus with selling music was on huge retail shops like those run by the Saturn chain (headquartered in Ingolstadt, Germany), a Virgin Megastore in Vienna and the Libro chain stores (a business originally specialising in selling stationery, office supplies and books). Both Libro and Virgin Megastore had to file for bankruptcy in 2002 and 2004, respectively.³⁰

2004 marked the kick-off for legal online download shops in Austria. AON Musicdownloads, chello musiczone, myCokeMusic, Apple iTunes and MSN Music are the first five shops with a total download repertoire of over 700,000 songs. 190,000 customers in the 11-29 age batch took advantage of these new services. The share of downloads in the market for Singles was about 10%.

Market shares in % (IFPI members 2004)

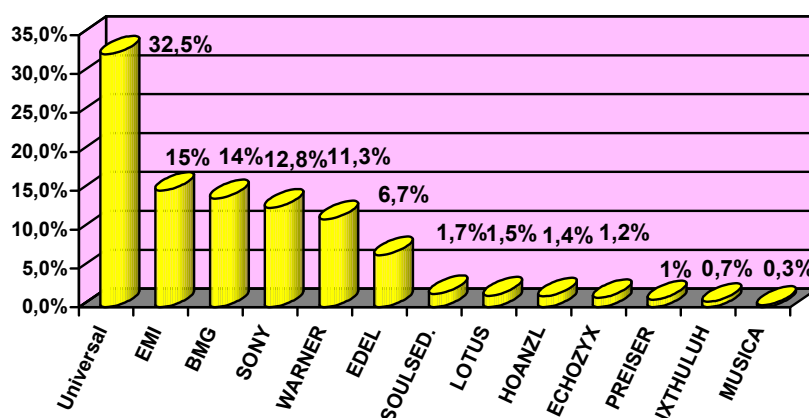


Chart 5 Market Shares in %, IFPI Companies 2004
Source: IFPI

³⁰ Virgin durch Ausgleich zum Neustart? (2004)
<http://www.elektro.at/news.php?id=2237>

Roscic als Libro-Chef? (2003)
<http://www.elektro.at/news.php?id=1154>

1.4 AUSTRIA IN THE INTERNATIONAL CONTEXT

Global revenue from physical sound storage devices reached US\$ 33.6 billion in 2004. This means a decrease in overall turnover of 1.3% compared to the year before. Overall, recovery of the music market can be observed. Experts predict market growth for 2006.

Development of individual markets in 2004 compared to 2003:

USA	+2.6%	(US\$ 12.1 billion)
Japan	-1.8 %	(US\$ 5.2 billion)
UK	-1.6%	(US\$ 3.5 billion)
Germany	-4.2%	(US\$ 2.1 billion)

Austria's respective earnings were at €234 million in 2004 (an estimated US\$ 280 million).

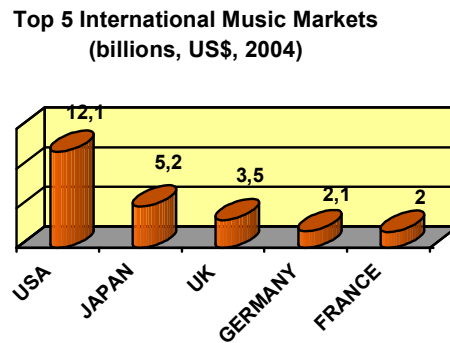


Chart 6 International Music Markets in billions, US\$, 2004
Source: IFPI

1.5 CONVENTIONAL MUSIC FORMATS

Physical Sound Storage Media: CD, CD Single, MC, Vinyl, DVD

The CD album remains the biggest seller with a share of 89 % of overall turnover. There is an obvious increase in the segments of DVD and SACD (Super Audio Compact Disc) on a low turnover level. DVD ranks second with a 7 % share. The impact of MC and Vinyl (ranging at 0.5 % each) on the entire market can only be considered marginal.

