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ROMANIA

MARKET PROFILE

EMEE Music Market Study
2025

EMEE

This report is created as one of the deliverables of the project “Developing European Music Export Capacity”. The project is co-funded by the European Commission.

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The report was created between September 2024 and February 2025.

The authors and the entire EMEE team express gratitude to all the professionals who were willing to grant their time and expertise, including Carina Sava (Watermelon Agency), Codrut Dumitrescu (Epicenter Hub), Dragos Chişcoci (RAW Music Agency), Emil Ionescu (BestMusic Live), Olga Juverdeanu (Global Records), and everyone else who in any way helped verify information and map the local scene

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1. General Context

1.1. Society, economy and communication

1.1.1. Society

As of January 2024, Romania's population with declared domicile in Romania was approximately 21 922 000 ([INSSE](#), though other sources, like [Eurostat](#), put that figure 19 mln). The population distribution is uneven across the country, with higher concentrations in urban centres. In recent years, Romania's population has been shrinking, driven by emigration and low birth rates ([IES](#), [OECD](#)). The average age is now 42.9, pointing to an ageing population. This demographic shift presents challenges for the labour market and social welfare systems.

Romanian is the official language, though Hungarian and German are recognised minority languages. English is widely spoken, particularly among younger generations and in urban areas. The recommended languages for communicating with local professionals are Romanian or English.

1.1.1. Economy

Romania has a developing market economy, characterised by a mix of private enterprise and some state involvement. In 2023, Romania's nominal GDP was approximately €328 bln. GDP per capita was around €17 600. This reflects steady economic growth in recent years, though it remains lower than in many other EU member states ([World Bank](#)).

Some promising sectors in Romania with growth potential include renewable energy, transportation infrastructure, and financial services. Building on its successful IT sector, Romania can further strengthen its services sector, which currently contributes the largest share of its GDP, by improving digital skills and education. The industrial sector, including manufacturing, also plays a significant role. Opportunities exist in emerging "green" industries. While agriculture's contribution is smaller, it remains an important part of the economy. Addressing challenges such as skills gaps, improving the business environment, fostering competition, increasing investment in innovation, and enhancing infrastructure are crucial for realising this economic potential ([World Bank](#), [Statista](#)).

According to a report from Culturadata, the **creative industries** in Romania experienced significant growth between 2015 and 2018. These industries, encompassing a wide range of activities from IT and software development to traditional arts and crafts, and performing arts (which is likely to include music), contributed significantly to Romania's economic output. The IT sector is dominant, representing a substantial 41,5% share of the CI sector in 2018. The overall contribution of the creative industries to the Romanian economy grew from 3,3% in 2015 to 3,8% in 2020, with the Gross Value Added (GVA) rising from 3,7% to 4,2% during the same period. ([Culturadata.ro](#)).

The Romanian leu (RON) is the official currency. The past three years' average of the exchange rate with € has been approximately 4.95 RON = 1 €. While cash transactions remain common, card payments and digital financial services are becoming increasingly popular, especially in urban areas.

1.1.1. Digital & communication

Romania, despite significant strides in mobile connectivity, faces challenges in broadband infrastructure, particularly in rural areas. While mobile penetration is high, with 145.4% of the population having active cellular connections in early 2023 ([Datareportal](#)), internet penetration in households is lower with 88.6% of households connected in 2024, a 2,9% increase from the previous year (INS). This growth is driven by rising demand for connectivity and ongoing digitalisation efforts. However, disparities persist. While 92,5% of urban households have internet access, only 83,2% of rural households do, highlighting the need to bridge the digital divide. Regional variations also exist, with Bucharest-Ilfov having the highest penetration (95,2%), while the North-East and South-East regions lag behind. Furthermore, there's a notable age divide: 98,9% of individuals aged 16-34 use the internet, but this drops to 86,2% for those aged 55-74 ([BR](#)). 85% of teens and 89% of single youth own smartphones. (Starcom Consumer Report 2023, available at [DataIntelligence](#)).

1.2. Geography and Getting Around

Romania, situated in Southeastern Europe, occupies a strategic position at the crossroads of several regions, bordering Ukraine, Moldova, Hungary, Serbia, and Bulgaria. Its 238,397 km² landmass, making it a medium-sized European country, is dramatically shaped by the Carpathian Mountains. These mountains act as a natural divide, defining three distinct historical regions: Transylvania, nestled within the mountain arc; Muntenia, stretching south of the range; and Moldova, located east of the Carpathians. This mountainous terrain significantly influences travel within Romania, particularly when relying on ground transportation, as crossing the Carpathians can add considerable time to journeys. The country's administrative structure is composed of counties (județe) and municipalities, each with a level of local governance.



Figure 1: Map of Romania. Source: [Worldometer](#) (2025). Map of Romania

City	Population
Bucharest	2 161 000
Cluj-Napoca	742 346
Iasi	482 532
Timisoara	308 738
Constanta	301 420

Table 1: Population of Romania's biggest cities (01.01.2023). Source: [Guvernul României](#) (2025). Population of Romania.

Romania's music scene flourishes in several key urban centres. **Bucharest**, the capital, is a vibrant hub for a wide range of genres, from traditional Romanian folk music to contemporary pop, rock, metal, jazz and electronic music. **Cluj-Napoca** is known for its thriving alternative and indie scene, as well as its numerous music festivals. **Timișoara** has a rich history in rock and metal music and also boasts a growing electronic music scene. **Iași** is a centre for classical music and traditional Romanian folk. Other important music cities include Constanța and Brașov.

Beyond the major metropolitan areas, many smaller cities across Romania contribute significantly to the country's musical landscape. Cities like Sibiu, and Craiova have a diverse cultural infrastructure with established venues, dedicated networks, and an enthusiastic music audience. These cities host renowned clubs and cultural centres that support both local and international artists.

The economic importance of these cities for the music industry stems not only from their cultural infrastructure but also from the interconnectedness of urban and rural areas. While Bucharest has a significant population, other regions of Romania have their own distinct musical traditions and audiences that actively participate in cultural events. Many of these locations serve as vital centres for the development of the music industry, acting as bases for festivals, clubs, labels, and music promoters.

Transportation Options:

- **Internal Flights:** For long-distance travel, internal flights are the most convenient, fast, and often surprisingly affordable option. They are particularly useful for journeys between major cities like Bucharest, Cluj-Napoca, Timișoara, Oradea, Suceava, and Iași, saving considerable time compared to other modes of transport. Several low-cost airlines and the national carrier, Tarom, operate these routes.
- **Trains:** Romania's train network reaches most cities, towns, and even villages, offering a scenic and relatively inexpensive way to travel. However, the railway infrastructure is outdated, leading to slow speeds and occasional breakdowns. Trains are also not necessarily well-serviced. Various train types exist, with InterRegio (IR) trains connecting major cities and Regio (R) trains making stops at almost all stations. Tickets can be purchased online or at train stations, and it's advisable to book in advance, especially for popular routes and overnight travel.
- **Driving and Car Rentals:** Driving in Romania can be challenging due to the underdeveloped road infrastructure. Highways are limited, and many roads are

single-lane, often passing through villages with low-speed limits. This can lead to traffic congestion and longer travel times. While some roads offer stunning scenery, particularly in mountainous regions like the Transfăgărășan and the Transalpina roads, drivers should be prepared for varying road conditions and cautious driving is advised. Car rentals are available from major international and local companies, but full insurance is recommended.

- **Buses and Coaches:** Buses and coaches offer another option for travel within Romania, with numerous routes connecting cities and towns. While they may take longer than trains due to road conditions and stops, they are generally inexpensive. Several companies operate bus services, and online platforms provide information on routes, schedules, and fares.

Public Transportation Network:

- **Metro (*Metrou*):** Currently available in Bucharest, identified by an "M" symbol.
- **Tram (*Tramvai*):** Trams operate in several Romanian cities
- **Bus (*Autobuz*):** Buses are a common mode of transport in both urban and rural areas, connecting various neighbourhoods and towns.
- **Trolleybus (*Troleibuz*):** Trolleybuses, powered by overhead wires, operate in some cities and offer an alternative to buses.
- **Minibus (*Microbuz*):** Minibuses are often used for both intercity and local transport, particularly in areas where other forms of public transport may be less frequent.

