

# SLOVENIA MARKET PROFILE

An EMEE Music Market Study  
2024

# REPORT

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# 1. General Context



## Population

2 119 675

(Worldometer 2024)

<b>Ljubljana</b>	272 220
<b>Maribor</b>	95 171
<b>Celje</b>	37 520
<b>Kranj</b>	36 874
<b>Velenje</b>	25 456
<b>Koper</b>	24 996
<b>Novo Mesto</b>	23 341

## 1.1 Geography and Getting Around

The main music hubs in Slovenia are Ljubljana, the capital, and Maribor. Both cities have the necessary infrastructure and institutions including opera and ballet theatres, cultural centres and major festivals. Ljubljana, additionally, houses the Cankarjev dom which is the National Cultural and Congress Centre, the Slovenian Philharmonic building, the National Symphony Orchestra and the Big Band under the umbrella of the National Television (RTV Slovenija), along with other venues detailed in section 4.3 of this report.

Other smaller towns with musical activities, predominantly festivals and concert series, include Koper, Tolmin, Kranj, Novo mesto, Nova Gorica, Velenje, Celje, Laško, Ravne na Koroškem, Sežana, Piran, Portorož, Bled, and Murska Sobota. Cerklje, a small and remote town, hosts a renowned international jazz festival. Similar micro-locations with well-known festivals include Goriška Brda, Loška dolina (Grad Snežnik), Marezige and others.

The well-developed music education system is also worth mentioning, with practically every small town having its own public music school. Public music conservatories are situated in Ljubljana and Maribor, along with two public academies of music in Ljubljana and Maribor. Additionally, there are several private music schools throughout the country.

There are multiple options for travelling around Slovenia including train, bus and car. Below you can find an example of the transport options available between the Koper - Ljubljana - Maribor route (236 km).

<b>Train</b>	4 h 49 min, €13,90 second class, you need to change - no direct connection
<b>Bus</b>	First 1h 40 min then stop and 1h 22min, no direct connection, ca €10 ticket each way.
<b>Car</b>	2h 45min, €16 for weekly <u>e-vignette</u> (if you drive on Slovenian motorways, you need to buy an e-vignette, it's a pass for the motorway).

For more facts about Slovenia visit the [Digital Slovenia](#) website.

## 1.2 Society, economy and communication

**Official language(s):** Slovenian

**Other important language(s):** Italian, Hungarian spoken by a minority at the borders

**Recommended language to communicate with local professionals:** English

**Currency:** €

	2023	2022
<b>Average Age (<u>Source</u>)</b>	43.8	45.2
<b>GDP (<u>Source</u>)</b>	€63 bln	€57 bln
<b>GDP Per Capita (<u>Source</u>)</b>	€29 750	€27 050
<b>Social media users (% of population) (<u>Source</u>)</b>	77.4%	-
<b>Internet penetration in households (% of population) (<u>Source</u>)</b>	91.4%	90%

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## 1.3 Tax & legal

### 1.3.1. Artist status and business identity management

Slovenian artists and professionals can apply to the Ministry of Culture for self-employment status. There are two levels of status: regular, which refers only to business registration; and status with the benefit of paying mandatory social and health contributions. Both levels are granted for three years, with the possibility of renewal. To obtain the status with paid contributions, applicants must prove their special achievements and contribution to the development of Slovenian culture. Detailed information on the procedure can be found on the website of the [Ministry of Culture](#).

The status of an artist is limited by the maximum income allowed. Those artists and professionals who earn more would typically set up associations or private institutions (and still apply for public funding), or register as regular business entities, either as self-employed or freelancers. The latter limits the possibilities of obtaining public funding through open calls and tenders, at least from the Ministry of Culture and municipalities. Businesses fall under the jurisdiction of the [Ministry of the Economy, Tourism and Sport](#). This becomes relevant when it comes to statistical reporting. The statistical data on culture collected by the Statistical Office of the Republic of Slovenia focuses on public institutions, cultural centres and non-governmental organisations. Private actors are not covered.

### 1.3.2. Copyright law and collective licensing

The legal basis for copyright, related rights and the collective management system can be found in the [Copyright and Related Rights Act \(ZASP\)](#), [Act on Collective Management of Copyright and Related Rights \(ZKUASP\)](#). Licences are issued by the [Slovenian Intellectual Property Office](#) according to tariff agreements with users. A useful resource in English about copyright in Slovenia is [Copyright and related rights | GOV.SI](#).

There are four collective management organisations (CMOs) for music in Slovenia - SAZAS, IPF, AIPA and KOPRIVA.

- **SAZAS** collectively manages the music copyrights of all authors and publishers in this field on the territory of the Republic of Slovenia.
- **IPF** collectively manages the rights of performers and the rights of the producers of phonograms.
- **AIPA** collectively manages and protects the rights of authors, performers and producers of audiovisual works.
- **KOPRIVA** collectively manages the right to fair compensation for sound or visual recording made under the conditions of private or other own use, and which belongs to authors, performers, producers of phonograms and film producers (private copying levy).

All CMOs collect and distribute remuneration to domestic and foreign rights holders, except for Kopriva which collects private copying levy and distributes it to other CMOs responsible for further distribution to domestic and foreign rights holders.

According to their revenues (per capita), all CMOs rank above average in the region. The total annual collections according to CMOs are shown in Table 1.

CMO	Type	Million EUR
<b>SAZAS</b>	authors	14,3
<b>IPF</b>	neighbouring	6,6
<b>AIPA</b>	AV	6,3
<b>KOPRIVA</b>	private copying	3,1

Table 1: Total annual collections of CMOs in 2022. Source: SAZAS, IPF, AIPA and KOPRIVA websites.

Below you will find a table on which uses for music are licensed collectively through the Slovenia collective management organisations, and which licences must be obtained directly from the rightsholders.

USAGE	AUTHOR'S RIGHTS	NEIGHBOURING RIGHTS (recordings)
Public performance	SAZAS	IPF
Broadcasting in radio and TV	SAZAS	IPF
Reproduction and distribution (physical)	SAZAS	Individual
Background music	SAZAS	IPF
Making available online	SAZAS	Individual
Licensing to film production	Licensing is individual, the usage is collectively managed by AIPA, SAZAS	Licensing is individual, the usage is collectively managed by IPF
Licensing to TV production	Licensing is individual, the usage is collectively managed by AIPA, SAZAS	Licensing is individual, the usage is collectively managed by IPF
Licensing to advertisements	Licensing is individual, the usage is collectively managed by AIPA, SAZAS	Licensing is individual, the usage is collectively managed by IPF
Licensing to video games production	Individual	Individual
Private Copying	KOPRIVA	KOPRIVA

Table 2: Licensing music in Slovenia.



### 1.3.3. Visa and other mobility info

Information on visas and other documents can be found on the [eUprava](#) website, a national portal for the various services that citizens can obtain from government or public administration bodies. The Consular Department of the Ministry of Foreign and European Affairs and Slovenian embassies around the world are a reliable point of reference for anyone seeking information about Slovenia. Contact details can be found in the section on [Slovenia's representations abroad](#). CED Slovenia - [Motovila](#) is the national contact point for Creative Europe, the European Union's framework programme for culture, film and audiovisual.

Another reliable source of information for foreigners is the [infotujci.si](#) portal. It contains relevant information on immigration and social integration, language learning programmes, getting to know Slovenian society and information for foreigners who are not EU citizens.

The [Music Mobility Funding Guide](#) - with a focus on Europe - provides an overview of funding bodies and programmes that support the international mobility of music artists (authors, composers, musicians, bands, orchestras) and other music professionals travelling to and/or from European countries. The portal has been developed by On The Move and Music Export Poland.

## 1.4 Music and Creative Industries Policy

The Ministry of Culture is the main government body responsible for preparing and implementing cultural policy. The [Resolution on the National Program for Culture](#) defines the development goals in the field of culture (public and private sector). It is a document based on an analysis of the past achievements of Slovenian culture and an understanding of the needs of the present. It is adopted every eight years. A more specific document is the four-year Action Plan, which defines the goals at the operational level. The Action Plan is currently being adopted. More information can be found [here](#).

The main law regulating the cultural sector is the [Act on the Realisation of the Public Interest in Culture](#) (ZUJIK).

There are 212 municipalities in Slovenia and some of them, mostly the larger ones, adopt local strategies for culture. [The Strategy for the Development of Culture in MOL 2020-2023](#), with orientations until 2027, defines the priorities and sustainable goals in the City of Ljubljana.

Public funding is intended for Slovenian residents and legal entities (foreigners cannot apply for public funding in Slovenia). There are two basic types of public funding. Public institutions: National Theatres, Slovenian Philharmonic, Cankarjev dom - Cultural and Congress Centre (55% public funding, 45% commercial activity) and local cultural centres and institutions are funded directly without having to apply for public funding. NGO's and individuals, on the other hand, are funded through open calls and tenders. The Ministry of Culture has three main levels of open calls, (1) the four-year programme level, (2) the four-year project level and (3) the one-year project level. The first two levels are reserved for legal entities, while the third is open

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to freelance artists and professionals. There are also other more specific types of open calls and tenders in the field of culture. This also applies to the City of Ljubljana and, to a certain extent, to other municipalities.

[The Department for Public Diplomacy and International Cooperation in Culture](#) at the Ministry of Foreign and European Affairs is responsible for international cultural cooperation, including the coordination of activities in preparation for the implementation of cultural programmes and the promotion of Slovenian culture abroad.

[The Centre for Creativity](#) is the first national business development accelerator for creative and cultural sector professionals. The platform is run by the Museum of Architecture and Design and, together with open calls from the Ministry of Culture, forms the support framework for the development of the creative sector in Slovenia.

## 2. Music Consumption

### 2.1. Music Discovery and Engagement

This chapter will examine two surveys to understand how Slovenians discover and listen to music. The first survey “How we listen to music online and offline?” focuses on music consumption habits and involved 493 participants from Slovenia. It was carried out by the [EEnlarge Europe](#) initiative, a community of venues and knowledge-sharing centres, providing knowledge and support to the emerging music scene.

The second survey, *The Slovenian Public Opinion survey (SPO)*, conducted by [CJM](#) (The Public Opinion and Mass Communication Research Centre - POMCRC) at the Faculty of Social Sciences in Ljubljana, gathered data from a representative sample (n=2500, realisation: N=1022) of the adult population of the Republic of Slovenia. (see annex 1 for more detailed information on both surveys).

### 2.2. Discovering live music (concerts) and new music

In the EEnlarge Europe 2023 survey respondents were asked where they heard about a concert. The responses are displayed in Table 3.

Where did you hear about a concert?	Percentage of responses selected in category	
following bands on their online channels	36,1%	often
Facebook events that pop up	35,5%	often
music venues' online channels	30,6%	often
music blogs, music media	25,2%	often
city posters and billboards	39,9%	sometimes
friend's recommendation	38,3%	sometimes
free printed program magazines	40,4%	rarely
TikTok	84,2%	never
at the venue, regardless who is playing	46%	never
Instagram story of the band I follow	38,1%	never
Facebook events - invitations by friends	25,4%	never

Table 3: Where do you hear about a concert? - Slovenia (source: The EEnlarge Europe Survey 2023)

The data shows that respondents **often** rely on bands' online channels to stay informed about concerts, followed by (in the same category) Facebook events, music venues' online channels, and music media. The respondents **sometimes** find information via city posters, billboards, or friends' recommendations and they **rarely** use free printed program magazines. Surprisingly, many respondents **never** hear about a concert on TikTok, Instagram or consider Facebook invitations by friends. Nearly half of respondents would also never go to a concert without knowing who is playing.

In Slovenia, a widely used and reliable channel for finding concerts or festivals is the [calendar of events](#) on the SIGIC's website.

Discovering new music is another variable that sheds light on tools used and the change of habits over time. Results are shown in Table 4.

New music and old favourites / how do you find new music?	Percentage of responses selected in category	
I only listen to my old favourites	47,1%	often
I am searching for new music on YouTube	31,9%	often
on platforms (Spotify, AppleMusic, etc)	26,4%	often
I get recommendations from friends	41,8%	sometimes
I go to concerts/festivals to find new music	28,8%	sometimes
I listen to the radio for new music	26,2%	sometimes
I am searching for new music on TikTok	73%	never
on Bandcamp	56,6%	never
I watch music TV for new music	46,9%	never
I read music blogs for new music	42,4%	never
on Facebook/ IG	38,1%	never

Table 4: New music and old favourites - Slovenia. Source: The EEnlarge Europe Survey 2023.

The data shows that almost half of Slovenian respondents often listen to old favourites. Respondents find new music most often on YouTube and platforms (Spotify, Deezer, AppleMusic, etc), followed by recommendations from friends, attending concerts and festivals, and listening to the radio (with the highest percentage in the Sometimes category). TikTok, Bandcamp, music blogs and Facebook are rarely used tools for discovering new music in Slovenia. It is interesting to note that YouTube places ahead of the platforms in Slovenia. According to the last years' EEnlarge Europe 2023 report, platforms were the dominant tool (on

average across all countries) and YouTube was only in third place, following a friend's recommendation.

Below are some more interesting facts about Slovenian respondents' engagement with music, (based on EEnlarge Europe data). The respondents:

- listen to music mostly on smartphones with earbuds or headphones
- mostly prefer digital (streaming or downloading) and watching YouTube
- listen to music mostly at concerts, at home and in the car
- often listen to songs by the same artist shuffled or algorithmically ordered by popularity
- often listen to albums
- sometimes listen to more than one EP/album by the same artist
- often listen to music in shuffle mode
- rarely listen to editorial playlists
- listen to the radio in equal proportions rarely, sometimes and often.

The results of the [CJM survey](#) showcase the most popular music genres in Slovenia. Results are shown in Table 5.

