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Survey Report • April 2023

## Professional Music-making in Germany

Results of a representative survey on the  
employment, economic situation and training  
programmes of professional musicians

# Musical life

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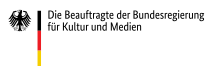
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# I Preliminary Remarks

The study Amateur Music-making in Germany, which the German Music Information Centre (miz) presented in 2021 in cooperation with the Allensbach Institute for Public Opinion Research, showed that a considerable proportion of the population is actively involved with music in their free time.<sup>1</sup> As expected, the group of people professionally involved in music and earning their income or at least part of their income from it is significantly smaller. Based on this study's data, compared with official statistics (such as the Microcensus or data from the *Künstlersozialkasse* (Artists' Social Security Fund), it can be assumed that there are approximately 150,000 to 180,000 people who make music professionally and are represented by this study.

Surveys on the social and financial situation of professional musicians are admittedly available in isolated cases<sup>2</sup> – but no valid and reliable information currently exists that provides nationwide and cross-genre insight into professional musicians as a whole. The German Music Information Centre (miz) accordingly commissioned the Allensbach Institute to conduct a representative survey of professional musicians in Germany. The aim was to find out more about the biographical background of musicians and their current social and financial situation. To this end, the population was first defined, i.e. the group of people to be surveyed in this study. The population includes all people who make their living entirely or predominantly from music or at least regularly earn an income from musical activities.<sup>3</sup> Hobby and amateur musicians, people working exclusively as music teachers and those still undergoing musical training were expressly excluded from the survey.<sup>4</sup>

In order to make reliable statements about the group of professional musicians, a total of at least 600 were interviewed face-to-face. Suitable interviewees were recruited specifically via the Allensbach Institute's interviewer network. A preliminary enquiry was initially sent to 450 interviewers and a selection made – in accordance with the desired sample structure – based on the list of registered, potential interview partners who responded. Methodologically, this procedure is preferable to direct quotas, as the sample can be better controlled. The selection procedure was also chosen because it is difficult to obtain reliable information about the exact composition of the population. As there are no official statistics that fully describe the population of professional musicians, the sample selection had to ensure that the respondents were selected as representatively as

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1. See Amateur music-making in Germany. Results of a representative survey of the population aged 6 and over, published by the German Music Council / German Music Information Centre (miz) in cooperation with the Institut für Demoskopie Allensbach, Bonn 2021.

2. Particular mention should be made here of: *Jazzstudie 2022. Lebens- und Arbeitsbedingungen von Jazzmusiker\*innen in Deutschland* [Jazz Study 2022: Living and Working Conditions of Jazz Musicians in Germany], published by the German Jazz Union, Berlin 2022; and Heiner Barz: *Die wirtschaftliche und soziale Situation von vollständig oder teilweise freischaffenden Musikpädagog\*innen sowie Musiker\*innen in NRW* [The economic and social situation of fully or partially freelance music educators and musicians in NRW], Results of the second online survey 2022, Düsseldorf 2022.

3. The musical and artistic activities included in the population are fully detailed in List 1 of the questionnaire (see appendix).

4. The available population for this study is therefore significantly smaller than the broadest group of people identified in the study 'Amateur music-making in Germany', in which 0.8 per cent of the population stated that they make music professionally and earn their income or at least part of their income from this. A repeat survey conducted in 2022 identified a 0.6 per cent share of the population aged 16 and over. The results from both surveys are based on the respondents' self-assessments. The present survey, however, defines the group of professional musicians much more narrowly. In the population-representative survey on amateur music-making, all respondents who work exclusively as music teachers, as well as all those who are still in musical training, are likely to have included themselves in the group of professional musicians, as well as a considerable proportion of people who practise music as a hobby, but occasionally earn a small amount of money from it. This group of people was excluded from the present survey due to the definition of the population and the selection procedure.

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possible. An essential prerequisite for representativeness is random selection, in which every member of the population has the opportunity to be interviewed. The selection of respondents via the Allensbach Institute's network of interviewers ensured this, as well as a good regional distribution of respondents. The random selection by the interviewers consequently reflects the entire spectrum of professional musicians much better than other selection procedures and prevents a concentration on certain subgroups, as would have been the case, for example, if recruitment had been carried out via associations, trade unions or professional organisations.

Face-to-face interviews were preferred to other survey methods, as they ensure (much more than online or telephone surveys, for example), that all people belonging to the population are represented in the sample and prevent distortions of the sample by those particularly interested in the subject.

Simultaneously, the absence of official statistics that fully describe the population means uncertainty, as it is consequently impossible to compare the structure of the sample with official statistics. In the case at hand, this is only possible for subgroups of the population, e.g. for those insured by the *Künstlersozialkasse* (Artists' Social Security Fund). The comparison with the statistics from these subgroups ensures the best possible representation of the population – more than other sampling or selection procedures would have been able to achieve.

This study claims to be representative of the professional musician's group as a whole. For individual subgroups, this is only possible to a limited extent, due to the extremely heterogeneous structure of professional musicians, in terms of their educational and social backgrounds and with regard to training, to the performed genre and their job position. With such an approach to the study and the underlying sample size, it is inevitable that subgroups of the population that differ significantly from the population as a whole will not be adequately reflected in the results. It would be the task of separate research in these subgroups to present their experiences and living conditions in detail. This would usefully supplement and substantiate current findings.

The study aimed to find out more about the biographical background and social situation of professional musicians as a whole, thus focusing firstly on questions of musical and professional training: When did they start making music? What (musical) training did they undergo? Did their parents also make music (professionally)? How were they supported during their studies? Secondly, the study examined the work-related financial situation of professional musicians. Accordingly, questions about income levels, the distribution of income between musical, music education and non-musical activities, employment conditions and the use of social benefits were at the centre of this part of the survey. At the same time, the study aimed to clarify the extent to which the Coronavirus pandemic has affected the social circumstances of professional musicians.

Furthermore, the survey should also look more closely at the current musical activities of professional musicians: Are they soloists or do they play in an orchestra, ensemble, band or choir? Do they play an instrument, sing, conduct or compose? In which musical genres do professional musicians work?

The study is based on a total of 654 interviews with people who make their living entirely or predominantly from music or at least regularly earn an income from musical activities. The interviews were conducted face-to-face between 15 November and 15 December 2022. The most important findings of the study are summarised in this report. The exact survey data and the wording of the questions are documented in the appendix.

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## II Overview of Results

The results of the study clearly show that career ‘mosaics’ are the norm rather than the exception for the majority of professional musicians: Only 30 per cent work exclusively as musicians and artists, while 70 per cent also pursue music education and/or non-musical activities to earn a living. Music education in particular plays a major role for many professional musicians: Almost one in two are active in music education alongside their music career, especially women and older professional musicians over the age of 60. Those who work part-time as music teachers do so primarily out of dedication, because they have a talent for it and because a second mainstay is important to them.

Almost one in three professional musicians also has a job that has nothing to do with music, and this is mainly for financial reasons. According to 57 per cent of those who also have a non-musical job alongside their professional music, they would not otherwise be able to make ends meet. The majority of this group also prefer not to rely on income from professional music and want to be financially secure in their old age.

On average, professional musicians invest around 32 hours a week in music. However, the amount of time spent depends very much on whether someone earns their income exclusively from music or music education activities or also pursues other non-music-related work. Professional musicians who also pursue other work invest an average of just under 21 hours a week on music, whether for rehearsals, performances or other activities. People who live exclusively from their music, on the other hand, invest an average of almost 37 hours in it; around one in four of them even invest more than 50 hours per week.

In principle, the majority of professional musicians are employed. This is largely due to their pursuit of other activities in addition to their professional musical occupation, whether of a music education or non-musical nature, in which they are employed and subject to social security contributions. If purely professional musical activity is taken as a basis, the majority – 58 per cent – of all professional musicians are freelancers, while only 19 per cent are employed and subject to social insurance contributions. A further 22 per cent work both as freelance musicians and as employees with social security. 34 per cent of all are insured with the *Künstlersozialkasse*.

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Even if there are concurrent, definitely precarious cases, music is certainly financially lucrative for many professional musicians. If all income sources are added up, their personal monthly net income is on average 2,660 euros to date. By far the largest share of professional musicians' income comes from their musical activities: 62 per cent is generated by making music professionally. In addition to salaries and fees, this also includes income from studio recordings, artistic projects, sales of recordings, merchandising and distributions from performing rights societies. A further 17 per cent of income comes from music education work and 15 per cent from professional activities that have nothing to do with music.

Similar to the occupational realities of professional musicians, income levels are also very heterogeneous. Professional musicians who are employed and subject to social security contributions earn an average of 2,940 euros net per month, while freelancers only earn 2,460 euros. In addition, freelancers earn an above-average proportion of their income from non-musical work.

The results consistently show that there is a close correlation between insurance status and income situation: Professional musicians who qualify for compulsory insurance through their employment earn an average monthly income of 2,920 euros, which is well above average. However, those who are insured through the *Künstlersozialkasse* have a comparatively low average monthly income of 2,450 euros.

This finding also shows how heterogeneous the group of professional musicians is and how wide the social divide is in particular. In any case, it should be borne in mind that average values cannot be used to make statements about the margins. Among professional musicians, 19 per cent have a monthly net income of less than 1,500 euros. Nevertheless, 4 per cent of professional musicians have a monthly net income of more than 6,000 euros, and a good 1 per cent even more than 10,000 euros.

The different income situations of men and women are also very clearly visible at the income margins: While 15 per cent of male professional musicians have a monthly net income of less than 1,500 euros, the figure for women is 28 per cent. Conversely, 5 per cent of men are top earners with a monthly net income of more than 6,000 euros, compared to only 2 per cent of women. Overall, the survey results show clear income differences between men and women: As professional musicians, women earn around 700 euros less than their male colleagues, corresponding to 24 per cent. While female professional musicians report an average monthly income of 2,210 euros, male professional musicians have an average of 2,890 euros. The gender difference is only slightly reduced when comparing exclusively those musicians who state that they are the main earners in the household. Men who contribute the main income to the household income earn an average monthly net income of 3,080 euros, while women earn just 2,460 euros, still a fifth less.

The overall solid financial situation of most professional musicians is also reflected in their subjective satisfaction with their own financial standing: 53 per cent take a positive view of their own economic situation, only 11 per cent a negative one. However, there are also considerable differences here between salaried professional musicians and those who work as freelancers or are insured with the *Künstlersozialkasse*: Of the permanently employed professional musicians, 80 per cent draw a positive balance of their own economic situation, while only 42 per cent of freelancers do so. Of the professional musicians who are insured with the *Künstlersozialkasse*, only 32 per cent describe their personal financial situation as good or very good. However, even among this group of respondents, only 19 per cent described their financial situation as extremely negative.

For the overwhelming majority of professional musicians, there is no question that they made the right career decision: Today, 82 per cent would again choose to work as musicians.

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Simultaneously, the study results show that the majority of those pursuing other work in addition to professional music consider these other activities to be very important, and would not give these up, even if they earned enough from music. Only 23 per cent would give up their other work and prefer to pursue only their artistic/musical activities.

Many professional musicians have an academic education: 53 per cent of professional musicians have completed a degree in music, and the proportion is particularly high among those who make music professionally in the field of classical music (76 per cent). 17 per cent of professional musicians have also completed music-related vocational qualifications, 29 per cent are self-taught and one in four have solely taken private lessons on their way to becoming a professional musician. Self-taught musicians are found above average in the areas of singing and composition as well as in popular and transcultural music (world music or global music). Those professional musicians who have exclusively taken private lessons often work as singers and in popular music; professional musicians who have completed a musical qualification are disproportionately often found in church music.

Just how influential the parental home can be on a professional career is shown by the finding that 56 per cent of professional musicians' parents have, themselves, been actively involved in music. Even if the majority of parents played music recreationally, 12 per cent of professional musicians report that their parents or one of their parents played music professionally. The majority of professional musicians were also supported financially by their parents on their path to working in music: Two-thirds were supported financially by their parents so that they could pursue music as a career. One in two of them even state that it would not have been possible to become a professional musician without their parents' financial support.

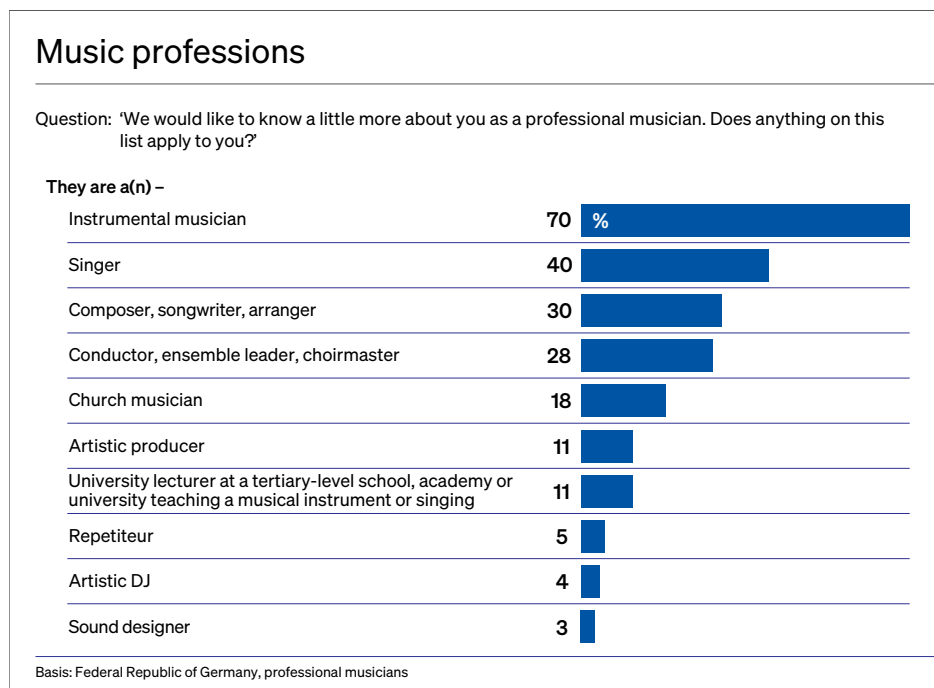


### III PROFILE OF PROFESSIONAL MUSICIANS

Professional musicians practise a variety of musical activities, most of them several at once. The vast majority are instrumental musicians: Seven out of ten professional musicians play an instrument; four out of ten sing, three out of ten compose and almost as many are active as conductors. 18 per cent also classify themselves as church musicians, 11 per cent as artistic producers and 11 per cent also teach instruments or singing at a college, academy or university. Répétiteurs, artistic DJs and sound designers are much less common among professional musicians.

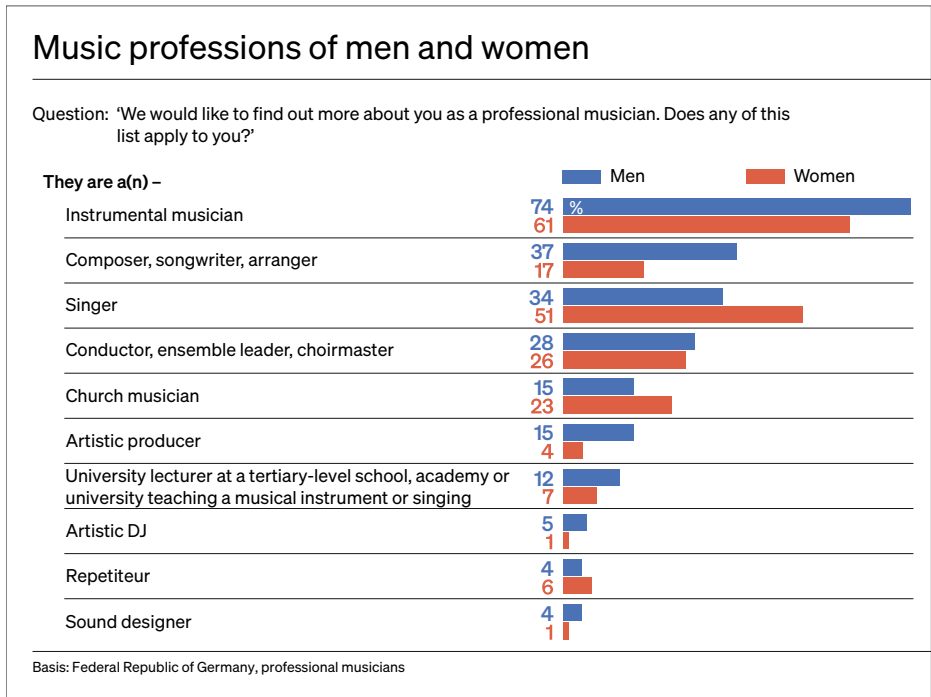
Only very few professional musicians assign themselves to just one profession. The vast majority of singers, conductors, composers and church musicians also play an instrument. There are also many professional musicians who work both as conductors and church musicians. In contrast, composers also sing professionally or work as artistic producers disproportionately often.

Fig. 1: Music professions



At times, the professional environments of male and female musicians differ considerably: Men are far more likely than average to work as composers, artistic producers, DJs or sound designers and are also more likely than their female colleagues to play an instrument professionally. Women, on the other hand, are far more likely than their male colleagues to be professionally active as singers, church musicians or répétiteurs. However, the majority of them (also) play an instrument.

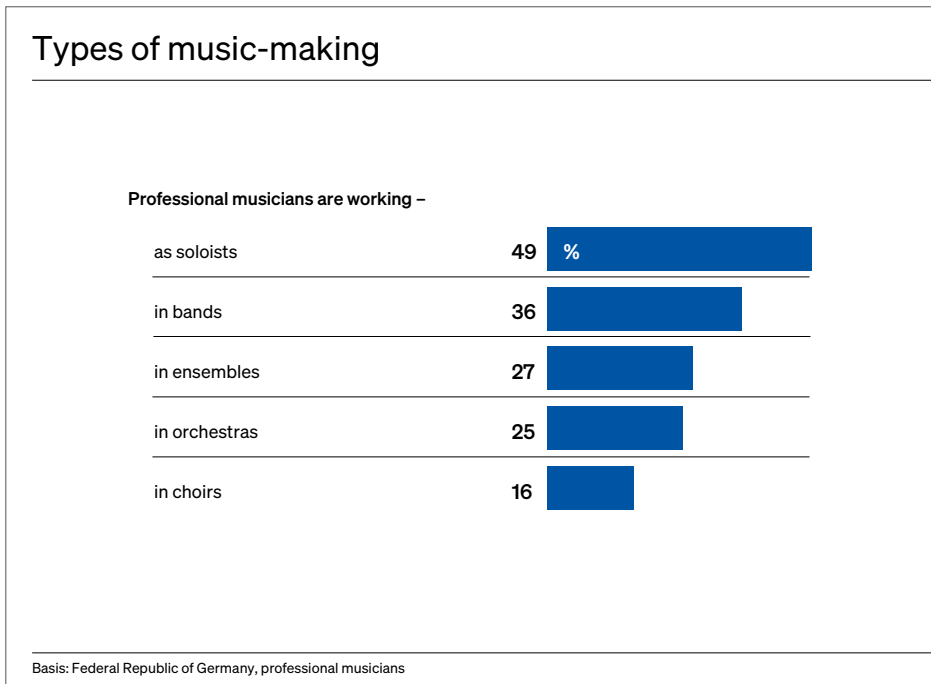
Fig. 2: Music professions by gender



Almost every second professional musician works as a soloist, 36 per cent make music professionally in a band, 27 per cent in an ensemble, 25 per cent in an orchestra and 16 per cent in a choir.

Here, too, there are many musicians who practise more than one form of music-making: Many of those who are active in orchestras, ensembles, bands or choirs are also active as soloists – an above-average number of those in ensembles or choirs. There is also a large overlap between the members of ensembles and orchestras.