Ticketing systems vary depending on the city and mode of transport. Generally, tickets can be purchased from:

- **Ticket kiosks:** often located at stations, bus stops, and other convenient locations;
- **Ticket machines:** many stations and some bus stops have automated ticket machines;
- **Mobile apps:** some cities offer mobile ticketing options through dedicated apps.
- **Directly from the driver:** in some cases, tickets can be purchased on board buses or trams, although this is becoming less common.
- **Fare payment by contactless card** is available in Bucharest and several other cities for all terrestrial and underground transport.

The car-sharing companies available in Romania include Uber, Bolt and Blue. Several Taxi companies are available all over urban areas.

1.3. Artist status, copyright, tax and Legal

1.3.1. Artist status & business identity management

Romania recently established an official statute for cultural workers, published in the Official Journal on April 5, 2023. This legal document outlines the legal and fiscal framework applicable to professional cultural workers, including measures to support their career development and forms of collective organisation. However, the implementing rules for this statute have not yet been officially signed by the Minister of Culture, meaning some aspects of its application are still pending clarification. This statute aims to regulate the professional activities of artists and cultural workers, but the specifics of social security coverage, eligibility criteria, and funding mechanisms are not yet fully defined ([Government of Romania, 2023](#)).

Freelancing in Romania

Legal Framework and Registration: The legal status of freelancers in Romania is primarily regulated through the Authorised Physical Person (PFA) structure, a form of sole proprietorship. While the choice of legal structure appears open, the specific National Classification of Economic Activities (NACE) code associated with the freelancer's activity significantly influences their legal status, particularly regarding taxation. Consulting with a legal professional specialising in corporate, commercial, and tax law is highly recommended to determine the most appropriate PFA type.

Registering a PFA involves several steps, including having a main office in Romania and registering with the Trade Register. Meeting specific conditions, such as demonstrating professional qualifications and passing a background check, is required. The registration process can be complex, and legal assistance is often sought to ensure accurate document preparation and submission ([Pavel, Margarit & Associates, 2025](#)).

Taxation and Social Contributions: Freelancers in Romania are subject to income tax and social contributions. The tax system distinguishes between two types of PFA taxation: "income norm" and "real system." The income norm system applies a 10% tax to a predetermined income level, while the real system taxes 10% of the net income (gross income minus deductible expenses). The choice between these systems depends on the specific NACE code of the freelancer's activity. Exceeding a certain annual income threshold mandates a shift to the real system ([PwC, 2025](#); [Legal500, 2025](#); [Pavel, Margarit & Associates, 2025](#)).

Artists (of all cultural and creative sectors) have a particular taxation system that applies a 10% tax to the gross income minus a flat rate of 40% as deductible expenses. This taxation system is available to all cultural workers as per the Statute of Cultural Workers. To register as a professional cultural worker, applicants must have earned at least 50% of their taxable income in the previous fiscal year from one or more of the following sources: copyright/related rights assignments, independent cultural activities (listed in the annexe), or expired fixed-term cultural employment contracts ([Teaha, 2023](#); [PwC, 2025](#)). The period in which a person is registered as a professional cultural worker is recognised as seniority (counts towards their work experience) in work and speciality. They are also entitled to sick leave, and benefits, and are insured for unemployment, similar to employees.

In Romania, freelancers, including cultural workers, can choose between two main taxation methods: taxation based on actual income and expenses (*sistem real*, where detailed records are kept and the tax is calculated on the net profit) or taxation based on pre-established income norms (*norme de venit*, a simpler system where the tax is calculated on a fixed income amount set by the authorities) ([Rotaxiq, 2025](#)). Regardless of the chosen taxation method, if the annual income used for tax calculation surpasses 12 times the minimum wage, freelancers are also obligated to pay pension (CAS) and health contributions (CASS). Accurate record-keeping of income and expenses is crucial for tax compliance, especially when opting for taxation based on actual income and expenses. VAT registration is mandatory if annual earnings exceed RON 300 000 (approximately €63 800) ([Rödl & Partner, 2025](#)).

Digital Nomad Visa: Romania offers a Digital Nomad Visa program for non-EU/EEA citizens working remotely for companies registered outside Romania. Applicants must demonstrate an average monthly income of at least €3300 for the six months prior to application. The visa process involves applying for a long-stay visa (type D) followed by a residence permit. Digital nomads may also register as PFAs under favourable conditions with a 1% profit tax rate. Taxation for digital nomads is complex, with exemptions applying for the first six months and subsequent taxation on worldwide income if they become tax residents (staying in Romania for more than 183 days a year). ([European Commission, 2025](#); [Visa Digital Nomad, 2025](#)).

Independent Contracting: The distinction between employees and independent contractors is essential in Romania. The Romanian Fiscal Code outlines specific criteria for independent activity, including the use of own assets, freedom to determine work schedule, assumption of business risk, and work for multiple clients. Contracts for independent contractors should clearly define the scope of work, compensation, termination clauses, and confidentiality agreements. Common industries for independent contracting include IT, creative industries, marketing, sales, and consulting ([L&E Global, 2017](#); [Vega, 2025](#); [Barros, 2025](#)).

1.3.2. Copyright and related rights

The cornerstone of Romanian copyright law is the [Copyright Law of March 1996](#), which protects original literary, artistic, and scientific works. This encompasses a broad spectrum of creations, including books, music, films, software, photographs, and architectural designs. The law grants authors both moral and economic rights, reflecting the continental European *droit d'auteur* copyright protection doctrine.

Romanian copyright law recognises moral rights, which are inherent and generally inalienable. These rights safeguard the author's personal connection to their work and include:

- The right to be identified as the author of their work.
- The right to object to any distortion, alteration, or modification of their work that could harm their artistic or intellectual reputation.

In addition to moral rights, Romanian copyright law grants authors exclusive patrimonial rights that enable them to control the commercial exploitation of their works. These rights are transferable and can be licensed to others. Key economic rights include:

- The right to reproduce their work.
- The right to distribute their work.
- The right to perform their work publicly.
- The right to broadcast their work.
- The right to make their work available to the public online.

The standard term of copyright protection in Romania, consistent with EU law, is the life of the author plus 70 years after their death. Similar protection periods apply to related rights, such as those of performers and producers of sound recordings.

Romania is a signatory to several international copyright treaties, including ([WIPO](#)):

- The Berne Convention for the Protection of Literary and Artistic Works (since 1927)
- The Rome Convention (since 1998)
- The WIPO Copyright Treaty (WCT, since 2002)

Romania is a signatory to the Agreement on Trade-Related Aspects of Intellectual Property (TRIPS Agreement). Romania has also implemented the EU Copyright Directive, including Article 17, addressing online content-sharing platforms and the "value gap", in 2022 ([Communia](#)).

Copyright and neighbouring rights in Romania are managed separately for authors, producers, and performers through various collecting management organisations. Each CMO negotiates its own rates with users, and methodologies are negotiated and approved by [ORDA](#) (Romanian Office for Author's Rights), which is supervised by the Ministry of Culture. The CMOs are managed by a board of directors elected by their General Assemblies, functioning independently but under ORDA's supervision.

The management of copyright and related rights is regulated by the Copyright Law (the law no. 8/1996 on copyright and related rights), establishing the categories of rights subject to mandatory

collective management, optional collective management and those that can be negotiated directly between owners and users (Art.145, 145(1) and 146).

Mandatory collective management (members & non-members of CMOs)

Romanian law mandates collective management for several rights, including the right to compensatory remuneration for private copying; the right to equitable remuneration for public lending; the right to broadcast musical works; the right to a single equitable remuneration recognised to performers and producers of phonograms for the communication to the public and the broadcasting of phonograms published for commercial purposes or of their reproductions; the right of cable retransmission; the right of retransmission; the right to equitable compensation for orphan works.

Extended collective management (applies to members and non-members of CMOs)

Romanian law extends collective management for several rights, including the right of public communication of musical works; the right of public communication by satellite; the rights of reproduction, distribution, public communication or making available to the public of works or other protected subject matter outside the commercial circuit. Non-members of CMOs can exclude all or part of their work from collective management.