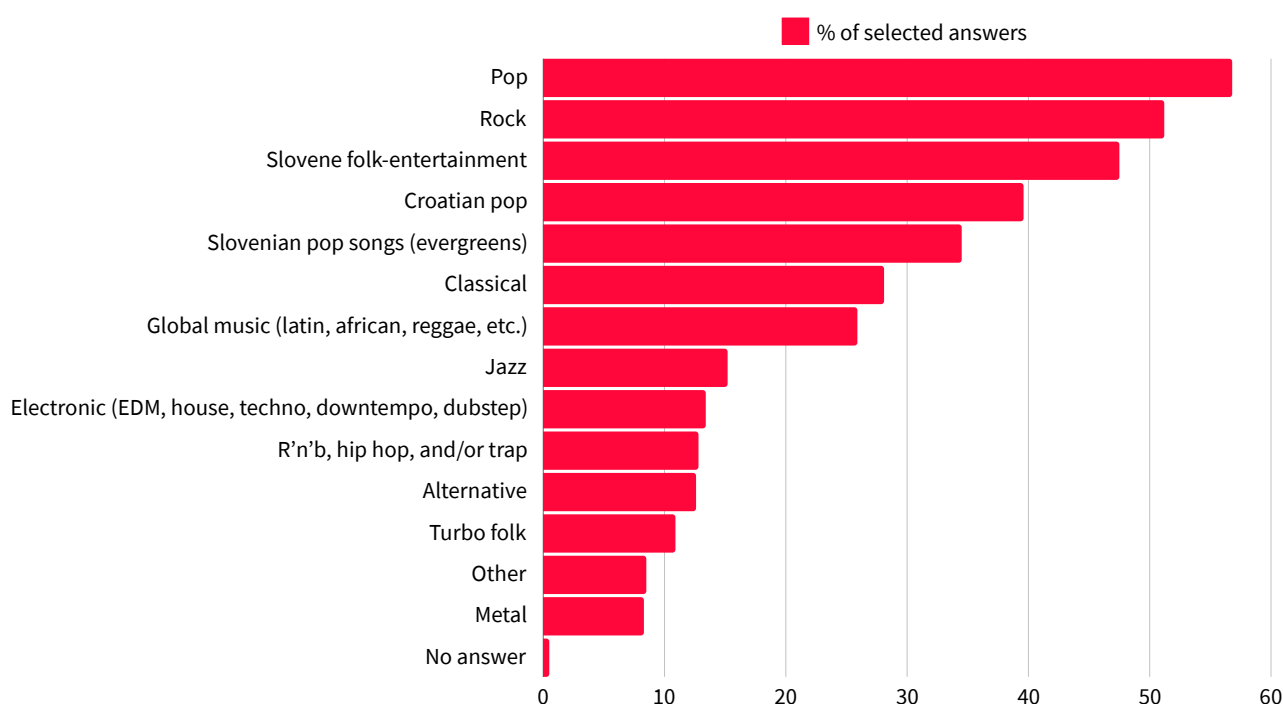


Table 5: Which of the listed music genres do you listen to? (2021)  
Source: [CJM, The Slovenian Public Opinion survey \(SPO\) 2021/1, N=1022](#)

According to this survey, the most listened to genres in Slovenia are pop, rock, and Slovene folk-entertainment music, and the least listened to alternative, turbo folk, and metal.

## 2.3. Participation in Live Events

The EEnlarge survey also sheds light on the participation in live events in Slovenia, showcasing that the majority of Slovenian respondents (36,3%) attend concerts several times a year, and 35,2% attend concerts monthly (at least one concert per month). 11,4% attend only one or two concerts or festivals a year, and 10,6% of respondents attend concerts weekly (at least once a week). The rest (3,3%) attend only one or two festivals a year, and 3,3% of respondents don't go to concerts or festivals at all.

The Statistical Office of the Republic of Slovenia also collects data from the live (and virtual) event and ticket sales. The numbers for 2022 can be found in the table below.

	Number of live events	Number visitors	Number of virtual events	Number of views of virtual events
<b>All</b>	<b>24 347</b>	<b>3 631 185</b>	<b>564</b>	<b>231 761</b>
Cultural centres	18 932	2 849 422	510	216 763
Theatre, Opera	4975	658 600	34	4863
Music Institutions	439	123 163	20	10 135

Table 6: Performances and visitors in venues with cultural activities on stage, 2022  
Source: Statistical Office of the Republic of Slovenia

This data, however, pertains only to the public sector and a smaller section of private entities. The observation unit is a cultural institution or part of an enterprise that is known to perform cultural activities on stages. This includes public institutions, such as cultural centres, theatres, opera houses, professional orchestras and choirs, as well as producers or performers of cultural events whose founder is not the State or the local community (associations), but whose activities are in the public interest to the extent that they are financed by the State in a manner comparable to that of public institutions. The survey covers about 200 observation units (the methodology is described [here](#)).

However, the organisation of music events also involves other players from the private sector, primarily organisers of major concerts in venues like sports arenas and halls, as well as the largest commercial festivals. The official statistical data do not cover all music events in Slovenia. A possible solution would be to analyse the data collected by ticketing agencies when selling tickets for events. Almost all event organisers in Slovenia sell tickets for events through ticketing service providers.

	Number of events	Number of free events	Income from ticket sales (EUR)	Average ticket price (EUR)
<b>All</b>	<b>24 347</b>	<b>6743</b>	<b>13 397 871</b>	<b>€10,83</b>
Cultural centres	18 932	6165	7 059 862	€10,13
Theatre, Opera	4975	473	4 707 972	€10,52
Music Institutions	439	105	1 630 038	€17,50

Table 7: Tickets and events in institutions with cultural activities on stage, 2022

Source: *Statistical Office of the Republic of Slovenia*

The Statistical Office of the Republic of Slovenia also collects data on income from ticket sales. The **average ticket price in music venues is €17,50**, which is comparable to the result of the EEnlarge Europe Survey data (see Table 8).

## 2.4. Ticket sales

There are two main ticketing companies in Slovenia, [Mojekarte.si](https://mojekarte.si) and [Eventim](https://eventim.si). The ticketing company maintains a database of all ticketing transactions for its partners. Today, these service providers cover almost all ticket sales for all types of music events in Slovenia. Due to the complexity of the ticket sales database, not all data is processed.

Tickets in Slovenia are sold in two ways. Organisations (partners) can either sell tickets using their tax numbers at their own ticket offices or online; or they can work through distribution networks (Moje karte, Eventim).

Slovenia has seen a significant increase in digital sales, which have gained momentum since the end of the COVID-19 pandemic. A rough comparison between 2018 and 2023 shows an almost 100% increase in online transactions compared to physical ticket purchases. The increase in digital sales is not significantly related to discounts on online purchases. The exception is season ticket purchases, where customers look for additional information at the box office.

The trend in ticket purchases for events in Slovenia is positive. The year 2023 has already surpassed the pre-Covid-19 period in terms of activity and financial volume.

## 2.5. Expenditure on culture

The results of the EEnlarge Europe survey (Table 8) show that most respondents (29,6%) spend around €13.5 - €30 per month on culture (including books, theatre, music, subscriptions, cinema, museums and cultural events).

On music, which includes streaming subscriptions, CDs, vinyl and downloads, most respondents (62,7%) spend around €0-€13 per month. For live music, which includes attending

concerts and festivals, most respondents (33,7%) spend around €13,5 - €30 per month.

Category	Expenditure (EUR)	% of responses in Slovenia (2022)	% of responses all countries average (2022)
Culture	13,5-30€	28,6%	29,9%
Digital Music	0-13€	62,7%	66,8%
Live Music	13,5-30€	33,7%	33,8%

Table 8: How much do you spend on culture, digital music, and live music? – average monthly, Slovenia, all countries average.

Source: EEnlarge Europe, 2023

The results show that the expenditure of Slovenian respondents is comparable to the average expenditure of all countries in all three categories. The results also show that the majority of respondents (over 60%) spend less on digital music (€0-€13) compared to live music where the majority of respondents (over 30%) spend €13,5-€30. 82,8% of Slovenians spend €0-€30 on digital music (compared to 88% in all countries surveyed). Spending on live music in Slovenia is 57,8% compared to 64,9% in all other countries. More respondents pay less for digital music compared to attending live music events. It's likely, then, that most people are willing to pay more for live music concerts than for digital use.

Below are some additional interesting facts about Slovenian respondents' participation in live events (based on EEnlarge Europe data). Most respondents

- would go to any venue to see a band
- go to concerts because they like the artist/band and want to see them perform live
- concentrate on the music during the concert
- check out all the bands when there are more bands playing in one night
- think that the ideal length of a concert is 1,5 - 2 hours
- think that cheap prices at a music venue are important, but not really important
- are neutral about the quality of drinks at a venue
- food (cold or properly cooked) is not really important at a music venue
- think that clean toilets at a music venue are important but not really important, etc.

## 2.6. Listening to Recorded Music

The analysis of the EEnlarge Europe data for Slovenia reveals insights into respondents' listening habits. The results demonstrate that 88,9% of the respondents stream or download music and 81,4% of the respondents are watching music videos on YouTube. Radio is in third place, ahead of concert films and live-stream concerts, CDs, vinyl and cassettes. The results are displayed in Table 9.



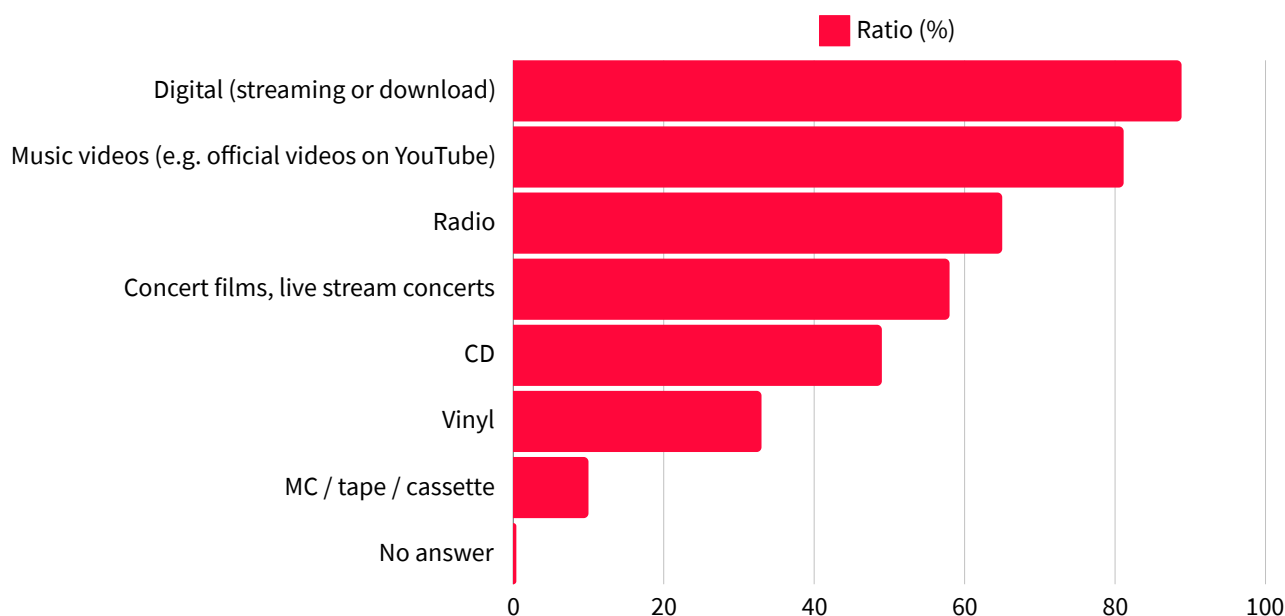


Table 9: "How do you listen to music?" (Slovenia, 2023)  
Source: The EEnlarge Europe Survey 2023

According to the results of the [CJM survey](#), we can see which media is mostly used for listening to music among the general population of Slovenians. Results are shown in Table 10.

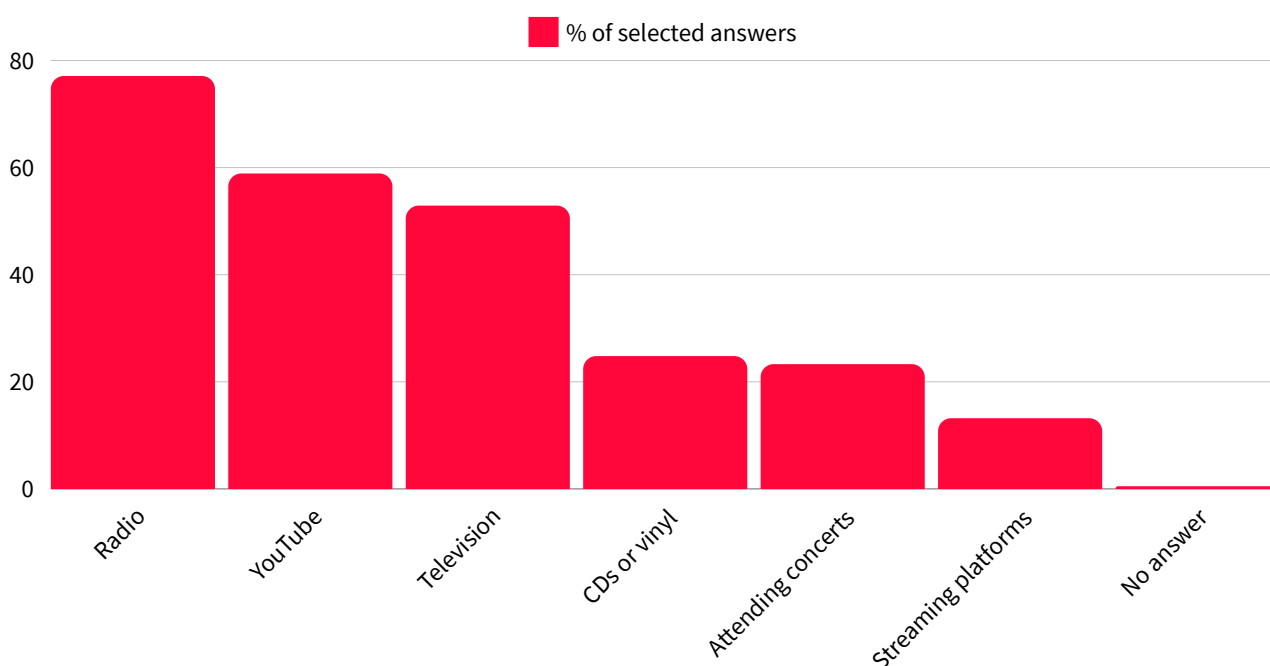


Table 10: "Which media do you use to listen to and follow music?" (2021)  
Source: [CJM, The Slovenian Public Opinion survey \(SPO\) 2021/1](#), N=1022

It is interesting to observe the continued importance of traditional media like radio and television. YouTube's popularity in Slovenia is highlighted by several data sources. Surprisingly, streaming platforms are positioned last, at 13,2%, which might be explained by the fact that

Spotify only entered Slovenia in 2020 and its rapid growth has taken place in the last years. Today, Spotify without a doubt is the most popular streaming platform in Slovenia. Another possible argument is that the CJM Surveys are performed on the general population (national survey).