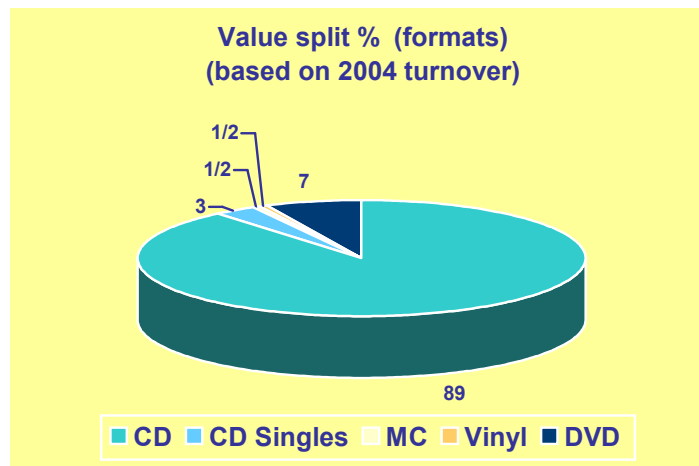


Chart 7 International Music Markets in billion US\$ 2004
Source: IFPI

1.6 DIGITAL MUSIC FORMATS

Looking at the demand for single music tracks, the MP3 digital format is playing an increasingly significant role. According to Jupiter Research, global turnover amounts to an estimated €300 million, whereas global turnover achieved by sales of physical sound storage media reached US\$ 33.6 billion.

In 2005, the download and mobile market experienced the biggest market growth, with more than four million songs sold online and via mobile devices. This means that sales figures quadrupled compared to 2004. Another interesting fact - about two thirds of digital music sales in Austria are achieved via mobile phones; one third via online shops on the Internet. The purchase of single titles clearly dominates the digital music market, whereas subscription services represent a 10% share.

2. CULTURAL POLITICS AND CULTURAL ECONOMICS

2.1 CULTURE ON A FEDERAL LEVEL

The bm:bwk - Federal Ministry for Education, Science and Culture

The Federal Ministry for Education, Science and Culture covers the fields of education, science and research, as well as culture in Austria. At present, about one thousand officials of the ministry are involved in the development, re-structuring and re-organisation of the Austrian education system and the Austrian research landscape, as well as the conservation and preparation of cultural heritage. The ministry's main task is to provide the framework for these constantly changing segments and, thus, to keep Austria fit for the future. The ministry's competencies in the area of culture and cultural heritage are merged within Section IV: monument conservation, librarianship, museum management, issues of cultural politics, cultural information and folk culture.³¹

The Arts Division of the Austrian Federal Chancellery

Based on the 1988 Art Grants Act (amended in 1997), the 1990 Film Grants Act (amended in 1998), and the 1981 Act on the Federal Arts Support Charge (amended in 1992), the Division for the Arts, headed by the State Secretary for Arts and Media, is responsible for managing the entire Federal arts funding programme.

Grants are awarded for projects in the following areas:

- Visual arts
- Architecture
- Design
- Fashion
- Performing arts
- Music
- Film
- Media arts
- Photography
- Literature
- International cultural affairs

Moreover, The Arts Division of the Austrian Chancellery provides the Austrian art and culture scene with information on EU grant programmes.³²

State Secretary for Arts and Media (Franz Morak)

The activities of the State Secretary for the Arts and Media cover two main themes: the Federal Government's art (promotion) policy and media policy. As State Secretary for the Arts, Franz Morak is committed to creating a scope for development for artists in Austria

³¹ Bundesministerium für Bildung, Wissenschaft und Kultur
<http://www.bmbwk.gv.at>

³² Bundeskanzleramt
<http://www.bka.gv.at>

Bundeskanzleramt Kunstsektion
<http://www.art.austria.gv.at>

by launching well-targeted promotion measures and creating sound framework conditions, such as tax incentives and other participation models, which foster a climate of creativity. In arts promotion and cultural policy, the State Secretary is concerned with supporting the creative aspects. The government should not interfere with the creative process, neither through its commissions for works of art, nor through regulatory activities. Cultural policy should create the best possible framework for the creative process and help Austrian artists gain wider exposure and acclaim. This support is particularly important for non-established art and young artists.

3 MUSIC INDUSTRY ASSOCIATIONS

3.1 GENERAL ASSOCIATIONS

IFPI - Association of the Austrian Music Industry

IFPI Austria represents its members in all interdisciplinary matters. IFPI's members include both subsidiaries of international major labels and Austrian independent labels. It is the duty of IFPI to establish and enforce the respective economic and legal framework to help its members bring their music productions closer to the people.