Optional/voluntary collective management (just for CMO members)

The following rights may be collectively managed: the right to reproduce musical works on phonograms or videograms; the right to lend, except for lending from libraries; multi-territorial online rights over musical works; the right to equitable remuneration resulting from the assignment of the rental right from an artist/author to a producer of audio or video recordings; the resale right and online multi-territorial licensing of musical works (granted by UCMR-ADA in Romania; since Jan 1, 2024 they concluded a deal with GEMA to facilitate multi-territorial licensing. previous deal was with SIAE [UCMR-ADA](#))

For these rights, owners can also enter into direct contracts with users, establishing the conditions and remuneration for the use of their works. [OBJ]

Finally, synchronisation rights are negotiated individually.

Which licences are granted collectively by the CMOs vs negotiated individually		
USAGE	AUTHOR’S RIGHTS	NEIGHBOURING RIGHTS
Public performance	collective, extended	collective, extended
Broadcasting in radio and TV	collective, mandatory	collective, mandatory - equitable remuneration for artists & producers
Reproduction and distribution (physical)	is optional: collective / negotiated individually	is optional: collective / negotiated individually
Background music (non sync)	collective, extended	collective, extended
Making available online	collective	negotiated individually
Licensing to film production	negotiated individually	negotiated individually

Licensing to TV production	negotiated individually	negotiated individually
Licensing to advertisements	negotiated individually	negotiated individually
Licensing to video games production	negotiated individually	negotiated individually
Private events	collective, extended	collective, extended

Table 2. Collective and individual licensing of author's rights and neighbouring rights in Romania.

1.3.3. Visa and mobility info

EU membership (since 2007) grants EU artists freedom of movement. Schengen membership, since January 1, 2025, further eases travel within the zone (most EU countries, plus Iceland, Norway, Switzerland, Liechtenstein; exceptions: Cyprus, Ireland) ([EC](#)).

International artists generally don't need permits/visas for stays under 183 days (short stays). Tax residency implications should be checked. Non-EU artists staying over 183 days (long stays) should consult legal counsel regarding residency and tax obligations.

1.4. Music Policy

The legal basis for cultural and creative industries policy in Romania is the **Sectoral Strategy for Culture 2023 – 2030**, passed on October 2nd, 2023 (can be found [here](#)). The strategy is broad and general and does not have specific sections or goals for music.

The Strategy aims to address the continuous deterioration of cultural infrastructure, the decline in the quality and number of human resources involved in cultural activities, and the continuous decrease in cultural consumption. The document outlines four main goals:

1. Facilitating and increasing access for all categories of the public to cultural expression, regardless of its forms of manifestation.
2. Supporting the transition of cultural infrastructure and means of production and distribution towards a sustainable model and the integration of new technologies.
3. Human resource development and improvement of the creative and activity conditions of workers in the cultural sector.
4. Cultural diplomacy and Romania's active participation in the international market of cultural goods and services, under the conditions of a coherent promotion of heritage and contemporary creation in Romania.

The main institution for cultural policy making in Romania, is the [Ministry of Culture](#) (Ministerul Culturii). While there are no funding programmes dedicated specifically for music, there are many programmes open to all cultural sectors, including music. Some examples are listed below.

AFCN, The Administration of the National Cultural Fund was established in 2005 and is the main public institution funding cultural projects in Romania. Operating under the Ministry of Culture, AFCN provides financial support for a wide range of cultural activities through a transparent evaluation and selection process. Their funding focuses on:

- Contemporary Creation & Heritage: the creation of new works, artistic research, and the promotion of Romanian artists and cultural products, as well as the preservation and valorisation of cultural heritage.

- Access & Participation: funding projects that broaden access to culture, encourage cultural participation, and promote education through culture.
- Social Values & Inclusion: supporting initiatives that promote European values, diversity, inclusion, tolerance, and critical thinking.
- Audience Development: funding projects aimed at engaging young audiences, diversifying audiences, and reaching areas with limited access to culture.
- Sector Development: providing support for artist mobility, multidisciplinary collaborations, and strengthening the organisational capacity of the cultural sector.
- Sustainability: funding projects addressing environmental concerns and promoting sustainable practices within the cultural sector.

ARCUB, Arts, Culture, Bucharest –ARCUB, the Cultural Centre of Bucharest is a public institution under the Bucharest City Hall that funds and organises a wide array of cultural programs. Its activities include:

- Funding: ARCUB provides financial support for festivals, performances, exhibitions, and community-based cultural projects through various grant programs.
- Organising Events: ARCUB organises major cultural events in Bucharest, including music festivals, theatre performances, and international collaborations.
- Supporting the Arts: ARCUB supports the development of the arts in Bucharest by providing resources and platforms for artists and cultural organisations.

CREART, the Centre for Creation, Art and Tradition in Bucharest is a public institution under the Bucharest City Hall. It provides funding and organisational support for a diverse range of cultural activities, including festivals, exhibitions, competitions, workshops, and creative projects. Creart also supports research and educational initiatives related to Romanian cultural heritage. The organisation's funding contributes to the preservation and promotion of Romanian art and culture, both traditional and contemporary.

County councils, sector councils (in Bucharest) and town halls all over the country – have annual budgets to fund cultural projects.

2. Music Consumption

The [Starcom Consumer Report](#) in 2023 provides useful data on the music consumption and listening habits in Romania. According to the report, radio remains a powerful music discovery tool, though its popularity is declining. Teens (63%) and single youth (42%) predominantly consume audio content online, finding it convenient and easily accessible. Families with kids tend to listen to the radio primarily in their cars during commutes, while families without kids and mothers are more inclined to listen at home. However, men from families without kids listen to the radio more frequently in their cars or at work.

As expected, younger generations listen to the radio less frequently, whereas older demographics listen approximately 6-7 times per week. The most preferred radio programs include music, weather updates, and morning shows. Only 7% of teens listen to music on the radio, compared to 17% of single youth, 23% of families with kids, and 24% of families without kids.

The most popular music genres in Romania include Pop/Disco/Dance and older songs. Younger generations prefer Rhythm & Blues and Rap/Hip-Hop, while families without kids, and particularly women with kids, tend to favour older songs ([Starcom Consumer Report 2023](#)).

The Radio Audience Study ([SAR, 2024](#)) indicates that approximately 11.5 million people aged 11 and over in Romania listen to the radio daily.

The IFPI Global Music Report 2023 identifies the top five most-streamed platforms in Romania as Apple, Deezer, Spotify, Tidal, and YouTube, with YouTube likely leading, followed by Spotify. There is no official data related to a breakdown of listening modes. According to industry professionals' estimates, the DSPs ordered by their respective market shares in Romania are: YouTube, Spotify, Apple Music, Deezer, and Tidal.

2.2. Participation in Live Events

The Cultural Consumption Barometer provides insights into Romanians' attendance at live music events. In 2023, only 4% of Romanians attended non-classical music shows at least once a month, with 16% attending every six months and 14% at least once a year. A majority of 66% reported never attending live music shows. Among those who do attend, the most popular genre is folklore (42%), followed by pop (17%) and rock/metal (9%). Over half (51%) of those attending non-classical shows monthly fall within the 18-50 age group ([Culturadata, 2023](#)).

Music festival attendance follows a similar pattern, with a mere 2% of Romanians attending at least once a month, 16% every six months, and 22% yearly. 60% reported never attending music festivals. The 18-35 age group constitutes the majority (57%) of those who attend festivals ([Culturadata, 2023](#)).

A more in depth analysis of the cultural consumption patterns in Romania can be found via the Cultural Consumption Barometer, a comprehensive national study measuring the practices, preferences, and trends of Romanian cultural consumers.

- Latest English edition (2017 data): [Culturadata Notebooks – Volume 1 / 2017](#)
- Latest Romanian edition (2023 data): [Culturadata: Barometrul de consum cultural 2023](#).

3. Music Ecosystem

3.1. Music Economy

There is no comprehensive data on the music sector in Romania. As in other European countries, the sector statistics based on the NACE codes are not accurate enough, since they don't differentiate between music and other performing arts companies and organisations.