EEnlarge has also asked the respondents which platforms they use the most. As expected, YouTube remains the number one platform in Slovenia with 89,3% of respondents using it to listen to music. In second place is Spotify, used by 57,2% of respondents. Almost the same percentage of the respondents (57%) listen to music on the radio, which shows that radio is still a relevant medium. Other mediums used are downloaded music (52,3%), SoundCloud (25,4%), Bandcamp (22,3%), music TV (18,5%), AppleMusic (9,7%), both Deezer and Tidal (5,5%), other (4,3%), Twitch (0,8%), and Amazon (0,6%). Refer to Table 11 for a detailed breakdown of the results.

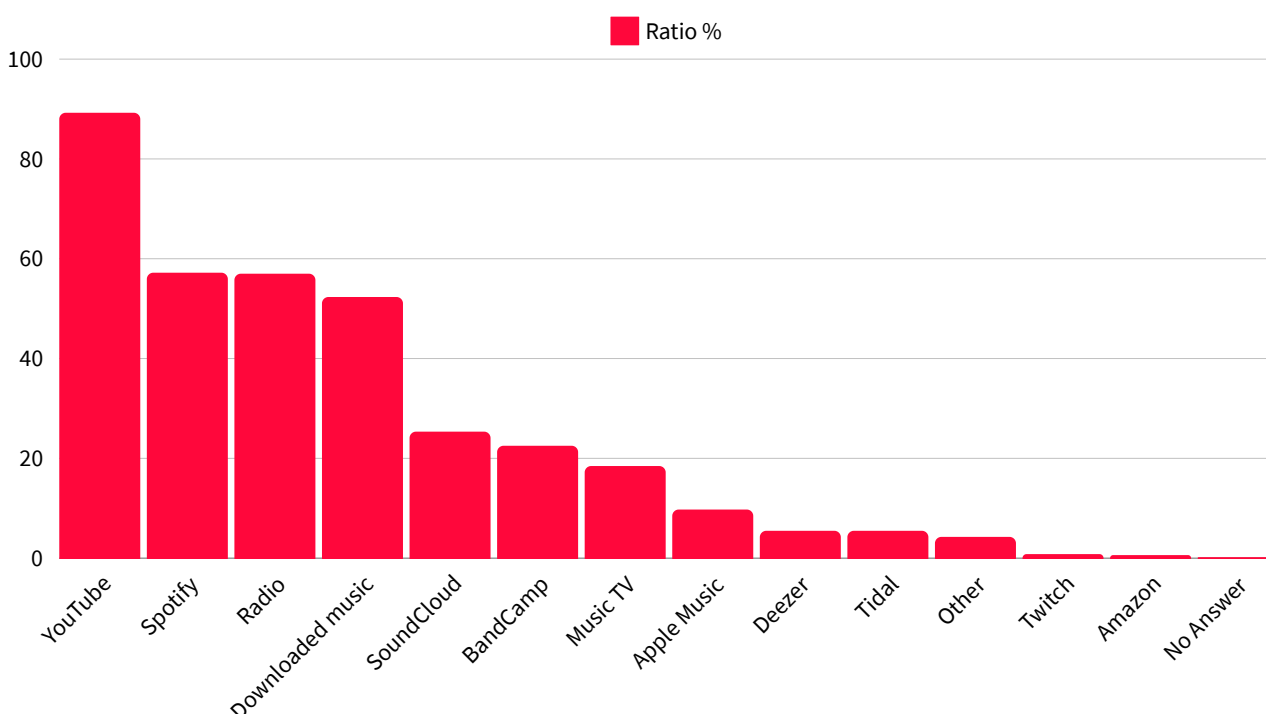


Table 11: "What channels do you use for listening to music?" (Slovenia, 2023)  
Source: The EEnlarge Europe Survey 2023

# 3. Music Ecosystem

## 3.1. Music Economy

The Ministry of Culture is the main source of funding for culture in Slovenia (Table 1). In 2022, all cultural institutions with stage activities received a total of €88 503 586 from the Ministry (state budget). The second most important public source is the municipal budget, which provided €32 461 574. Other sources include EU funding (€4 070 413), income from cultural activities (€25 641 812), income from other activities (€5 080 839), domestic sponsorship and donations (€3 813 751) and international sponsorship, donations and funding from international foundations (€343 702).

The total funding of music institutions in 2022 was EUR 25 292 738. A detailed breakdown can be found in Table NR. Focusing only on music institutions, however, excludes opera and ballet events held in national theatres and non music-related events at cultural centres.

The total income of around €25 million is reported by 10 music organisations that have their own concert halls and 25 music organisations that do not have their own venues and therefore, tour elsewhere. Institutions considered as music-focused are those whose primary activity revolves around music, such as the Slovenian Philharmonic Orchestra. However, entities like the Cankarjev dom - Cultural and Congress Centre are not classified as musical institutions but rather as cultural centres. Due to data protection regulations, the identities of specific institutions cannot be revealed.

	All institutions	Cultural centres	Theatre, Opera	Music Institutions
<b>Total funding</b>	<b>€159 915 676</b>	<b>€62 856 683</b>	<b>€71 766 255</b>	<b>€25 292 738</b>
Public funding – national budget	€88 503 586	€15 510 943	€53 275 026	€19 717 617
Public funding – municipal budgets	€32 461 574	€24 733 307	€7 231 772	€496 495
EU funding *	€4 070 413	€2 801 518	€1 143 712	€125 183
Revenue from cultural activities	€25 641 812	€12 825 415	€8 692 726	€4 123 670
Revenue from other activities	€5 080 839	€4 187 457	€340 721	€552 661
Sponsorship and donations in Slovenia	€3 813 751	€2 560 111	€1 008 590	€245 050
International sponsorship and donations	€343 702	€237 933	€73 707	€32 062

\* EU funds received from the national budget and directly from the EU

Table 12: Support for cultural activities in cultural institutions with stage activities (EUR), 2022  
Source: Statistical Office of the Republic of Slovenia

The data clearly illustrates that the largest portion of expenses is allocated to the salaries of public servants. In 2022, all cultural institutions collectively allocated €83 948 924 towards salaries, contributions, and related costs, with Theatre and Opera accounting for €46 261 259.

According to the Statistical Office of the Republic of Slovenia, in 2022, all cultural organisations employed a total of 2631 people, of which 2520 were full-time. Of these, 820 were employed in cultural centres, 1340 in theatres and opera houses and 471 in music venues. The high expenditure on salaries presents a significant challenge for music institutions that employ performers including musicians, ballet dancers and opera singers.

	All institutions	Cultural centres	Theatre, Opera	Music Institutions
<b>Total expenditure</b>	<b>€157 179 345</b>	<b>€60 665 088</b>	<b>€71 489 731</b>	<b>€25 024 525</b>
Salaries, contributions and other costs	<b>€83 948 924</b>	€19 952 773	€46 261 259	€17 734 892
General operating costs	<b>€45 131 989</b>	€27 599 972	€13 379 760	€4 152 257
Payments under copyright contracts, student work	<b>€17 617 891</b>	€6 332 757	€9 428 157	€1 856 977
Investment cost	<b>€3 085 786</b>	€1 812 561	€1 152 129	€121 096
Other operating expenses	<b>€7 394 755</b>	€4 967 026	€1 268 425	€1 159 303

Table 13: Expenditure on cultural activities in cultural institutions with stage activities (EUR), 2022. Source: *Statistical Office of the Republic of Slovenia*

### 3.2. Industry Events and Conferences

The term “music industry” has only been used in the Slovenian music scene and by policymakers in the last decade. Events like MENT Ljubljana, alongside other festival-related music conferences, played an important role in facilitating discussions on music entrepreneurship and music export. Additionally, the implementation of various European projects in partnership with other countries and participation in international networks helped to pave the way towards and the professionalisation of the Slovenian music scene

**MENT Ljubljana** is an international music showcase festival combined with a conference, which takes place every year at various venues in Ljubljana. It was first organised in 2015 as a successor to the Slovenian Music Week. Similar festivals in Europe include Waves Vienna and Tallinn Music Week, among others. The international conference focuses on the music industry and creativity. The main purpose of MENT as a showcase festival, is to promote local music creators abroad (i.e the export and exchange of musicians) through networking.

Numerous other festivals have also contributed to the professionalisation of the music sector by engaging with international delegates, organising panels, workshops, showcasing young bands, and hosting music contests. For instance, **Jazz festival Ljubljana** offers panels and creative residencies for musicians.

Activities are also driven through the European Jazz Network. **Zvončki in trobentice** serves as a platform for Slovenian jazz creativity, providing a stage for emerging jazz musicians to present new projects at Cankarjev dom in Ljubljana. Similarly, **Jazz Cerklje** offers interesting panels and creative residencies for musicians. **Druga godba** is a part of Footprints, a collaborative project that aims to reform the music sector and introduce the values of social, economic and environmental responsibility into its activities. **Sajeta** art & music festival was among the first in Slovenia to introduce workshops, while **Zavod Sploh** conducts a wide range of knowledge transfer activities. In the field of contemporary classical music, there is **Forum nove glasbe**. Additionally, **Tresk** festival plays an important role in connecting music and local publishing.

### 3.3. Industry Trade and Development Associations, Unions

The Slovenian Constitution provides a solid basis for the establishment and functioning of trade unions. The basic role of trade unions is to improve working conditions and employment protection. Trade unions are relevant in the cultural sector because a significant proportion of Slovenian artists and professionals are employed in public institutions. For example, members of the national symphony and philharmonic orchestras, opera and ballet, choirs, professional and technical staff.

**GLOSA** is an association for culture and nature in Slovenia. It is a non-political, non-party, independent and voluntary interest organisation of its members. It brings together employees and freelancers in the field of artistic creation and performance, and is therefore the most active and influential cultural trade union organisation in Slovenia, protecting the employment rights of musicians and related professionals in the public sector.

**ZSVGS** (Zveza sindikatov vseh glasbenikov Slovenije) is the union of all Slovenian musicians. It has around 1000 members and works to improve conditions for authors and performers in various areas of the music sector.

**SGS** (Sindikat glasbenikov Slovenije) Union of Musicians of Slovenia was set up during the pandemic to highlight difficult situations in the music industry.

**ZFIS** (Združenje fonografske industrije Slovenije) is an Association of the Phonogram Industry of Slovenia. The association ensures that rights and tariffs for public performance of music are respected and comparable with other European countries.

**RUNDA - Regional association of independent discographers Balkan**, which is also a member of **IMPALA** - a European organisation for independent music companies and national associations.

**Slovenian Music School Association** The Union of Slovenian Music Schools is an association of public and private music schools, conservatories and Slovenian music schools from abroad committed to the improvement of learning and working conditions, affirmation of music education, mutual integration and, naturally, enhanced level of cultural events in Slovenia.

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### 3.4. Collective Management Organisations

**SAZAS** is a not-for-profit organisation, established in 1993 by the Slovenian musical authors. Since March 12th, 1998, it has functioned as a collective management organisation, authorised by the Intellectual Property Office of Slovenia to manage authors' rights in music, encompassing performing rights, mechanical author's rights, and the distribution of private copying levies. SAZAS has been a full member of **CISAC** – International Confederation of Societies of Composers and Authors since 1996 and **BIEM** – International organisation representing mechanical rights societies since 2003. It has established fruitful cooperation with collective management organisations all over the globe with 80+ reciprocal representation agreements.

**IPF** Founded in 1997, IPF, k.o. obtained a permit for the collective management of the rights of performers and phonogram producers in Slovenia from the Slovenian Intellectual Property Office in November 2000. The founders of IPF, k.o. are the record companies Menart Records, Dallas Records, Nika Records, Multimedia Records, Dots Records and SGS, and the Slovenian Musicians Union. They were later joined by other record companies and numerous Slovenian musicians. The IPF is the only collective management organisation in Slovenia active in the field of domestic and foreign protection of the neighbouring rights of local performers and phonogram producers. Based on international agreements, they also manage and protect the rights of foreign performers and phonogram producers in Slovenia.

**AIPA** is a CMO whose primary purpose and activity is the collective enforcement and protection of the rights of authors, performers and producers of audiovisual works. These categories also include composers of film music that is specially created for use in audiovisual works (score music) and performers of musical works. A licence to regulate this area was issued to AIPA by The Intellectual Property Office of Slovenia in October 2010. AIPA carries out its activities under the Law on copyright and neighbouring rights.

**KOPRIVA** is a CMO whose purpose is the collective management of the right to equitable remuneration for phonograms and videos made for private or personal use and belonging to authors, performers, phonogram producers and film producers. Kopriva collects private copying levy and distributes it to other CMOs responsible for further distribution to domestic and foreign rights holders. It was founded in 2016.

**ZAMP** is a CMO that administers the rights of authors and rights holders of literary, scientific and journalistic works and their translations. It was founded in 1996 and currently has 1277 members.

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### 3.5. Other Music Organisations

Besides the trade and development associations and collective management organisations, there are several other entities that operate in the Slovenian music market.

**SIGIC** (Slovenian Music Information Center) was founded in 2004 as the central information point for Slovenian music, musicians, musical professionals, music events and activities. The organisation systematically promotes Slovenian music and musicians both nationally and internationally. To this end, SIGIC connects numerous musical institutions in Slovenia and around the world, and, since 2006, has been a full member of IAMIC, the International Association of Music Information Centers. SIGIC publishes a web music magazine called *Odzven* that offers critical reflection and analysis about current musical activities in all genres.

**Institute of Ethnomusicology** The Research Centre of the Slovenian Academy of Sciences and Arts (abbreviated in Slovenian as ZRC SAZU) was founded in 1981. The work of the institute is steered towards the collection, research, and publication of material and the publication of scientific findings.

**The Society of Slovene Composers** (DSS) is a voluntary professional association of composers and musicologists. It was founded in 1945. It has functioned as an independent organisation and it currently has 125 members, including Slovene composers living abroad.

The **Slovenian Musicological Society** (Slovensko muzikološko društvo) founded in 1992 is a non-profit professional association of musicologists and other individuals working in the field of musicology. The main purpose of the Society is to promote the profession of musicology and to cooperate with organisations and institutions in the field of musicology and other related fields.

**Jeunesses Musicales Slovenia** (Zveza glasbene mladine Slovenije), founded in 1969, plays a valuable role in the development of professional musicians by giving young people their first performances on concert stages, organising presentations abroad, and participating in international orchestras, choirs, and music camps. In its wide range of activities, the orchestra pays particular attention to the preservation and updating of folk music traditions.