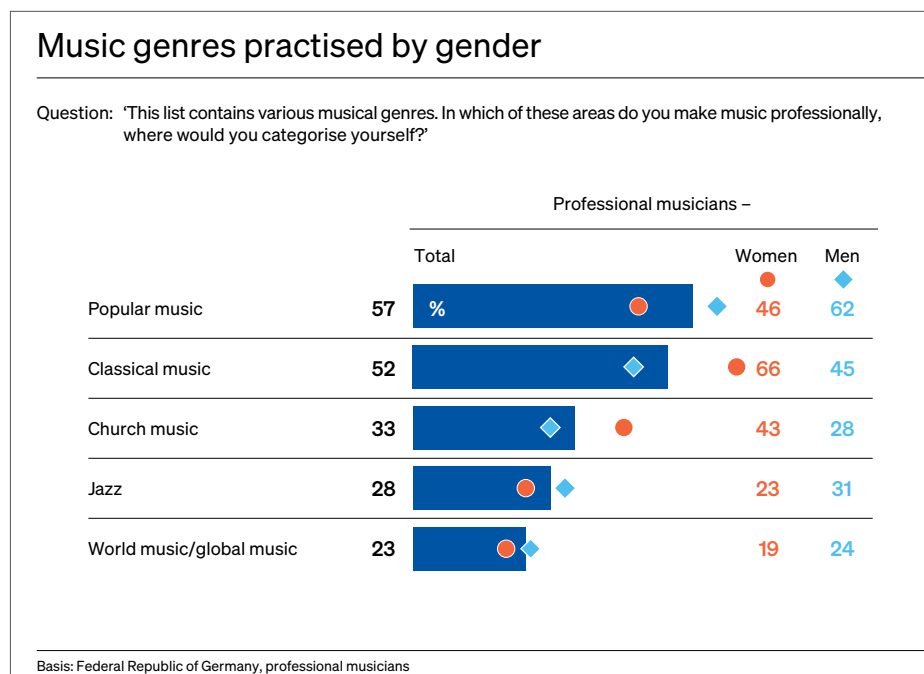
Fig. 3: Types of music-making



Professional musicians are most frequently employed in popular and classical music: 57 per cent of professional musicians make popular music, 52 per cent classical music. One in three also performs church music, 28 per cent of professional musicians are active in jazz and 23 per cent in world music. Very few are committed to a single genre. Many professional musicians who are involved in jazz or world music also play popular music. There are also many cross-connections between jazz and world music. Church musicians, on the other hand, are far more active than average in classical music.

The genres practised by men and women are quite different. Women are primarily active in classical music, with an above-average proportion also involved in church music: While 66 per cent of professional female musicians work in classical music, the figure for men is only 45 per cent; the 43 per cent of professional female musicians who perform church music are offset by only 28 per cent of their male colleagues. Conversely, men are disproportionately often found in the genre of popular music: 62 per cent of men, but only 46 per cent of women (also) make popular music.

Fig. 4: Involvement in music genres by gender



There is a particularly strong correlation between the chosen genre and musical activity or musical training. Singers and composers are more often than average active in the field of popular music, conductors in classical and church music, and composers in jazz and world music.

Professional musicians who have completed a music degree or vocational training are disproportionately represented in classical and church music. On the other hand, those who have learnt to perform or produce music professionally solely through private lessons are disproportionately represented in popular music.

Fig. 5: Involvement in music genres by profession and training

Involvement in music genres by profession and training									
Question: 'This list contains various genres of music, in which of these areas do you make music professionally, where would you categorise yourself?'									
Professional musicians –									
	Total	Musical activity				Musical training			
		Instru- mental musician	Singer	Con- ductor	Com- poser	Music degree	Vocational training	Private music training	Self- taught
	%	%	%	%	%	%	%	%	%
Popular music	57	58	74	46	75	41	51	70	82
Classical music	52	56	40	70	44	75	64	28	20
Church music	33	30	31	63	26	41	48	27	17
Jazz	28	33	30	28	38	28	21	33	32
World music/ global music	23	26	26	19	33	22	24	24	29

Basis: Federal Republic of Germany, professional musicians

## IV Biography of Professional Musicians

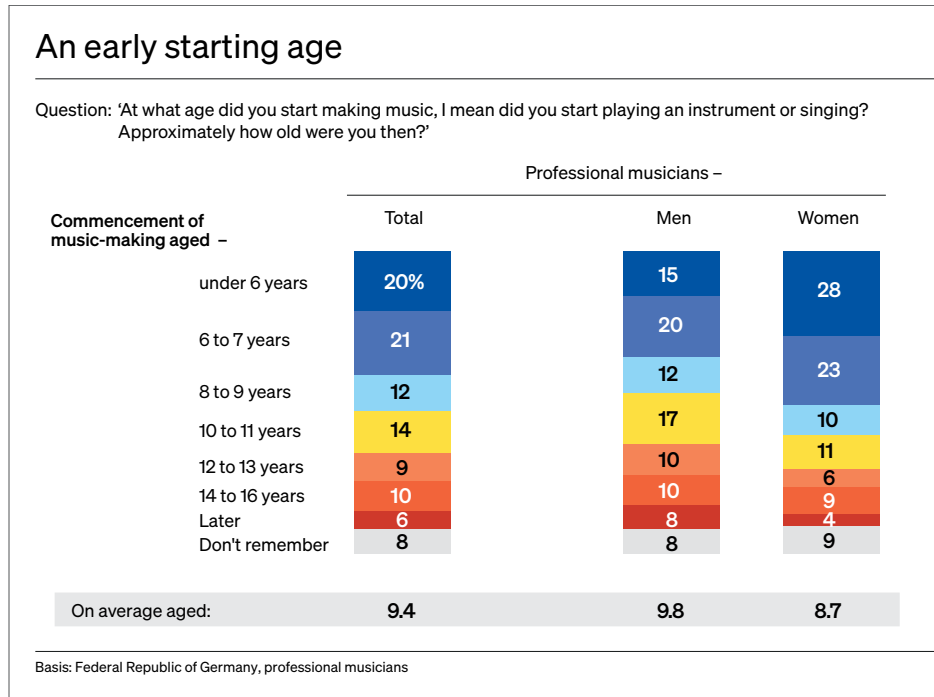
On average, professional musicians started making music at the age of 9.4. One in five began at the very young age of under 6, and the same number between the ages of 6 and 7. A further 26 per cent started playing an instrument or singing between the ages of 8 and 11. By contrast, one in ten professional musicians only found their way to music aged between 14 and 16, and 6 per cent only after the age of 16. A comparison with the study of amateur musicians shows that those who create music professionally start being actively involved with it on average around two years earlier than those engaging in it recreationally. On average, the latter starts music-making at the age of 11.<sup>5</sup>

A comparison of the starting ages of male and female professional musicians shows that, on average, women start making music around a year earlier than men. While women began their musical activities at an average age of 8.7 years, the average age for men is 9.8 years. More than one in two female professional musicians started playing an instrument or singing by the age of 7, compared to only just over one in three men.

5. See German Music Information Centre, 'Amateur Music-Making in Germany', p.20.

There is a particularly marked difference in the starting age between those making classical music today (7.9 years on average) and those now involved in popular music (10 years on average).

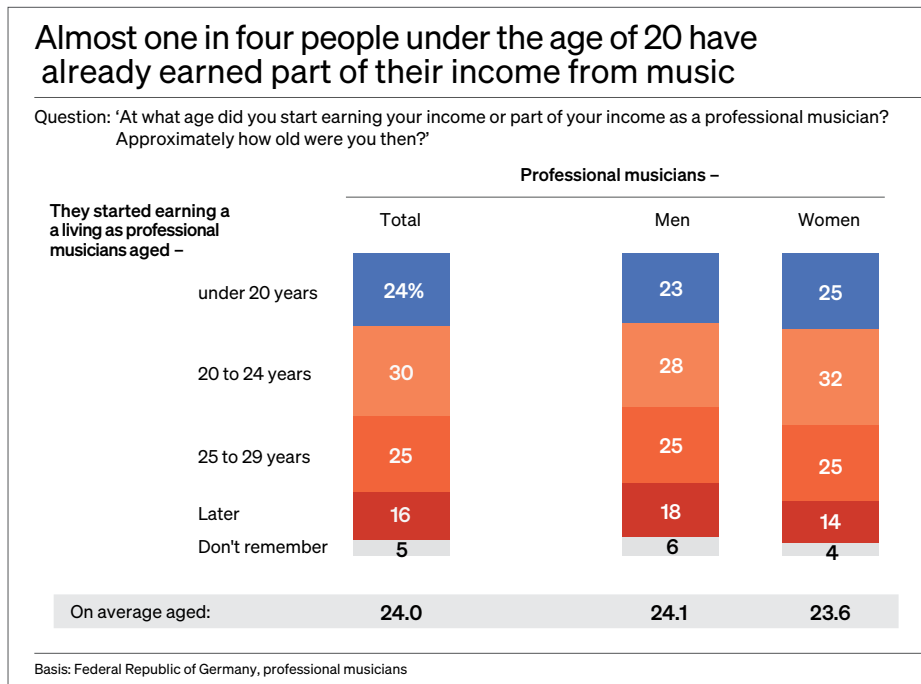
Fig. 6: Age at which music-making commenced



Many professional musicians also began at an early age to earn their income or parts of their income from music. Almost one in four already earned their own income or part of it from music at under 20 years, a further 30 per cent at 20 to 24 and only 16 per cent at 30 or later. The average age is 24.

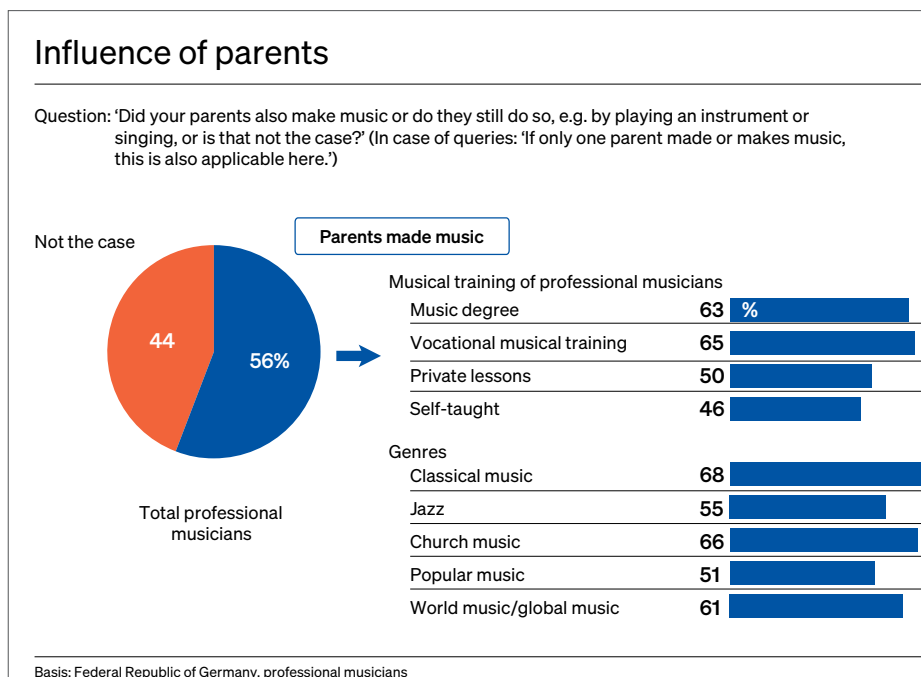
Even if women begin with music earlier in their lives than men, female professional musicians hardly differ from their male colleagues when it comes to the age at which they enter musical employment. On average, women start earning their income or part of their income from music aged 23.6 and men aged 24.1.

Fig. 7: Age at which income was first earned with music



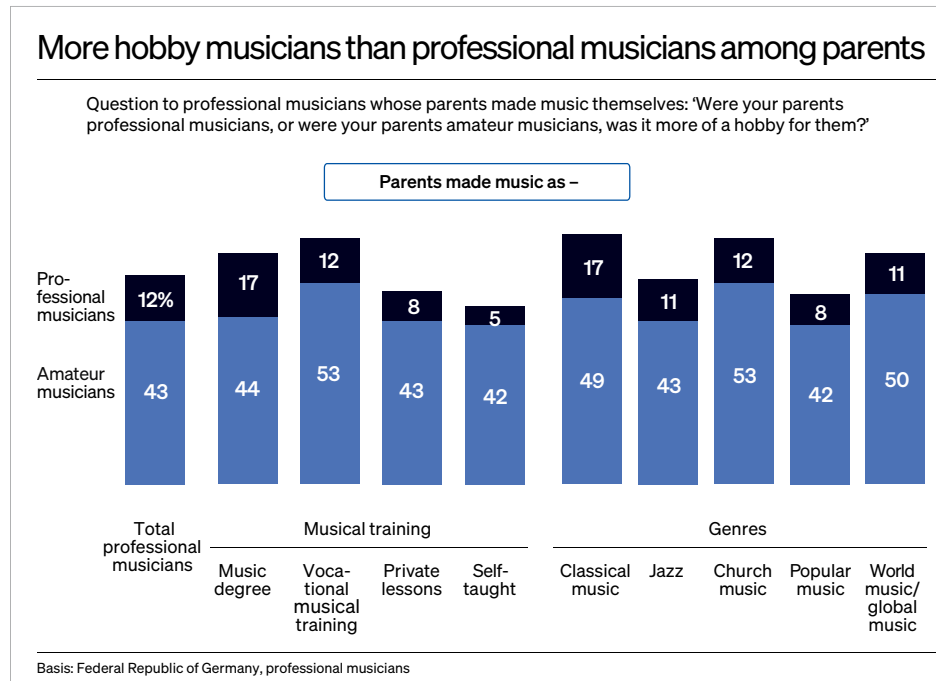
The influence of the parental home on musical careers is particularly formative: 56 per cent of the parents of professional musicians have either made music themselves or continue to do so. The proportion is particularly high among professional musicians who have completed a music degree or other vocational music training. Of these, 63 or 65 per cent state that their parents also made music. The decision in favour of a musical (professional) qualification is therefore very much related to the influence of the parental home. Of the professional musicians who learnt their occupation largely through private lessons or autodidactically, around one in two report that their own parents played a musical instrument or sang.

Fig. 8: Connection between parents' music-making and musical training/involvement in a specific music genre



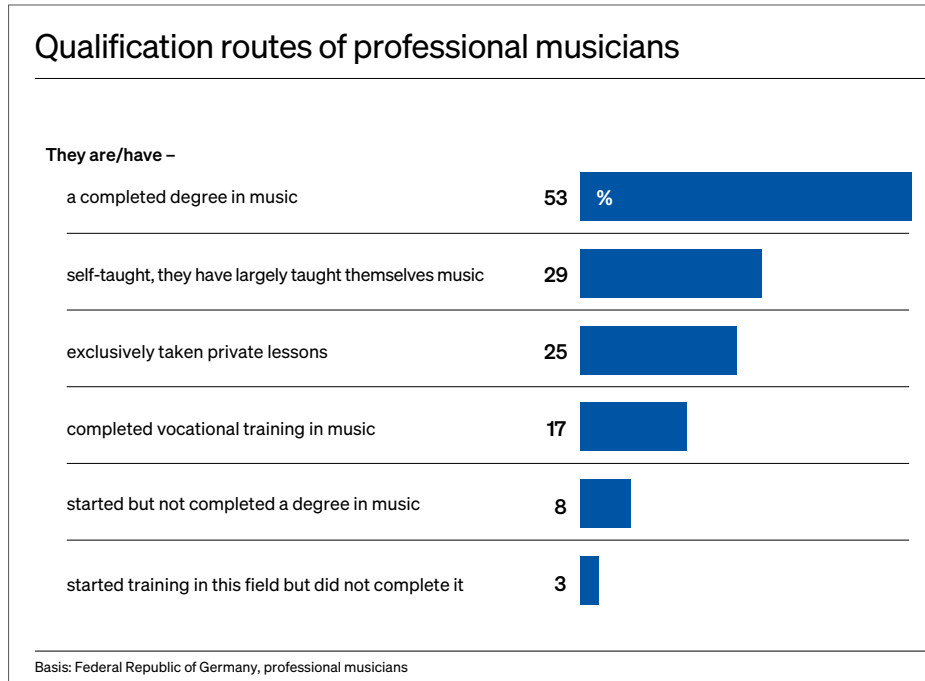
Although 12 per cent of professional musicians report that their parents or one of their parents also worked as professional musicians, the majority of parents – 43 per cent – are or were amateur or hobby musicians. The parents of professional musicians with a music degree and of those earning a living with classical music were more likely than average to have been active as professional musicians themselves: 17 per cent of each of these two groups report that their own parents made music professionally.

Fig. 9: Type of parents' music-making



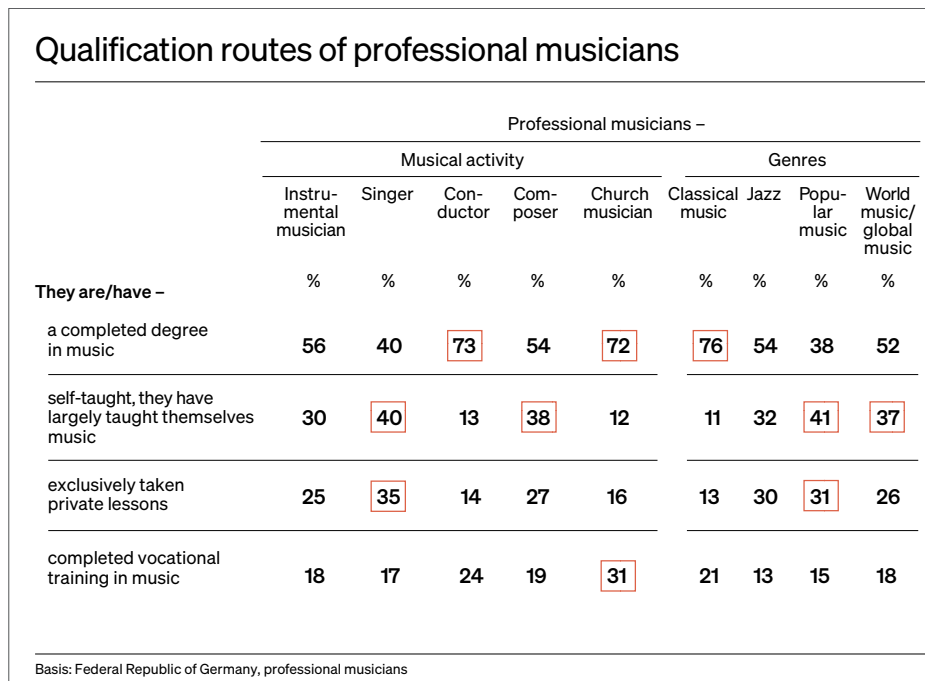
For many professional musicians, the path to practising their craft professionally is via a music degree: 53 per cent of professional musicians have a degree in music, while a further 8 per cent have started but not completed a music degree. 17 per cent of professional musicians have completed vocational training and a further 3 per cent have started but not completed it. 29 per cent of professional musicians state that they are autodidacts and have largely taught themselves music, while one in four have exclusively taken private lessons.

Fig. 10: Qualification routes of professional musicians



The proportion of professional musicians with a degree is particularly high among conductors (73 per cent), church musicians (72 per cent) and especially pronounced amongst those working within the classical genre (76 per cent). Self-taught musicians are found more frequently than average amongst singers and composers, as well as in popular and world music. Those professional musicians who have solely taken private lessons often work in the fields of singing and popular music; professional musicians who have completed an academic degree are disproportionately often found in church music.

Fig. 11: Qualification routes according to profession and musical genre





In addition to professional musicians who have completed music degrees (53 per cent) and vocational training (17 per cent), many professional musicians have also completed studies or training in non-musical fields. One in four has completed a degree in a non-musical subject and almost one in three has completed vocational training in another field.