IFPI Austria - Association of the Austrian Music Industry
Schreyvogelgasse 2/5
A-1010 Wien
Email: ifpi@ifpi.at
Official Website: <http://www.ifpi.at>

AGMÖ - Working Committee of Music Teachers in Austria

AGMÖ (Arbeitsgemeinschaft der Musikerzieher Österreichs) works toward the enhancement of music education, especially by means of organizing seminars, courses, conferences etc. It also represents employees in the field of music education and provides financial support for music education events and music education printed work.

AGMÖ - Landstrasser Gymnasium
Kundmannngasse 20-22
A-1030 Wien
phone +43 (1) 712 33 64
fax +43 (1) 713 51 03
Official Website: <http://www.agmoe.at>
AMO - Austrian Music Office

The AMO is responsible for organising and co-ordinating the Hans Koller Award.

AMO - Austrian Music Office
Westbahnstrasse 10/5
A-1070 Wien
Official Website: <http://www.hanskollerpreis.at>

FAFO - Association of the Austrian Audio-Visual Film Industry

FAFO is an association representing employees within the audio-visual film industry. Hence, members of FAFO are music studios, music media production companies, but also film and video production companies.

FACHVERBAND DER AUDIOVISIONS- UND FILMINDUSTRIE ÖSTERREICHS
Wiedner Hauptstraße 63, P.O.Box 327
A-1045 Wien
phone +43 (0)5 90 900/DW 3010
fax +43 (0)5 90 900/DW 276
Official Website: <http://www.fafo.at>

IMZ Vienna - International Music + Media Center

Based in Vienna, the IMZ is a global non-profit association of leading international producers of cultural programmes, focussing particularly on classical and contemporary music, as well as world music, jazz and dance. Originally founded to encourage the promotion and dissemination of music throughout the audio-visual media, the IMZ has turned into an international organisation serving its members as a major centre for music in the media issues.

IMZ
International Music + Media Centre
Stiftgasse 29
A-1070 Vienna
phone +43 (1) 889 03 15
fax +43 (1) 889 03 15 77
Email: office@imz.at
Official Website: <http://www.imz.at>

IGNM - International Association for New Music Austria

Official Website: <http://www.ignm.at>

Mica - music information center austria

mica is a service centre serving the interests of music makers in Austria. Mica provides information, practical knowledge and impulse for all musicians, multipliers and music stake holders in the current Austrian music scene.

mica-music information center austria
Stiftgasse 29
A-1070 Wien
phone +43 (1) 52104-0
fax +43 (1) 52104-59
Email: office@mica.at
Official Website: <http://www.mica.at>

Musikergilde - Guild of Musicians-Composers-Authors

Musikergilde is an independent organisation consisting of active musicians. The goal is to represent the interests of freelance musicians and to give them advice and useful information. Musikergilde works towards the improvement of the financial and legal situation of musicians in Austria.

Musiker-Komponisten-Autoren Gilde
A-1050 Wien, Gartengasse 22

phone +43-1-544 55 99
fax +43-1-545 65 10
Email: post@musikergilde.at
Contact: Peter Paul Skrepek
Official website: <http://www.musikergilde.at>

ÖKB - Austrian Composers Association

The Austrian Composers' Association is a friendly society responsible for representing the interests of Austrian composers. Every Austrian composer of performed music, as well as music teachers and music scientists can become members.

ÖSTERREICHISCHER KOMPONISTENBUND
Baumannstr. 8-10 (entrance Ungarg.11)
A-1031 Wien
phone/fax +43/1/714 72 33
Contact: oekb@chello.at
Official website: <http://www.komponistenbund.at>

OeMR - Austrian Music Council

The OeMR represents and coordinates the interests and needs of persons working within the Austrian music scene. The OeMR supports Austrian copyright, music productions and live performance and supports creatives from all musical genres.

Österreichischer Musikrat - ÖMR
Rennweg 8
A-1030 Wien
phone +43 (699) 12696542
fax +43 (1) 71155-2599
Official Website: <http://www.oemr.at>

OEGM - Austrian Association for Music

The Austrian Association for Music is a private association and has been in existence since 1964. It is supported by the federal government, the municipality and private sponsors. Its main aim is to support Austrian music with a special focus on classical music.

ÖGM
Hanuschgasse 3
A-1010 Wien
phone +43 (1) 512 31 43
fax +43 (1) 512 42 99
E-Mail: oegm@music.at
Website: <http://www.music.at/oegm>

SFM - Social Support for Music Makers

SFM is an association supported by the Arts Division of the Austrian Chancellery. SFM provides allowances of up to 50 % of accident insurance and health insurance fees of music makers.