In 2022, according to the Romanian National Institute of Statistics (RNIS) and based on the NACE classification, there were 2081 companies who were engaged in performing arts (NACE 9001) and who reported a total revenue of €111 million, while 1316 companies engaged in support activities for the performing arts (NACE 9002) generated €170 million. In addition, 537 companies were categorised as involved in sound recording and music publishing (NACE 5920), earning €69,5 million in revenue during the same year ([RNIS](#)).

3.2. Industry Events and Conferences

Romania hosts two key international music industry events with conference programmes.

Mastering the Music Business (MMB)

Established in 2016, Mastering the Music Business is Romania's only all-genre international music industry conference and showcase festival. It serves as a major networking and learning platform for artists and professionals in Romania and the Balkan region.

Classix Festival

Launched in 2020, Classix Festival focuses on classical music and includes a conference segment.

3.3. Industry Trade and Development Associations, Unions

There are several industry trade and development associations in Romania, including.

- **INDIERO** – Romanian Indie Labels and Music Publishers Association, a member of IMPALA and WIN.
- **AROC** – Romanian concert and festival organisers association
- **MUZE** - Association for Theatre, Film, Music and Dance artists
- **AIMR** – Music Industry Association of Romania – main objective is fighting piracy in recorded music. The members of AIMR are 10 of the main local record labels.

3.4. Collective Management Organisations

In Romania, there are a total of six collective management organisations (CMOs) which are relevant to the music sector.

Authors & Publishing Rights

UCMR-ADA - representing songwriters and publishers and collecting publishing rights.

Master & Recording Rights

ADPFR - a CMO for music and phonogram producers, who represents master rights and collects royalties for programs and sound recordings.

UPFR - exclusive collector for music private copy / neighbouring rights for producers and labels (for UPFR & ADPFR members)

Performing rights

- **ARAIEX**
- **CREDIDAM**
- **UNART**

3.5. Other Music Organisations

Romania has a music export office called [RAW Music](#), which has been a member of the [European Music Exporters Exchange](#) (EMEE) and European Association of Music Export Offices since 2023. Established as an NGO in 2018, RAW Music has functioned as an unofficial music export office, supporting Romanian artists by creating connections between Western markets and Central and Eastern Europe. It has helped Romanian musicians gain access to major European showcase festivals. It is also the primary organiser of the [Mastering the Music Business](#) (MMB) international music business conference and showcase festival that has taken place annually in Bucharest since 2016.

Shortly after its establishment, RAW Music became a partner of international projects, co-funded by Creative Europe, aimed at supporting artists and professionals in the music industry in Europe by increasing their mobility and capacity building, such as [HEMI](#), [MEWEM](#) or [EEMA](#).

4. Live Music Sector

4.1. Live Music Industry in Figures

Unfortunately, there is no aggregated data available for the music sector alone. Within the broader NACE 900 category (Creative, arts and entertainment activities), the number of companies increased significantly from 1322 in 2008 to 4580 in 2022. The vast majority of these are small enterprises, with 4548 employing between zero and nine people in 2022. The total turnover for this entire NACE group reached approximately €346 million in 2022, a substantial rise from roughly €70 million in 2008 ([RNIS](#)).

4.2. Music Festivals

The live music scene in Romania has been thriving, with more and more international tours stopping in major cities, especially Bucharest, since 2006. The local live scene has also grown rapidly, with new venues opening in both large cities and mid-sized towns. However, two significant setbacks have impacted the industry: the tragic 2015 Colectiv Club fire, which claimed around 65 lives and led to the closure of over 90% of venues due to safety issues, and the COVID-19 pandemic, which caused many venues to shut down permanently.

Live performances in Romania typically fall into the following categories:

1. Public events organised and financed by local city halls and county councils, usually known as "Days of the City". These events are free to the public and include lineups with mostly local artists. It is rare for international performers to take part in them.
2. Festivals (of all kinds) - with entrance tickets. These types of festivals typically have a mixed lineup with both local and international acts.
3. Club performances - mainly with entrance tickets.
4. Private & corporate events - mainly with local artists.

Below is a list of some of the most well-known music festivals in Romania.

Untold Festival *Cluj Napoca*

Untold Festival is the largest electronic music festival in [Romania](#), taking place in [Cluj-Napoca](#) at the [Cluj Arena](#). It is held annually and has been named the Best Major Festival in the [European Festival Awards 2015](#). The festival draws in audiences from all over Europe, Asia and North America and in 2024, the festival secured 3rd place on DJ Mag Top 100 Festivals.

When: August 7-10, 2025

Primary genres: EDM (main), trance, techno, house, electro house, progressive house, pop, indie pop, hip hop, drum and bass, dubstep, reggae, jazz, R&B, soul.

Capacity: 427 000 attendees in 2024

Number of stages and performances: 6 stages with approx. 200 performances

Notable international acts: Imagine Dragons, Lenny Kravitz, Armin van Buuren, David Guetta, Avicii, Tiesto, Ellie Goulding, Black Eyed Peas, Sam Smith, Swedish House Mafia.

Electric Castle *Cluj Napoca*

Electric Castle is a highly acclaimed festival known for its immersive day-and-night experience, set against the stunning backdrop of the 15th-century Bánffy Castle in Transylvania. Celebrated for its creativity, the festival offers a diverse lineup spanning various genres, accompanied by cutting-edge media installations, performances, and

thought-provoking talks. The breathtaking natural scenery and historical setting provide a truly unique atmosphere, which has earned the festival the Best Medium-Sized Festival award at the European Festival Awards in its seventh edition. Electric Castle continues to be a favorite among festival-goers and artists alike for its relentless quality and innovation.

When: July 16-20, 2025

Primary genres: rock, indie, hip hop, electronic, techno, and drum and bass as well as art installations

Capacity: 274 000 in 2024

Number of stages and performances: 12 stages with around 125 acts

Notable international acts: Twenty One Pilots, Gorillaz, Iggy Pop, The Prodigy, Deadmau5, Limp Bizkit, Thirty Seconds To Mars, Florence And The Machine, Franz Ferdinand.

Neversea Festival *Mamaia*

Neversea Festival is a large music festival that takes place at Neversea Beach in Mamaia, Constanța, near the Modern beach. The first edition took place in 2017.

Primary genres: EDM (main), trance, techno, house, electro house, progressive house, pop, indie pop, hip hop, drum and bass, dubstep, reggae, jazz, R&B, soul.

Capacity: 277 000 in 2023

Number of stages and performances: 4 stages with around 200 acts in 4 days

Notable international acts: Steve Aoki, Armin Van Buuren, Tiesto, Jason Derulo, Rita Ora, Sean Paul, Afro Jack, Black Eyed Peas.

BEACH, PLEASE! FESTIVAL *Costinești*

The biggest hip-hop festival in the world that takes place in July or August, in Costinesti, Romania.

When: July/ August

Primary genres: trap, hip hop

Capacity: 120 000 in 2024, in 5 days

Number of stages and performances: 4 stages with around 200 acts in 5 days

Notable international acts: Travis Scott, Wiz Khalifa.

George Enescu Festival *Bucharest*

Held every two years in Bucharest, the George Enescu International Festival is a prestigious event that brings together world-renowned orchestras and musicians to celebrate the legacy of Romanian composer, pianist, violinist, and conductor George Enescu. The festival, which began in 1958, features a diverse program including a complete cycle of Enescu's compositions, opera, modern and contemporary music, as well as world and Romanian premieres, alongside iconic Classical, Romantic, and Baroque works. Initially established during Romania's early communist years, the festival has grown to become one of the top events in the global classical music calendar, comparable to renowned festivals in Lucerne, Edinburgh, and the Proms.

When: August 24 - September 21, 2025

Primary genres: Classical

Capacity: 110 000 in 2023

Number of stages and performances: 11 venues in Bucharest and 4 other cities in Romania with around 3550 artists (soloists and orchestras) in over one month

Notable international acts: Royal Concertgebouw, Berliner Philharmonic, London Symphony Orchestra, Zubin Mehta, Yuja Wang.