The training routes taken by professional musicians also have a major influence on their later sources of income: Those who pursue a music education career alongside their musical activities are far more likely than average to have completed a music degree. While 53 per cent of all professional musicians have a degree in music, the figure is 78 per cent among those who also work as music teachers. Professional musicians who have completed a degree in a not music-related subject – and, in particular, those who have completed vocational training in a non-musical field – are significantly more likely to work in a non-musical capacity in addition to professional music.

Fig. 12: Musical and non-musical qualification routes

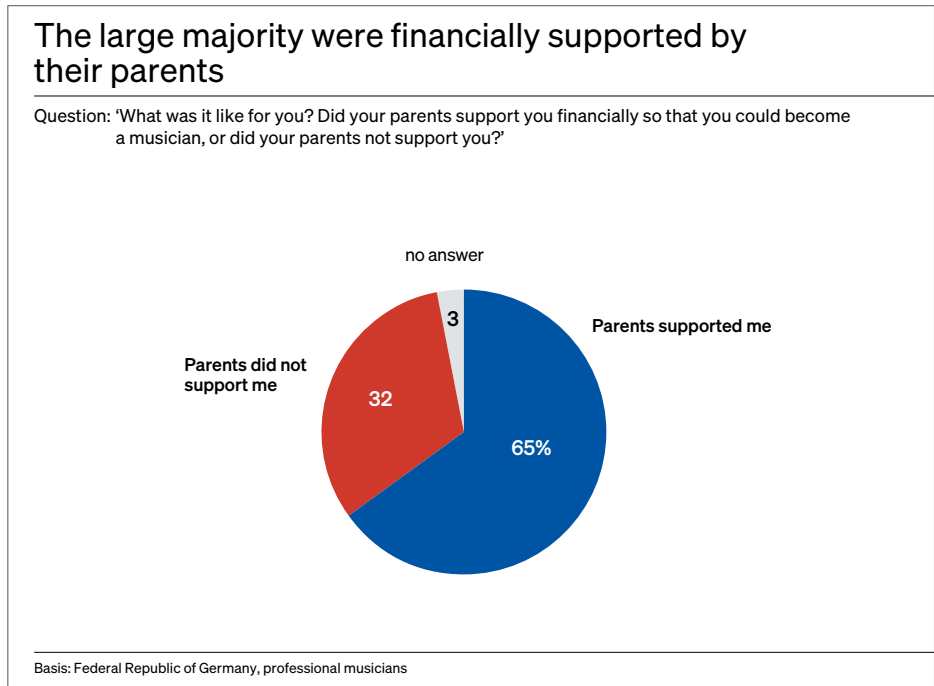
They are/have –	Professional musicians –			
	in total	who earn their income –		
		exclusively from music performance/creative work	also from music education work	also from non-musical work
%	%	%	%	
completed a degree in music	53	48	78	16
completed a degree in a non-musical field	25	17	22	30
completed vocational training in music	17	17	18	11
completed vocational training in a non-musical field	32	31	21	55

Basis: Federal Republic of Germany, professional musicians

## 1. Assistance and support during training

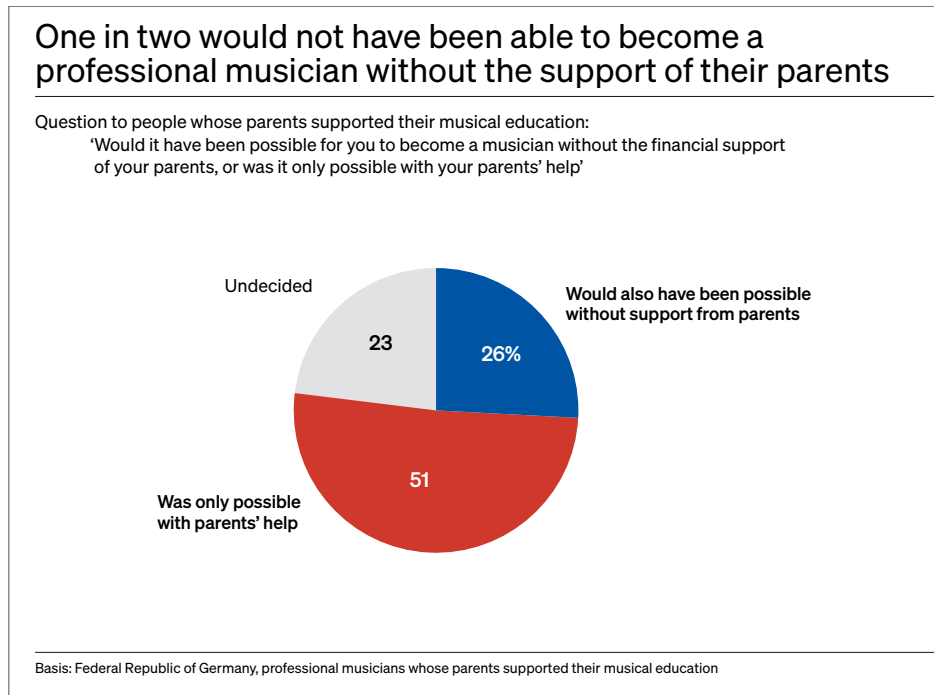
The vast majority of professional musicians report that they received financial aid during training. Those who were helped by their parents make up a particularly large group: Two-thirds of professional musicians were supported financially by their parents so that they could pursue music as a career.

Fig. 13: Financial support by parents to achieve a professional career



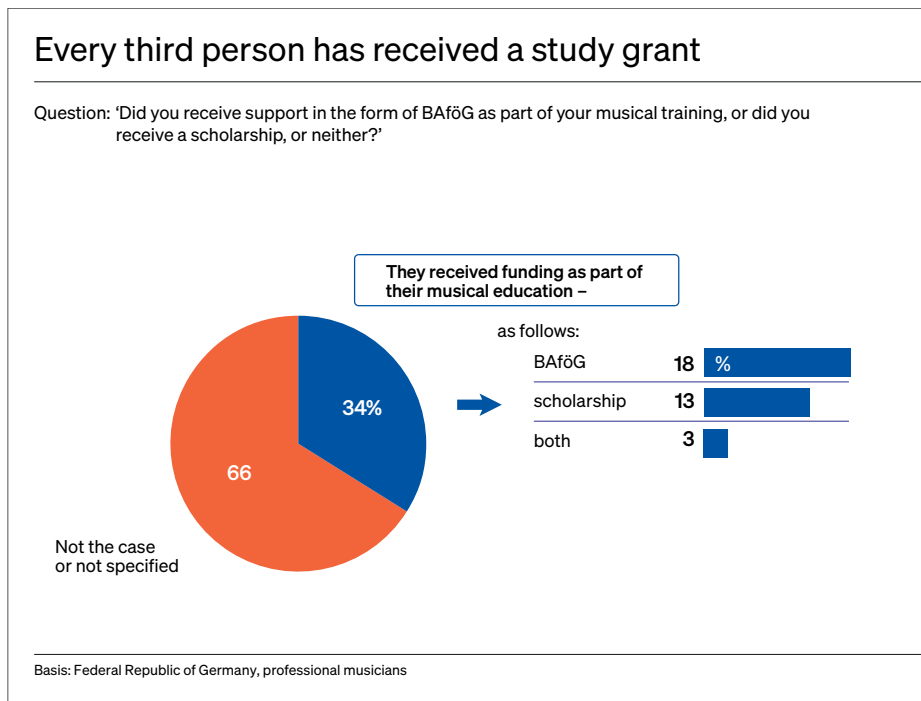
Every second professional musician also states that it would not have been possible to achieve a career in music without the financial support of their parents. Only just over one in four are convinced that this would have been possible without their parents' financial support. Just under one in four do not want to commit themselves to answering this question.

Fig. 14: Dependency on parents' financial support during studies



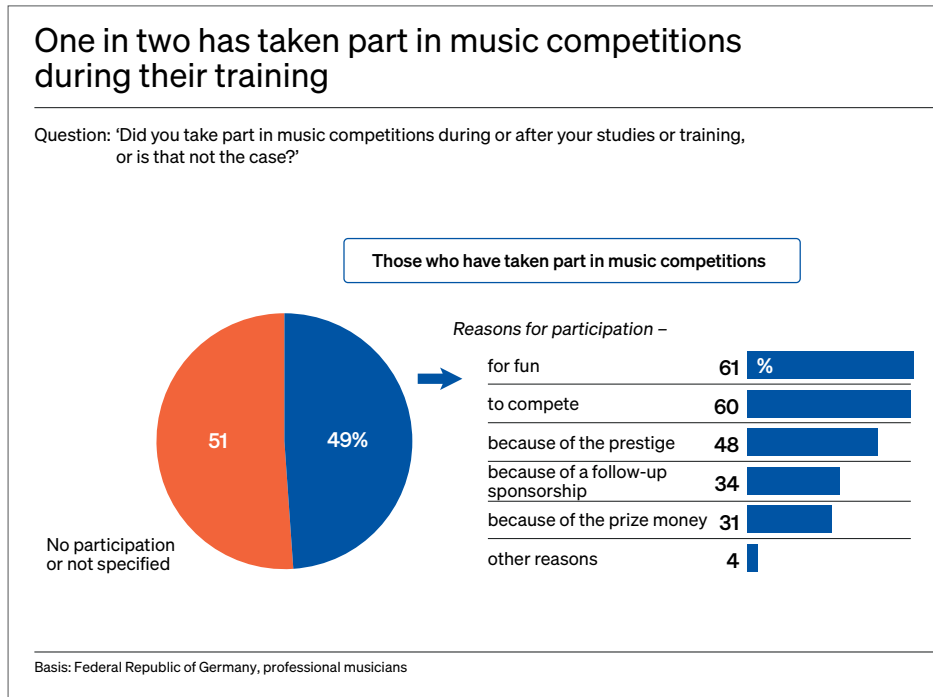
In addition to financial aid from their parents, one in three professional musicians have also received state, public or private funding in the form of BAföG (German Federal Training Assistance) or scholarships. 18 per cent of professional musicians report that they have received BAföG to support their musical training, 13 per cent that they have received a scholarship; a further 3 per cent have received both BAföG and a scholarship.

Fig. 15: Receipt of BAföG and scholarships during musical training



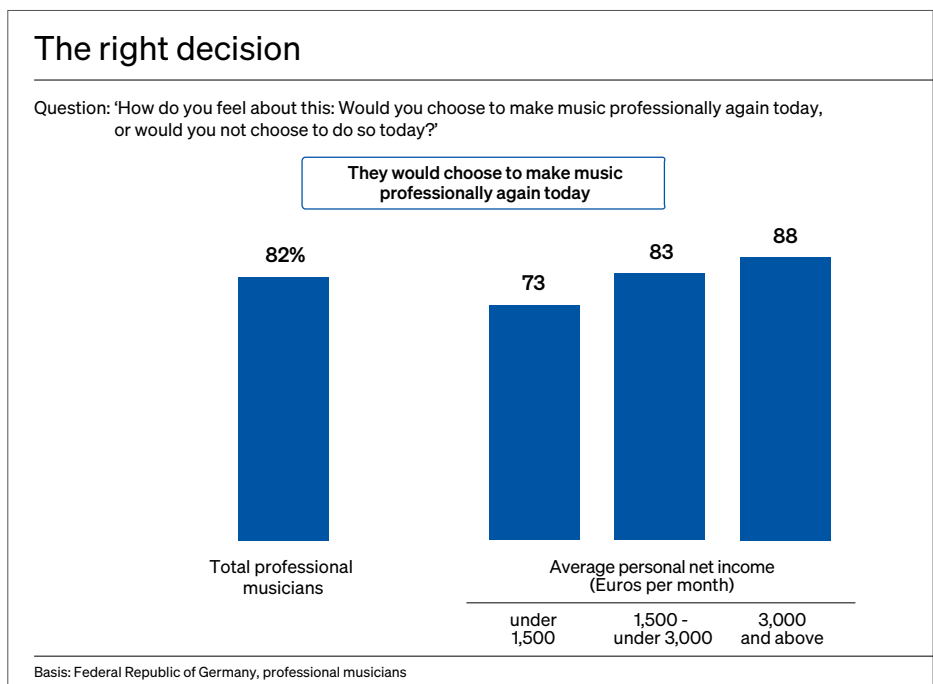
Every second professional musician has also taken part in music competitions during their studies or training; however, only a few did so in order to partially fund their studies: For example, only 31 per cent of those who have taken part in music competitions say that the reason was the prize money, while 34 per cent say that it was for follow-up funding. The most important reasons for taking part in music competitions are different: 61 per cent did so for fun, 60 per cent to compete and 48 per cent for prestige.

Fig. 16: Participation in music competitions during music studies



For most professional musicians, there is no question that they made the right career decision: 82 per cent would choose to work professionally in music again today. The detailed analysis shows that this opinion is shared by the large majority of all subgroups of professional musicians. Only professional musicians whose monthly income is less than 1,500 euros are slightly less convinced that they have chosen the right career path. But even among these, almost three-quarters would choose to work professionally in music again today.

Fig. 17: Job satisfaction categorised by income groups



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## V Social Situation of Professional Musicians

A comparison of professional musicians with all working people in Germany shows that the proportion of men among professional musicians is higher than among working people as a whole, and that, on average, professional musicians are older. While the proportion of men and women among all employed people aged 18 and over is 53 to 47 per cent, among professional musicians it is 66 per cent men and only 34 per cent women. In addition, professional musicians are (on average) almost 6 years older than the overall working population: The average age of professional musicians is 49.8 years compared to 44 years for the employed as a whole. However, the higher-than-average age can be explained: Firstly, by the comparatively lengthy training and secondly, because all professional musicians currently studying towards qualifications were excluded from this survey by definition.

Otherwise, professional musicians and other working people do not differ significantly in terms of marital status or migration background.

However, a key distinguishing criterion between professional musicians and other working people could be that only 30 per cent earn their living exclusively from their actual profession. In contrast, 39 per cent of professional musicians are also active as music teachers, which is very closely related to their actual occupation and training. Yet a further 31 per cent of professional musicians also work in areas that have nothing to do with music.

The detailed analysis shows a close connection between the type of musical training and the sources of income. Professional musicians who have completed a music degree or musical training make a significantly higher proportion of their income from musical or music education activities compared with those who have found their way to careers in music exclusively through private lessons or as an autodidact. For example, only 15 per cent of those with degrees in music and 27 per cent of those who have completed professional music training also pursue non-musical work to earn a living; this compared to 49 per cent of self-taught musicians and 53 per cent of those who came to professional music exclusively through private lessons.

Fig. 18: Socio-demographic profile of professional musicians and all workers of 18 years and above in Germany

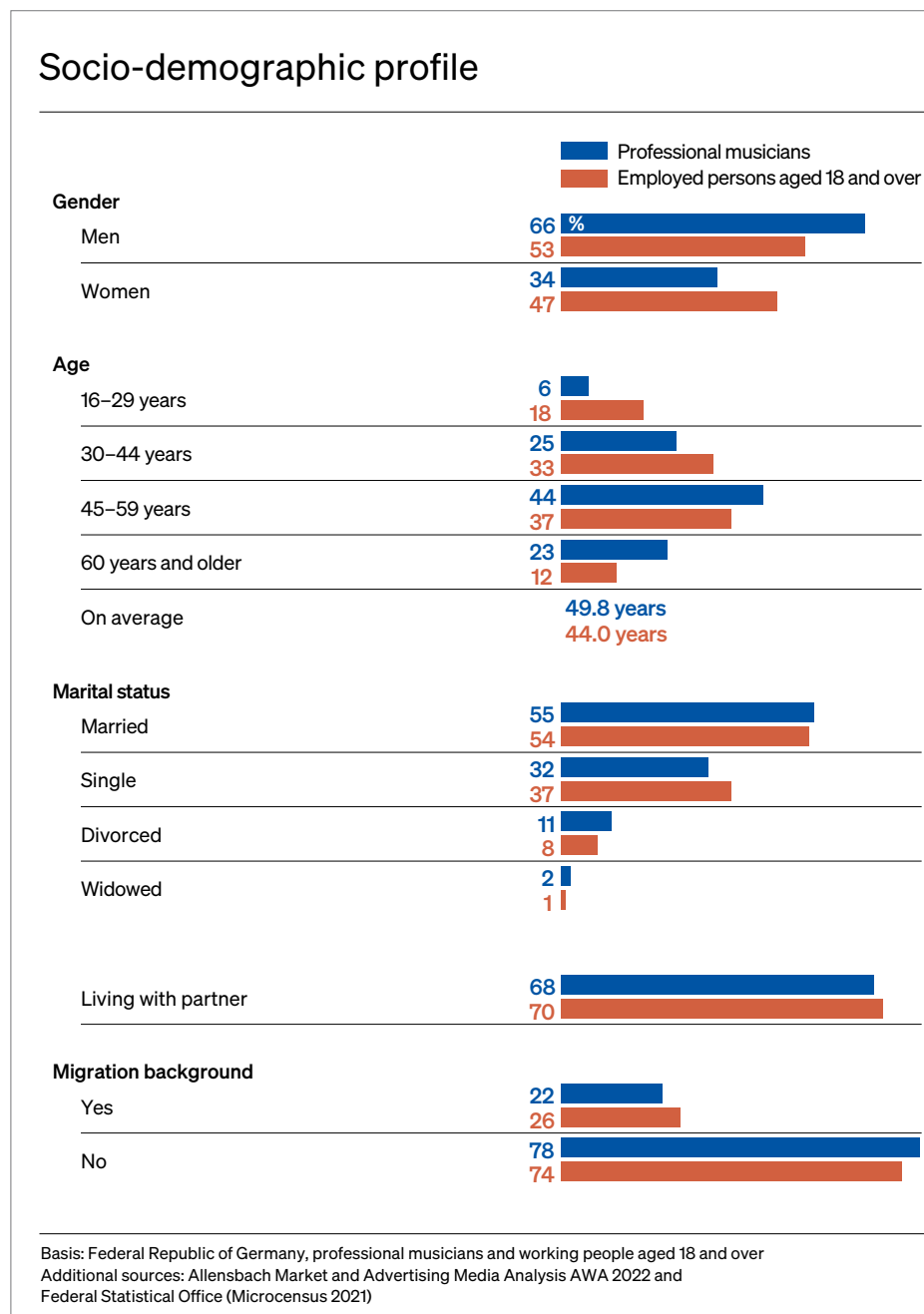
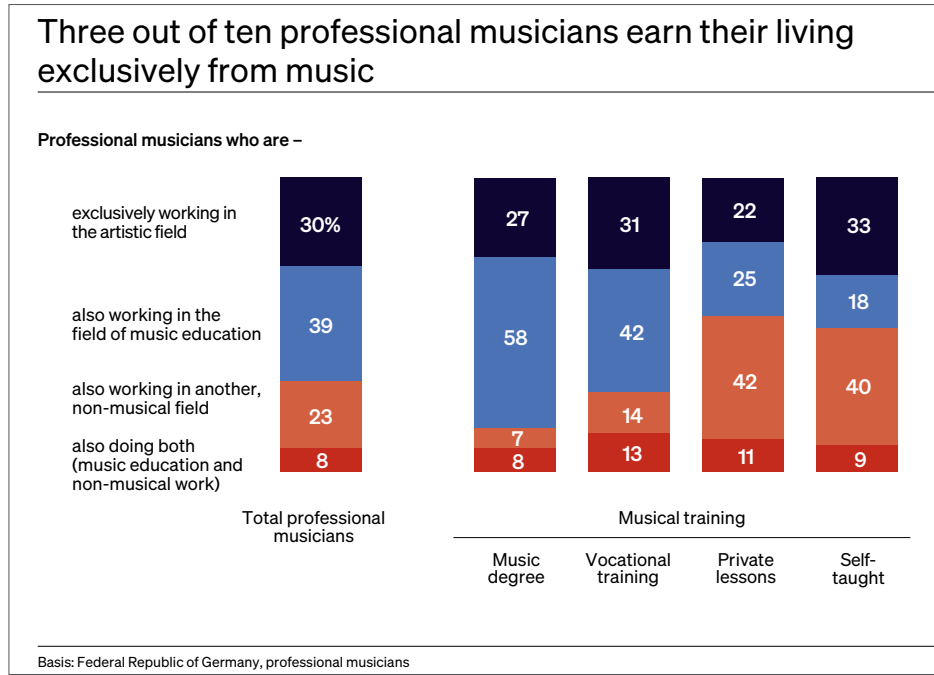