**Glasbena matica Music Society**, founded in 1872, focuses on classical vocal music and concert organisation, vocal education, and music publishing. It enters the contemporary Slovenian cultural space by organising concerts of unaccompanied songs, vocal-instrumental concerts, production of musical-play performances for children, organising singing education and publishing music editions and CDs.

The **Copyright Agency of Slovenia** (*Avtorska agencija za Slovenijo*), founded in 1955, provides administrative, accounting, and legal support to authors in their relations with the commissioners and users of their works so that they can devote themselves as much as possible to their creative work.

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The **National University Library** (NUK) The library was established by a decree released by Empress Maria Theresa in 1774. In 1941, the University Library moved into a new monumental building designed by the Slovenian architect Jože Plečnik. Its key mission is to collect, protect, and enable the use of the national collection of library materials, to provide professional support to libraries in performing public service, and to support the national bibliographic system. SIGIC and NUK cooperate regularly in the field of digitalisation.



## 4. Live Music Sector

Concert activity in Slovenia has seemingly recovered from the consequences of the Covid-19 pandemic. The ticket sales in 2023 show that the number of visitors and concerts has returned and in part has already exceeded the pre-Covid-19 period. (see also chapter 2.2.)

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### 4.1. Live Music Industry in Figures

The IPF data on the recorded number of events from 2019 to 2022 show that we have not yet reached the value from 2019 (IPF, 2022). The data collected by SIGIC indicate a similar trend, but the difference is in the starting values for 2019. SIGIC also has data for 2023, which already indicates that we have approached the pre-COVID-19 values in terms of the number of events. The data comparison is shown in Table 1.

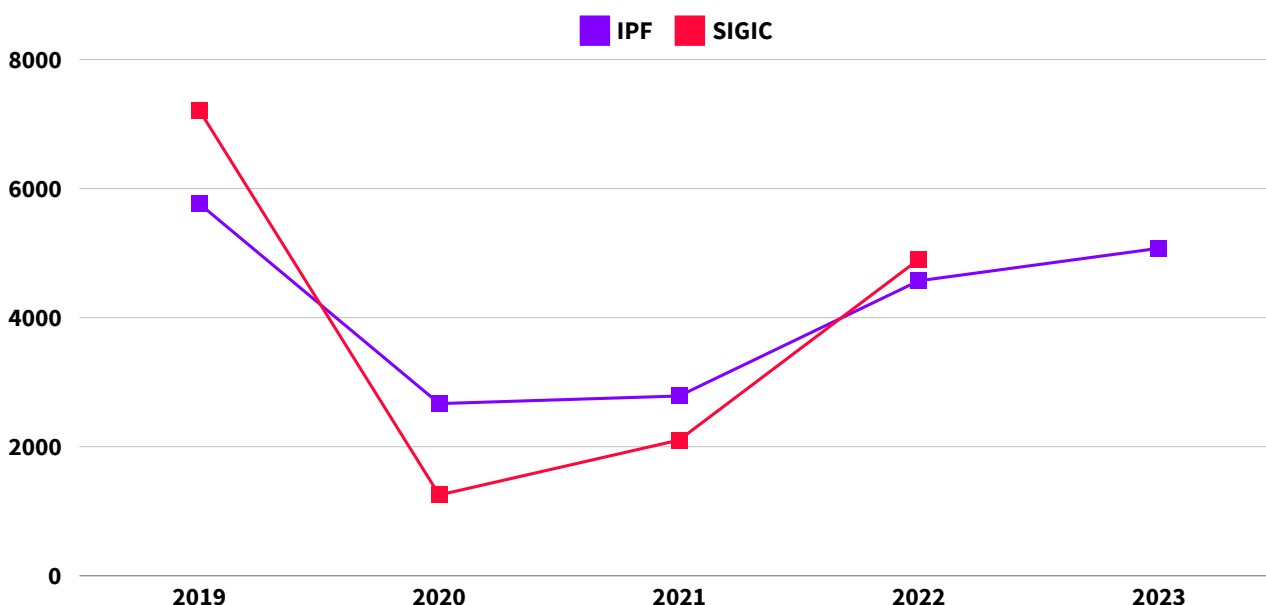


Table 14: The number of events 2019 – 2023.  
Source: IPF, SIGIC.

SIGIC data for 2023 suggests that the number of events is still rising and slowly approaching 2019 values.

### 4.2. Music Festivals

Just over a decade ago, Slovenia was undergoing a process of 'festivalisation', with more than 200 festivals per two million inhabitants. In public debates, the reasons for this proliferation of festivals have been attributed to the growing private initiative in the field of culture, the efforts of many Slovenian cities to enrich their cultural pulse by attracting tourists (cultural tourism), and substantial

European funding for this purpose. A significant number of festivals in Slovenia are subsidised by the Ministry of Culture and/or municipalities. The number of festivals has decreased in recent years, partly due to the COVID-19 pandemic and because many festivals lacked a clear programme direction. Sometimes the name "festival" was misused to facilitate fundraising or marketing opportunism.

The Ministry of Culture currently funds around 30 music festivals and 20 concert series through its four-year programme and project funding schemes. Many festivals and concert series are subsidised by municipalities. There is no regional level of funding in Slovenia. Festivals differ according to the following criteria: organiser, musical genre, size, location, local/international, type of funding, etc.

According to the data of the Statistical Office of the Republic of Slovenia, there were 187 festivals in 2022, this includes dance and theatre festivals and an estimated third of these are music festivals. The number includes institutions with cultural activities on stage (Table 15). We can see that the total number of festivals in 2022 has decreased since 2016.

Year	2022	2021	2020	2019	2018	2017	2016
All	187	192	174	237	241	241	230
Cultural spaces	126	155	139	192	192	200	192
Theatre, opera	31	24	22	28	29	24	26
Music institutions	30	13	13	17	20	17	12

Table 15: Festivals in institutions with cultural activities on stage, 2016-2022  
Source: [Statistical Office of the Republic of Slovenia](#)

### Notable Slovenian international festivals include:

#### Jazz festival Ljubljana

Europe's oldest continually running jazz festival. Its first edition dates back to 1960. Jazz festival Ljubljana received the 2018 Europe Jazz Network Award for a daring program.

**Time:** One week at the end of June or the beginning of July every year.

**Capacity:** 3000 - 4000 festival visitors (7000 in 2023 / notable international act)

**Notable international acts:** Pat Metheny (US), Benjamin Clementine (UK), John Zorn (US), The Thing (SE), Hamid Drake (US), Maria Schneider & Big band RTV Slovenia (FR, SI), Vlatko Stefanovski & Simone Zanchini (MK, IT).

### **Druga Godba**

A global music festival that is celebrating its 40th edition this year. Their mission is to rediscover and introduce less well-known musical styles and traditions, alongside big-name acts on the world and indigenous music scenes, and to explore the intersection between old and new.

**Time:** 10 days at the end of May

**Capacity:** 4000 festival visitors

**Notable international acts:** BCUC (SA), Kimmo Pohjonen (FI), Jambinai (KR), Neneh Cherry (SE), Fatoumata Diawara (ML), Sílvia Pérez Cruz (ES), Sons of Kemet (UK), Mariza (PT).

### **Metaldays** *Please note Metaldays announced it's permanent cancellation in 2024*

A heavy metal music festival held annually in Lake Velenje, Velenje, Slovenia. From 2004 to 2022 it was held in Sotočje, Tolmin, Slovenia. The festival has become more popular every year with more media coverage, and bands like Megadeth, Slayer, Amon Amarth, Volbeat, Sabaton, and many more play at the festival.

**Time:** End of July and beginning of August

**Capacity:** 12 000 daily visitors

**Notable international acts:** Judas Priest (UK), Marilyn Manson (US), Tarja (FI), Testament (UK), Kreator (DE), Helloween (DE), In Flames (SE).

### **Punk Rock Holiday**

A music festival that takes place annually in August in Tolmin in western Slovenia, a few kilometres from the Italian border, on the banks of the confluence of the Tolminka and the Soča. The festival first took place in 2011 and was expanded from four to five days in 2016. The bands mainly play different types of punk music, ska, hardcore, and metalcore.

**Time:** Beginning of August

**Capacity:** 5000 daily visitors

**Notable international acts:** Dropkick Murphys (US), NOFX (US), Toy Dolls (UK), Pigs Parliament (SI), Satanic Surfers (SE).

### **Sajeta**

Sajeta Art&Music Festival is a place of encounter for various artistic practices and experiences with music as its central component. The Sajeta stages welcome diverse musical genres such as electronic music, jazz, rock, ethnic, or classical with experimentation and creativity at their core. The festival takes place on the banks of the confluence of the Tolminka and the Soča.

**Time:** Beginning of July

**Capacity:** 1500 festival visitors

**Notable international acts:** Lydia Lunch (US), The Fall (UK), Mats Gustafsson (SE), Wattican Punk Ballet (ARM).

### **Butik Festival**

An electronic music festival located in Tolmin at one of the most picturesque festival sites in Europe. Surrounded by the Julian Alps, the confluence of the emerald-green Soča River and the ice-cold Tolminka River provides a breathtaking backdrop for a unique festival experience.

**Time:** middle of July

**Capacity:** 3000 daily visitors

**Notable international acts:** Gerd Janson (DE), Etapp Kyle (UA), Terence Fixmer (FR), Francesco del Garda (IT), Andrey Pushkarev (RU), Arapu (RO), Mama Snake (DK).

### **Festival Lent Maribor**

A major arts festival held for approximately two weeks at the end of June annually in Maribor, Slovenia. Organised by the Narodni dom Cultural Center every year the festival attracts theatre, opera, ballet performers, classical, modern, and jazz musicians and dancers from all over the world. There are also mimes, magicians, and acrobats performing during the festival.

**Time:** end of June

**Capacity:** 300 000 festival visitors

**Notable international acts:** Mercedes Sosa (ARG), Dr. John (US), David Byrne (US), Eric Burdon & The Animals (US), Shibusa Shirazu Orchestra (JP), Šaban Bajramović (RS), The Dubliners (IE).

### **Festival Ljubljana**

Held between July and August in Ljubljana, the capital of Slovenia. It attracts notable opera stars, ballet and theatre performers, and also eminent rock and jazz musicians internationally who perform at the festival.

**Time:** from 21. June to mid-September, and the Winter edition

**Capacity:** 80 000 festival visitors

**Notable international acts:** Anna Netrebko (RU, AUT), Zubin Mehta (US), Ennio Morricone (IT), Riccardo Muti (IT), Jonas Kaufmann (DE).

### **Festival Jazz Cerkno**

Concentrates on quality music and performers from all over the world. The emphasis is on miscellaneous shapes of jazz, especially on music, that is overcoming frames of individual genres and seeking new directions.

**Time:** middle of May

**Capacity:** 500 daily visitors

**Notable international acts:** Paal Nilssen-Love (NO), The Necks (AU), Orchester 33 ⅓ (AU), Marc Ribot (US), Oholo! (SI).

### **Floating Castle**

Takes place in the picturesque surroundings of the Snežnik Castle. It started in 2013 as the Burning Castle Festival, derived from the experience of the HISTeRIA Festival (held in Istria). This congenial meeting of artists and various communities is an open-ended project from start to finish, and could best be described as a "folk-puppet-music-theatre site-specific event". It is also famous for its orchestra with more than 100 members from all around the world, called the "Ethno Histeria World Orchestra".

**Time:** end of July

**Capacity:** 1500 daily visitors

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**Notable international acts:** Perija (MK), Tygroo (CZ), Wild Strings Trio (SI, SK, FR), Hannah James (UK), Old Salt (US), Fekete Seretlek (CZ).

### **Festival Radovljica**

Known for its emphasis on early music, but for many years it has also included rarely performed music from the nineteenth and twentieth centuries, often on period instruments. The concerts are held in the town called Radovljica, in Radovljica Manor House. During the festival, they also hold workshops with renowned music educators.

**Time:** Each year in August

**Capacity:** 1900 festival visitors

**Notable international acts:** Emma Kirkby (UK), James Bowman (UK), Pierre Hantaï (FR), Andrew Lawrence-King (UK), Pino De Vittorio (IT), Hanna Marti (CH).

### **SONICA**

A Ljubljana-based music festival that champions diverse niche trajectories in contemporary music — experimental, electronic, modern classical, avant-garde, and transgenre — and sound art. Established in 2009 by MoTA – Museum of Transitory Art, it is the Slovenian festival with the longest tradition in the fields of niche electronic music and transdisciplinary art practices, collaborating with musicians, composers, DJs, visual and intermedia artists, VJs, designers, sculptors, curators, and theoreticians.

**Time:** This year in April 2024

**Capacity:** 1000 throughout the festival

**Notable international acts:** William Basinski (US), Alessandro Cortini (IT), Marina Rosenfeld (US), Tim Hecker (CA), Fennesz (AT), Jan Jelinek (DE), Aisha Devi (CH).

### **Forum nove glasbe**

Organises concerts and festivals of music of various periods and genres, with a particular emphasis on contemporary musical creativity. It is informing the Slovenian public about problems and progress in the field of contemporary music. Forum nove glasbe works in cooperation with top domestic and foreign performers.

**Time:** each year in November

**Capacity:** 600 festival visitors

**Notable international acts:** Megumi Kasakawa (JP), Klangforum Wien (AT), Joonas Ahonen (FI).

### **Festival Maribor**

Focusing on classical music. It regularly collaborates with the Slovenian Philharmonic Orchestra, the SNG Maribor Symphony Orchestra, the Chamber String Orchestra of the Slovenian Philharmonic, and many other local and renowned international soloists.

**Time:** each year in the middle of September

**Capacity:** 2150 at 10 concerts

**Notable international acts:** Ensemble Modern (DE), Nika Gorič (SI), Amarcord Wien (AT).

### **Imago Sloveniae**

Imago Sloveniae was established in 1998 with the aim of promotion and development of Slovenian art, decentralisation of the high-quality cultural offer, establishment of an international cultural network and revitalization of architectural heritage through live culture. It has been providing old town centres, and historical and sacred buildings with exquisite cultural and artistic content ever since. Every year, it connects over 20 municipalities, towns and places from all parts of Slovenia, as well as from Slovenian borderland, and abroad.

**Time:** Summer festival in August, events during the whole year

**Capacity:** 60 000 festival visitors

**Notable international acts:** Sijavuš Gadjičev (AZ), Barcelona Gypsy Klezmer Orchestra (ES), Cor de Noies de l'Orfeo Català (ES)

### **Seviqč Brežice**

Festival with concerts of early music hosting top artists from all over the world in the historical venues of Slovenia.