4.3. Music Venues and Clubs

There is a lack of concert venues and live music venues across Romania. Due to this, tours are often organised in theatres (which have an average capacity of around 500 seats). There is also a network of “culture houses”. According to the [National Association of Syndicate Culture houses](#), there are 51 culture houses across Romania, thus making it the biggest network of venues. These types of venues are typically quite old and can lack the proper technical equipment for shows. A similar network is the Student Culture Houses, of which there are 14 active venues.

There is no aggregated data about the number of venues based on capacity or about the number of venues in general. However, below is a list of the most well-known venues and clubs in different Romanian cities (ordered by capacity, from largest to smallest).

Bucharest

Constitution Square (Piata Constitutiei)

Capacity: 70 000

Genres: All genres

Type: Public square where numerous live performances take place

Notable international acts: Bon Jovi, AC/DC, Lady Gaga, Robbie Williams, Roger Waters, Whitesnake, Judas Priest, Elton John, Shakira, Rod Stewart.

National Arena

Capacity: 55 600

Genres: All genres

Type: Arena

Notable international acts: Depeche Mode, Coldplay, Ed Sheeran, Guns N'Roses, Kings of Leon, Michael Jackson, Metallica.

Romexpo

Capacity: Pavilion A (indoor), up to 10000; Parking D, up to 7000; Main outdoor area, up to 50000

Type: Exhibition centre

Notable international acts: Aerosmith, Peter Gabriel, Def Leppard, Dream Theater, Manowar, Marilyn Manson, Robbie Williams, Metallica.

Sala Polivalenta

Capacity: 7000

Genres: All genres

Type: Multi-purpose arena

Notable international acts: Iron Maiden, Page & Plant, ZZ Top, Jean Michel Jarre, Simply Red, Dr Alban.

Sala Palatului

Capacity: 4000 seated

Genres: All

Type: Concert hall

Notable international acts: Toto, Steve Vai, Sting, Patricia Kaas, Toto Cutugno, Herbie Hancock, Chick Corea, Yngwie Malmsteen.

Beraria H

Capacity: 1700

Genres: Pop, folk

Type: Club

Notable international acts: Gipsy Kings.

Fratelli Studio 1

Capacity: big venue 700 and small venue 300

Genres: Diverse, from electronic dance to pop

Type: Indoor venue

Notable international acts: Macy Gray, Infected Mushroom, Son Lux, and Hooverphonic.

Quantic

Capacity: 800

Genres: Rock, metal, hip-hop

Type: Club

Notable international acts: Dirkschneider, Leibach, Hexis, Eleine, Dark Tranquility.

Palatul Bragadiru

Capacity: 250 seated, 500 standing

Genres: All

Type: Event space for concerts, theatre, and cultural events.

Control Club

Capacity: 450

Genres: Alternative, jazz

Type: Club

Notable international acts: The Beauty of Gemina, Kvanchi, HVL, Rex The Dog, Moses, Geordie Greep.

Expirat

Capacity: 450

Genres: Alternative, jazz, EDM

Type: Club.

Hard Rock Café

Capacity: 450

Genres: Pop, rock, alternative

Notable international acts: Joe Lynn Turner, Revival (ABBA tribute band).

Cluj Napoca

BTarena

Capacity: 10 000

Genres: All genres

Type: Arena

Notable international acts: Sting

Roman Arenas (Arenele Romane)

Capacity: 5500 (during summer) 1900 (during the cold season, in a heated tent)

Genres: all genres

Type: Arena

Notable international acts: Marcus Miller, The HU, Macy Gray, Satchvai Band (Joe Satriani, Steve Vai), Hooverphonic.

Form Space

Capacity: 1000

Brasov

Kruhnen Musik Halle

Capacity: 1000

Genres:

Rock/electro/alternative

Type: Concert Hall

Notable international acts: Mahony, Modstep, Traumer, Dimension.

Rockstadt

Capacity: 500

Genres:

Rock/metal/alternative

Notable international acts: Hexis, Dropout Kings.

Tipografia

Capacity: 200

Genres: Rock, blues, soul, jazz, classical

Type: Coffee house & cultural venue.

Nuba

Genres: DJ, EDM

Type: Outdoor venue, open air restaurant & club.

LOFT LOUNGE

Genres: DJ, EDM

Type: Club & restaurant.

Pub University

Capacity: 200

Genres: Jazz, pop, rock

Type: Bar & restaurant with live music.

Echoes House

Capacity: 80

Genres: Multiple (open mics, DJ sets, etc)

Type: Bar, art gallery, concert venue.

Genres: Alternative/rock

Type: Club & music venue.

Euforia Music Hall

Capacity: 500

Genres: All

Type: Club & Music Venue.

Flying Circus

Capacity: 300

Genres: Rock, dubstep, underground, and others

Type: Club.

Atelier Café

Capacity: 200

Genres: Jazz, rock, experimental

Type: Club & Café.

Constanta

Club Phoenix

Capacity: 250

Genres: Rock, blues, jazz, folk

Type: Club & live music venue.

Doors Club

Capacity: 200

Genres: Rock

Type: Club.

Rock Halle

Genres: Rock

Type: Club & live music venue.

Timișoara

FABER.

Capacity: outdoor 500

Genres: Variety

Type: Cultural centre for various creative activities.

Student Culture House

Capacity: 400

Genres: Variety

Type: Cultural centre.

D'arc

Capacity: 200

Genres: Jazz, blues, contemporary

Type: Club & ba.

Iasi

Legend

Capacity: 350

Genres: Multiple like rock, jazz, blues, electronic, etc

Type: Pub & live music venue.

Underground Pub

Capacity: 170

Genres: metal

Type: Pub & club.

Berarium

Capacity: 150

Genres: rock, folk, jazz

Type: Restaurant with live performances.

Besides the venues mentioned in the list, the cultural houses and student cultural houses, it's also important to mention that the 20 philharmonic orchestras in Romania all have their own venue as well. These include:

Orchestra Name	City
Filarmonica "George Enescu"	Bucharest
Filarmonica de Stat "Transilvania"	Cluj-Napoca
Filarmonica "Oltenia"	Craiova
Filarmonica "Moldova"	Iași
Filarmonica de Stat Sibiu	Sibiu
Filarmonica de Stat Oradea	Oradea
Filarmonica "Banatul"	Timișoara
Filarmonica "Dinu Lipatti"	Satu Mare
Filarmonica "Paul Constantinescu"	Ploiești
Filarmonica "Ion Dumitrescu"	Râmnicu Vâlcea

Filarmonica de Stat Arad	Arad
Filarmonica Botoșani	Botoșani
Filarmonica “Lyra-George Cavadia”	Brăila
Filarmonica Pitești	Pitești
Filarmonica Brașov	Brașov
Filarmonica Târgu Mureș	Târgu Mureș

Table 3: Philharmonic orchestras in Romania

Additionally, there are also seven opera houses:

Opera House	City
Opera Națională București	Bucharest
Opera Națională Română Cluj-Napoca	Cluj-Napoca
Opera Națională Română Iași	Iași
Opera Națională Română Timișoara	Timișoara
Opera Brașov	Brașov
Opera Maghiară de Stat Cluj-Napoca	Cluj-Napoca
Opera Comică pentru Copii	București

Table 4: Opera houses in Romania

4.4. Promoters and Booking Agents

The main cities for medium and large international acts to perform in Romania are Bucharest and Cluj-Napoca. Most of the Romanian promoters also reside in Bucharest. In terms of genres, Romanian audiences seem to be open to live music from any genre, from EDM to metal to jazz, blues, pop, classical, and more.

Promoters in Romania

EMAGIC

Promoter focused on big international acts: Coldplay, Metallica, Guns & Roses, Depeche Mode, Roger Waters, Madonna, Lady Gaga etc.

BestMusic Live

Promoter focused on medium international acts and medium and big local acts. Current promoted international acts: Macy Gray, Skunk Anansie, Goran Bregovici, Marcus Miller, Satchvai band (Steve Vai, Joe Satriani) etc.

UNTOLD Universe

Promoting several festivals: Untold (Romania and Dubai), Neversea, Massif etc.

Sublime Romania

A tour promoter for medium and big Romanian bands and artists. Extensive experience in touring around Romania.