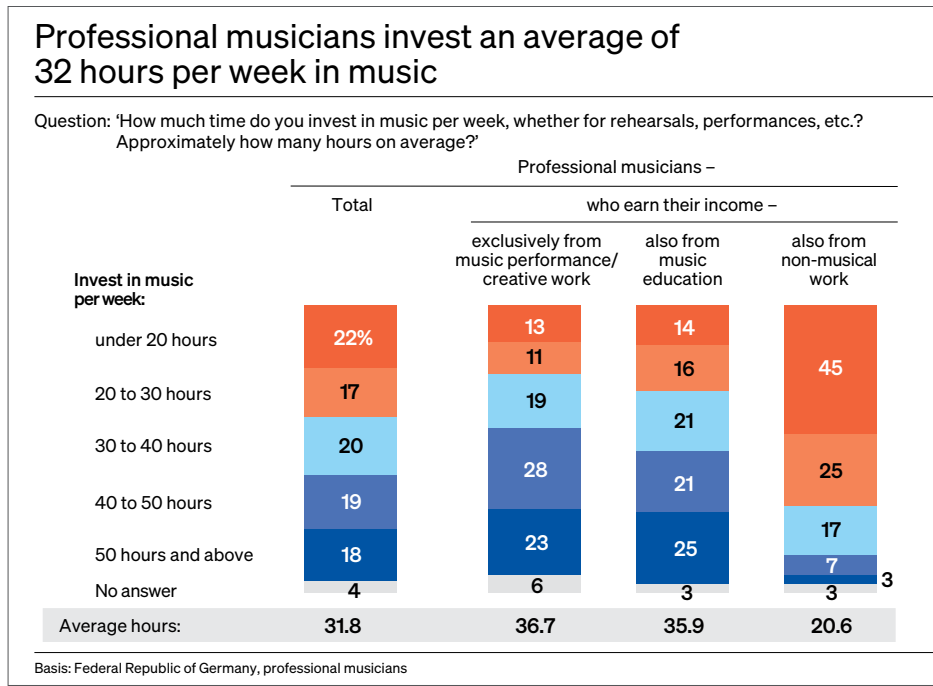
Fig. 19: Musical-artistic, music-educational and non-musical activities of professional musicians after music studies



The amount of time that professional musicians spend on music per week depends very much on whether someone earns their income exclusively from music or music education, or also pursues work in other fields. Professional musicians pursuing other work invest an average of just under 21 hours per week in music, whether for rehearsals, performances or other activities. People whose livelihood comes exclusively from their music, on the other hand, invest an average of almost 37 hours in music; people who also work as music teachers invest almost 36 hours per week. Around one in four of these two subgroups spends more than 50 hours a week on music.

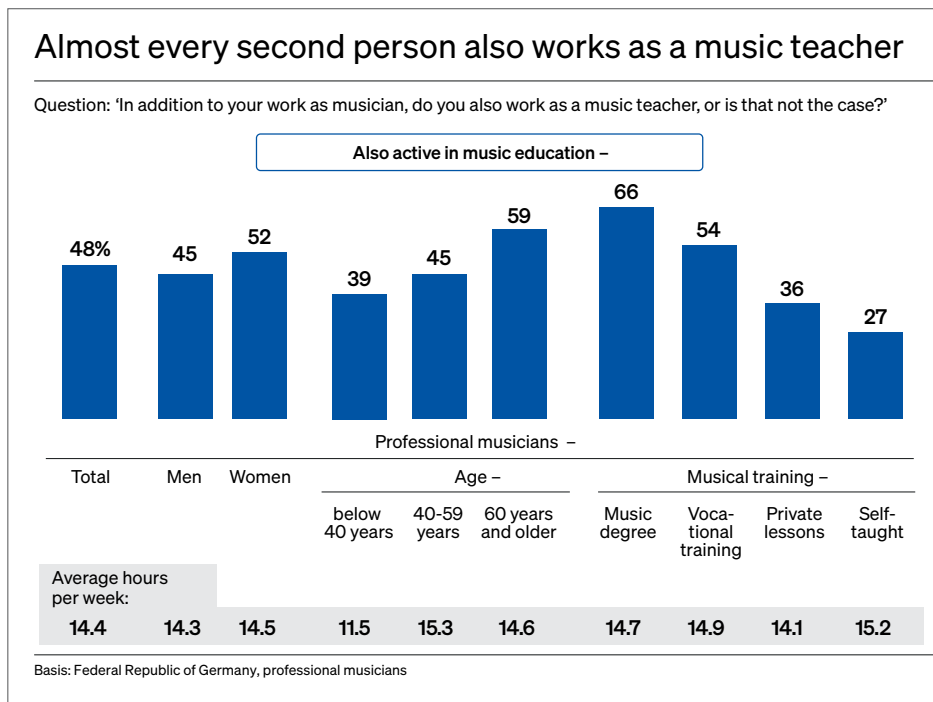
Of all professional musicians, 18 per cent invest more than 50 hours a week on music, and a further 19 per cent spend between 40 and 50 hours. On average, professional musicians invest just under 32 hours per week. While men are working an average of 32.6 hours, the number for women is 30.1 hours, around 8 per cent less.

Fig. 20: Weekly time allotment for music depending on activity profiles



In addition to professional music-making, music education plays the most important role for working musicians: 48 per cent of them are also active in music education alongside their other musical activities. Professional musicians who have completed a music degree or musical training are particularly often involved in music education. The proportion of music education activities also increases with age: 39 per cent of professional musicians under the age of 40 are also working in music education, and 59 per cent of those aged 60 and over. On average, professional musicians who are engaged in music education spend a good 14 hours per week on this work.

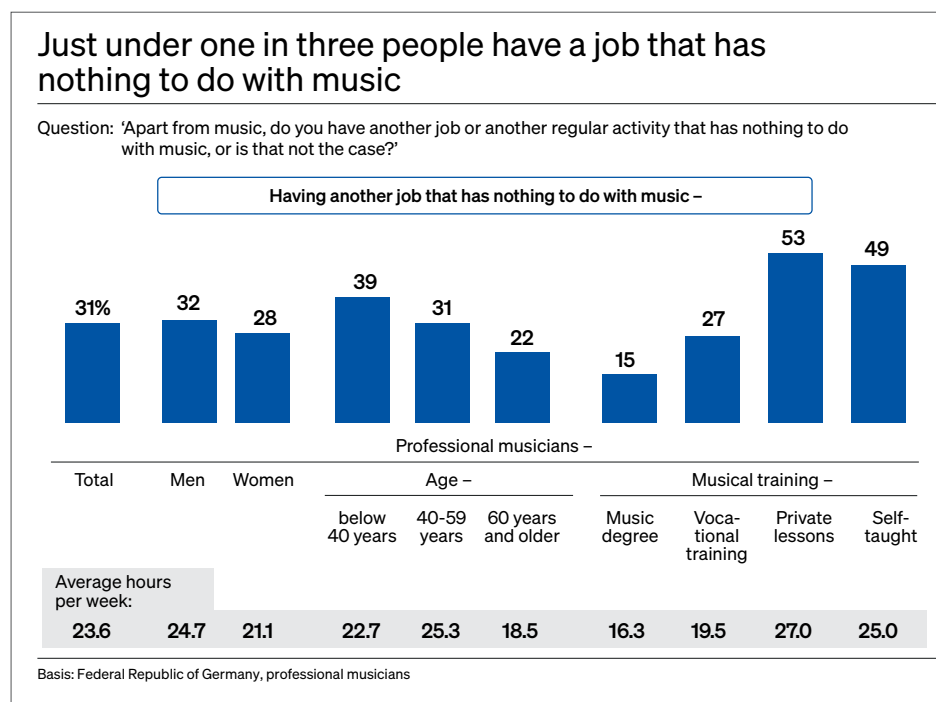
Fig. 21: Additional music education work by gender, age and musical training





The amount of time spent on other professional activities outside the music field is significantly greater: Professional musicians who are additionally involved in a non-musical job spend an average of just under 24 hours per week on it. Overall, 31 per cent of all professional musicians have an occupation that has nothing to do with music.<sup>6</sup> The proportion is particularly high among those who have not completed a music degree or vocational music training and among younger professional musicians. Among the under-40s, 39 per cent still have a job or other regular occupation outside of music, compared with only 22 per cent of those aged 60 and over.

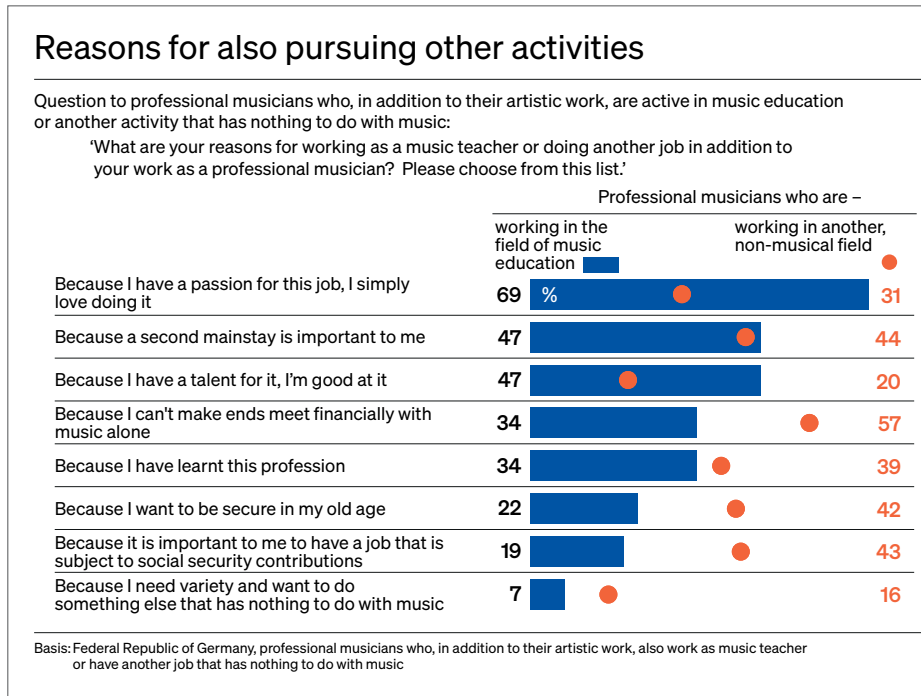
Fig. 22: Additional non-musical work by gender, age and musical training



The reasons for pursuing other jobs in addition to music differ significantly between those who work as music teachers and those who work in other sectors. Professional musicians also working as music teachers do so primarily out of dedication; because they would like to do something else in addition to their core profession, and because they consider themselves to be well suited to it: 69 per cent cite dedication as the most important reason as to why they also work additionally as music teachers, while 47 per cent state that a second mainstay is important to them and that they have pedagogical skills. A further 34 per cent would not be able to make ends meet financially without teaching and the same number report that they have studied this as part of their occupational training.

6. The non-musical activities carried out by the interviewees range from unskilled to complex jobs. The areas mentioned include catering, retail, transport, industry, healthcare, social and educational professions, media and art.

Fig. 23: Reasons for additional music education and non-musical work

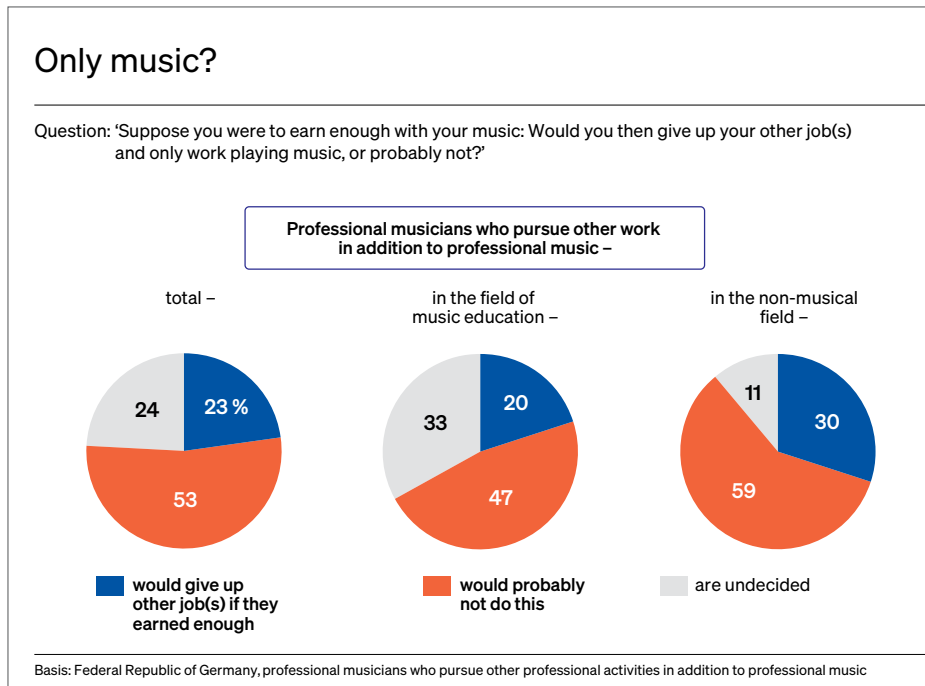


The reasons given by professional musicians working outside of the music field are much more strongly characterised by financial necessities. For example, 57 per cent do so because they would not be able to make ends meet financially with the income from professional music alone. 44 per cent do so because a second source of income is important to them. 43 per cent state that it is essential for them to have a job that is subject to social security contributions, and 42 per cent wish to be secure in their old age. A further 39 per cent state that they studied this other profession. Only 31 per cent state that they are passionate about this work.

That professional musicians pursue other work (in addition to their musical occupation) not only for financial reasons is demonstrated by the answers to another question in this survey. More than one in two professional musicians who also work as a music teacher or pursue other activities unrelated to music would not give them up even if they earned enough money from music. Only 23 per cent would give up their other occupations under this condition.

Of those who have a professional occupation outside of music, as many as 59 per cent say that they would not give this up, even if it were financially possible. As many as 30 per cent of this group would be happy to be solely working in music and give up their other professional activity if they could earn enough from music alone. Of those who also work as music teachers, 20 per cent say the same; 47 per cent of them would not give up their second mainstay even under good financial circumstances.

Fig. 24: Value of additional music education and non-musical work

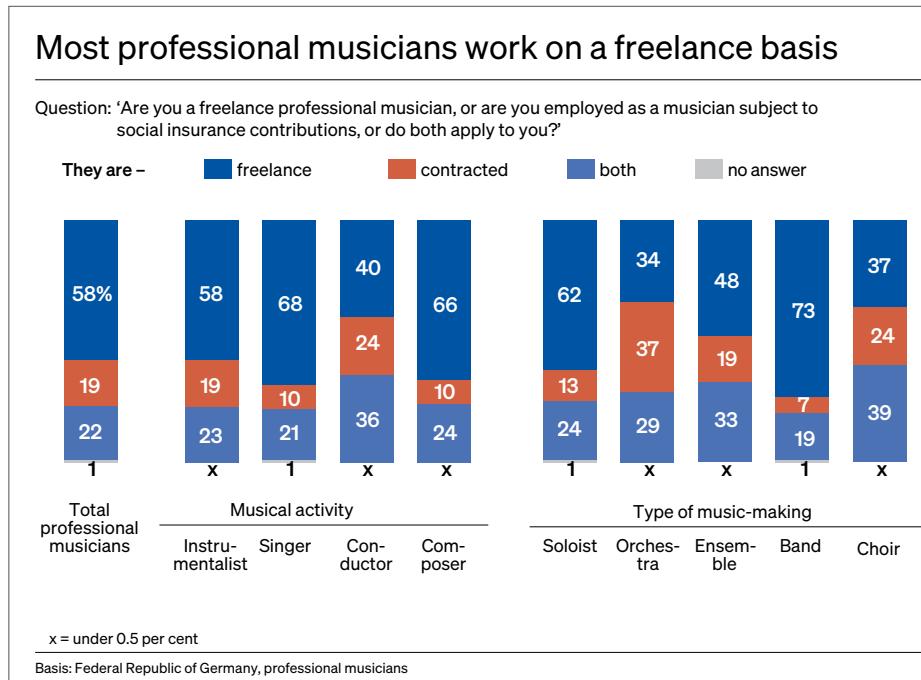


The question of giving up a second career in order to only make music is also irrelevant whether a professional musician is employed on a freelance basis or liable for social security contributions. The majority of freelancers in particular would not be inclined to do so.

Freelancers are in the majority among professional musicians: 58 per cent of all professional musicians are freelancers, while only 19 per cent are employed and covered by social security. A further 22 per cent of professional musicians engage in musical activities both as freelancers and as employees with social security coverage.

The proportion of freelancers is particularly high among singers and composers, soloists, and those who perform music professionally in a band: 73 per cent are freelance professional musicians. There is an above-average proportion of employees covered by social security among orchestra members: Of these, 37 per cent are employed and covered by social security. In choirs and among conductors, there are also comparatively many who are (in addition) employed as professional musicians and liable for social security.

Fig. 25: Types of gainful employment as a professional musician by profession and type of music-making



## 1. Income sources of professional musicians

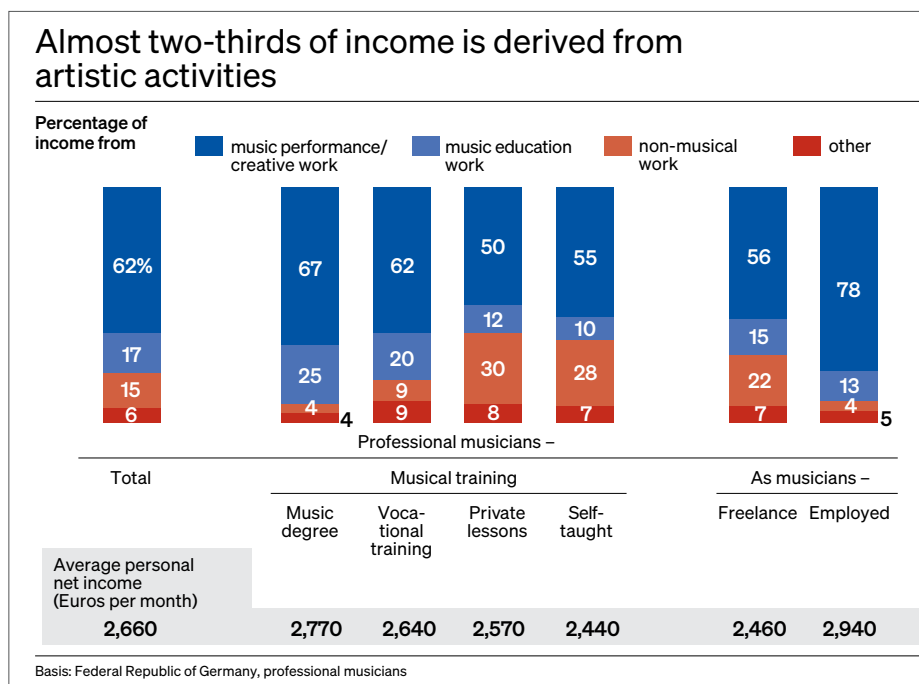
By far the largest share of professional musicians' income comes from musical activities: 62 per cent of all income is generated by their work as musicians. In addition to salaries and fees, this also includes income from studio recordings, artistic projects, sales of recordings, merchandising and distributions from performing rights societies. 17 per cent of income also comes from music education and 15 per cent from professional work that has nothing to do with music. The detailed analysis shows a close correlation between the percentage of income from professional work in music and musical training: For example, professional musicians who have completed a music degree earn 67 per cent of their income from work in the music field and only 4 per cent from non-musical work; professional musicians who have completed vocational training earn 62 per cent of their income from musical activities and 9 per cent from non-musical sources of income. For those who have learnt their profession exclusively through private lessons, on the other hand, 30 per cent of their income comes from non-musical work; for those who are self-taught, the number is 28 per cent.