**Time:** each year in August and events during the year

**Capacity:** 500 festival visitors

**Notable international acts:** European Union Baroque Orchestra (EU), Accentus Austria (AT), Divna Ljubojević (RS)

### **MENT**

Slovenia's first showcase festival and conference, organised since 2014. For a more detailed description look at point 3.2. of this document - Industry Events and Conferences.

**Time:** Each year in February

**Capacity:** 6000 festival visitors

**Notable international acts:** La Femme (FR), Los Bitchos (UK), KOIKOI (RS), IMMORTAL UNION (PL), Tolstoys (SK), Alyona Alyona (UA).

### **Beer and Flowers Festival** (Festival Pivo in cvetje)

The biggest festival of popular music in Slovenia is taking place in Laško. It was founded in 1964 and features the best Slovenian popular and entertaining artists and international guests.

**Time:** Each year in July

**Capacity:** 45 000 festival visitors

**Notable international acts:** Boney M (DE), Joker Out (SI), Samantha Fox (UK), Petar Grašo (HR), Jan Plestenjak (SI).

### **Festival Avsenik**

Festival of the music of Avsenik and the folk-entertainment music. In three festival days, it presents over 20 Slovenian and foreign bands. The festival audience is international, with people mostly arriving from Germany, Austria, and Switzerland.

**Time:** Late August

**Capacity:** 2500 festival visitors

**Notable international acts:** Edit Prock (DE), Schwarzwald Krainer (DE), Sašo Avsenik band (SI), Perpetuum jazzile (SI), Die Lungauer (A), Innkreis Baum (A), Zvuci Zagorja (HR).

## Števerjan

A traditional Slovene Oberkrein music festival that takes place on the Italian side of Goriška brda, on the border between Slovenia and Italy. The festival is a competition. It is open to all ensembles that cultivate Slovenian folk-entertainment music.

**Time:** Each year in July

**Capacity:** 2000 festival visitors

**Notable international acts:** Modrijani (SI), Kraški muzikanti (IT), Korenika (A).

## 4.3. Music Venues and Clubs

Compared to other European countries, the Slovenian music market is small, yet it boasts a great variety and diversity of genres. This diversity may be attributed, in part, to a well-established network of venues encompassing large sports arenas, theatres, cultural centres, as well as local clubs and pubs. With a population of 2,1 million, Slovenia hosts two national opera and ballet theatres, a significant number relative to other European nations. The largest Slovenian venues, in terms of capacity, are primarily intended for sporting events. The [Music Slovenia](#) website is the central search tool for discovering Slovenian musicians, festivals, venues, studios, labels, agencies, promoters and institutions.

Table 16 shows the largest venues in Slovenia, including sports arenas and halls. The following is a list of venues built for cultural, congress and music purposes. One of the largest cultural and congress venues is Cankarjev dom Ljubljana. Križanke is another important venue in Ljubljana, known for its unique architecture and cultural heritage. It is a distinctive amphitheatre that hosts concerts, theatre performances and festivals, making a significant contribution to the capital's already rich cultural life. One of the largest venues on the Slovenian coast is the Portorož Auditorium, which can accommodate up to 2300 people.

Venue/location	Capacity	Purpose	Notable acts
<b>Arena Stožice</b> Ljubljana	14 480 seats	sports and music	Leonard Cohen (CA), Sting (UK), 2Cellos (SI, HR)
<b>Dvorana Tivoli</b> Ljubljana	5500 seats 14 000 standing	sports and music	Bob Dylan (US), Eros Ramazzotti (IT)
<b>Dvorana Tabor</b> Maribor	3900 seats	sports and music	Prljavo Kazalište (HR), Laurie Anderson (US)
<b>Dvorana Bonifika</b> Koper	4047 seats	sports and music	Perpetuum Jazzile (SI), Siddharta (SI)
<b>Dvorana Zlato polje</b> Kranj	1350 seats /1500 standing	sports and music	Ceca (RS), Vlado Kreslin (SI)
<b>Dvorana Golovec</b> Celje	3100 seats	sports and music	Gibonni (HR), Jasmin Stavros (HR)

<b><u>Media Center</u></b> Ljubljana	3500 standing	cultural and congress	Blue Öyster Cult (US), Gibonni (HR)
<b><u>Cankarjev dom</u></b> Ljubljana	1545 Gallus hall	cultural and congress	Pat Metheny (US), Gilberto Gil (BR), Vienna Philharmonic (AT), The King's Consort (UK), Jean Rondeau (FR)
<b><u>Avditorij Portorož</u></b> Portorož	2300 amfiteater	cultural and congress	Richard Galliano (FR), Robert Plant (UK), Gilberto Gil (BR)
<b><u>Križanke</u></b> Ljubljana	1226 seats 3400 standing	cultural	Pat Metheny (US), Gregory Porter (US), The Dubliners (IE)
<b><u>Cvetličarna</u></b> Ljubljana	1500 standing	music venue	Hindi Zahra (MA), Mario Biondi (IT), Benny Benassi (IT)
<b><u>Dvorana Golovec</u></b> Celje	3100 seats	sports and music	Gibonni (HR), Jasmin Stavros (HR)

Table 16: Large venues in Slovenia (capacity over 1000)

Slovenia has twenty national theatres. In addition to their programming activities, they also rent space for commercial purposes. Other important venues are the cultural centres. They are spread all over the country. The capacity of cultural centres ranges from 150 to almost 600 seats. They are organised by the Association of Cultural Centres and Institutions of Slovenia **KUDUS**. They host subscription programmes and rent space to external organisers. The good thing about cultural centres is that they have a local audience that is constantly 'fed' by events. In this case, they are also very well-equipped venues. There are about 46 significant cultural centres in Slovenia. Table 2 gives an overview of relevant national theatres and the most active cultural centres.

Venue/location	Capacity	Purpose	Notable acts
<b><u>Slovene National Theatre</u></b> Maribor	800 seats main hall	opera, ballet, drama	Edward Clug (SI/RO), Simon Robinson (UK), Boštjan Lipovšek (SI)
<b><u>Slovene National Theatre Opera and Ballet Ljubljana</u></b> Ljubljana	526 seats	opera, ballet	Fuat Mansurov (RU), Wolfgang Scheidt (AT), Renato Zanella (IT)
<b><u>Slovenian Philharmonic Building</u></b> Ljubljana	507 seats main hall	music	Carlos Kleiber (DE/AT), Richardo Mutti (IT), Marcin Dylla (PL)
<b><u>Slovene National Theatre Drama</u></b> Ljubljana	434 seats big hall, 100 seats small hall	drama, music	Bossa de Novo (SI), Severa Gjurin (SI), Vasko Atanasovski (SI)
<b><u>Ljubljana City Theatre - SiTi Teater</u></b> Ljubljana	327 main hall, 80 seats small hall and studio 50 seats	music, comedy	Big Band RTV Slovenia and other Slovenian artists



<b><u>Prešeren Theatre Kranj</u></b> Kranj	252 seats	drama	Slovenian performers
<b><u>CUK Kino Šiška</u></b> Ljubljana	932 standing main hall (Katedrala)	music, culture	Tiger Lillies (UK), Altın Gün (NL), Anderson Paak (US)
<b><u>Kulturni dom Nova Gorica</u></b> Nova gorica	364 seats	cultural centre	Albana Berg (AT), Andy Sheppard Trio (UK), Giuseppe Guarrera (IT), KammerSymphonie Berlin (DE)
<b><u>Narodni dom Maribor</u></b> Maribor	353 main hall	cultural centre	The Basel Chamber Orchestra (CH), Ébène Quartet (FR), English Chamber Orchestra (UK)
<b><u>Kosovel Cultural Centre</u></b> Sežana	437 seats	cultural centre	Divanhana (BA), Mitteleuropa Orchestra (IT), Lovro Pogorelič (HR), Joven Orquesta de Jaén (ES)
<b><u>Delavski dom Trbovlje</u></b> Trbovlje	422 seats	cultural centre	Slovenian performers
<b><u>Dom kulture Velenje</u></b> Velenje	374 sets + 52 balcony	cultural centre	Pavao Mašić (HR), Sanja Anastasia (RS), Ulrich Cornelius Maier (DE)
<b><u>Zavod Novo mesto - Kulturni center Janeza Trdine</u></b> Novo mesto	366 seats (Janeza Trdine hall)	cultural centre	Mohammad Reza Mortazavi (IR), Aziza Brahim (EH), Raphael Roginski (PL), Širom (SI)

Table 17: Medium size venues in Slovenia (capacity between 200 and 1000)

Smaller venues include [youth centres](#). These are spread around the country and have a capacity of one hundred to two hundred people. This category of venues is particularly important for the independent music scene. [Metelkova](#), for example, with its alternative subcultural milieu, is the focal point for independent artists, musicians and creators. Slovenia's bars and pubs also offer a diverse musical and cultural experience. Ljubljana's [Prulček](#), with its relaxed atmosphere and varied music programme, hosts live performances and DJ nights. [Orto Bar](#) is the place to be for alternative music and rock lovers, with concerts by local and international bands. Maribor's [Štuk](#) is one of the biggest and most popular clubs in Maribor, offering not only night parties and concerts, but also other cultural events and theme nights for different musical tastes. Ljubljana's Club [K4](#) is a popular gem that's been the bedrock of Slovenia's underground scene for four decades.

Venue/location	Capacity	Purpose	Notable acts
<b><u>Metelkova</u></b> Ljubljana	Gala Hala: 350, Channel Zero: 180, Menza pri Koritu: 400, Klub Gromka: 180, Jalla Jalla: 70	Many smaller club venues	NOFX (US), The Ex (NL), Lee Scratch Perry (JM), Mad Professor (UK), Damo Suzuki (JP)
<b><u>Orto Bar</u></b> Ljubljana	Orto klub: 150, Orto Hala: 450	Small venue	Paul Gilbert (US), Before The Dawn (FI), Conan (UK), Mizar (MK)

<b><u>Metelkova</u></b> Ljubljana	Gala Hala: 350, Channel Zero: 180, Menza pri Koritu: 400, Klub Gromka: 180, Jalla Jalla: 70	Many smaller club venues	NOFX (US), The Ex (NL), Lee Scratch Perry (JM), Mad Professor (UK), Damo Suzuki (JP)
<b><u>Orto Bar</u></b> Ljubljana	Orto klub: 150 Orto Hala: check space	Small venue	Paul Gilbert (US), Before The Dawn (FI), Conan (UK), Mizar (MK)
<b><u>Štuk</u></b> Maribor	700 standing	Small venue	Juno Reactor (UK), Psihomodo Pop (HR), Repetitor (RS)
<b><u>K4</u></b> Ljubljana	Estimate 800	Small venue	Richie Hawtin (UK), Jeff Mills (US), Onur Özer (TR), James Cole (HU)
<b><u>MC Pekarna, AGD Gustav</u></b> Maribor	About 200	Small venue	Filip Motovunski (CR), Benighted (FR), Thosar (GR)
<b><u>Prulček</u></b> Ljubljana	60 seats / 100 standing	Bar	Sun-Mi Hong (KR), Hojsak & Novosel Duo (CR), Guido Spannocchi Quartet (UK)
<b><u>CMK</u></b> Koper	200 standing / 100 seats	Youth centre	KOIKOI (RS), Miki Solus (CR), Baptiste Lagrave (FR), Vu Garde (AT)
<b><u>Layerjeva hiša</u></b> Kranj	Stolp Škrlovec: 100 Seats	Small venue	Foltin (MK), Karpov not Kasparov (RO), Mihály Borbély Quartet (HU)
<b><u>TrainStationSubArt</u></b> Kranj	300 people standing	Small venue	Manu Chao (FR), Tinariwen (ML), Ozric Tentacles (UK), Seth (FR)
<b><u>KluBar</u></b> Kranj	150 standing	Bar	Vesna Pisarović (HR), Divlje Jagode (BA), Riblja Čorba (RS)
<b><u>Mostovna</u></b> Nova Gorica	Estimate 700	Youth centre	Gab De La Vega (IT), Toni Alvarez (ES), Dark Tranquillity (SE)
<b><u>MCC</u></b> Celje	200 standing	Youth centre	Denis & Denis (HR), S.A.R.S. (RS), Gibnoza (SE)
<b><u>MIKK</u></b> Murska Sobota	200 standing	Youth centre	Indignity (PL), Vermocracy (AT), Portron Portron Lopez (FR)
<b><u>MKNŽ</u></b> Ilirska Bistrica	200 standing	Youth centre	Tromatism (FR), Inferno (DE), Helios Creed (US)
<b><u>MC Kotlovnica</u></b> Kamnik	120 standing	Youth centre	Tulsadoom (AT), Stray Dogg (RS), Bistro Boy (IS)
<b><u>MCP</u></b> Postojna	100 standing	Youth centre	Ottone Pesante (IT), BlackboxRed (NL), Sad Neutrino Bitches (DE)
<b><u>eMCe plac</u></b> Velenje	200 Standing	Youth centre	Ultra-Violence (IT), Frenkie (BA), Vorvaň (RU)

<b>Klub Zakon</b> Vrhnika	100 standing	Youth centre	The Bambi Molesters (HR), Chris & Carla (US), Edo Maajka (BA)
<b>Pri Rdeči Ostrigi</b> Škofja Loka	150 people standing	Youth centre	Seine (HR), Smoke Mardeljano (RS), Elektro Guzzi (AT)
<b>KMKC Kompleks</b> Ravne na Koroškem	100 seats / 250 standing	Youth centre	Maja Mannila Trio (FI), Jort Terwijn Önder (NL), The Hammond Messengers (AT)

Table 18: Smaller venues (capacity 200 or less).

#### 4.4. Promoters and Booking Agents

In general, promoters are responsible for organising and promoting music events, while booking agents are responsible for booking the acts. In Slovenia, however, the line can sometimes be blurred, although there has been more of a separation between the two in recent years. The main players in the Slovenian music content market include both independent and larger organisations.

The usual steps in promoting a music event in Slovenia are:

1. Identifying the target audience and choosing a suitable venue.
2. Obtaining the necessary permits and sorting out the logistical details.
3. Creating promotional materials such as posters, flyers and digital adverts.
4. Promoting the event through various channels including social media, radio stations and websites.
5. Working with local media and influencers to raise awareness of the event.
6. Managing ticketing and distribution channels.