Kimaro Entertainment

A promoter of KIMARO festival and medium & big Romanian bands and artists.

ARTEXIM

An organiser of the George Enescu Festival (classical), state-owned company, overseen by the Ministry of Culture.

Booking Agents in Romania

Forward Agency

The main agency for pop, pop dance artists.

epicenter hub

The main agency for main alternative, progressive rock bands.

Overground Music

An agency for alternative rock bands.

Raw Talent Agency

A boutique booking agency for alternative, hip-hop bands.

Sprint Media

A booking agency for pop artists.

Core Agency

A boutique booking agency – an underground alternative.

None of the booking agencies in Romania have international artists on their rosters so far.

4.5. Organising a Tour or Gig

In focus: Organising a Tour or Gig in Romania

Section based on interviews with industry professionals, Codrut Dumitrescu (Epicenter Hub), Dragos Chişcoci (RAW Music Agency), and Emil Ionescu (BestMusic Live).

How can an international artist arrange a tour? Book a show or gig? What do they need to prepare? What do they need to keep in mind?

International artists should keep in mind that although Romania is a big country, there are only a handful of cities where an international act could play, and the distances between them are quite large. It's also important to note that even if an international artist is successful in Bucharest, this does not mean that there is a market for that artist in other cities as well.

The lack of venues can be an issue, as can the road infrastructure, making it more challenging to quickly get from one city to another.

In terms of gross revenue, the purchasing power and average ticket prices (especially outside of Bucharest), along with the limited venue capacities, can affect how much artists make from their gigs.

However, knowing a local promoter can help, as can knowing venue bookers. There are several venues at a club level with their own bookers who book international artists.

What kind of local partners do they need? Booker? Promoter?

Both can work, however, the only venues that have their own bookers are clubs. Larger venues typically don't have bookers. Hence, working with a promoter would be the best solution. Even for club level, I would suggest working with a promoter, as help on the ground is always appreciated. It's important to find a promoter who knows the market for the specific music genre of the artist.

How to find local partners in the live music scene?

The first contact should be the local export office (RAW Music), and participating in the local music business conference (MMB). Both are helpful, as everybody who's anybody in the Romanian music industry is there. Additionally, artists can leverage the internet or rely on recommendations.

What are the main venues, festivals that book international artists?

Some festivals that book international artists include Neversea, Electric Castle, Untold, Beach, Please, Summer Well Festival, Flight Festival, Jazz in the Park Festival, Artmania Festival, Rockstadt Festival and Sunwaves.

What kind of taxes are paid out of a concert/festival ticket price?

Currently, the taxes applicable to the revenue from each concert/festival ticket can reach up to 45.4% of the ticket price and are as follows:

- VAT 21% (as of 01.08.2025)
- Music Stamp - 5% This is not a state tax, but a tax set by [law 35/1994](#) (before copyright law). The law sets several cultural stamps (for music, literature, theatre, architecture, etc) out of which the music stamp and the theatre one are the highest (others range between 0,5% to 3%). Promoters have to pay it to one or more of the seven NGO's appointed by law to collect it and (theoretically) use it for projects supporting music and musicians. So far there is no project known to the public that was financed with this money. Failure to pay these amounts is set by law as a contravention, it's fined, and penalties (0,2% per day of delayed payment) are going to state budget. Romania is one of just 3 European countries (the others are France and Poland) that has this kind of contribution set by law.
- UCMR-ADA - 7%, authors' copyrights, amounts paid, according to the law.
- CREDIDAM- 3.5%, performers' copyrights (if there are recordings played in the venue, before/after the show or during the show in case of DJs).
- UPFR- 3.5% producers' copyrights, amounts paid, according to the law (if there are recordings played in the venue, before/after the show or during the show in case of DJs).
- RED CROSS - 1%.
- Historical monuments stamp (if event takes place inside/next to a heritage building or site) - 2%.
- Local tax - between 2-2.4% (paid to the Local Council, and set by the Local Council decision).
- This adds to the commission percentage of the online platform that sells the tickets (can be between 2-5%).

Who are some of the main tour promoters in Romania?

[Sublime Events](#), [EPIcenterHUB HUB](#) and [Overground Music](#). All of them have extensive local networks, knowledge of venues and which music genres work in which regions of the country.

5. Recorded Music Sector

5.1. Recorded Music Industry in Figures

Data from the IFPI 2023 report shows that the total music market in Romania amounted to USD 44 million, growing 12,31% from the previous year. The highest proportion of the revenue came from performance rights (at 54,3%), followed by streaming (at 40,5%). Physical revenues made up 4,8% of the total, and downloads & other digital 0.3% and music synchronisation just 0.1%. The biggest growth (YoY % change) came from physical at 63,9% (driven mainly by a huge increase in spending on CDs) and streaming at 24,0% (driven almost equally by paid subscribers, ad-supported audio streaming and ad-supported video streaming). Both downloads & other digital and synchronisation shrunk in market size (IFPI, 2023).

5.2. Main Actors in the Recorded Music Industry

Before communism fell in 1989, Romania only had one record company (Electrecord), one radio station (Radio Romania) and one TV station (Romanian Television), all of which were state-owned. Hence, the Romanian recording industry largely began to develop in 1996 after the country passed its copyright law, and by the end of 1997, all major labels were represented by local licensees.

Currently, as per [UPFR website](#), there are **271 active music producers**. A search on the public platform of the Romanian National Statistics Institute shows that there were a total of **537 companies** with the same **NACE code: 5920 - Sound recording and music publishing activities**. Some of these are publishing companies, and some are just studios, not music producers (independents or labels). There is no breakdown of that number based on actual activities.

The main record labels in Romania

Universal Music Romania – the local office of Universal Music.

Global Records is the largest Romanian label and also one of the biggest labels in the region. Global Records is also the local licensee for Warner Music. The main Romanian artists with international coverage under Global Records include: Inna, Minelli, Olivia Addams, Holy Molly, Sickotoi. Some of the main foreign artists signed with the label include: Gamuel Sori (IT), Jost (DE).

ROTON MUSIC is one of the first Romanian labels and they still relevant to this day, being one of the most prominent labels for music export. Main local artists with international coverage: Akcent, Misha Miller, Fly Project, Manuel Riva, Sasha Lopez, Mihail, Inna (early years), Alexandra Stan, Antonia. International artist signed: Edsta (US).

Cat Music Romania is also one of the first labels to be established in Romania, and it is still relevant to this day. Some of the main local artists with international coverage under Cat Music include: Ozone, Edward Maya, Saha Lopez, David DJ, Elena Gheorghe, and Andreea Banica. International artists signed with Cat Music include: Jorge Gonzalez (Spain), and Jeremy Ragsdale (US). Cat Music has opened an office in Spain.

HaHaHa Production was founded in 2008 by the No.1 Romanian artist, Smiley. The label works with a large range of Romanian and international artists. Their music production teams have worked with artists like: Josh Record, James Newman, Stephan Puth, Edwin

Serrano, Wayne Hector, Tinashe Fazakerley, Oak Felder, Nick Bradley, LJ Benet, and Sebastian Kole.

The relevant CMOs for recorded music include:

- **ADPFR** (music producers CMO) – collecting master/recording rights
- **UPFR** (music producers CMO) – exclusive collector for music private copy / neighbouring rights just for music producers (for both CMOs: UPFR and ADPFR)
- **UCMR-ADA** (authors CMO) - sole collector publishing & authors rights (mechanical)

5.3. Digital and Physical Distribution

International artists and companies looking to distribute their music in Romania should collaborate with the digital distributors via a local label that knows the market, and/or regional/national editorial teams.

Some of the most commonly used digital distributors in Romania include Believe, The Orchard, ADA, Tunecore, Distrokid and Awal. The DSPs and UGC platforms available in Romania are the same as in most other European countries: Spotify, Apple Music, Tidal, Deezer, YouTube and TikTok.

For physical distribution, prominent players in Romania include Nova Distribution International, Sincron (part of the Roton Music group), and [Niche Records](#). The largest physical network is [Carturesti](#), the largest online retailer, [Emag.ro](#), and OMV, a gas station network.