There are also clear differences between freelance and employed professional musicians: Of those who are employed and covered by social security, most are able to concentrate on their musical activities: 78 per cent of their income comes from the music they make professionally, with only 4 per cent from income from non-musical work. In contrast, only 56 per cent of freelancers' income comes from professional music and 22 per cent from non-musical work.

If all the income sources are totalled, professional musicians earn an average monthly net income of 2,660 euros.<sup>7</sup> The monthly income of employed professional musicians and those with an academic education is above average: Employed professional musicians earn an average of 2,940 euros per month, while professional musicians who have completed a music degree earn just under 2,800 euros.

When interpreting average values, it should be borne in mind that this does not provide any information about the margins. Among professional musicians, 19 per cent have a monthly net income of less than 1,500 euros. Conversely, 4 per cent have a monthly net income of more than 6,000 euros, and a good 1 per cent even have more than 10,000 euros.

Fig. 26: Income profiles according to musical training and form of employment

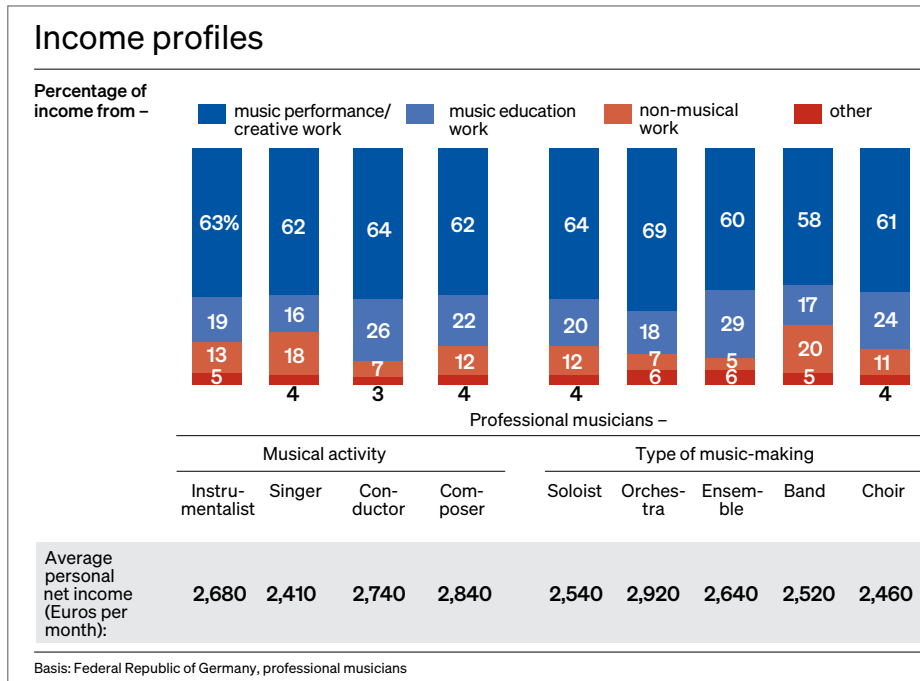


Professional musicians who play in an orchestra and composers also earn above-average incomes. By contrast, the personal net income of singers and choir members is comparatively low.

A comparison of the percentage ratios of professional musicians' income according to musical activity and kinds of music-making reveals only minor differences. Among professional musicians who play in an orchestra, the proportion of income from music work is slightly above average, at 69 per cent; among those who make music professionally in a band, on the other hand, the proportion of income from non-musical work is above average, at 20 per cent. Orchestra members, ensemble members and conductors also generate comparatively low income from non-musical work.

7. Income was determined via a list survey in which respondents were able to indicate their income in 16 gradations from 'less than 500 euros' to '10,000 euros and more'. For the calculation of the average values, the middle value of each income level was selected, for the lowest category the value 500 euros, for the highest category 10,000 euros. This prevented extremely high values above 10,000 euros from having too great an impact on the calculation of the average income.

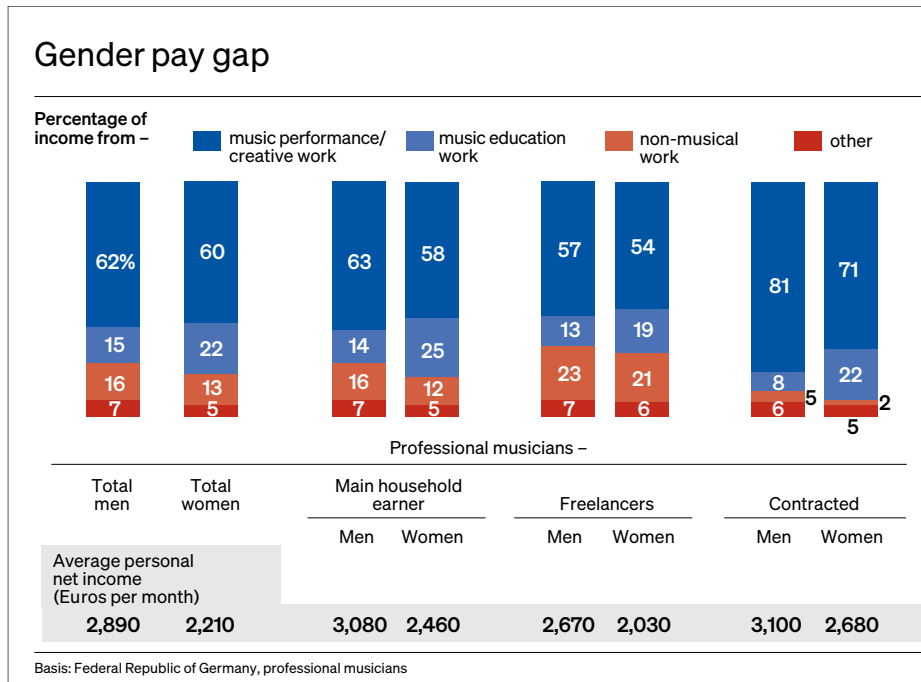
Fig. 27: Income profiles according to profession and the type of music-making



A comparison reveals much greater differences in the monthly incomes of men and women: As professional musicians, women earn 24 per cent less than their male colleagues, which equates to around 700 euros. While female professional musicians report an average monthly income of 2,210 euros, men have an average monthly income of 2,890 euros. Only a comparatively low 53 per cent of female professional musicians report that they are the main breadwinner in their household, compared to 82 per cent of the men. There is no reduction in the gender difference (in terms of income) even by comparison of only those professional musicians who declare themselves the main earners in the household. Women who contribute the main income to the household income earn an average monthly net income of 2,460 euros, which is still a fifth less than the men at 3,080 euros. A similar picture emerges when comparing exclusively those professional musicians who work freelance. Here, women earn at 2,030 euros around 24 per cent less than men, at 2,670 euros per month. The differences between employed professional musicians are equally high, at around 14 per cent.

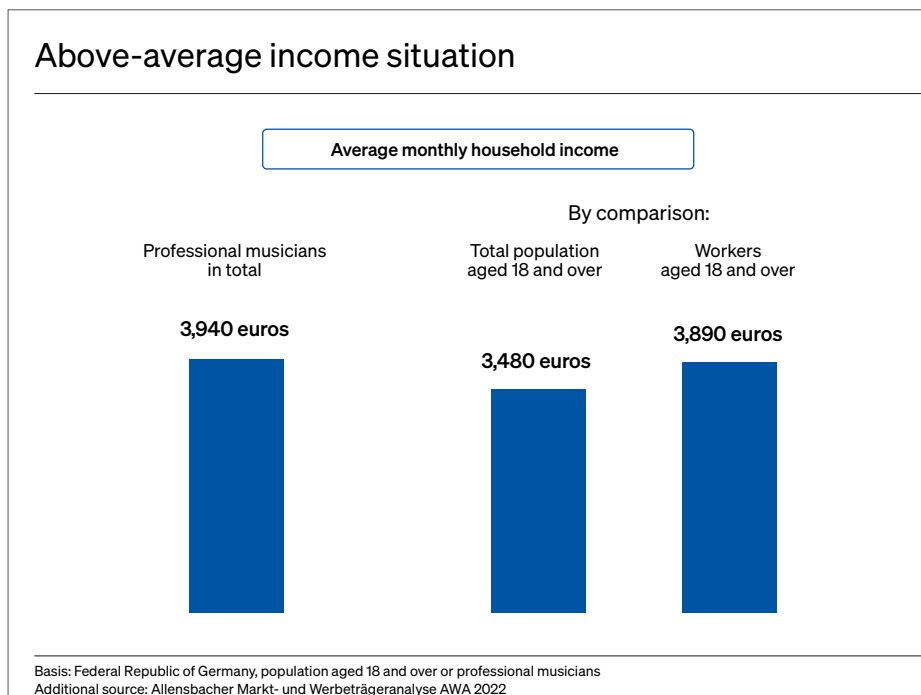
The differences between men and women are also particularly striking when comparing the lower income groups: While 15 per cent of male professional musicians have a monthly net income of less than 1,500 euros, the figure for women is 28 per cent. Conversely, around 5 per cent of the men are top earners, with a monthly net income of more than 6,000 euros, compared to only 2 per cent of the women.

Fig. 28: Income profiles of men and women



The vast majority of professional musicians are the main earners in their household: 73 per cent contribute the majority of their net monthly household income. If the incomes of all household members are added together, professional musicians have an average monthly net household income of 3,940 euros. In comparison with the total population, but also with other working people, professional musicians therefore have an above-average household income. The average income of the total population is just under 3,500 euros, while the average monthly net household income of workers in Germany aged 18 and over is 3,890 euros, 50 euros less than the income of professional musicians as a whole.

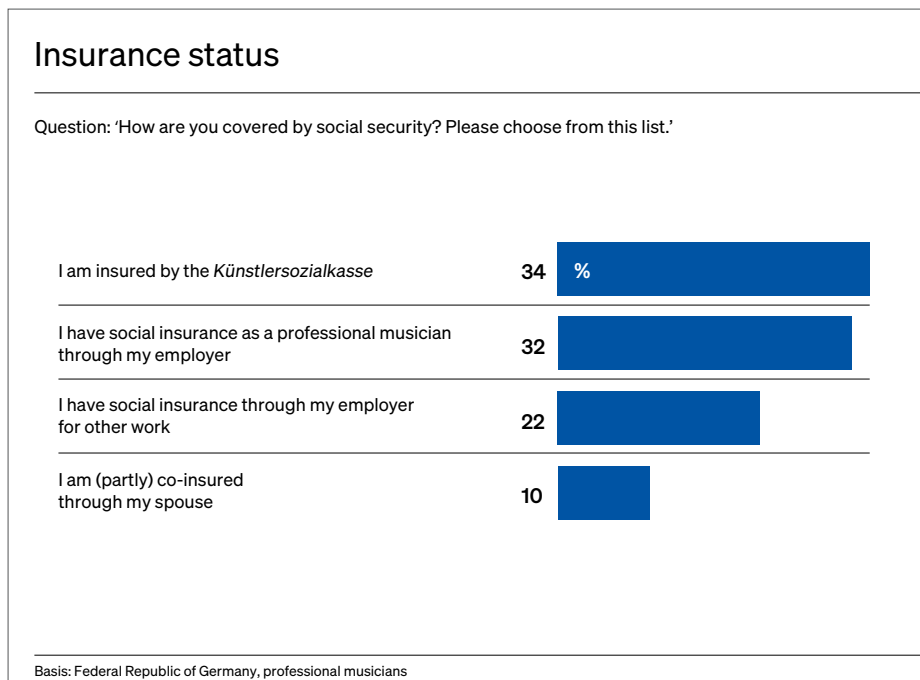
Fig. 29: Net household income of professional musicians, the population, and all working people in Germany aged 18 and above



## 2. Insurance status and organisation membership of professional musicians

As reported, the majority of professional musicians work on a freelance basis. However, because many of them also work as music teachers or pursue a professional activity that has nothing to do with music, the majority of professional musicians are covered by social insurance as employees: 54 per cent are insured as employees through their employer – 32 per cent via their profession as a musician and 22 per cent due to other work; a further 10 per cent are also insured through their spouse. Around one in three professional musicians is also insured through the *Künstlersozialkasse* (Artists' Social Security Fund).

Fig. 30: Insurance status

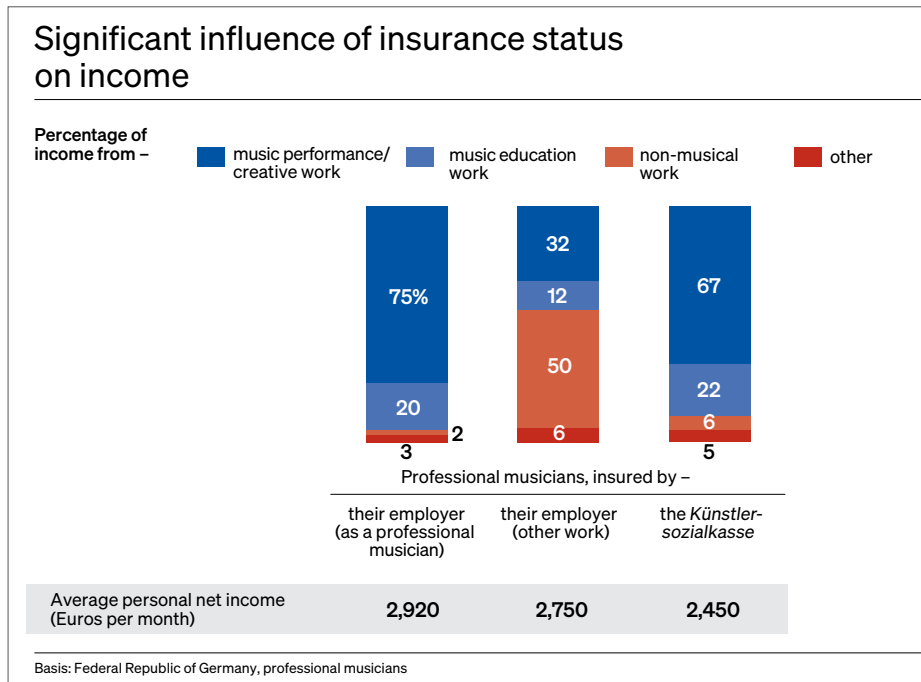


Detailed analysis shows that there is a close correlation between insurance status and income level: Professional musicians who are compulsorily insured through their musical activity earn a well above average income of 2,920 euros per month. The income of those working in another occupation for an employer and subject to compulsory insurance is also above average at 2,750 euros. However, those who are insured through the *Künstlersozialkasse* have a comparatively low average monthly income of 2,450 euros. The results of the study consistently show serious differences between musicians who are employed and those insured through the *Künstlersozialkasse*.

At the same time, the percentage ratios of income sources vary enormously depending on insurance status: Those who are insured as professional musicians through an employer earn 75 per cent of their income from musical work and only 2 per cent from non-musical activities. Those who are members of the *Künstlersozialkasse* also earn the bulk of their income from music or music education. In contrast, for professional musicians working for other employers and liable for social security contributions, only 32 per cent of their income comes from their musical activities, but 50 per cent from their non-musical work.

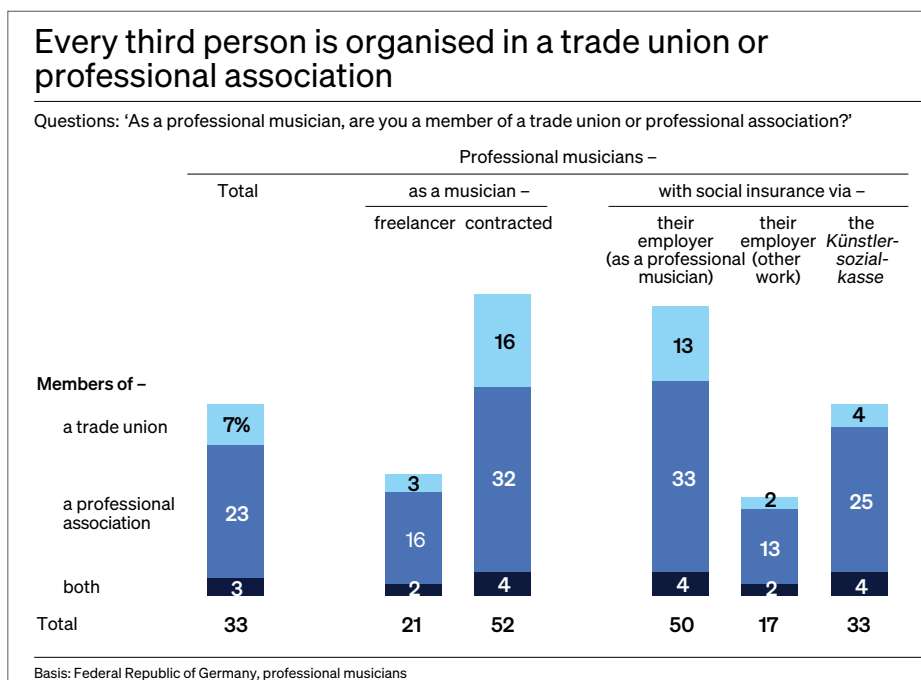


Fig. 31: Income profiles according to insurance status



Organisation membership amongst musicians is at a comparatively high level. One in three belongs to either a trade union or a professional association. 23 per cent of professional musicians are exclusively members of a vocational association, 7 per cent exclusively of a trade union and a further 3 per cent of both. As many as 52 per cent of employed professional musicians are in a trade union or a vocational association, and one in two of those who are covered by their employer’s social insurance as professional musicians. The membership level is significantly lower among those working as freelance professional musicians and those covered by their employer’s social insurance via a non-musical employment contract.