SFM

Stiftgasse 29
A-1070 Wien
phone +43 (1) 713 69 37 | +43 (1) 521 04 21
fax +43 (1) 521 04 29
Mailto: office@sfm.at
Official Website: <http://www.sfm.at>

SRA - Archive of Austrian Popular Music

SRA calls itself the big 'n' best Austrian Music Archive ("if it's not in here it doesn't exist"). SRA was founded in 1993 (as Skug Research Archive) and provides information about Austrian popular music in form of a publicly-accessible online database (more than 7,000 performers, 16,000 people and 250,000 data records). SRA also is a contact point for questions regarding Austrian Music.

Verein SR-Archiv österreichischer Populärmusik
Museumsplatz 1/5
A-1070 Vienna
phone +43 (1) 526 47 15
fax +43 (1) 522 01 46
E-Mail: office@sra.at
Website: <http://www.sra.at>

Alliance of Music Promoters in Austria (Veranstalterverband Österreich)

The Alliance of Music Presenters in Austria is a specialized lobby group of promoters. Its main responsibilities lie with representation of and consulting for all commercial and private promoters, using musical and literary copyrights.

Veranstalterverband Österreich
Interessenvertretung
A-1010 Wien Dorotheergasse 7
phone +43 (1) 5122918-0
fax +43 (1) 5122918-33
E-Mail: office@vvat.at
Official Website: <http://www.veranstalterverband.at>

VOP - Association of Phono-Rights-Utilizers

VOP (Verband Österreichischer Phonorechteverwerter) is the Association of Austrian Label Owners.

Address:
Postfach 63
A-2353 Guntramsdorf
phone +43 (2236) 530 06
fax +43 (2236) 530 06-9
Email: audiolab@ping.at

3.2 SPONSORING SOCIETIES AND FUNDS

V.Ö.M - Associated Supporters of Austrian Music

Associated Supporters of Austrian Music (Vereinigte Österreichische Musikförderer) is a not-for-profit association founded with the aim of supporting the Austrian music scene. The association's activities include producing the Austrian Music Atlas (a both online and offline publication comprising contact information on promoters, studios, musical instruments retailers, record labels and publishers, rental stores, artists etc.) and organising music competitions.

Official Website: <http://www.planet.tt>

Austrian Music Atlas: <http://www.musikatlas.at/>

Projekt Pop!

Projekt Pop! is an initiative by GFÖM/AKM aiming at the enhancement of Austrian pop!music.

SKE Fund

The SKE Fund is the social and cultural subsidy fund of Austro-Mechana. In 2005, SKE has been providing a total of €328,086 of funding for serious music, €42,836 of which were used for music production and recording, €100,900 for supporting live performances; €98,250 were spent on composition assignments. By comparison, in the area of popular/light music, €206,240 were provided for music production and recording, €230,200 on live performances, and €10,200 on composition assignments. The total amount spent in the area of popular/light music in 2005 amounted to €620,440. Total funding was at €1,018,603.39; besides the funding areas indicated above, this also included support for training, education and research, financial contributions to awards (like the Hans Koller Awards) and to Austrian Music Export.

Official Website: <http://www.ske-fonds.at>

Austrian Music Fund

The Austrian Music Fund announced the results of the third call on 7 June 2006, with €233,500 earmarked for funding 24 album productions. Further, a new funding project was kicked off on 14 September 2006 called "Tour Support" meant to help artists organise and advertise Austria-wide tours to gain exposure.

Official Website: <http://www.musikfonds.at>

3.3 COLLECTION SOCIETIES

The four most important collection societies regarding music in Austria comprise AKM, Austro-Mechana, LSG Wahrnehmung von Leistungsschutzrechten GmbH and OESTIG (Österreichische Interpreten Gesellschaft). There are actually two collection societies in Austria involved in collecting and administering royalties for authors, composers/lyricists, and music publishers, which are AKM (for non-mechanical royalties) and Austro-Mechana (for mechanical royalties). When you look at, e.g., Germany, both tasks are being performed by one collection society (GEMA) only. Regarding performance rights royalties

for performers, OESTIG and LSG co-operate technically. LSG's main task is to collect and administer phonogram producers' royalties on sound storage media.

