

OPEN MUSIC EUROPE FACTSHEET

Participation and Monetisation

Key findings from D3.2 — Report on Music, Society and Citizenship in Europe

For more music data, see <https://www.openmuse.eu/cultural-access-and-participation/>

How widespread is musical participation – and how does musical life fit into European economies? These are some of the questions explored by the European Commission-funded project OpenMusE (Open Music Europe), which brought together music researchers and sector stakeholders from 11 EU countries and Ukraine. This factsheet is based on our population-representative survey of 4,985 respondents in France, Germany, Italy, Poland, and Spain.

Musical participation: widespread, with diverse economic impacts

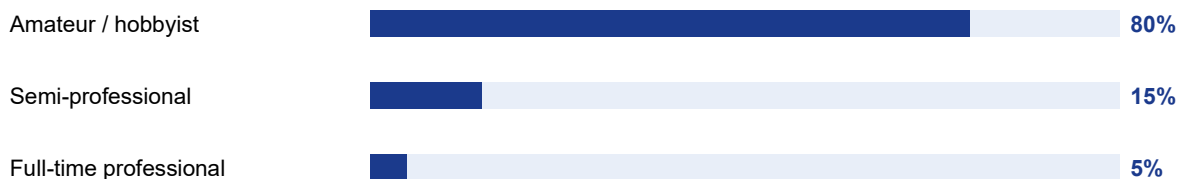


Nearly half of respondents say that live music is important to them, with 35% reporting having attended a live music event within the first five months of 2025 (fieldwork was conducted in May) and a further 29% in 2024. Attendance is **deeply embedded in everyday social settings**: 54% saw a concert in a dedicated venue and/or attended a gig in a bar or pub within the last 12 months, 48% went to a cultural festival or public event with live music, and an equal share saw music at a private celebration such as a wedding. Music festivals are also a fully established part of European life, with 39% having attended – up to a striking 58% among 16- to 29-year-olds.

Among those who clearly remember their last live music event, **61% said that a paid ticket was required**, ranging from 71% in Germany to 53% in Poland. This means that many Europeans regularly see free or subsidised shows. However, in this case, “free” doesn’t mean economically inconsequential: nearly 90% of attendees spent money on non-ticket items such as transport, food and drink both on-site and in restaurants, and merchandise (albums, t-shirts, etc.). Indeed, our [econometric analysis](#) estimates that **live music adds nearly €45 billion** to the five target countries’ economies, supporting over 800,000 full-time equivalent jobs — with much of this value generated by non-ticket sales.

Making music: mostly for love, not money

29% of respondents played an instrument or sang in the past 12 months. Among those who consider themselves musicians, **the large majority identify as amateurs**:



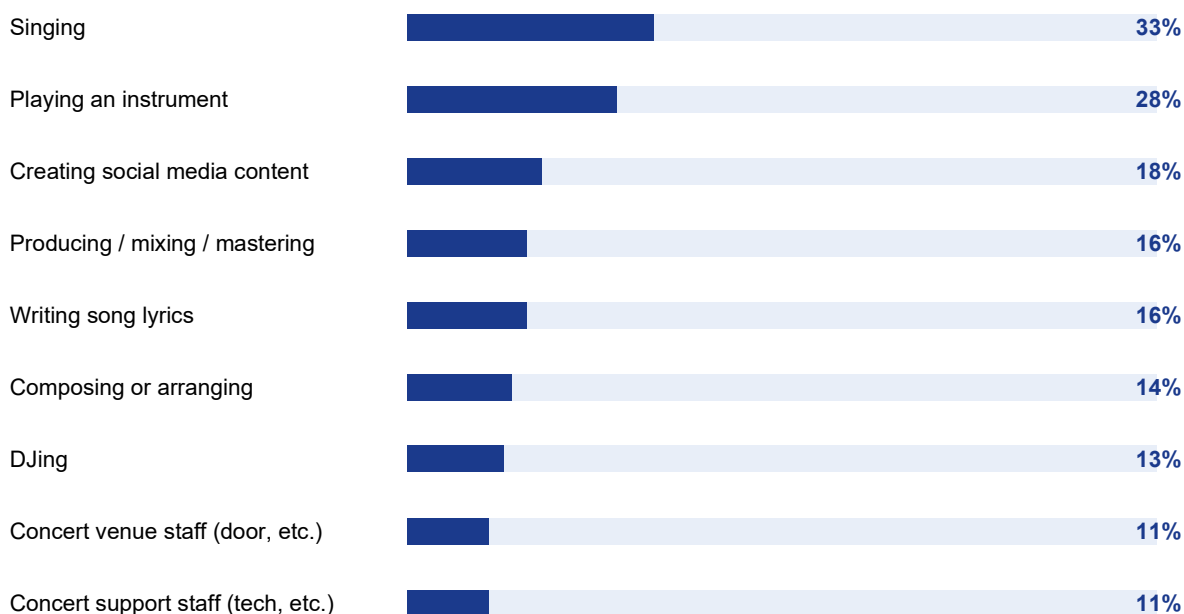
Self-identification among respondents who consider themselves musicians (M64). Source: OpenMusE survey, weighted, n=1,460.



Participation is highest among young adults and higher-status respondents: 16–29-year-olds are far more active across every musical activity, and people who struggle to pay bills “most of the time” participate substantially less than those who never do.

Patchwork careers: multiple activities, small incomes

Among those who played an instrument or sang in the past year, **20% identify as semi-professional or professional musicians — but only around half of these report having earned musical income** in the past 12 months. Of these, musical income represented on average just under a third of their total personal income, well below the 51% threshold conventionally used to define a professional artist. The typical earner also drew on **more than two distinct musical activities**. No single source dominates — even singing, the most common, was named by only a third of earners:



Share of music-income earners generating income from each activity (M70); multiple responses allowed, average 2.5 activities per earner. Base is the 12% who earned any musical income — so for instance, 33% here is 33% of that 12% (≈4% of the full sample). Source: OpenMusE survey, weighted, n=602.

This **“patchwork” earning structure** is the norm rather than the exception for music workers. Stability, where it exists, comes from combining multiple small revenue streams (performance, digital content, production, live event work, etc.) rather than from any single source.

When we consider patchwork musical careers, it’s important to note that 75% of the population in France, Germany, Italy, Poland, and Spain — not just those who make music — believe artists should have a right to decent working conditions and fair pay (see also our [factsheet on “Music, Society, and Politics”](#)). Over half also support a **minimum income guarantee for self-employed artists**, and 58% support providing them with health and unemployment insurance. Taken together, our data show that the market economy isn’t delivering for many musicians — but also that a true democratic demand exists for policies that mitigate its risks.

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Data and documentation: <https://github.com/openmusic europe/>

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