Fig. 32: Organisation membership of professional musicians in trade unions and associations, according to the type of employment and insurance status

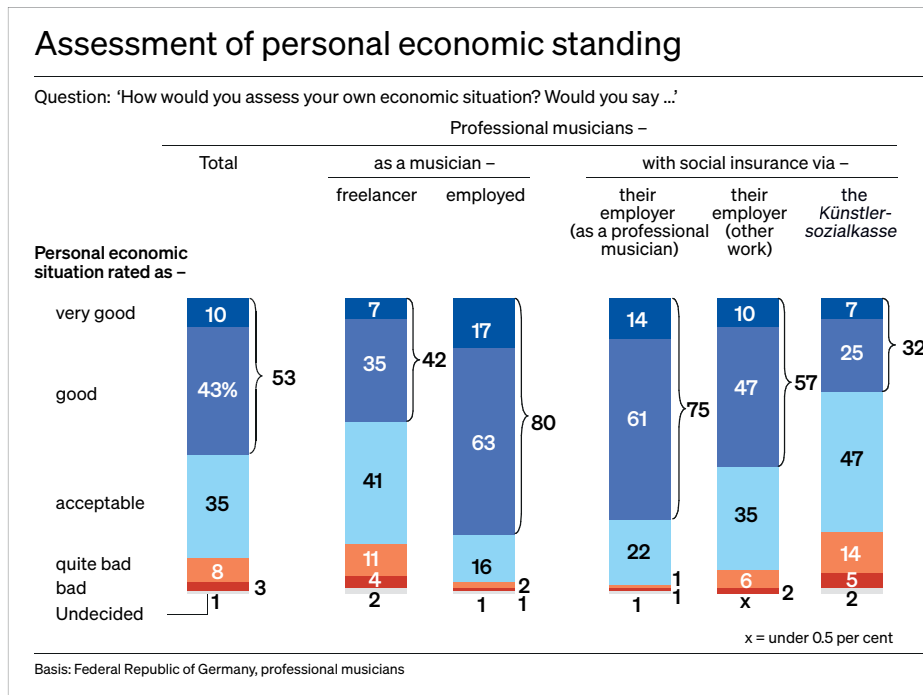


### 3. Personal economic standing

The majority of professional musicians rate their personal economic status as good or very good: 10 per cent rate their economic standing as very good and a further 43 per cent as good. Slightly more than one in three give a mixed assessment, with only 11 per cent describing their economic situation as poor or rather poor. In this assessment, professional musicians do not differ significantly from the population as a whole or from working people in Germany – however, the assessment by professional musicians tends to be somewhat more critical. Of working professionals in Germany, 59 per cent rate their personal economic standing as positive, with only 6 per cent giving a negative assessment.<sup>8</sup>

The detailed analysis shows considerable differences within the group of professional musicians: For example, the conclusion for professional musicians who are permanently employed as such, or receive social insurance through their employer is more positive than average; whereas the conclusion for freelance professional musicians or those insured with the *Künstlersozialkasse* is more negative than average. Of permanently employed professional musicians, 80 per cent take a positive view of their own financial situation, compared to 75 per cent of those insured by their employer. Conversely, only 42 per cent of those who work as freelance professional musicians describe their financial status as good or very good, and only 32 per cent of those who are insured as freelancers with the *Künstlersozialkasse*. However, even among this group of respondents, only 19 per cent had a negative assessment of their financial standing.

Fig. 33: Assessment of personal economic standing according to the type of employment and insurance status



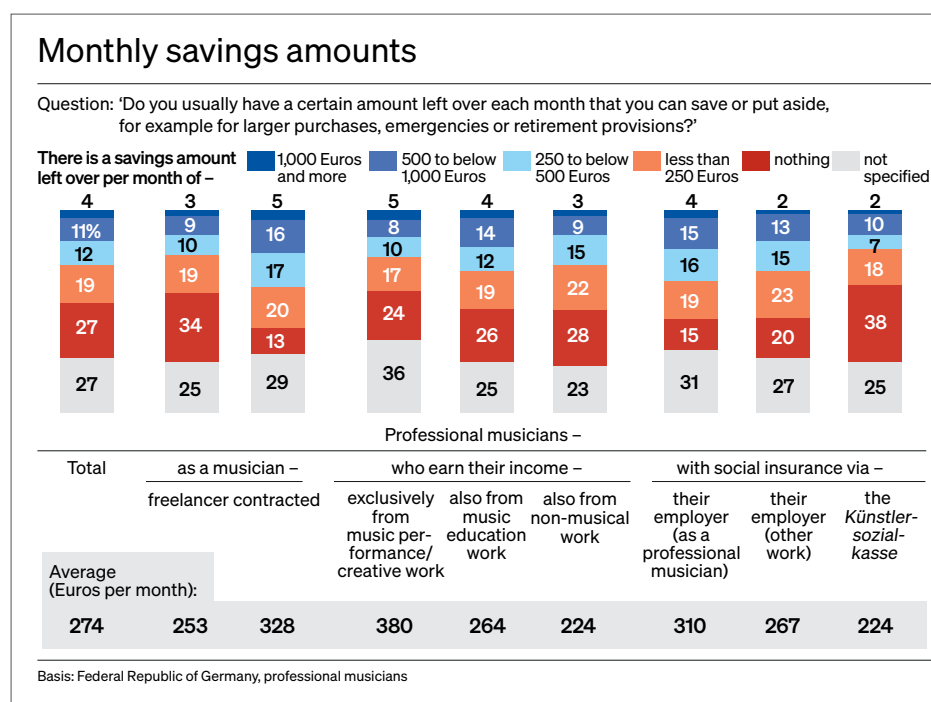
8. See Allensbacher Markt- und Werbeträgeranalyse, AWA 2022.

46 per cent of professional musicians report that they generally have a monthly amount left over that they can save or put aside; 27 per cent are explicitly unable to do so, and just as many do not respond to this question. On average, professional musicians are able to save or put aside 274 euros per month. In a survey conducted by the Allensbach Institute in 2021, working people stated that they have an average of around 207 euros per month left over for savings. The monthly savings of professional musicians are therefore likely to be slightly above average.

Here, too, there are considerable differences between the various subgroups of professional musicians: Once again, the figures for professional musicians who are permanently employed as such or who have social insurance via their employer are above average. The monthly savings that professional musicians can set aside are even higher for those earning their income exclusively from music: These can save an average of 380 euros per month. By contrast, professional musicians who are insured through the *Künstlersozialkasse* and those who have another non-musical job can save less money than average. These two groups only have an average of 224 euros at the end of the month that they can save or put aside.

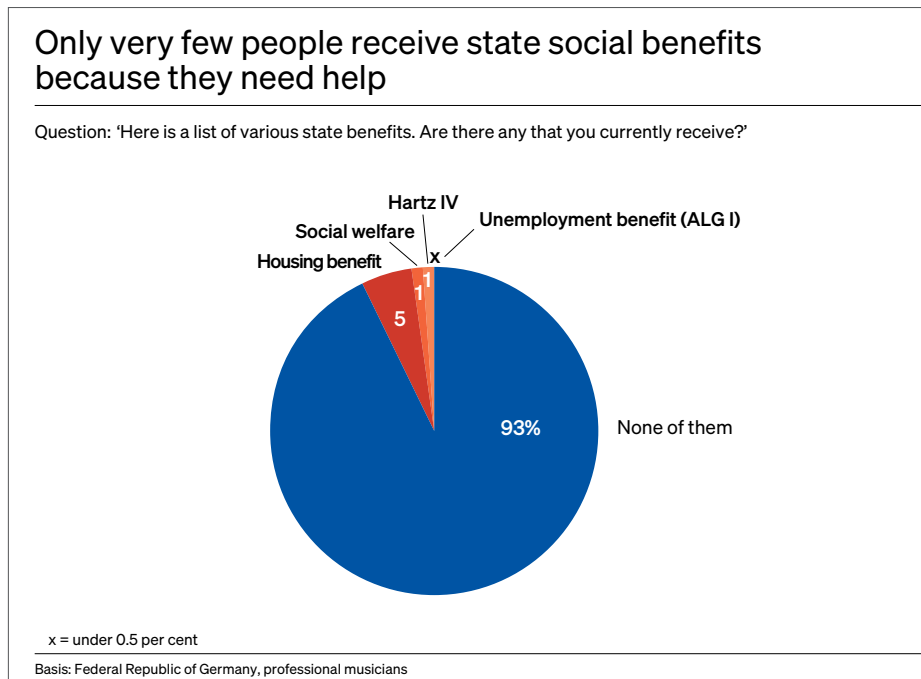
There are again clear differences between men and women: While male professional musicians can save an average of 316 euros per month, women musicians only have an average of 200 euros per month for savings.

Fig. 34: Monthly savings according to type of employment, employment profile and insurance status



The results consistently show that professional musicians have solid financial resources that are comparable to the average working person in Germany. At the same time, the results show some clear differences in the various subgroups of professional musicians. Overall, however, the group of those with very limited financial resources is rather small. This is also reflected in only 7 per cent of professional musicians receiving state benefits: 5 per cent receive housing benefits, and 1 per cent each receive social assistance or Hartz IV (unemployment benefit).

Fig. 35: Utilisation of state benefits

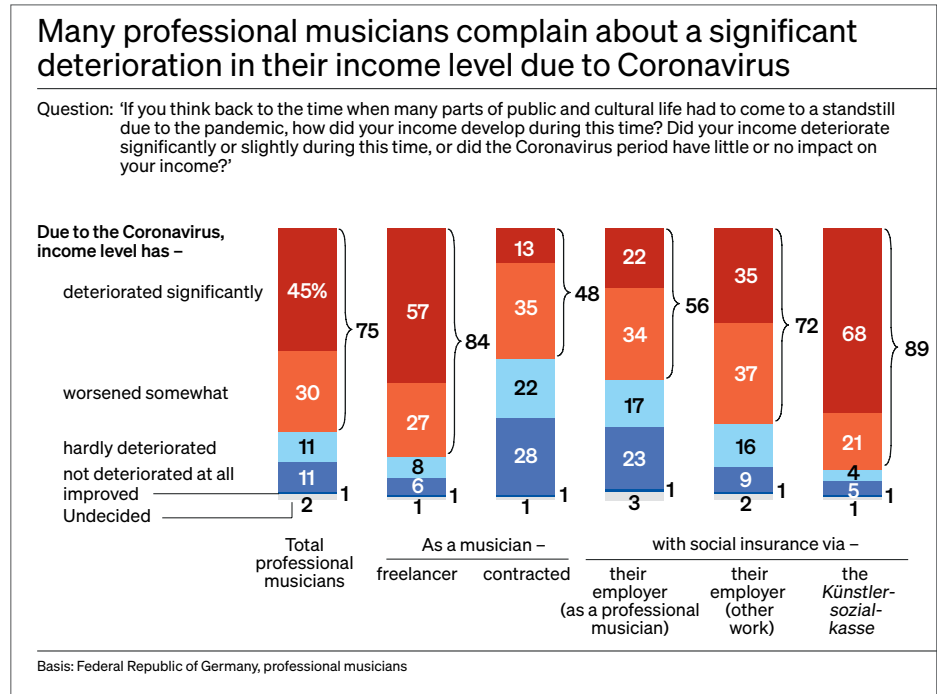


## VI Effects of the Corona Period on Income Levels and Sources

Even if the current income situation of professional musicians can be described as solid on average compared to all employees in Germany, this occupational group is undoubtedly one of those that has been particularly hard hit by the Coronavirus pandemic. This is also reflected in the statements of the professional musicians surveyed. Three-quarters say that their income has deteriorated as a result of the Coronavirus pandemic. 45 per cent even report that their income has deteriorated significantly. Freelancers as a whole and those insured with the *Künstlersozialkasse* are particularly badly affected. Of freelance workers, 84 per cent say that their income has worsened as a result of the coronavirus pandemic and the associated loss of earnings, while 89 per cent of freelance professional musicians who are insured with the *Künstlersozialkasse* say that their income has deteriorated. Of these, 68 per cent state that their income has dramatically worsened. This is further evidence that the financial situation of professional musicians who are insured through the *Künstlersozialkasse* is significantly more precarious than that of those in salaried employment.

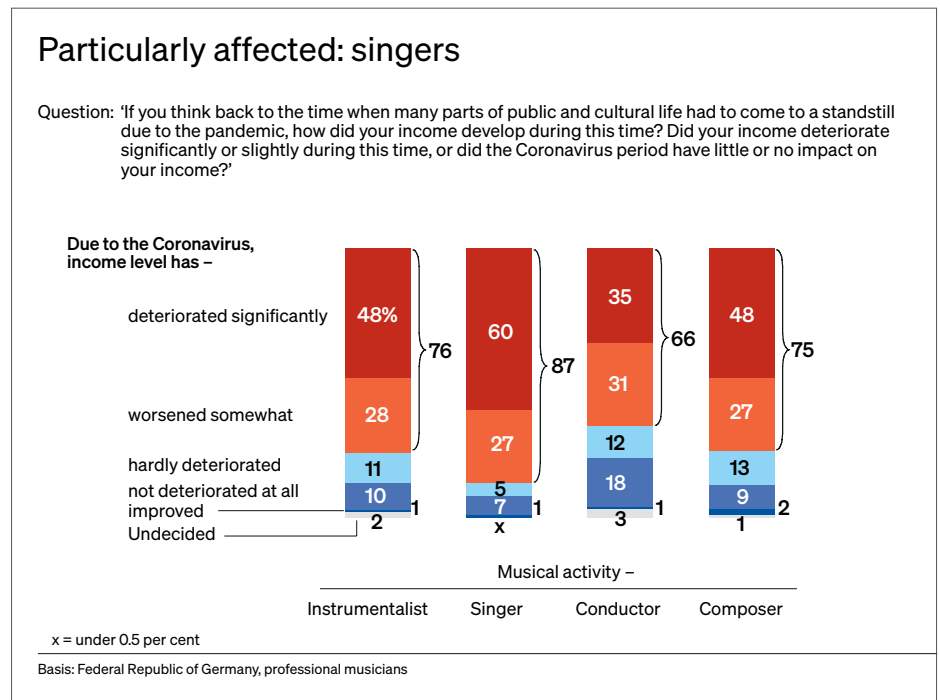
Salaried professional musicians have come through the Coronavirus period comparatively well. However, almost one in two also reported a loss of income due to the Coronavirus – although only 13 per cent reported significant losses.

Fig. 36: Pandemic-related change in income levels and sources by the type of employment and insurance status



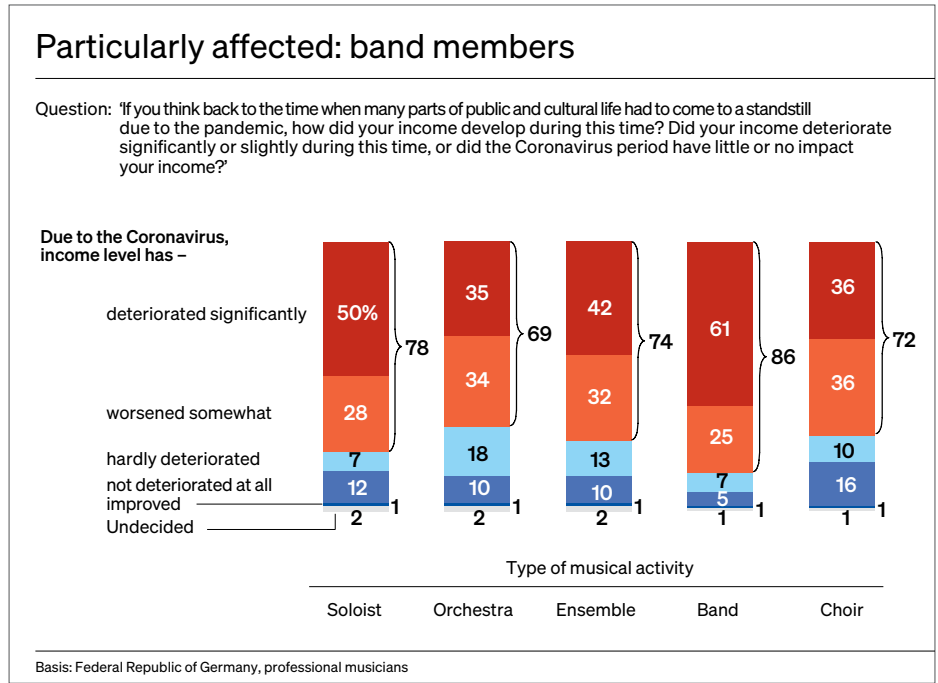
The loss of income due to the Coronavirus has also had a particularly strong impact on singers: 87 per cent of them report a deterioration in their income situation, with 60 per cent alone reporting significant losses.

Fig. 37: Pandemic-related change in income levels and sources according to profession



Professional musicians playing in bands are also affected to an above-average extent: 86 per cent say that their income has declined due to the Coronavirus pandemic, of these, 61 per cent report severe declines.

Fig. 38: Pandemic-related change in income levels and sources according to the type of music-making



The loss of income was partially offset by government Coronavirus aid. However, these compensations have probably already been factored into the negative income balance of the respondents. Overall, around one in three professional musicians has taken advantage of Corona aid. State bridging aid, or support from the *NEUSTART KULTUR* rescue programme (of the Federal Government Commissioner for Culture and Media) was used particularly frequently by freelance professional musicians and disproportionately often by professional musicians insured with the *Künstlersozialkasse*: Of these, 58 per cent have made use of Coronavirus aid.

As much as the income situation for the majority of musicians has deteriorated and consequently altered as a result of Coronavirus, the sources of income for professional musicians have shifted just as little: While pre-pandemic income from musical work accounted for 64 per cent of professional musicians' income, Covid 19 has only marginally reduced this figure to 62 per cent. The Coronavirus period has had the greatest impact on freelance professional musicians: According to their own information, the proportion of income from music work fell from 60 per cent in 2019 to 56 per cent today.

Fig. 39: Utilisation of state Corona aid according to the type of employment and insurance status

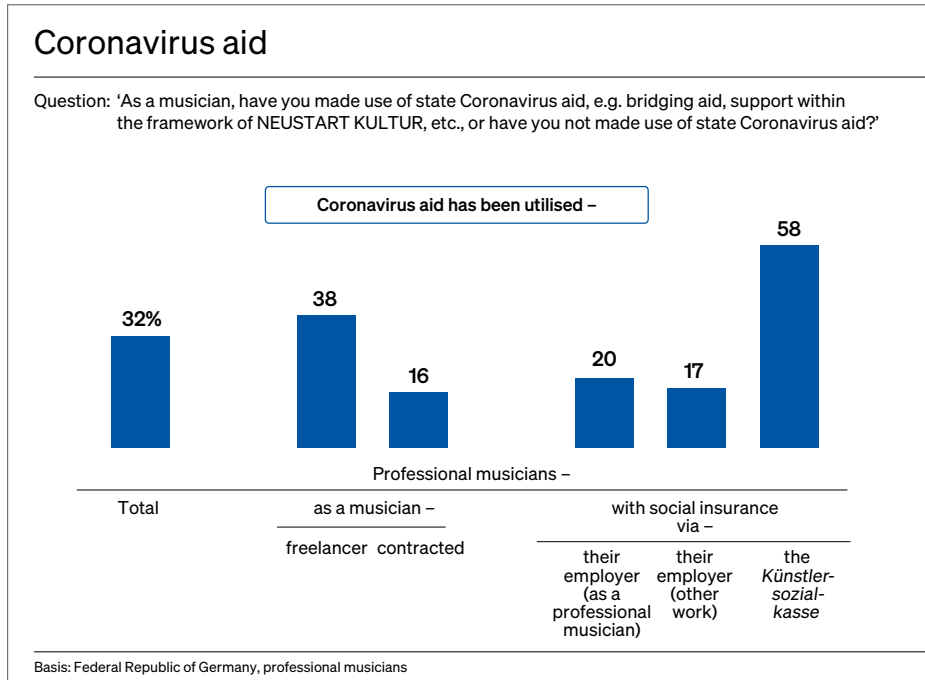
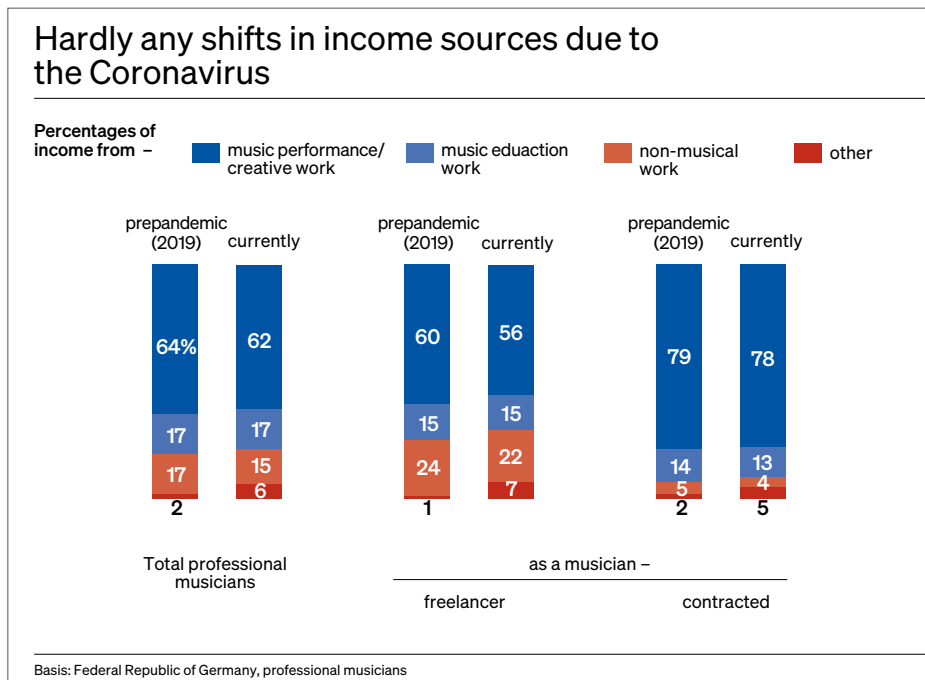