AKM

The abbreviation AKM stands for authors, composers and music publishers. AKM also represents the society of authors, composers and music publishers, which was founded over 100 years ago (in 1897). The full wording of the term AKM is "governmentally approved society of authors, composers and music publishers, registered association with limited liability". AKM is the largest and most important collection society in Austria. It is organised as a private association and owned by the authors, composers and music publishers. AKM takes care that Austrian copyright owners receive their royalties and, at the same time, offers centralised acquisition of rights to music users.

The association for the promotion of Austrian Music ("GFÖM - Gesellschaft zur Förderung österreichischer Musik") is a 100% subsidiary of AKM and responsible for the handling and administration of subsidies provided by AKM.

Staatlich genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger (AKM)
Baumannstraße 10
A-1030 Wien
Postanschrift: Postfach 259, 1031 Wien
phone +43 (1) 71714-0
Official Website: <http://www.akm.co.at>

Austro-Mechana

Austro-Mechana is the association in charge of collecting mechanical-copyrights. Austro-Mechana is the safe keeper of reproduction and distribution rights on sound and visual storing devices belonging to rights owners (composers and text authors) and music publishers.

Austro Mechana
Baumannstraße 10
A-1031 Wien, Postfach 55
phone +43 (1) 71787
E-Mail: office@aume.at
Official Website: <http://www.austromechana.at>

LSG - Neighbouring Rights Ltd.

The LSG (Leistungsschutzrechte GmbH) collects the performance rights royalties of artists and producers regarding sound storage media.

For Producers:
LSG Wahrnehmung von Leistungsschutzrechten GmbH
Produzentenverrechnung
Managing Director: Dr. Franz Medwenitsch
Schreyvogelgasse 2/5
A-1010 WIEN
phone 01/5356035
fax 01/5355191
E-Mail: ifpi@ifpi.at

For performers/artists:
LSG Wahrnehmung von Leistungsschutzrechten GmbH
Interpretenverrechnung
Managing Director: Prof. Paul Fürst
Bienengasse 5/8
A-1060 WIEN
phone +43 (1) 5871792
fax +43 (1) 5872194
E-Mail: office@lsg-interpreten.com
Official Website: <http://www.lsg.at>

Musikedition

Musikedition is an Austrian institution in charge of securing rights and claims concerning the graphical notation of intellectual property such as sheet music and textual pictures.

Email: koblanck@universaledition.com

OESTIG - Austrian Society of Performers

The OESTIG (Österreichische Interpreten Gesellschaft) secures the rights of performing artists over their live performances.

Österreichische Interpreten Gesellschaft
Bienengasse 5/8
A-1060 Wien
phone +43 (1) 587 79 74
fax +43 (1) 587 21 94
Email: office@oestig.at
Official Website: <http://www.lsg-interpreten.com>

VAM - Collection Society for Audio and Visual Media

The Collection Society for Audio and Visual Media secures rights and claims of film makers.

VAM
Neubaugasse 25
A-1070 WIEN
phone +43 (1) 5264301
fax +43 (1) 5264301 13
Email: office@vam.cc
Official Website: <http://www.vam.cc>

VBT - Collection Society for Motion Picture and Sound

The Collecting Society for Motion Picture and Sound secures intellectual property rights of music video producers.

Verwertungsgesellschaft für Bild und Ton
A-1010 Wien, Habsberggasse 6-8
phone +43 1 5356035
fax +43 1 5355191
Email: ifpi@ifpi.at

VGR - Collection Society for Broadcasting

VGR is the Collection Society for Broadcasting.

Verwertungsgesellschaft Rundfunk
Würzburggasse 30
A-1136 Wien
phone +43 (1) 87878 2300
fax +43 (1) 87878 2302
Email: bettina.cerny-veits@orf.at

4. EUROPEAN CULTURAL SUBSIDIES

4.1 Cultural Contact Point Austria

Since 1998, so-called Cultural Contact Points have been installed in all EU countries. These Cultural Contact Points are information centres providing support and consultancy regarding European Culture Politics, and especially European Cultural Subsidies.