5.5. Releasing and Distributing Your Music

In Focus: Releasing and Distributing Music in Romania

Based on an interview with Olga Juverdeanu, Managing Director of Global Records

To have their recorded music distributed, an international artist needs a local label that knows the market, has distribution deals in place, a marketing and communication team, and can provide label services, radio pitching, local digital pitching, and more. A comprehensive marketing strategy across all areas—such as recording, live performances, endorsements, and sync opportunities—is essential.

Romania is an emerging market with lots of talent and high competition, making label support crucial for breaking through. When pitching their music to labels, international artists should be aware that mainstream music in Romania primarily focuses on pop/dance and pop-rock, which perform best on major radio networks like KISS FM, ZU Radio, and Romanian National Radio. The rock scene is limited to three stations—Rock FM (classical rock), Radio Seven, and Guerrilla (alternative/underground)—while urban radio does not exist.

6. Music Publishing & Synch Sector

6.1. Music Publishing Industry in Figures

Data specifically for music publishing revenue in Romania is not publicly available in aggregate form. However, UCMR-ADA (the Romanian CMO for authors and publishers) collected approximately €40,4 million in 2024. According to their published reports, roughly €14 million of this amount was distributed to companies and €9,7 million to individual authors or their representatives. This suggests that approximately €14 million may represent the total revenue distributed to local (i.e., company-based) music publishers and €23,7 million to all Romanian publishing rights holders in 2024, making up 59% of the total ([UCMR-ADA](#)).

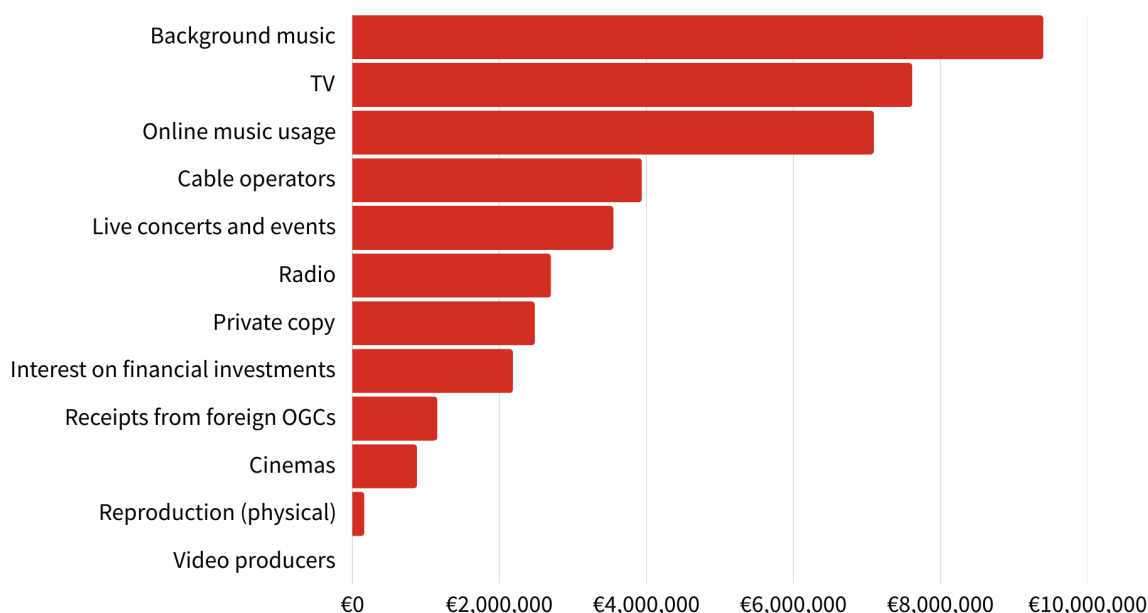


Figure 2: Sources of revenue for UCMR-ADA in 2024. Source: [UCMR-ADA](#). Financial information related to revenues collected and distributed by UCMR-ADA

Collection Type	Amount
TV	€7 619 184
Radio	€2 704 579
Reproduction (physical)	€165 287
Video producers	€1029
Background music	€9 401 631
Live concerts and events	€3 554 491

Online music usage	€7 096 882
Cinemas	€881 076
Cable operators	€3 939 923
Receipts from foreign OGCs	€1 158 871
Private copy	€2 484 679
Interest on financial investments	€2 186 180
TOTAL	€41 193 811

Table 5: Sources of revenue for UCMR-ADA in 2024. Source: [UCMR-ADA](#). Financial information related to revenues collected and distributed by UCMR-ADA

With regards to UCMR-ADA's collections, background music (€9,4 million), TV (€7,6 million) and online use (€7,1 million) are the biggest sources of revenue.

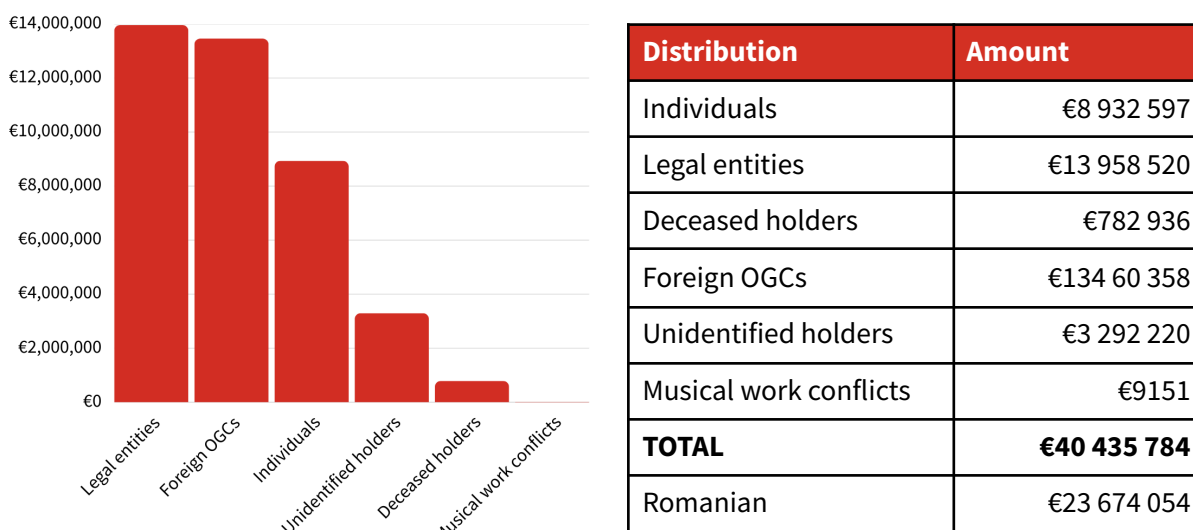


Figure 3: Distribution of Revenue from UCMR-ADA in 2024. Source: [UCMR-ADA](#). Financial information related to revenues collected and distributed by UCMR-ADA

6.2. Main Actors in the Music Publishing Industry

The music publishing industry in Romania is mostly represented by the major labels' catalogues and a few independent publishers. Most local labels have their own publishing companies, administering local catalogues.

GEMRO – a small group of music editors in Romania, affiliated with ICMP (only 5 members).

The Main Music Publishers in Romania

Blue Island Specialises in providing music libraries and commercial music solutions.

Cat Music Focuses on publishing for its own label's catalogue, representing a diverse range of Romanian artists.

Global Records Manages publishing for its in-house catalogue, promoting contemporary Romanian music talents.

Kemper Music Romania Offers a variety of music services, including artist management and music production.

Roton Music Publishing Handles publishing for its own label's repertoire, featuring a wide array of artists across multiple genres.

Sonic Arts Music Provides exclusive, original music for media, including TV, film, and advertising, with a catalogue of over 3000 tracks. They also represent Sony Music Publishing as well as Extreme Music in Romania.

Schubert Music Publishing Romania Part of Warner Chappell and established in 2003, this company has become a leader in the Romanian market, managing millions of copyrights and offering synchronisation services.

Universal Music Publishing Part of the global Universal Music Publishing Group, providing music publishing services in Romania.

6.3. Distributing your Catalogue and Creative Collaborations

To distribute an international catalogue in Romania, the best way is to sign a sub-publishing deal with one of the music publishers, or sign licensing deals with local record labels. The publishing/sub-publishing splits are usually 50/50. Additionally, most relevant local record labels also organise songwriting sessions and/or songwriting camps with international songwriters and music producers.