Fig. 40: Comparison of 2019 and current income profiles by type of employment



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## VIII APPENDIX

### 1. Research Data

Group of people surveyed (population)	Persons earning their living wholly or mainly from music or at least regularly receiving income from musical activities.
Selection method	Two-stage quota selection  I. In the first step, 450 interviewees were selected and asked to name possible interviewees and to indicate some important characteristics of these people (gender, age, type and duration of musical work, musical genre). These enquiries were distributed across federal states and administrative districts and within these regional units across large, medium-sized and small towns as well as rural communities.  II. In the second phase, the final selection was made from the persons recorded in the preliminary enquiry in accordance with the desired sample structure. The two-stage procedure was preferred to a direct quota system to avoid overburdening the interviewees and to facilitate better control of the sample composition.
Number of interviewees:	654 people
Type of Interview	The interviews were conducted face-to-face using a standardised questionnaire. The interviewees were instructed to read the questions verbatim and in the same order.
Participating Interviewees	204 interviewees
Survey timespan	November 15 <sup>th</sup> to December 15 <sup>th</sup> 2022
IfD-archive no. of survey	9225

## 2. Questionnaire with appendices

<b>INSTITUT FÜR DEMOSKOPIE ALLENSBACH</b>		
<div style="border: 1px solid black; padding: 2px; width: fit-content;">                     Für Formulierung und Anordnung alle Rechte beim IfD !                 </div>	Berufsmusiker Umfrage 9225 November 2022	FB-Nr. <div style="display: flex; justify-content: center; gap: 5px;"> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> </div> Bitte übertragen!
INTERVIEWER: Fragen wörtlich vorlesen. Bitte die Buchstaben oder Zahlen neben zutreffenden Antworten einkreisen. Wenn keine Antworten vorgegeben sind, auf den punktierten Linien Antworten im Wortlaut eintragen. Alle Ergebnisse dieser Umfrage dienen dazu, die Meinung der Bevölkerung zu erforschen und besser bekanntzumachen.		
1. INTERVIEWER überreicht <b>graue</b> Liste 1 ! "Wir würden gerne etwas mehr über Sie als Berufsmusiker/in erfahren. Trifft etwas von dieser Liste auf Sie zu?" (Alles Genannte einkreisen!)	Ja, und zwar:            / 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 /	08
ANDERES, und zwar:..... X		
2. INTERVIEWER-Einstufung nach Frage 1: Hat der/die Befragte auf Liste 1 mindestens einen der Punkte 1 (Instrumentalmusiker/in) oder 2 (Sänger/in) angegeben?	JA ..... 1* NEIN ..... 2	09
<input checked="" type="checkbox"/> "Und sind Sie solistisch tätig, oder musizieren Sie in einem Orchester, einem Ensemble, einer Band oder einem Chor?" (Mehreres kann angegeben werden!)	SOLISTISCH TÄTIG ..... 1 ORCHESTER ..... 2 ENSEMBLE ..... 3 BAND ..... 4 CHOR ..... 5	10
3. "In welchem Alter haben Sie angefangen, Musik zu machen, ich meine, dass Sie angefangen haben, ein Instrument zu spielen oder zu singen? Wie alt waren Sie da ungefähr?"	..... JAHRE ALT WEISS NICHT MEHR ..... Y	11 12
4. "Und in welchem Alter haben Sie angefangen, Ihr Einkommen oder einen Teil Ihres Einkommens als Berufsmusiker/in zu bestreiten? Wie alt waren Sie da ungefähr?"	..... JAHRE ALT WEISS NICHT MEHR ..... Y	13 14
5. "Haben Ihre Eltern auch Musik gemacht bzw. machen dies immer noch, also dass sie z.B. ein Instrument spielen oder singen, oder ist das nicht der Fall?" (Bei Rückfragen: "Falls nur ein Elternteil Musik gemacht hat oder Musik macht, ist das hier mitgemeint.")	HABEN MUSIK GEMACHT/MACHEN MUSIK ..... 1* NICHT DER FALL ..... 2	15
<input checked="" type="checkbox"/> "Und waren Ihre Eltern Berufsmusiker, oder waren Ihre Eltern eher Amateurmusiker, war das für sie eher ein Hobby?"	BERUFSMUSIKER ..... 1 AMATEURMUSIKER ..... 2 UNENTSCHIEDEN ..... 3	16
6. INTERVIEWER überreicht <b>gelbe</b> Liste 2 ! "Der Ausbildungsweg von Musikern kann ja ganz unterschiedlich sein. Was von dieser Liste trifft auf Sie zu? Bitte geben Sie alle Punkte an, die auf Sie zutreffen." (Alles Genannte einkreisen!)	/ 1 / 2 / 3 / 4 / 5 / 6 /	17
NICHTS DAVON ..... 0		
<div style="text-align: right;">K2</div>		

7.	INTERVIEWR-Einstufung nach Frage 6: Hat der/die Befragte auf Liste 2 mindestens einen der Punkte 1 (abgeschlossenes Studium) oder 3 (abgeschlossene Berufsausbildung) angegeben?	JA ..... 1* NEIN ..... 2	18
	* "Und können Sie mir bitte noch sagen, was Sie im Bereich Musik studiert haben bzw. welche Ausbildung Sie im Bereich Musik abgeschlossen haben?"		
	.....		19
	.....		20
	.....		
	KEINE ANGABE .....	9	
8.	"Einmal abgesehen von Ihrer Ausbildung im Bereich Musik: Haben Sie ein abgeschlossenes Studium bzw. eine abgeschlossene Berufsausbildung in einem nicht musikalischen Fach?"	JA, ABGESCHLOSSENES STUDIUM ... 1 JA, ABGESCHLOSSENE BERUFS- AUSBILDUNG..... 2 NEIN ..... 3	21
9.	"Wie war das bei Ihnen: Haben Ihre Eltern Sie finanziell unterstützt, damit Sie Musiker/in werden konnten, oder haben Ihre Eltern Sie dabei nicht unterstützt?"	HABEN MICH UNTERSTÜTZT ..... 1* HABEN MICH NICHT UNTERSTÜTZT . 2 KEINE ANGABE ..... 3	22
	* "Und wäre es auch ohne die finanzielle Unterstützung Ihrer Eltern möglich gewesen, dass Sie Musiker/in werden, oder war das nur mithilfe Ihrer Eltern möglich?"	WÄRE AUCH OHNE MÖGLICH GEWESEN ..... 4 WAR NUR MITHILFE DER ELTERN MÖGLICH ..... 5 UNENTSCHIEDEN..... 6	22
10.	"Haben Sie im Rahmen Ihrer musikalischen Ausbildung Förderung in Form von BAföG erhalten, oder haben Sie ein Stipendium erhalten, oder weder noch?"	JA, BAFÖG ..... 1 JA, EIN STIPENDIUM ..... 2* JA, SOWOHL ALS AUCH ..... 3* NEIN, WEDER NOCH..... 4	23
	* "Und war das ein Stipendium einer Stiftung bzw. einer Privatperson, oder war das ein Stipendium einer öffentlichen Einrichtung bzw. Organisation wie z.B. einer Universität, eines Bundeslandes, der Studienstiftung, des DAADs oder Ähnlichem?"	STIPENDIUM EINER STIFTUNG BZW. EINER PRIVATPERSON ..... 5 STIPENDIUM EINER ÖFFENTLICHEN EINRICHTUNG/ORGANISATION .. 6 UNENTSCHIEDEN, WEISS NICHT..... 7	23
11.	"Haben Sie während oder nach Ihrem Studium bzw. Ihrer Ausbildung an Musikwettbewerben teilgenommen, oder ist das nicht der Fall?"	HABE AN MUSIKWETTBEWERBEN TEILGENOMMEN ..... 1* NICHT DER FALL ..... 2	24
	* "Und aus welchen Gründen haben Sie vor allem an Wettbewerben teilgenommen: um sich mit anderen zu messen, wegen des Preisgeldes, wegen des Renommées, wegen einer Anschlussförderung, aus Spaß, oder warum sonst?" (Mehreres kann angegeben werden!)"	UM MICH ZU MESSEN..... 1 PREISGELD ..... 2 RENOMMEE ..... 3 ANSCHLUSSFÖRDERUNG ..... 4 SPASS ..... 5	25
	ANDERES, und zwar:.....		8
	KEINE ANGABE .....	9	
12.	INTERVIEWER überreicht <b>grüne</b> Liste 3! "Auf dieser Liste stehen verschiedene Musikrichtungen bzw. Musikgenres. In welchem bzw. welchen dieser Bereiche machen Sie professionell Musik, wo würden Sie sich einordnen?" (Alles Genannte einkreisen!)  / 1 / 2 / 3 / 4 / 5 /		26
	NICHTS DAVON.....	0	
			K2

		9225/3
13.	"Wie viel Zeit investieren Sie pro Woche in die Musik, egal ob für Proben, für Auftritte usw.? Wie viele Stunden ungefähr im Durchschnitt?"	27 28
	CA ..... STUNDEN/WOCHE	
	KEINE ANGABE ..... Y	
14.	"Sind Sie als Berufsmusiker/in freiberuflich tätig, oder sind Sie als Musiker/in sozialversicherungspflichtig angestellt, oder trifft beides auf Sie zu?"	29
	FREIBERUFLICH TÄTIG ..... 1	
	ANGESTELLT ..... 2	
	TRIFFT BEIDES ZU ..... 3	
15.	"Sind Sie neben Ihrer Tätigkeit als Musiker/in auch musikpädagogisch tätig, oder ist das nicht der Fall?"	30
	BIN MUSIKPÄDAGOGISCHTÄTIG ..... 1*	
	NICHT DER FALL ..... 2	
<input checked="" type="checkbox"/>	"Und wie viele Stunden pro Woche sind Sie musikpädagogisch tätig?"	31 32
	CA ..... STUNDEN/WOCHE	
	KEINE ANGABE ..... Y	
16.	"Üben Sie neben der Musik noch einen anderen Beruf bzw. noch eine andere regelmäßige Tätigkeit aus, die <u>nichts</u> mit Musik zu tun hat, oder ist das nicht der Fall?"	33
	ÜBE NOCH ANDERE TÄTIGKEIT AUS.. 1	
	NICHT DER FALL ..... 2**	
	** Gleich übergehen zu Frage 19 !	
17.	"Und welchen Beruf bzw. welche Tätigkeiten üben Sie noch aus?"	
	.....	34
	.....	35
	KEINE ANGABE..... 9	
18.	"Wie viele Stunden arbeiten Sie in der Woche in dieser anderen Tätigkeit?"	36 37
	CA ..... STUNDEN/WOCHE	
	KEINE ANGABE ..... Y	
19.	INTERVIEWR-Einstufung nach den Fragen 15 und 16: Ist der/die Befragte auch musikpädagogisch tätig oder übt eine Tätigkeit aus, die nichts mit Musik zu tun hat?	38
	JA, MUSIKPÄDAGOGISCHTÄTIG ..... 1*	
	JA, ANDERE TÄTIGKEIT, DIE NICHTS MIT MUSIK ZU TUN HAT ..... 2*	
	JA, BEIDES (MUSIKPÄDAGOGISCH UND ANDERE TÄTIGKEIT) ..... 3*	
	NEIN, WEDER NOCH ..... 4	
<input checked="" type="checkbox"/>	INTERVIEWER überreicht <b>rosa</b> Liste 4 !	
	"Aus welchen Gründen sind Sie musikpädagogisch tätig oder üben neben Ihrer Tätigkeit als Berufsmusiker/in noch eine andere Tätigkeit aus? Bitte sagen Sie es mir nach dieser Liste." (Alles Genannte einkreisen!)	39
	/ 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 /	
	ANDERES, und zwar: ..... 0	
20.	"Als Musiker hat man ja unter Umständen Einkünfte aus verschiedenen Tätigkeiten, z.B. Einkünfte aus der eigenen musikalischen Praxis, Einkünfte aus musikpädagogischen Tätigkeiten und Einkünfte aus Tätigkeiten oder Berufen, die nichts mit Musik zu tun haben. Um besser einschätzen zu können, wie die Situation von Berufsmusikern/innen in Deutschland ist, geben Sie bitte im Folgenden für jeden Bereich an, welchen Anteil an Ihrem Gesamteinkommen dieser derzeit jeweils ausmacht, also wie viel Prozent ungefähr. Wenn Sie nicht musikpädagogisch tätig sind oder keine Tätigkeit außerhalb der Musik ausüben, geben Sie an entsprechender Stelle bitte ,0' an."	
a)	"Wie ist es zunächst mit Einkünften aus Ihrer musikalischen Tätigkeit? Dazu gehören gegebenenfalls Ihr Grundgehalt, aber beispielsweise auch Einkünfte aus Auftritten, Studioaufnahmen, Projekten, Ausschüttungen von Wertungsgesellschaften, Tonträgerverkäufe, Merchandising usw. Welchen Anteil an Ihrem Gesamteinkommen macht das derzeit aus? Falls Sie sich nicht sicher sind, schätzen Sie den Anteil einfach."	40-42
	..... PROZENT DES GESAMT-EINKOMMENS	
	UNMÖGLICH ZU SAGEN, KEINE ANGABE ..... Y	
		K2
		9225/5

		9225/4
b)	"Und wie ist es mit Einkünften aus musikpädagogischen Tätigkeiten, falls Sie welche ausüben? Welchen Anteil an Ihrem Gesamteinkommen macht das derzeit ungefähr aus?"	43-45 ..... PROZENT DES GESAMT-EINKOMMENS UNMÖGLICH ZU SAGEN, KEINE ANGABE ..... Y
c)	"Wie ist es schließlich mit Einkünften aus Tätigkeiten oder Berufen, die nichts mit Musik zu tun haben? Welchen Anteil an Ihrem Gesamteinkommen macht das gegebenenfalls derzeit aus?"	46-48 ..... PROZENT DES GESAMT-EINKOMMENS UNMÖGLICH ZU SAGEN, KEINE ANGABE ..... Y
21. a)	"Wenn Sie jetzt einmal an die Zeit direkt vor Corona denken, also an das Jahr 2019: Welchen Anteil an Ihrem Gesamteinkommen machte damals Ihre musikalische Tätigkeit aus? Gemeint sind wieder regelmäßige Einkünfte sowie Einkünfte aus Auftritten und Studioaufnahmen, Ausschüttungen von Verwertungsgesellschaften, Tonträgerverkäufe, Merchandising usw. Falls Sie sich nicht sicher sind, schätzen Sie den Anteil bitte wieder."	49-51 ..... PROZENT DES GESAMT-EINKOMMENS UNMÖGLICH ZU SAGEN, KEINE ANGABE ..... Y
b)	"Und welchen Anteil an Ihrem Gesamteinkommen hatten vor Corona Ihre musikpädagogischen Tätigkeiten, falls Sie welche ausgeübt haben? Falls nicht, geben Sie bitte wieder ‚0‘ an."	52-54 ..... PROZENT DES GESAMT-EINKOMMENS UNMÖGLICH ZU SAGEN, KEINE ANGABE ..... Y
c)	"Wie war es vor Corona schließlich mit Einkünften aus Tätigkeiten oder Berufen, die nichts mit Musik zu tun haben? Welchen Anteil an Ihrem Gesamteinkommen hat das damals gegebenenfalls ausgemacht?"	55-57 ..... PROZENT DES GESAMT-EINKOMMENS UNMÖGLICH ZU SAGEN, KEINE ANGABE ..... Y
22.	"Einmal angenommen, Sie würden mit Ihrer Musik ausreichend viel verdienen: Würden Sie dann Ihre andere Tätigkeit bzw. andere Tätigkeiten aufgeben und nur noch Musik machen, oder würden Sie das wahrscheinlich nicht tun?"	WÜRDE TÄTIGKEIT(EN) AUFGEBEN.... 1 WÜRDE DAS WAHRSCHEINLICH NICHT TUN ..... 2 UNENTSCHIEDEN ..... 3
23.	INTERVIEWER überreicht <b>blaue</b> Liste 5 ! "Wie sind Sie sozialversichert? Bitte sagen Sie es mir nach dieser Liste." (Nur eine Angabe möglich! - Genannte Nummer einkreisen!) / 1 / 2 / 3 / 4 /	59 NICHTS DAVON ..... 0
24.	"Sind Sie als Berufsmusiker/in Mitglied in einer Gewerkschaft oder einem Berufsverband?"	JA, IN GEWERKSCHAFT ..... 1 JA, IN BERUFSVERBAND ..... 2 JA, IN BEIDEM ..... 3 NEIN, WEDER NOCH ..... 4
25. T	"Wie beurteilen Sie Ihre eigene wirtschaftliche Lage? Würden Sie sagen ..."	"sehr gut" ..... 1 "gut" ..... 2 "es geht" ..... 3 "eher schlecht" ..... 4 "schlecht" ..... 5 UNENTSCHIEDEN ..... 6
26.	"Bleibt Ihnen in der Regel monatlich ein gewisser Betrag übrig, den Sie sparen oder zurücklegen können, etwa für größere Anschaffungen, für Notlagen oder für die Altersvorsorge?"	JA, und zwar: 62-65 ..... EURO/MONAT NEIN ..... 0 KEINE ANGABE ..... Y
		K2