Cultural Contact Point Austria
Bundeskanzleramt
Sektion II Kunst
Mag. Elisabeth Pacher
Schottengasse 1/115
A-1014 Wien
phone +43 (1) 53115 7692
fax +43 (1) 53115 7694
Email: elisabeth.pacher@bka.gv.at
Official Website: <http://www.ccp-austria.at>

4.2 National Cultural Subsidies

Austrian Chancellery - Scholarships, Prizes and Subsidies

The Arts Division of the Austrian Chancellery offers numerous scholarships, prizes and subsidies in the areas of music, festivals, music theatres, and many more. Some of the subsidies in the area of music are:

“Großer Österreichischer Staatspreis (Grand Prize of the State of Austria), Würdigungspreis für Musik (Appreciation Prize for Music), Förderungspreis für Musik (Enhancement Prize for Music), Staatsstipendium für KomponistInnen (State Scholarship for Composers), Arbeitsstipendium für KomponistInnen (Working Scholarship for Composers), Reise-Aufenthalts- und Tourneezuschuss (Tour and Accommodation/Residence Support)“.

Frequency, granted sums, terms and conditions depend on the application and subject.

Bundeskanzleramt
Kunstsektion
Ballhausplatz 2
A-1014 Wien

phone +43 (1) 53115-0

Email: post@bka.gv.at

Official Websites: <http://www.art.austria.gv.at>, <http://www.bka.gv.at>

BMAA - Federal Ministry of Foreign Affairs - Österreichische Kulturprojekte im Ausland

The Austrian Ministry for Foreign Affairs supports the promotion of Austrian culture abroad by means of travel expense grants.

Frequency and granted sum: Depending on application and subject

Terms and Conditions: Project proposals should be sent directly to the representing institution (embassies or consulates) in the foreign location. A list of all embassies and consulates can be found on the official website of the ministry (see below).

Bundesministerium für auswärtige Angelegenheiten

Minoritenplatz 8

A-1014 Wien

phone +43 (0)5 01150-0

fax +43 (0)5 01159-0

Official Website: <http://www.bmaa.gv.at>

The New Austrian Sound of Music

The New Austrian Sound of Music is a temporary project (to be continued in 2006/2007) aimed at helping Austrian musicians gain increased exposure through live performances abroad, organised as a concerted effort by the Federal Ministry of Foreign Affairs, music information center austria and Austrian Music Export. A jury composed of information disseminators of the Austrian music scene decides on submissions handed in. Activities so far have included live performances by quite a number of artists and events meant for pitching products and services offered by labels, music marketing companies and promoters in Berlin and Madrid, among others.

Submissions:

Mica - music information center austria

“The New Austrian Sound of Music”

Stiftgasse 29

A-1070 Wien

Austrian Music Fund - Österreichischer Musikfonds

The Austrian Music Fund is an initiative for the promotion of Austrian music productions and the enhancement of Austria as a location for creative businesses. The goal of the Music Fund is to create incentives for progress in quantity and quality of production activities in Austria. The Music Fund is open to all those creating music, authors, performers, music producers, music publishers and labels. The Music Fund is sponsored by the public-private partnership of renowned institutions of the Austrian Music Scene such as AKM/GFÖM, austro mechna/SKE, Ifpi Austria, ÖSTIG, WKÖ/Fachverband der Audiovisions- und Filmindustrie, Veranstalterverband Österreich.

Frequency: Calls are announced twice a year

Sum: A total of €600,000 per year is up for music productions

Terms and Conditions: The Austrian Music Fund supports music productions on sound storage media and other audio-visual media, as well as music productions for use in the new media. Music productions intended for consideration have album productions or production comparable to album productions in quantity. The Austrian Music Fund does not sponsor music singles productions. Requirements for consideration of submissions include production quality, the degree of professionalism and the level of marketability; furthermore, the production should fulfil the requirement of being considered a cultural asset with a distinctive Austrian touch. A jury reviews submissions for subsidies.

ÖSTERREICHISCHER MUSIKFONDS
Verein Österreichische Musikförderung
Geschäftsführer: Mag. Harry Fuchs
Postfach 130
A-1130 Wien
phone +43 (1) 710 6000
fax +43 (1) 710 6000-4
Email: office@musikfonds.at
Official Website: <http://www.musikfonds.at>

Austro Mechana - SKE Funds - Social and Cultural Funds of Austro-Mechana

SKE Funds pays out subsidies to contemporary composers, orchestras, presenters, labels and other organisations presenting current Austrian music. Decision on granting subsidies are taken by a special advisory board in seven to eight meeting a year.