Booking agents on the other hand:

1. Communicate with potential artists and arrange their appearance.
2. Sign contracts and arrange the logistical details of the performance.
3. Arrange promotion of the performer as part of the event.

Foreign organisers wishing to hold an event in Slovenia are advised to work with local agencies or promoters who know the market and have established contacts. Localisation is particularly important. Information on the Slovenian music market and contacts can be obtained from [SIGIC - Slovenian Music Information Centre](#) or through existing industry connections.

In addition to promoters and booking agents, other players such as venue owners, technicians, security services, caterers and catering providers are also important for the success of an event in Slovenia. Working with local partners can facilitate the event and provide a better experience for visitors.

Slovenia's main promoters and agents play a key role in the organisation of music events, concerts and festivals throughout Slovenia. They include institutional/festival promoters as well as NGO/festival promoters and private promoters.

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### ***Institutional/Festival Promoters***

**Cankarjev dom / Jazz Festival Ljubljana** Cankarjev dom is the central cultural and congress centre in Slovenia. Also, the Jazz festival Ljubljana known as the oldest continually running jazz festival in Europe is held under its auspices.

**Notable international acts:** John Zorn, Pat Metheny, Mats Gustafsson, Kimmo Pohjonen, Grigory Sokolov, Juya Wang, numerous renowned Symphony and Philharmonic orchestras and conductors, Ensemble Modern, etc.

**Ljubljana Festival** The Ljubljana Festival is considered one of the most important cultural and art institutions in this part of Europe. The main event organised by the Ljubljana Festival is the international summer festival (symphonic and chamber concerts, as well as opera, ballet, and theatre performances featuring first-class foreign and domestic artists).

**Notable international acts:** Anna Netrebko, Ute Lemper, Edward Clug, Royal Concertgebouw Orchestra with Iván Fischer, etc.

### ***NGO/Festival Promoters***

**Festival Radovljica** is known for its emphasis on early music, often on period instruments.

**Renowned soloists and orchestras:** Christophe Coin, Anne Freitag, Alex Potter, Domen Marinčič, Festival Baroque Orchestra, etc.

**Druga godba** is one of the most prominent music festivals in Central Europe on a mission to rediscover and introduce less well-known musical styles and traditions.

**Notable acts:** Mulatu Astatke, Cesária Évora, Ibrahim Malouf, Aziza Brahim, Kimmo Pohjonen, Rokia Traoré, Salif Keita, Bombino, etc.

**Zavod Sploh** is oriented towards developing, staging, establishing, and reflecting musical practices of improvisation, contemporary composition, and sound and technological experiments.

**Notable acts:** works and projects of Matej Bonin, Tilen Lebar, Jonas Kocher, Tomaž Grom, Mieko Shiomi, Maryanne Amacher, Elisabeth Schimana, Beatriz Ferreyra, etc.

**MoTA** is a multidisciplinary platform dedicated to advancing the research, production, and presentation of transitory, experimental, and live art forms. SONICA festival is held under its auspices.

**Notable acts:** Jozef van Wissem, Hildur Guðnadóttir, Charlemagne Palestine, etc.

**Zavod Jazz Cerkno** works on the organisation and promotion of musical events and concentrates on quality music and performers from all over the world. The emphasis is on miscellaneous shapes of jazz, especially on music, that is overcoming frames of individual genres and seeking for new directions.

**Notable acts:** Marc Ribot, Elisabeth Harnik, Aki Takase, Paal Nilssen-Love, Han Bennink, etc.

**Jazz Ravne** is an organiser of concerts, educational events, and other activities, tied to jazz.

**Notable acts:** Kevin Mahogany, Elliott Sharp, Mamadou Diabate, etc.

**Defonija** is an elusive and often unpredictable musical selection of a wide palette of outstanding, fresh, intriguing, and "in-between" music.

**Notable acts:** include Marc Ribot, The Ex, Miman, etc.

**KUD Mreža** carries out a rather wide range of cultural programs, from running art galleries and promoting concerts.

**Notable acts:** Anders Filipsen, Birch Cooper, Brenna Murphy, Rob Canning, Tizia Zimmermann.

**Zavod CONA** is a producer and promoter of contemporary art projects merging different fields of creativity, mainly classified in multimedia and musical arts.

**Notable acts:** Thomas Gorbarch, Amanda Gutiérrez, David Rothenberg, etc.

**Dirty Skunks** represents various alternative music genres like metal, hardcore, and punk.

**Notable acts:** Behemoth, Exodus, Let3, Kataklysm, etc.

### ***Private Promoters***

#### **ROK booking & management**

Rok Košir is a music manager and concert organiser.

**Notable acts:** performing in Rok's living room (Pinelina dnevna soba) include Anthony Coleman, Tony Buck, Russ Barenberg, Chris Eckmann, Ernst Reijseger, King Ayisoba, etc.

**Moonlee records** is an independent record label organising shows and tours for Moonlee bands in Slovenia and abroad.

**Notable acts:** Borghesia, Repetitor, KOIKOI, Kleemar, Nikki Louder, Damir Avdić, etc.

**Kataman.org** is a music production, promotion, and action company presenting domestic and international acts like Andrea Belfi, Jaka Berger, Teho Teardo, Matt Elliot, Nonkeen, Ljubomyr Melnyk, etc.

**Im.puls** is a music management agency founded by Niko Houška. It represents top foreign and domestic acts like Artis Quartett Wien (A), Gottlieb Wallisch (A), Aleksandar Serdar (RS), Antal Zalai (HU).

**Koda events** is a specialised company for the organisation of music and events in Slovenia and abroad.

**Notable acts:** 40 Fingers, Petar Grašo, Siddharta, etc.

**Agencija GIG** is a music agency representing or working with more than 200 Slovenian and foreign performers.

**Notable acts:** Oto Pestner, Uroš Perić, Avtomobili, Balkan Boys, etc.

**SonicTribе** is a 360° music agency representing notable acts like Thomas March Collective, Batista Cadillac, Masharik, C.A.T., etc.

For a more comprehensive list please refer to [Music Slovenia](#) or contact [SIGIC](#).

## 4.5. Organising a Tour or Gig

### **Slovenia's Market & Tour Strategies**

The Slovenian market is small. Organising a tour or performance in Slovenia depends on the artist's goals and profile. Artists can work with public institutions, the club scene (NGOs, associations) or private producers. When performing for free, artists can get three or four bookings in Slovenia in one tour, but when performing for money, organisers are likely to demand exclusivity. As a result, tour operators will focus on the entire region, especially neighbouring and nearby countries such as Croatia, Austria, Serbia, etc. Experience has shown that it is not a bad idea to play only one concert in Slovenia first, as the artist will probably play in a bigger venue the next time. Slovenia is a transit country and strategic planning of tours or concert organisations plays an important role.

### **Planning Event Timelines**

When working with public institutions, events should be planned at least six months in advance and club concerts two to three months in advance.

### **Transportation in Slovenia**

The public transport system is not ideal. There are public buses, taxis and shuttles from the airport to the capital, however, a rental car or van is needed to get around the country.

### **Performance Conditions**

In general, the conditions for performing in Slovenia are very good, the organisers are responsible and professional and stick to the agreements. There are no special administrative obstacles for foreign musicians seeking to perform in Slovenia.

### **State Subsidies in Music**

Much of the Slovenian music scene is subsidised by the state. Individuals can apply for the status of artist, with the state paying the artist's compulsory social and health insurance contributions. At the same time, they can apply for funding through public tenders and carry out their cultural projects or programmes (applies to legal entities). Most venues also receive subsidies. As a result, concert organisers do not suffer any financial loss from organising or producing concerts. This applies only to Slovenian artists and organisers, and only to the part of the music scene that depends on public funding (so-called popular music and entertainment businesses are usually independent of public funding).

### **Subsidies: Pros and Cons**

In general, public subsidies have both positive and negative effects. For example, events continue to be funded even if the number of visitors is low. An expensive artist may perform for a half-empty venue. What would be seen as a loss of income from the perspective of a private investor becomes less problematic in the context of realising the public interest in culture. Reporting to funders on the implementation of cultural programmes is mandatory, but not evaluated in terms of justifying the financial investment. The result is a high number of events per capita, in which Slovenia probably ranks very high in Europe.

## 5. Recorded Music Sector

The recorded music sector in Slovenia, much like in other parts of the world, plays a crucial role in the music industry ecosystem, encompassing the production, distribution, and consumption of recorded music. Slovenia, a European nation with a rich cultural heritage, has a music scene that reflects both its unique traditions and influences from broader international trends. Here's a brief introductory summary of the recorded music sector in Slovenia and its main features and trends:

### Size and Market Dynamics

Slovenia boasts a relatively small but vibrant music market compared to larger European countries. Despite its size, it has a diverse musical landscape, ranging from traditional folk music to contemporary pop, rock, electronic, and alternative genres. The market size is influenced by factors such as population size (2,1 mln), economic conditions, and digital adoption rates.

### Digital Transformation

Like elsewhere, the recorded music sector in Slovenia has undergone significant digital transformation over the past decade. Digital music consumption, including streaming and downloads, has become increasingly prevalent, leading to changes in distribution models and revenue streams. Streaming platforms such as Spotify, Apple Music, YouTube and Deezer are popular among Slovenian music listeners.

### Independent Music Scene

Slovenia has a thriving independent music scene, characterised by a plethora of talented artists, bands, and labels. Independent artists often leverage digital platforms and social media to reach audiences both domestically and internationally. This scene fosters creativity, diversity, and innovation, contributing to the richness of Slovenia's musical landscape.

### Challenges and Opportunities

Despite its strengths, the recorded music sector in Slovenia faces challenges such as piracy, market fragmentation, and competition from global players. However, there are also opportunities for growth, including expanding international collaborations, harnessing digital technologies for distribution and marketing, and fostering a supportive ecosystem for emerging talent.

In order to increase business opportunities and maximise revenues, bigger record companies tend to create their music publishing divisions and associate closely with music producers, agents and media. In some instances, they try to enforce 360° deals with artists.

A recent [article](#) on Slovenian music publishing by Slovenian music journalist Igor Bašin is recommended.

### 5.1. Recorded Music Industry in Figures

There are several phonogram producers in Slovenia. The biggest are [NIKA](#), [ZKP RTV Slovenija](#), [MENART](#), and [DALLAS](#). Smaller phonogram producers include [Založba Kreslin](#), [Založba Obzorja Helidon](#), [Založba Vox](#), and [Založba Zlati zvoki](#). The four biggest (Nika, Menart, Dallas, ZKP RTV) cover most of the scene. The share of smaller record companies and publishers is negligible. All phonogram producers together generate €4 million in turnover per year, mostly from public performance and streaming. Sales of physical media account for around 5% and are negligible. Most of the revenue is generated by the major record labels Nika, Menart, ZKP and Dallas.

The IPF has data on the number of issued phonograms from the entire sector. Labels and publishers have information about what goes on in terms of CDs, LPs, platforms, and radios. However, this data is not collected centrally.

According to the IPF report, at the end of 2022, almost 94 000 domestic registered phonograms and more than 360 000 registered phonograms issued abroad were in the IPF register which were also used in some format. Table 1 shows the number of Slovenian new phonograms registered each year.

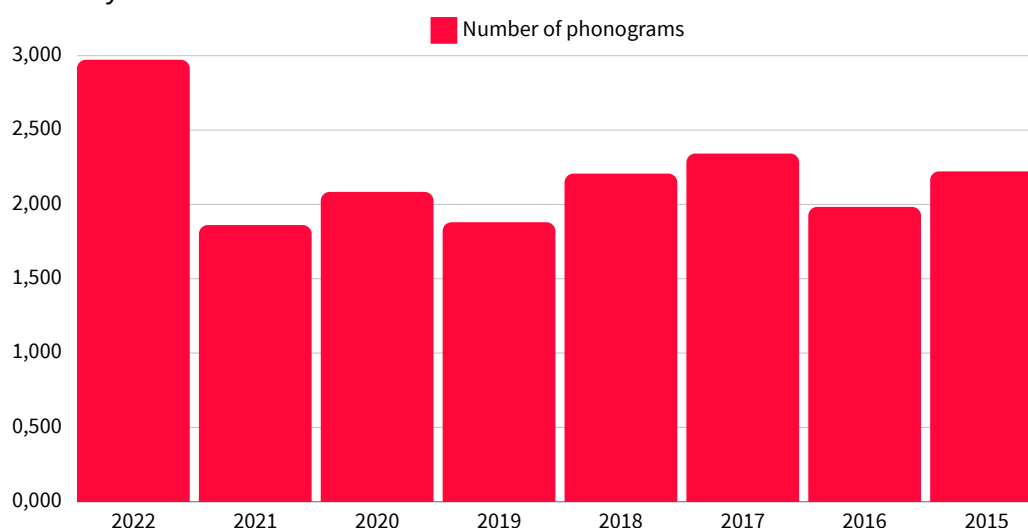


Table 19: Number of new Slovenian phonograms registered each year/ Source: [IPF Annual Report 2022](#)

Encouragingly, the number of events in 2022 increased, leading to the addition of almost 2000 registered programs to the IPF database where phonograms were used publicly. For 2022, unfortunately, no increase in the use of Slovenian music in the public broadcasting media can be noted. The share of Slovenian music in the media is regulated by the law, which determines the minimum volume of broadcasting (quota) for public and commercial media (see also chapter 7.3.).



## 5.2. Main Actors in the Recorded Music Industry

The Association of the Phonographic Industry of Slovenia lists about 40 labels, however, in reality there are many more labels that are present and active. The list of active labels can be found [here](#).

**Nika Records** is the exclusive representative of the Warner Music catalogue in Slovenia. The rich foreign catalogue is complemented by domestic releases such as Laibach, Siddharta, Big Foot Mama, Koala Voice, Dubioza Kolektiv, Buč Kesidi, etc. Another important activity of the company is the distribution of the catalogue to stores. They supply distribution partners such as OMV, Pošta Slovenije, Mercator and Big Bang to over five hundred points of sale throughout Slovenia.

**Menart Records** is a full-service record label that has the exclusive Sony Music licence for the territories of Slovenia, Croatia, Serbia, Bosnia and Herzegovina, Macedonia, Montenegro, and Albania. As a domestic label, Menart has grown in Slovenia to the leading company in popular music – dominating sales and airplay charts with acts such as Dan D, Siddharta, Tabu, Jan Plestenjak, Magnifico, Niet, and Kingston.