27. INTERVIEWER überreicht **weiße** Liste 6 !  
 "Hier sind einmal verschiedene staatliche Leistungen aufgeschrieben.  
 Sind darunter welche, die auch Sie derzeit bekommen?"  
 (Alles Genannte einkreisen!)  
 JA, und zwar: / 1 / 2 / 3 / 4 /  
 NEIN NICHTS DAVON ..... 0\*\* 66  
 \*\* Gleich übergehen zu Frage 29 !
28. "Und bekommen Sie diese staatlichen Leistungen erst seit  
 der Corona-Pandemie, oder haben Sie diese auch schon  
 zuvor bekommen?" ERST SEIT CORONA ..... 1 67  
 AUCH SCHON DAVOR ..... 2  
 TEILS, TEILS ..... 3  
 KEINE ANGABE ..... 4
29. INTERVIEWER überreicht **graues** Kartenspiel !  
 "Hier auf den Karten stehen verschiedene Förderprojekte des Deutschen Musikrats. Welche davon  
 kennen Sie zumindest dem Namen nach? Bitte legen Sie die entsprechenden Karten heraus."  
 (Alles Genannte einkreisen!)  
 / 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 X/ 68  
 NICHTS DAVON ..... 9
30. INTERVIEWER überreicht nochmals die **grauen** Karten, die eben bei Frage 29 herausgelegt wurden,  
 und dazu **blaues** Bildblatt 7 !  
 "Sind darunter Förderprojekte, an denen Sie selbst teilgenommen haben oder für die Sie sich  
 beworben haben? Bitte verteilen sie die Karten entsprechend auf das Blatt."  
 (Jeweils Zutreffendes einkreisen!)  
 DARAN HABE ICH TEILGENOMMEN: / 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 X/ 69  
 -----  
 DAFÜR HABE ICH MICH BEWORBEN / 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 X/ 70  
 ABER NICHT TEILGENOMMEN:  
 -----  
 WEDER TEILGENOMMEN NOCH / 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 X/ 71  
 BEWORBEN:
31. "Noch einmal zurück zum Thema Corona:  
 Wenn Sie einmal an die Zeit denken, in der pandemiebedingt viele Teile des  
 öffentlichen und kulturellen Lebens stillstehen mussten:  
 Wie hat sich während dieser Zeit Ihre Einkommenssituati-  
 on entwickelt: Hat sich Ihre Einkommenssituation in dieser  
 Zeit deutlich oder etwas verschlechtert, oder hatte sich die  
 Corona-Zeit kaum oder gar nicht auf Ihre Einkommenssitua-  
 tion ausgewirkt?" DEUTLICH VERSCHLECHTERT ..... 1 72  
 ETWAS VERSCHLECHTERT ..... 2  
 KAUM VERSCHLECHTERT ..... 3  
 GAR NICHT VERSCHLECHTERT ..... 4  
 SITUATION HAT SICH VERBESSERT ... 5  
 UNENTSCHEIDEN ..... 6
32. "Haben Sie als Musiker/in staatliche Coronahilfen in  
 Anspruch genommen, z.B. Überbrückungshilfen, Unter-  
 stützung im Rahmen von NEUSTART KULTUR usw.,  
 oder haben Sie keine staatlichen Coronahilfen in  
 Anspruch genommen?" IN ANSPRUCH GENOMMEN ..... 1 73  
 NICHT IN ANSPRUCH GENOMMEN .... 2
33. "Eine Frage zum Schluss:  
 Wie ist das bei Ihnen: Würden Sie sich heute wieder dafür  
 entscheiden, professionell Musik zu machen, oder wür-  
 den Sie sich heute nicht mehr dafür entscheiden?" WIEDER DAFÜR ENTSCHIEDEN ..... 1 74  
 NICHT MEHR DAFÜR ..... 2  
 UNENTSCHEIDEN ..... 3

## STATISTIK: "Zum Schluss möchte ich Sie um einige statistische Angaben bitten !"

1.	GESCHLECHT:	MÄNNLICH..... 1	08
T		WEIBLICH..... 2	
2.	ALTER (bitte notieren!):	..... JAHRE	09 10
3. a)	INTERVIEWER überreicht <b>gelbe</b> Liste E !		
t	Wenn Sie einmal die gesamten Einkünfte zusammenzählen, die Ihnen monatlich zur Verfügung stehen, also z.B. Lohn oder Gehalt, Einkommen aus Vermietung und Verpachtung, staatliche Zuschüsse wie Kindergeld usw.: Könnten Sie mir nach dieser Liste sagen, in welche monatliche Einkommensgruppen Sie persönlich fallen? Gruppe A, B, C, D, E, F, G, H, I, K, L, M, N, O, P oder Q ?	11                      11                      12	
	(INTERVIEWER: FALLS der/die Befragte zögert oder sich weigert, eine Angabe zu machen: "In dieser Studie soll es auch darum gehen, ein besseres Bild der finanziellen Situation von Berufsmusikern zu erhalten. Mit Ihrer Angabe würden Sie einen wichtigen Beitrag zu mehr Verständnis leisten.")	A ..... Y      F ..... 3      M ..... Y B ..... X      G ..... 4      N ..... X C ..... 0      H ..... 5      O ..... 0 D ..... 1      I ..... 6      P ..... 1 E ..... 2      K ..... 7      Q ..... 2 L ..... 8	
b)	Der Hauptverdiener ist:	BEFRAGTE(R) SELBST..... 1	13
		ANDERE PERSON im Haushalt..... 2	
4. a)	Haben Sie eigene Kinder?	JA ..... 1	14
T		NEIN ..... 2	
b)	Leben Sie in einem Mehrpersonen-Haushalt oder allein?	MEHRPERSONEN-HAUSHALT..... A	15
		ALLEIN..... 1**	
		** Gleich übergehen zu Punkt 6 !	
c)	Wie viele Personen - Kinder und Erwachsene zusammen - leben ständig im Haushalt, Sie selbst bitte mitgezählt? (Bitte einkreisen!)	/ 2 / 3 / 4 / 5 / PERSONEN	15
		MEHR ALS 5 PERSONEN ..... 6	
5.	Wie viele Kinder leben zurzeit im Haushalt?	..... KIND(ER) (Anzahl eintragen)	16
T		KEINE KINDER IM HAUSHALT..... 0	
6.	Familienstand:	VERHEIRATET zusammenlebend..... 1	17
t		VERHEIRATET getrenntlebend..... 2*	
		LEDIG..... 3*	
		VERWITWET..... 4*	
		GESCHIEDEN..... 5*	
<input checked="" type="checkbox"/>	Leben Sie mit einem Partner/einer Partnerin, zusammen?	JA ..... 6	
		NEIN..... 7	
7.	Wie viele Personen im Haushalt sind berufstätig oder haben sonst Einkommen irgendwelcher Art, wie Rente, Mieteinkommen usw.?	..... PERSONEN	18
T		NUR EINE PERSON..... 1**	
		** Gleich übergehen zu Punkt 9 !	



8. INTERVIEWER legt **blaue** Liste F bereit ! 19 19 20  
 t Wenn Sie jetzt das Einkommen aller Haushaltsmitglieder zusammenzählen, ich meine wieder das gesamte Einkommen, also z.B. Lohn oder Gehalt, Rente, Einkommen aus Vermietung und Verpachtung, staatliche Zuschüsse wie Kindergeld usw.: Wie groß ist das Netto-Einkommen des Haushalts insgesamt im Monat? Sie brauchen mir nur nach dieser Liste hier den Buchstaben zu sagen. (INTERVIEWER überreicht **blaue** Liste F ! - Genanntes einkreisen!)
- |         |   |        |   |        |   |
|---------|---|--------|---|--------|---|
| A ..... | Y | F..... | 3 | M..... | Y |
| B.....  | X | G..... | 4 | N..... | X |
| C.....  | 0 | H..... | 5 | O..... | 0 |
| D.....  | 1 | I..... | 6 | P..... | 1 |
| E.....  | 2 | K..... | 7 | Q..... | 2 |
|         |   | L..... | 8 |        |   |

9. INTERVIEWER überreicht **rosa** Liste M !  
 T Steht auf dieser Liste etwas, das auf Sie bzw. Ihre Eltern zutrifft, oder trifft keiner der Punkte auf Sie bzw. Ihre Eltern zu? Wenn mehrere Punkte zutreffen, geben Sie bitte alle zutreffenden Punkte an. (Mehreres kann angegeben werden! - Alles Genanntes einkreisen!)
- / 1 / 2 / 3 / 4 / 5 / 6 / 7 /
- 21
- NEIN, KEINER DER PUNKTETRIFFT ZU..... 0

**Nach Abschluss des Interviews ! - INTERVIEWER-Notizen:**

a)	Land:	Schleswig-Holstein... Y	Bremen ..... 1	Rheinland-Pfalz..... 4	Saarland..... 7	22																												
T		Hamburg ..... X	NRW ..... 2	Baden-Württemberg... 5	Westberlin..... 8																													
		Niedersachsen ..... 0	Hessen ..... 3	Bayern ..... 6																														
		Ostberlin ..... 1	Sachsen..... 4			23																												
		Brandenburg..... 2	Sachsen-Anhalt ..... 5																															
		Mecklenburg-Vorpommern ..... 3	Thüringen ..... 6																															
b)	Einwohnerzahl des Wohnortes:																																	
T		Unter 2.000 ..... 1	20 - 50.000..... 5			24																												
		2 - 5.000 ..... 2	50 - 100.000 ..... 6																															
		5 - 10.000 ..... 3	100 - 500.000 ..... 7																															
		10 - 20.000 ..... 4	500.000 und mehr ..... 8																															
c)	Charakter des Wohnortes:																																	
T		- Großstadtatmosphäre ..... Y				25																												
		- Klein-, mittelstädtisches Milieu in Ballungsgebiet ..... X																																
		- Klein-, mittelstädtisches Milieu in weniger dicht besiedeltem Gebiet... 0																																
		- Ländliche Gegend, in der Nähe einer Mittel- oder Großstadt..... 1																																
		- Ländliches Milieu mit kleineren Städten in der Nähe..... 2																																
d)	Der/die Befragte war zu diesem Interview -																																	
T		- SEHR GERN BEREIT ..... 3				25																												
		- GANZ GERN BEREIT ..... 4																																
		- NICHT SO GERN BEREIT ..... 5																																
e)	Soziale Schicht des/der Befragten:																																	
T		A ..... 6	B ..... 7	C ..... 8	D ..... 9	26																												
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27	28	29	30	31	32-35	36																												
						37 38																												

L I S T E 1

- (1) Ich bin **Instrumentalmusiker/in**  
(z.B. in einem Orchester, einem Ensemble oder einer Band, Jazzmusiker, Tanzmusiker, Einzelinterpret, Alleinunterhalter usw.)
- (2) Ich bin **Sänger/in**  
(Chorsänger, Solosänger, Opern-, Operetten- oder Musical-Sänger, Liedermacher, Sänger in einer Band usw.)
- (3) Ich bin **Dirigent/in**  
(Dirigent, Chorleiter, Ensembleleiter usw.)
- (4) Ich bin **Komponist/in**  
(Komponist, Songwriter, Arrangeur, Musikbearbeiter usw.)
- (5) Ich bin **Kirchenmusiker/in**  
(z.B. in einer katholischen oder evangelischen Kirche oder auch in einer anderen Religionsgemeinschaft)
- (6) Ich bin **Repetitor/in**  
(Korrepetitor, Instrumental-, Solo-, Gesangsrepetitor, Ballettrepetitor usw.)
- (7) Ich bin **künstlerische/r Produzent/in**
- (8) Ich bin **Audiodesigner/in**
- (9) Ich bin (künstlerischer) **DJ**
- (10) Ich bin **Hochschullehrer/in** an einer Hochschule, Akademie, Universität im Fachbereich Instrument oder Gesang  
(Lehrbeauftragter, Dozent, Professor usw.)

Anderes bitte angeben!

L I S T E 2

- (1) Ich habe ein abgeschlossenes Studium im Bereich Musik
- (2) Ich habe ein Studium im Bereich Musik begonnen, aber nicht abgeschlossen
- (3) Ich habe eine abgeschlossene Berufsausbildung im Bereich Musik
- (4) Ich habe eine Ausbildung in diesem Bereich begonnen, aber nicht abgeschlossen
- (5) Ich habe ausschließlich privat Unterricht genommen
- (6) Ich bin Autodidakt, habe mir die Musik weitgehend selbst beigebracht

L I S T E 3

- (1) **Klassik**  
(Alte Musik, Klassische Musik, Zeitgenössische Musik, Oper, Operette usw.)
  
- (2) **Jazz**  
(Jazz, Blues usw.)
  
- (3) **Kirchenmusik**  
(Kirchenmusik, Sakrale Musik, Gospels usw.)
  
- (4) **Populäre Musik**  
(Pop, Rock, Hardcore, Heavy Metal, Independent, Urban, Hip-Hop, EDM, Country, Folk, Musical, Chanson, Schlager, Volksmusik usw.)
  
- (5) **Weltmusik/Global Music**  
(Musik der kulturellen Vielfalt, transkulturelle Musik)

L I S T E 4

- (1) Weil ich nur mit der Musik finanziell nicht über die Runden komme
- (2) Weil mir ein zweites Standbein wichtig ist
- (3) Weil ich eine Leidenschaft für diese Tätigkeit habe, sie einfach sehr gerne mache
- (4) Weil ich diesen Beruf gelernt habe
- (5) Weil ich Abwechslung brauche, auch noch etwas anderes machen möchte, das nichts mit Musik zu tun hat
- (6) Weil ich ein Talent dafür habe, gut darin bin
- (7) Weil ich fürs Alter abgesichert sein möchte
- (8) Weil es mir wichtig ist, auch einer sozialversicherungspflichtigen Tätigkeit nachzugehen

Anderes bitte angeben!

L I S T E 5

- (1) Ich bin als Berufsmusiker/in über meinen Arbeitgeber sozialversichert
  
- (2) Ich bin durch andere Tätigkeiten über meinen Arbeitgeber sozialversichert
  
- (3) Ich bin über die Künstlersozialkasse versichert
  
- (4) Ich bin (teils) über meine/n Ehepartner/in mitversichert

---

Zu Frage 27

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LISTE 6

- (1) Wohngeld
- (2) Sozialhilfe
- (3) Arbeitslosengeld I
- (4) Hartz IV



Zu Frage 30

9225

BILDBLATT 7

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DARAN HABE ICH  
TEILGENOMMEN:

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DAFÜR HABE ICH MICH BEWORBEN,  
ABER NICHT DARAN TEILGENOMMEN:

---

WEDER TEILGENOMMEN  
NOCH BEWORBEN:

---

Zur Statistik

9225

Punkt 3 a)

L I S T E E

**Wenn Sie einmal die gesamten Einkünfte zusammenzählen, die Ihnen persönlich im Monat zur Verfügung stehen, also z.B. Lohn oder Gehalt, Einkommen aus Vermietung und Verpachtung, staatliche Zuschüsse wie Kindergeld usw.:  
In welche der folgenden Netto-Monatseinkommensgruppen fallen Sie persönlich?  
(Bitte den entsprechenden Buchstaben angeben!)**

- (A) Unter 500 Euro
- (B) 500 - 749 Euro
- (C) 750 - 999 Euro
- (D) 1.000 - 1.249 Euro
- (E) 1.250 - 1.499 Euro
- (F) 1.500 - 1.749 Euro
- (G) 1.750 - 1.999 Euro
- (H) 2.000 - 2.499 Euro
- (I) 2.500 - 2.999 Euro
- (K) 3.000 - 3.499 Euro
- (L) 3.500 - 3.999 Euro
- (M) 4.000 - 4.999 Euro
- (N) 5.000 - 5.999 Euro
- (O) 6.000 - 7.499 Euro
- (P) 7.500 - 9.999 Euro
- (Q) 10.000 Euro und mehr

L I S T E F

**Wenn Sie einmal das gesamte Einkommen zusammenzählen**, also z.B. Lohn oder Gehalt, Rente, Einkommen aus Vermietung und Verpachtung, staatliche Zuschüsse wie Kindergeld usw.:

**Wie groß ist das Netto-Einkommen des Haushalts insgesamt im Monat?**

- (A) Unter 500 Euro
- (B) 500 - 749 Euro
- (C) 750 - 999 Euro
- (D) 1.000 - 1.249 Euro
- (E) 1.250 - 1.499 Euro
- (F) 1.500 - 1.749 Euro
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- (L) 3.500 - 3.999 Euro
- (M) 4.000 - 4.999 Euro
- (N) 5.000 - 5.999 Euro
- (O) 6.000 - 7.499 Euro
- (P) 7.500 - 9.999 Euro
- (Q) 10.000 Euro und mehr

L I S T E M

Das trifft auf mich zu:

- (1) Ich habe die deutsche und eine ausländische Staatsangehörigkeit
- (2) Ich habe ausschließlich eine oder mehrere ausländische Staatsangehörigkeiten
- (3) Ich bin im Ausland geboren

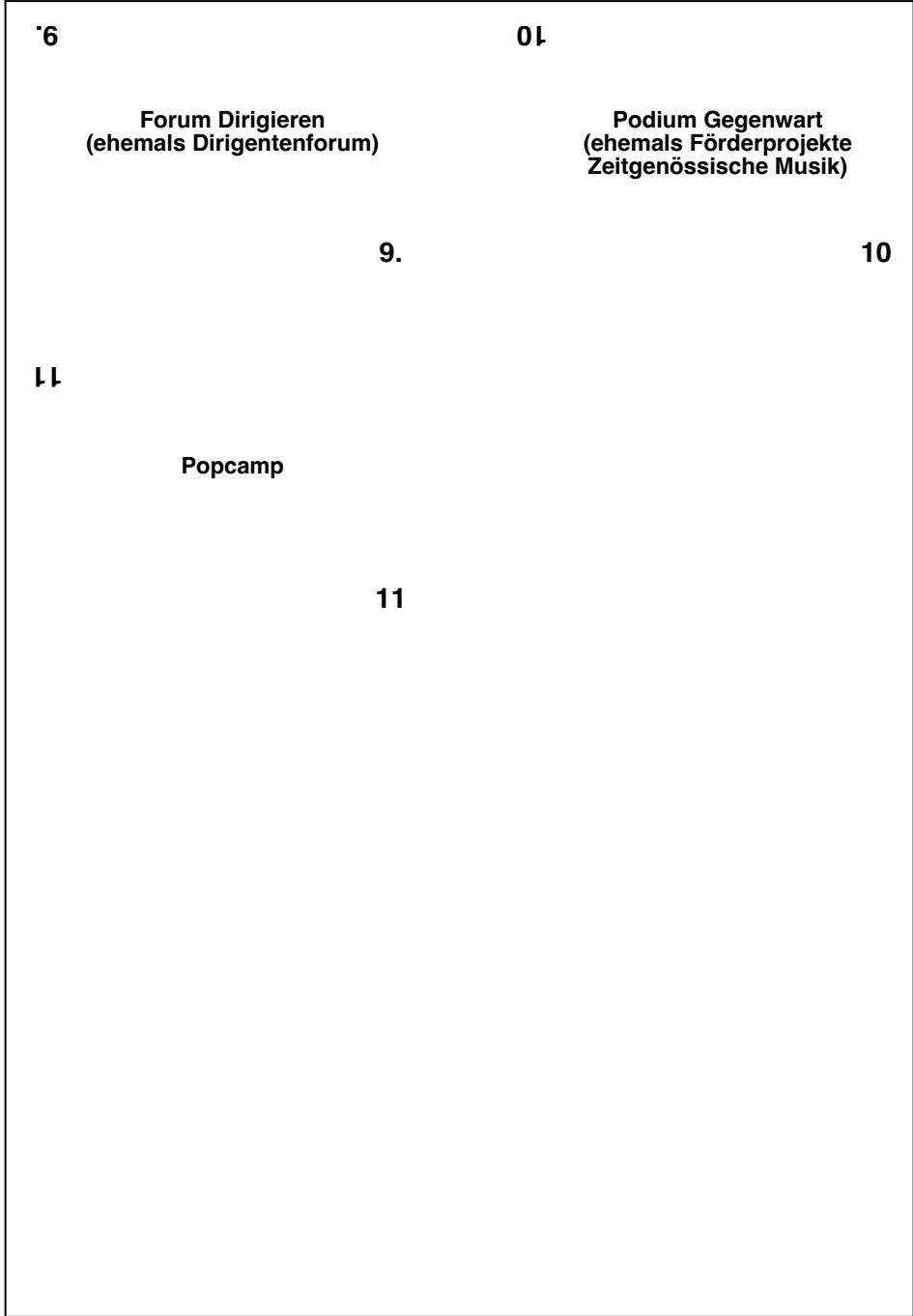
Das trifft auf meine Eltern zu:

- (4) Meine Mutter ist im Ausland geboren
- (5) Meine Mutter hat/hatte eine ausländische oder doppelte Staatsangehörigkeit
- (6) Mein Vater ist im Ausland geboren
- (7) Mein Vater hat/hatte eine ausländische oder doppelte Staatsangehörigkeit

---

**Die folgenden Bogen wurden in einzelne Karten geschnitten, auf denen jeweils nur eine der Angaben zu lesen war. Die Interviewer hatten den Befragten die Karten willkürlich geordnet in die Hand zu geben.**





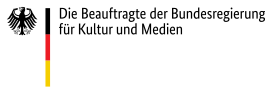
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