Frequency: The SKE Jury decision meetings take place seven to eight times a year

Sum: Total 2004 subsidies for popular music were at €515,610. Total 2004 subsidies for classical/contemporary "serious" music were at €248,173.-

Terms and Conditions: SKE subsidies are exclusively granted to members of austro-mechana. Formless applications should include certain information (see website) and should be sent to:

SKE - Soziale & Kulturelle Einrichtungen
Ungargasse 11/9
A-1030 Wien
phone (01) 71 36 936
fax (01) 717 87-659
Email: markus.lidauer@aume.at
Email: karin.schober-schaerf@aume.at
Official Website: <http://www.ske-fonds.at>

Theodor-Körner-Funds

The Theodor-Körner-Funds for Science and the Arts was created in 1953 on the occasion of the 80th birthday of Austrian President Theodor Körner. The decision on granting subsidies is taken by a special advisory board. Subsidies are earmarked for realising and completing scientific or artistic projects.

Frequency: Once a year

Sum: The dimension of funds available varies depending on contributions made by the donors (such as the Austrian Chamber of Labour, the Austrian Labour Union, the Austrian

National Bank, etc.). The actual pay-out sum depends on the number and quality of applications.

Terms and Conditions: The Theodor-Körner-Funds for Science and the Arts supports young Austrian scientists and artists showing outstanding performance and results who can be expected to provide important contributions to their specific field of interest. Application forms are mandatory for submissions and available on the website (see below).

Theodor Körner Fonds
zur Förderung von Wissenschaft und Kunst
Geschäftsstelle
Theresianumgasse 16-18
A-1040 Wien
Official Website: <http://www.arbeiterkammer.at/www-1512.html>

Moving Cultures - Kulturen in Bewegung

Kulturen in Bewegung is an arts and culture initiative organised by VIDC (Vienna Institute for Development Co-operation). Kulturen in Bewegung is supported by the Austrian Development Co-operation and provides agency services for bands, dance companies, painters, performance artists, workshops on global learning, consultancy in the context of inter-cultural arts and culture events. Furthermore, the arts and culture initiative organises exchange projects, tours, festivals, exhibitions, performances, workshops, media projects and discussion events. Another of the tasks is to provide information on the arts and culture scene in Africa, Asia and Latin America. Kulturen in Bewegung also offers tailor-made arts and culture events to businesses and municipalities.

Moving Cultures - Kulturen in Bewegung
Erich Andriak
Möllwaldplatz 5/3
A-1040 Wien
phone +43 1 713 35 94
Email: andrlik@vidc.org
http://www.vidc.org/kultureninbewegung/kib_kib.htm

4.3 LOCAL CULTURAL SUBSIDIES - Provinces

A variety of cultural subsidies and awards are granted by the Austrian provinces and towns/municipalities. Some of the provinces also offer scholarships or other forms of financial support. In general, these funds are meant to support projects which are relevant to the province or town/municipality in some way. Recipients of financial support can be either cultural associations or individuals. The frequency of disbursement varies depending on the form of support (for instance, certain cultural grants are only awarded once in three years). Being a resident of the province or town is usually a requirement for being considered. Support is given in the form of cultural subsidies (via application and decision), and in the form of awards; requirements vary, so they should be checked carefully.

The following list provides a synopsis of cultural funds administered by the Austrian provinces. Please refer to the official websites of the provinces and their capitals for further details.

Burgenland

The cultural division of the Province of Burgenland offers a variety of subsidies and prizes. Please visit the official website for detailed information.

Abteilung 7 - Kultur, Wissenschaft und Archiv
Europaplatz 1
A-7000 Eisenstadt
phone +43 (0) 2682 600 - 2089 (mobile phone)
fax +43 (0) 2682 600 - 2058
Email: post.kultur@bgl.d.gv.at
Official Website: <http://www.burgenland.at/>

Carinthia

The cultural division of the Province of Carinthia offers a variety of subsidies and prizes. Please visit the official website for detailed information.

Amt der Kärntner Landesregierung
Abteilung 5 - Kultur
Paradeisergasse 7
A-9021 Klagenfurt
Tel. +43 (0)5 0536 - 30502 (Sekretariat)
phone + 43 (0)5 0536 - 30500
Email: post.abt5@ktn.gv.at
Official Website: <http://www.ktn.gv.at/>
See also: <http://www.kulturchannel.at/>

Lower Austria

The cultural division of the Province of Lower Austria offers a variety of subsidies and prizes. Please visit the official website for detailed information.