**Dallas Records** is one of the first independent record labels in Slovenia and, with its sister company Mars Music, is present throughout the former Yugoslavia. For seventeen years, Dallas has been a partner and agent of EMI Records. Today, Dallas Records is mainly involved in discography and in raising the profile of artists in the region, such as Laibach, Severina, Helena Blagne, Alenka Godec, Gibonni, and more.

**Universal Slovenia** is the exclusive representative of Universal Music's catalogue for Slovenia. They started with the local label in 2016, releasing Zalagasper, Klemen Slakonja, and Tabu.

**ZKP RTV** (*ZKP RTV Slovenija*) takes care of all musical genres, including rock, pop, chanson, folk, ethnic and folk music, jazz, classical, and contemporary music, whether it is chamber, symphonic, choral or opera music. It is closely related to radio and television programs in terms of promotional added value, restoration and release of valuable audio and video archives, and support for new projects.

**Society of Slovene Composers** (*Društvo slovenskih skladateljev, DSS*) systematically publishes sound recordings of works by Slovenian composers (Ars Slovenica), members of DSS, and compositions (printed, digital) by Slovene composers (Muzicije DSS).

Much of indie and alternative music is released by smaller independent labels, such as **Monlee Records** (Repetitor, KOIKOI), **Glitterbeat Records** (Tamikrest, Altin Gun), a German label located in Slovenia. **Celinka Records** (Janez Dovč, Katja Šulc, Patetico) is mostly active in releasing and promoting Slovenian music.

For the past decade and a half, **Tresk** festival has played an important role in connecting music and local distribution. Tresk provides a more concrete overview of what is happening in the field of publishing in Slovenia. In a way, Tresk makes up for the lack of record shops in the

country today, and also for the fact that there are no one-stop shops for local music distribution, as of yet.

There are several private labels in the field of Slovene Oberkrein music. [Založba Avsenik](#) releases the compositions of the Avsenik brothers in various bands, as well as the music of the younger generation of the Avseniks; Slavko Jr., Gregor and Sašo. Another label [Zlati zvoki](#) releases music from various Slovene Oberkrein or folk entertainment bands.

On the regional level (the EX-YU territory), some Slovenian labels are active in [RUNDA - Regional association of independent discographers Balkan](#), which is also a member of [IMPALA](#) - a European organisation for independent music companies and national associations.

### 5.3. Digital Distribution

Spotify entered the Slovenian market in 2020. Platforms like Deezer, TIDAL, YouTube Music, and Apple Music are also available. Indicative data on the number of subscribers and users of streaming platforms in Slovenia in 2023 are shown in Table 20.

Streaming platform / channel	Subscribers	Users
Spotify	61 000	130 000
YouTube Premium	1700	/
YouTube	/	140 000
AppleMusic	40000	/
Deezer	3000*	/
Tidal	1400	/

*\*free of charge for users of services of A1 telecommunications*

*Table 20: Subscribers and users of streaming platforms and channels (January, 2023). Source: [Centralala Slovenska glasba na dosegu dlani: pomen platform za pretakanje glasbe](#) (2024, only in slovenian)*

The main digital music distributors used in Slovenia are Distrokid, CD Baby, The Orchard, TuneCore, Believe, and Amuse. Currently, there is no Slovenian digital music distributor. Bandcamp is also an important platform for Slovene musicians to promote their music.

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## 5.4. Physical Distribution

Physical distribution has declined in the last decade as a result of global trends. However, some specialised shops are still selling CDs and vinyl. They work with labels regarding the distribution of new releases and some of them also sell second-hand merchandise.

Examples of some of these specialised shops include:

- [Hartman](#)
- [Spin Vinyl](#)
- [Big Nose ent.](#)
- [Gramofonoteka](#)
- [ZOSO Nova Gorica](#)

Major record labels like Nika Records and Menart have deals with gas stations (Petrol), national postal service (Pošta Slovenije), and shopping malls like Müller and Big Bang.

An informative article on how to release and distribute a record in Slovenia can be found on [Nova muska](#). The article is in Slovenian language only.

## 5.5. Collective Management of Neighbouring Rights

Neighbouring rights are managed by a joint CMO of performers and phonogram producers (artists and record companies). IPF collects and distributes remuneration on behalf of domestic and foreign rights holders.

The recordings are registered by either artists or recording owners. The general split between artists' and recording owners' revenues is 50% - 50%.

Registration of works, rights holders and the usage of the recordings is done by filling out the forms available at [IPF](#). IPF accounts and distributes the foreign rights holders' revenues through their sister societies (foreign rights holders usually register their recordings with their own societies).

IPF collects remuneration from:

- public broadcasting and use of recordings in radio broadcasting and radio retransmission (radio and TV)
- public performance (event organisers who use phonograms at concerts, festivities, celebrations, dance events, DJ performances, parties, fairs, sports events, etc.)
- operators who use music in their business premises (such as hotels, catering establishments, discotheques, shops, hairdressing and beauty salons, fitness centres, etc.)

## 5.6. Releasing and Distributing Your Music

Distributing music albums in Slovenia typically follows similar processes to those in other countries, with a few specific considerations for the Slovenian market. Here's a general outline of how you can distribute music albums in Slovenia:

### **Digital Distribution Platforms / Streaming Services**

Utilise digital distribution platforms such as iTunes, Spotify, Google Play Music, Amazon Music, and others. These platforms allow users in Slovenia to purchase or stream music digitally. You can either work directly with these platforms or use a digital aggregator like TuneCore, DistroKid, or CD Baby to distribute your music across multiple platforms.

### **Physical Distribution**

While digital distribution dominates the music industry, physical distribution channels are still relevant, especially for genres with dedicated fan bases or for special editions of albums. Work with local distribution companies or music labels, record stores, music shops, and online retailers to distribute physical copies of your albums in Slovenia.

### **Local Music Stores and Venues**

Build relationships with local music stores, venues, and independent record shops in Slovenia. These places often support local artists by selling their albums or promoting their music during events.

### **Promotion and Marketing**

Promotion and marketing efforts to increase the visibility of your music in Slovenia include social media advertising, collaborations with local influencers or musicians, organising concerts or album launch events, and seeking press coverage from local media outlets.

### **Local Distribution Partners**

Consider partnering with local distribution partners. They can provide valuable insights into the local music scene, help with promotional efforts, and facilitate distribution.

Please note Slovenia is a small market (population: 2,1 mln) so the chances of effective distribution increase if you're already signed by relevant international record labels.

If you're a foreign artist, releasing your music by local record labels is highly unlikely, but not impossible. There are a few "niche" labels that may support your efforts by releasing your recordings.

## 6. Music Publishing & Synch Sector

The terms “record label” and “publishing” are often used interchangeably in Slovenian. The word “publisher” translates to “založnik” which also refers to a recording, causing some confusion.

Generally, the publishers do not record songs. They are the rights holders to the author’s rights. The term “publishing” therefore has a different meaning than the term “record label”, as it is all kinds of marketing of copyrights originating from musical works. However, recent findings show that all major Slovenian labels are simultaneously publishers. Labels and publishers are typically separate legal entities, for example, affiliated companies.

The capacity of the Slovenian publishing industry is limited, however, for the following reasons:

- Market size - small, relatively closed, and loosely organised market with little or no demand for cooperation with international artists.
- Low interest in investing in publishing as a business.
- Vested interests motivated to maintain the status quo.
- The Slovenian music sector is disconnected and scattered.

### 6.1. Music Publishing Industry in Figures

There is no aggregated official data on publishing revenues in Slovenia. It can be estimated that roughly publishers earn a total of around €1 750 000 annually from foreign music catalogues and around €250 000 from domestic catalogues. Approximate revenue data according to sources are shown in Table 21.

Source	International revenues (EUR)	Domestic revenues (EUR)
SAZAS	1 200 000	250 000
IPF	/	/
AIPA	250 000	/
Individual rights management	150 000	/
Permissions for AV use	150 000	/
<b>Total</b>	<b>1 750 000</b>	<b>250 000</b>

Table 21: Estimated annual revenue from publishing in Slovenia. Source: SAZAS, IPF, AIPA

## 6.2. Main Actors in the Music Publishing Industry

Larger publishers in Slovenia include the following.

- **AKIN (NIKA)** is an affiliated company of the major record label NIKA. AKIN is the representative for Warner Chappell Music, Schubert, Weiss in Slovenia, and its own catalogues.
- **MARS MUSIC (DALLAS)** is an affiliated company of the major record label Dallas. Mars Music is the representative for Sony Music Publishing + EMI Music Publishing.
- **MENART** is a major record label and publishing company. In publishing, it only represents the catalogue of Slovenian artists.
- **IMC MP** is the representative for Universal Music Publishing in Slovenia.

There are no known examples of international artists working exclusively with the Slovene publishers. There are also smaller publishers in Slovenia, mostly covering niche or genre artists from Slovenia. Some of these include:

- **DSS** Slovenian Composers Association (Editions DSS) systematically takes care of the editions of Slovenian works and their accessibility, also in the form of audio recordings in the Ars Slovenica record collection. It represents the catalogue of the members of the Society only.
- **Založba Avsenik** releases the compositions of the Avsenik brothers in various bands, as well as the music of the younger generation of the Avseniks; Slavko Jr., Gregor and Sašo.

## 6.3. Collective Management of Copyright

The Slovenian music market is relatively small and not many international artists and publishers are focusing on the distribution of their catalogues in Slovenia. Major labels and publishers are representing catalogues of Warner Chappell Music, Sony Music + EMI Music, Universal Music, Schubert, Weiss, etc. as well as their catalogues.

Individuals and legal entities can be members of collective management organisations. There are no membership fees, but there are preconditions regarding voting rights. Distributions are done once a year except for Kopriva, which distributes four times a year.

## 6.4. Distributing your Catalogue and Creative Collaborations

International artists or companies who want to distribute their catalogue in Slovenia should prepare the necessary CWR files and register the catalogue with SAZAS (this is not obligatory however). Publishers can then collect remunerations.

## 6.5. A Brief Overview of the Synch Sector

Synch in Slovenia is mostly present in advertising and television (TV series, commercials). Synch rights are licensed primarily on an individual basis with a few exceptions of blanket agreements between rights holders (represented by the record and music publishing

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companies) and users (mostly TV programs). Further broadcasting and re-transmission use (and collections) is managed by the CMOs.

Collective enforcement and securing of the rights of the rights holders is done by CMOs (AIPA, SAZAS, IPF). Regarding music copyrights, [AIPA](#) collects copyright royalties for score music only, and [SAZAS](#) does the collecting for all other music used in film, TV series, and commercials. IPF collectively licences the use of recordings in audiovisual productions.

Major record labels and publishers, for example, [NIKA \(AKIN\)](#) make synch deals with the audio-visual sector in a way that the rights are not transferred to the audio-visual producer. This practice came into force only a few years ago as a result of collective agreement.

Film production in Slovenia is limited due to a lack of financial resources. Public funding is available for up to two or three feature-length films and as many documentaries as a year. As a consequence, the production of film music is not high. Synch deals are usually made directly between film directors and composers. In Slovenia, little is known about gaming, but there are cases of Slovenian music being synched in popular video games.

[Slovenian Film Centre](#) is the main funding organisation encouraging creativity in the film and audio-visual field by creating suitable conditions for film, audiovisual and cinematographic activities. Their website includes a [database](#) with a structural overview of the Slovenian audio-visual sector (titles, people, organisations, materials, awards). Another important actor in the audio-visual sector is the Slovenian Federation of Filmmaker's Guilds ([ZDSFU](#)). It is an umbrella professional organisation in the field of filmmaking, integrating seven national professional associations. Professional music supervisors are engaged in TV production. Synchronisation of TV series, for example in the private [PRO Plus](#) and national television [RTV Slovenija](#). In education & research, there is the Academy of Theatre, Radio, Film, and Television ([AGRFT](#)) implementing undergraduate and postgraduate university programs to train students for professions in the fields of theatre, radio, film, and television.

The Synch landscape also includes freelance and SME actors in the field of audio-visual production, advertising, and licensing. There are few active music composers and music supervisors. Pitching music to advertisers, filmmakers or the gaming sector should be done by record labels and publishers. Since the total volume of audio-visual productions and synch usage is fairly low, in many instances synch initiative is instigated by the audio-visual sector itself.

## 7. Media and PR

Both print and digital media are important for the promotion and/or criticism of music content in Slovenia. Among print media, newspapers and magazines with cultural sections are the main ones to focus on the music scene and publish reviews, interviews, and news about national and international music events. Electronic and digital media - online portals and platforms - also play an important role in promoting music, covering concerts, and reporting on music news.

The approach to the media varies depending on the medium. Access to television usually requires personal contacts and arrangements with editors or producers, while editors for print and online media are often more accessible and quicker to reply to information via email. Working with PR professionals and agencies is almost mandatory, as they have a deeper knowledge of the local market and connections with local media and audiences. Their knowledge and experience complement national campaigns and contribute to the spread of music culture and the visibility of music events in Slovenia. Some notable examples include [Neža Mirnik PR](#), [Mashupmash](#) - Maša Pavoković, [Inja Music](#) - Anja Pavlin, [Agencija Glasilka](#) and [Gregor Zalokar - tricky PR](#).

### 7.1. Social Media

Datareportal reports the following information about digital adoption and use in Slovenia in early 2023:

- There were 1,94 million internet users in Slovenia at the start of 2023 when internet penetration stood at 91,4 %.
- Slovenia was home to 1,64 million social media users in January 2023, equating to 77,4% of the total population.
- A total of 2,33 million cellular mobile connections were active in Slovenia in early 2023, with this figure equivalent to 110,1% of the total population (Kemp, 2023).