Most of the relevant labels that are also publishers for their own catalogue own several recording studios and often organise songwriting camps with local and international songwriters and music producers. Some examples include Roton Music, Global Records, Hahaha Production.

6.4. A Brief Overview of the Synch Sector

The music synchronisation market in Romania is still underdeveloped, and to date, there are no active music supervisors. When it comes to licensing music, songs are typically chosen by the film directors or producers, in the case of film, or by the marketing teams and advertising agencies, in the case of advertising. The songs are then cleared by the labels and publishing companies.

For international artists, the only viable way to have their music synced in Romania is through a local label or publisher, except for well-known international acts, whose songs get synced all over the world.

In February 2025, Romania hosted its first sync conference, [Sync About It](#) designed to connect music creators and rights holders with industry professionals in need of music, fostering potential future collaborations.

7. Media and PR

7.1. Social Media

TikTok, Facebook, WhatsApp and Instagram are the most used Social Media apps in Romania. Very few people use X (formerly known as Twitter). Among the Single Youth segment, Instagram, TikTok, Twitter, Snapchat, Discord, and Reddit are the platforms where they are most active. Young women are particularly engaged on Pinterest, Instagram, and Snapchat, while young men find Discord and Reddit more appealing. Families with kids show a preference for Facebook and WhatsApp. Telegram appears to be gaining more users compared to the previous year. Top 5 social media apps: Facebook, WhatsApp, Facebook Messenger, Instagram, TikTok ([Starcom consumer report 2023](#)).

7.2. Written Media – Print and Online

There are no dedicated music magazines in Romania; the only magazine that covers music is the pop culture magazine [Zile si nopti](#) . Additionally, there are also a few music websites, of which the most relevant are:

InfoMusic

A leading Romanian music news website that covers concerts, album releases, interviews, and industry trends. It's a valuable platform for musicians seeking exposure and staying informed about the local and international music scene.

Zile si nopti

A pop culture magazine issued monthly that covers music, arts, entertainment, and lifestyle. It provides musicians with opportunities for media coverage, event promotion, and reaching a wider audience interested in culture and nightlife.

Rock Monsters Romania

A dedicated blog for Romania's underground rock and metal scene, featuring band interviews, album reviews, and concert reports. It's a key platform for independent and emerging rock musicians to gain recognition.

Underground music A platform focused on promoting underground and independent artists across various genres in Romania. It offers news, event coverage, and artist features, making it an essential resource for musicians outside the mainstream.

Some of the main Romanian newspapers also have music sections, which can be relevant for international artists. Likewise, all radio websites publish music news.

7.3. Radio

Radio's popularity in Romania is declining. According to a 2023 Consumer Report by Starcom, teenagers and young adults primarily consume audio content online, valuing its convenience and accessibility. Families with children mostly listen to the radio in their cars during commutes to work or school. In contrast, families without children and mothers are more likely to listen at home, reflecting demographics that spend more time indoors. However, men in child-free households tend to listen to the radio more often while driving or at work ([Starcom consumer report 2023](#)).

Nevertheless, radio plays a large role in discovering and promoting music, and is a key driver of copyright revenue distribution. All royalties collected from public performances is distributed based on radio plays. From the Romanian CMO, UCMR-ADA, 65% of royalties from public performance (without playlists) are distributed according to playlist shares from the seven main radios, 35% from TV and 5% based on playlists from live events, while royalties from private copying are distributed 35% on radio play share, 35% on TV play share and 30% on mechanical shares of previous year semester ([UCMR-ADA, 2024](#)).

There is no official source to state the percentage of national music played on radio stations, but an educated guess would say the percentage of local music averages under 25% throughout the radio stations.

According to the latest measurement of radio audiences, the top 5 radio stations in Romania are the following:

- [Kiss FM](#)
- [Radio Zu](#)
- [Radio Romania News](#) (public radio)
- [Europa FM](#)
- [Digi FM](#) ([Audienta Radio, 2024](#))

It is important to note that in Romania, radio audiences are measured every trimester with phone surveys (the method is called CATI - Computer Assisted Telephone Interviewing), it's not device-driven data (like TV audience measurements).

The only chart compiler is [Mediaforest](#), a local digital monitoring company that publishes daily and weekly charts, including a [top 100](#) chart.

7.4. Television

TV has the second biggest importance in building an audience in Romania, the first being radio, via entertainment shows, including music talent shows. The downside is that all general TV stations only promote commercial music, with the exception of TVR Cultural (one of the public TV channels).

Although Romania still has a few dedicated music TV channels, their audience numbers are so low that it is difficult to assess their market impact. Music Channel holds the highest rating among them, at just 0,04%. TV ratings in Romania are measured by [ARMA](#) (*Asociația Română pentru Măsurarea Audiențelor*).

The main TV channels in Romania for music are:

- [Music Channel](#)
- [MTV Romania](#)
- [UTV](#)
- [Kiss TV](#)
- [Rock TV](#)
- [Magic TV](#)
- [ZU TV](#)
- [AtomicTV](#)

All music TV channels broadcast predominantly commercial pop music.

7.5. Developing a Marketing and PR Strategy

In Focus: Developing a Marketing and PR Strategy for Romania

Interview with Carina Sava, owner of Watermelon Agency

What would a good PR and promotion strategy look like for an international artist? Which components should it include? Press, radio, TV, social media?

Depending on an artist's music style and career stage, they should develop a PR and promotion strategy that leverages the most suitable channels for reaching their audience. Social media is the primary platform, offering the easiest and most cost-effective way to promote both the artist and their music. Additionally, a few smaller radio stations, such as Guerrilla, Seven, and RFI, can provide support for alternative, indie, and jazz artists in Bucharest. However, gaining exposure on mainstream radio stations is significantly more challenging.

Is it necessary to find a local partner for PR and promotion or can artists potentially work directly with promoters, labels, etc?

It is essential to collaborate with a local PR or communications expert who has in-depth knowledge of the market, media landscape, and a strong network of journalists to pitch stories and secure interviews. While there are no independent PR agencies dedicated exclusively to music, some club venues and promoters have communications teams that can assist international artists. Providing a clear, long-term strategy for the region can be highly beneficial in maximising promotional efforts.

What is the typical timeline like? How long before a release, a concert? Would the international artist need to find a local partner and start working?

It's definitely recommended to prepare and implement a PR and communication strategy at least 6 months ahead.

Are the deals mainly campaign-based or month-based, or based on some other logic?

Deals may be campaign-based if the objective is a release or a concert, and monthly-based if the objective is to build an audience in Romania.

Are there well-established market prices, or is the range very varied and based on negotiation?

The range of PR and promotion costs varies and is based on negotiation, taking several factors into account. These include the artist's music style, career stage (emerging, mid-career, or established), and the chosen promotional focus, whether on press, online platforms, radio, or other media.

What are the important social media platforms for artists?

The social media platforms used in Romania are the same as in most other European countries: YouTube, TikTok, Instagram, and Facebook, depending on the style of music, target audience, etc.

What would be a good social media strategy for international artists entering your market? Should the content be in the local language?

Romanians, in general, speak good English; hence, international artists should communicate in English on social media. As artists generally have one profile/page on each platform, it might be difficult to post in all languages. That said, if an international artist wishes to run targeted advertisements for the Romanian market, then some content in the local language would be appreciated.

The downside in Romania is that there are no independent PR and communication agencies for artists. Therefore, the best approach is to collaborate with a local label, management company, or booking agency.

8. Music scene snapshots and case studies

There are no notable examples of independent, emerging, or mid-level international artists who have successfully built a career in Romania. Some Moldavian artists (from the Republic of Moldova) may be an exception, but it's not relevant as they are considered as Romanians by the local audience, and speak the same language (Romanian).

Most international artists who played on Romanian radio or performed in the country, whether through standalone concerts (typically once a year or every few years) or as part of festival lineups, are not relevant to this discussion. They are usually signed to major labels and have already been well-established internationally for many years, rather than actively developing their careers within the Romanian market.

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