Amt der Landesregierung Niederösterreich
Abteilung Kultur und Wissenschaft
Director: Dr. Joachim RÖSSL
phone +43 (2742) 9005 extension 13130
Assistant to the director: +43 (2742) 9005 extension 13126
Office, Information: +43 (2742) 9005 ext. ext. 13113
Address: A-3109 St.Pölten, Landhausplatz 1, Haus 1
fax +43 (2742) 9005 ext. 16390
Email: post.k1@noel.gv.at
Official Website: <http://www.noel.gv.at/service/k/k1/kulturfoerderung.htm>

Upper Austria

The cultural division of the Province of Upper Austria offers a variety of subsidies and prizes. Please visit the official website for detailed information.

Amt der Oö. Landesregierung
Institut für Kunst und Volkskultur
Promenade 31 - Lageplan
A-4021 Linz

phone +43 (732) 77 20-154 90
fax +43 (732) 77 20-117 86
Email: k.post@ooe.gv.at
Official Website: http://www.land-oberoesterreich.gv.at/cps/rde/xchg/SID-3DCFCFC3-198A020F/ooe/hs.xsl/32554_DEU_HTML.htm

Salzburg

The cultural division of the Province of Salzburg offers a variety of subsidies and prizes. Please visit the official website for detailed information.

Amt der Landesregierung Salzburg
Abteilung 12: Kultur und Sport
Franziskanergasse 5 a
Postfach 527
A-5010 Salzburg
fax +43 (662) 8042-2919
Email: kultur@salzburg.gv.at
Official Website:
<http://www.salzburg.gv.at/themen/ks/kultur/servicerecht/foerderung.htm>

Styria

The cultural division of the Province of Styria offers a variety of subsidies and prizes. Please visit the official website for detailed information.

Amt der Steiermärkischen Landesregierung
Fachabteilung für Kultur (Abteilung 9)
Trauttmansdorffgasse 2
A-8010 Graz
phone +43 (316) 877-4213
fax: +43 (316) 877-4814
Dr. Christina Schubert, phone +43 (316) 877-4318
Email: christina.schubert@stmk.gv.at
Official Website: <http://www.kultur.steiermark.at/cms/ziel/1836661/DE/>

Tyrol

The cultural division of the Province of the Tyrol offers a variety of subsidies and prizes. Please visit the official website for detailed information.

Managing Board: Dr. Christoph Mader
A-6020 Innsbruck, Sillgasse 8
phone +43 (512) 508-3750
fax +43 (512) 508-3755
Email: kultur@tirol.gv.at
Official Website: <http://www.tirol.gv.at/themen/kultur/index.shtml>

Vorarlberg

The cultural division of the Province of Vorarlberg offers a variety of subsidies and prizes. Please visit the official website for detailed information.

Amt der Landesregierung Vorarlberg

Landhaus, Römerstraße 24, A-6901 Bregenz

E-Mail: kultur@vorarlberg.at

phone +43 (0)5574 511-22305

fax +43 (0)5574 511-922395

Head of Department: Dr Werner Grabher

phone +43 (0) 5574 511-22310

Email: werner.grabher@vorarlberg.at

Official Website:

http://www.vorarlberg.at/vorarlberg/tourismus_kultur/kultur/kultur/soerreichensieuns/kultur.htm

Vienna

The cultural division of the Town (and province) of Vienna offers a variety of subsidies and prizes. Please visit the official website for detailed information.

Magistratsabteilung 7 der Stadt Wien

A-1080 Wien, Friedrich-Schmidt-Platz 5, 2. Stock, Zi. 232

phone +43 (0)1 4000 84748

fax +43 (0)1 4000 998007

Email: post@m07.magwien.gv.at

Official Website: <http://www.wien.gv.at/kultur/abteilung/>

Departure

Departure was established by the Vienna Municipality and provides services to the creative industries in Vienna willing to market their products and services. The actual services offered include development and distribution of sector-specific funding, implementation of measures to be taken to improve domestic and international competitiveness of creative industries' business, and searching for and securing new business opportunities. In addition, Departure's tasks also include enhancement of networking within the creative industries and the position of creative industries in economic day-to-day life, to create awareness for the importance of creative activities in the context of business, and to support businesses in co-operating with creators.