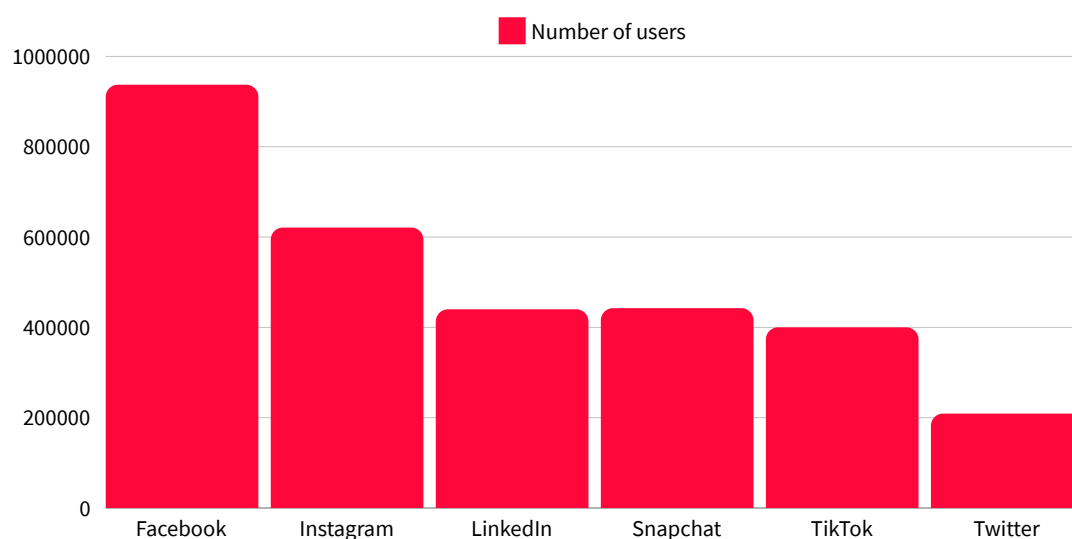


Table 22: Number of users in Slovenia on various social media platforms. Source: [Kemp, 2023. Datareportal.](#)



Social networks are an important medium for promoting music events. Unsurprisingly, Facebook and Instagram dominate the market, with TikTok being increasingly used. Facebook is the largest social network in Slovenia with 1 million users, followed by Instagram with 0,5 million users, TikTok with 400 000, and LinkedIn and X with 200 000 users.

Web visit statistics are measured by [MOSS](#), a syndicated, non-profit survey that has been conducted under the auspices of the Slovenian Advertising Chamber (SOZ) since 2006. The MOSS currency is the monthly Slovenian reach of websites, which is published on a monthly basis. In addition to reach in number and share, the ranking also contains data on impressions and trends, as well as the average daily reach and average daily time per visitor. The MOSS survey is one of the most accurate surveys available on the Slovenian digital market.

There is a general lack of digital reviews on the Slovenian market, in contrast to neighbouring Croatia, for example. Among smaller music portals, these stand out: [rocker.si](#) and [odzven.si](#).

## 7.2. Written Media – Print and Online

Print media still plays an important role in promoting and attracting audiences for international musicians performing in Slovenia. Despite their decreasing reach, they have a higher authority than online media. Publicity, interviews, and reviews in the print media can contribute to raising the profile of international artists among Slovenian audiences. Among the print media, newspapers and magazines with cultural sections such as [Delo](#), [Dnevnik](#), [Večer](#), [Primorske Novice](#), and [Mladina](#) stand out. These publications concentrate on the music scene and publish reviews, interviews, and news about national and international music events.

Electronic and digital media - online portals, and platforms such as [24.ur](#), [Siol.net](#), [zurnal24.si](#), [metropolitan.si](#), and [rtvslo.si](#) - also plays an important role in promoting music, covering concerts and reporting on music news.

There are also smaller portals or online magazines dedicated to music only:

- [Glasna](#) - Glasna is a Slovenian music magazine published by the Slovenian Music Youth Association since February 2010. It is published four times a year.
- [Odzven](#) - Slovenian Music Information Centre — SIGIC publishes a web music magazine that offers critical reflection and analysis about current musical activities in all genres.
- [RockLine](#) - Rockline is a Slovenian interactive music web portal with daily news, reviews, and concert reports from Slovenia and all of Central Europe. It deals almost exclusively with rock and metal music, and the emphasis is on progressive rock and the music of the Slovenian music scene.
- [Paranoid](#) - providing competent information from the world of metal, covering both the international as well as local scene.
- [Narodnjak](#) - Daily fresh news from the world of polkas and waltzes and a large amount of domestic music.
- [Centralala](#) - Slovenian e-journal for the intersections of improvised music. It is a crossover and connection point for various fields of free improvised music taking place in Slovenia.

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### 7.3. Radio

Traditional media such as radio and television still play an important role in building audiences for Slovenian musicians. They also have a wide reach and influence on the public. According to the Media Act ([ZMed](#)), at least 20% of all music played daily on every radio and television program must be Slovenian music or musical productions by Slovenian creators and re-creators, and at least 40% of all music played daily for each program of Radiotelevision Slovenia. The share of all music played daily amounts to at least 25% when it comes to radio and television programs of special importance. Quotas were introduced because commercial radio stations mostly played international music.

#### Share of Slovenian music in radio and TV programmes

In March 2015, IPF k.o. started publishing the [share of Slovenian music used in Slovenian radio programmes during the daytime](#). The programmes are ranked according to the share of Slovenian music played between 6 am and 10 pm. The rankings include all stations that report the date and time of the broadcast of individual performances in their news reports and provide this information for at least 90% of their broadcasts on a monthly basis.

In this [article](#), the authors use quantitative and qualitative methods to analyse the presence of Slovenian and foreign music in the Slovenian radio and television media.

The radio can be a very useful tool for promoting international musicians performing in Slovenia.

The most listened-to radio stations are:

- [Radio 1](#) is the most listened-to radio program in Slovenia. It is a commercial radio station playing mostly international popular music and Slovenian music.
- [Radio Aktual](#) also ranks among the most listened-to Slovenian radio stations. It is a commercial radio station playing popular music.
- [Radio Slovenija - Val 202](#) is the most listened-to program on the national radio. It plays lots of music, and podcasts, and hosts a very popular “Song of the Week” show.
- [Hitradio Center](#) is a radio station playing international hit songs.
- [Radio City](#) is a radio station playing international hit songs.
- [Rock Radio](#) is playing exclusively international and Slovenian rock music.

### 7.4. Television

To a certain extent, television is still an important channel for building an audience in Slovenia. Popular international artists who perform in Slovenia are followed by the media and presented in the cultural section of the evening news, for example in [POP IN](#) and [Kultura](#) (National TV). It is rare for an international artist to appear in television shows. There are not many shows dedicated to music except the music-entertainment program on Friday evening (V petek zvečer). Typically, they would not host international artists, however, they do regularly host popular and entertaining artists. Television is used for promotion on occasions when the sales

for a bigger concert of an international artist would fall below expectations. It is a paid advertisement, though and not many organisers have the resources for it.

The biggest broadcasters are [ProPlus](#), [RTV SLO](#), [Planet TV](#), and [Nova 24TV](#).

A new weekly music television show called [33/45](#) was recently introduced on RTV Slovenia. It offers an overview of music events and a presentation of the creators of various musical genres.

## 7.5. Developing a Marketing and PR Strategy

### Market analysis

It is important to learn about the Slovenian music market. This includes studying existing trends, competition, target audience, demographics, preferences, and behavioural patterns. Since Slovenia is a small market, localisation plays an important role in planning. Involving local actors is crucial, as personal relations can aid in media interactions. It is also important to know which events have taken place recently, which events are coming up, and what is happening at nearby venues in a given timeframe.

### Identification of key target audience

Think about who the customers are - what they read (media), what they follow (social media), and how active they are in their local environment. Slovenian students, for example, typically live in major cities (Ljubljana, Maribor) during the week, but return home on Fridays or Saturdays. Hence, organising concerts in smaller towns like Ilirska Bistrica, Postojna, etc. can also be a possibility on weekends.

### Outdoor advertising

Billboard advertising is still effective. The potential companies to work with are [Europlakat](#), [Amicus](#), [Tamtam](#), [Zaslon](#), and [DPG](#). You can also consider working with municipal (public) companies such as [Snaga Ljubljana](#), [Snaga Maribor](#), and [Marjetica Koper](#). This is important because posting promotional materials is subject to local regulations.

### Radio and social media games

For example, activities involving local student clubs with prizes like free tickets. These have a strong presence and are sometimes willing to share a post about the event on their social networks as part of a game.

### Timeline

Advertising of the event must start at least three months in advance, depending on the size of the venue. For Arena Stožice and other venues with a capacity of over 1000 visitors, it would be advisable to start six months in advance or more.

## 8. Music scene snapshots and case studies

Overall, the Slovenian music market is too small for foreign artists to consider it as a specific target. Nevertheless, it can certainly be considered in a regional strategy aimed at promoting music and/or building an audience in the Central and Eastern European region or the Balkans. Slovenia's geo-strategic position is often perceived as a gateway to the former Yugoslav territory. Indeed, at the time of the war in the former Yugoslavia (and for some time after), many artists found a home in Slovenia, which allowed them to either continue the show or start their career. By examining such instances, it can be seen that there have been international artists who have built an audience in the Slovenian market. However understanding these dynamics often requires consideration of a broader socio-cultural context. Examples include Đorđe Balašević (SRB), Vlatko Stefanovski (NMK), Bora Đorđević (SRB), etc.

Another segment of artists who have built an audience in Slovenia are international musicians who have moved here or who visit Slovenia frequently for personal reasons. Examples include Reggie Workman (USA), Chris Eckmann (USA), Georges Pehlivanian (FR/USA), etc.

There have also been a few notable examples in history of very famous musicians who have sold out large halls in Slovenia (Ljubljana), while elsewhere in Europe they were still playing in smaller clubs Nick Cave (AUS) during his early career easily filled up Križanke and Kodeljevo venues, and Pixies (USA) filled up the Križanke venue in 1989). This can be explained by the presence of charismatic music promoters who, for a certain period of time, made excellent use of the media channels of national television and brought the big names of jazz and rock to Slovenia, such as Brane Rončel and Igor Vidmar.

However, not everything can be easily explained. Some artists, festivals, venues and musical genres seem to sell out against all the rules. Below are some interesting and popular events, venues, genres and artists from Slovenia.

**MetalDays** festival was such a unique music event. From 2013 - 2024 (Metalcamp since 2004), over 12,000 festival visitors from more than 70 different countries from all over the world came to Slovenia. MetalDays was one of the central metal events in this part of Europe, attracting a massive international audience of thousands of fans from Scandinavia, Germany, Austria, France, Spain, the Mediterranean countries, and Slovenia.

With 35.000 visitors, the concert of **The Kelly Family** in the Bežigrad Stadium in 1997 which still holds the attendance record in Slovenia. The band returned in 1998 to play at the same venue.

**Ambasada Gavioli** was a night-club in Izola. The music of Ambasada Gavioli was based on a combination of several modern directions in club music such as clubbing techno and modern house. The music was played by international DJs residents and other artists including Supa DJ Dmitry (from Deee-Lite), Tiësto (Netherlands), Sven Väth (Frankfurt), Laurent Garnier (Paris), Richie Hawtin (Canada), Takkyū Ishino (Tokyo), Westbam (Berlin), Boris Dlugosch (Germany), David Morales (USA), and DJ Umek.

The **Križanke** Outdoor Theatre is a theatre in Ljubljana, Slovenia, used for summer festivals set up inside the courtyard of the former Monastery of the Holy Cross. It is known that many renowned foreign artists expressed specific interest in performing in Križanke. Most notable acts include Luciano Pavarotti (IT), Pat Metheny (USA), Nick Cave (AUS), Goran Bregović (RS), Pixies (USA).

**Balkan Rap - Hip-hop** is a music genre that speaks about the issues that are common to all the countries of the Western Balkans, so easily reaches its audience. Numerous Serbian rappers, including Rasta, Vuk Mob, Nucci, Relja, Coby, Devito, and several others, dominate in the genre and can easily sell out the biggest venues in Slovenia.

**Joker Out** is a five-member Slovenian indie rock band formed in 2016, who describe their genre as 'Shagadelic Rock n' Roll.' They represented Slovenia in the Eurovision Song Contest 2023 with the song "Carpe Diem". Their discography includes two studio albums: Umazane misli (2021), and Demoni (2022). Joker Out are currently selling out larger venues across Europe.

# Annex 1: Notes on sources and methodology

## **EEnlarge Europe survey**

The latest data on Slovenia for the “How we listen to music online and offline?” survey was acquired with the kind permission of EEnlarge Europe initiative. The data was acquired for Slovenia to focus specifically on the music consumption habits of Slovenian respondents. In addition to Slovenia, previous online surveys have covered Hungary, Romania, Serbia and Croatia.

The survey sample is well balanced in terms of gender, age, centre and periphery, education and profession of the respondents. A total of 493 respondents from Slovenia took part in the survey, of whom 221 were women, 254 were men, 9 were non-binary and 9 preferred not to say. 23,53% of the respondents were aged between 16 and 25, 20,49% between 36 and 45, 20,28% between 26 and 35, 18,46 between 46 and 55, 8,52% over 55, 7,51% between 16 and 18, and 1,22% of the respondents were under the age of 15. The respondents live in the capital (33,27%), larger cities (13,18%), small towns (29,41%) and villages or the countryside (24,14%). 35,29% of the respondents have graduated from university or college, 17,44% are still studying at university or college, 7,71% have graduated from vocational school, 27,79% have graduated from high school and 8,11% are still in high school. Respondents work in agriculture/food industry (2,84%), arts/culture (13,79%), business/economy (8,92%), law/politics (1,62%), medicine/psychology (6,29%), commerce (5,68%), office administration (14,2%), education (9,33%), skilled workers (6,9%), students (23,33%), unemployed (4,87%) and retired (2,23%). (Source: EEnlarge Europe)

Data on the topic: “New music and old favourites / How do you find new music?”: DSPs (50,16%), concerts or festivals (41,77%), recommendations from friends (40,2%), YouTube (38,69%), music blogs and magazines (21,25%), radio (20,13%), Bandcamp (11,48%) and music TV (6,89%).

## **The Slovenian Public Opinion survey**

The Slovenian Public Opinion survey (SPO) is conducted by CJM (The Public Opinion and Mass Communication Research Centre - POMCRC) at the Faculty of Social Sciences in Ljubljana. It is the leading Slovenian survey research institution, particularly in the fields of sociology, political science and public health. Since 1968, the Centre has been conducting annual general social surveys which are the key source of empirical data for the national social science community.

It gathered data from a representative sample: n=2500, realisation: N=1022 of the adult population of the Republic of Slovenia. The main part of the survey consisted of four content blocks: the longitudinal part featuring standard SPO questions, the international survey on attitudes towards health and health care (ISSP 2021), attitudes towards the work of the prosecutor's office, attitudes towards sport and attitudes towards popular music. All modules

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were included in the single SPO questionnaire Slovenian Public Opinion 2021/1.

**Rounding the data**

The data collected and presented in many tables have been weighted for missing responses (non-response) and totals in the tables may not add up exactly to the sum of the individual data due to rounding of decimals. This pertains to tables: 6, 12 and 15.

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