

SLOVAKIA MARKET PROFILE

An EMEE Music Market Study
2024

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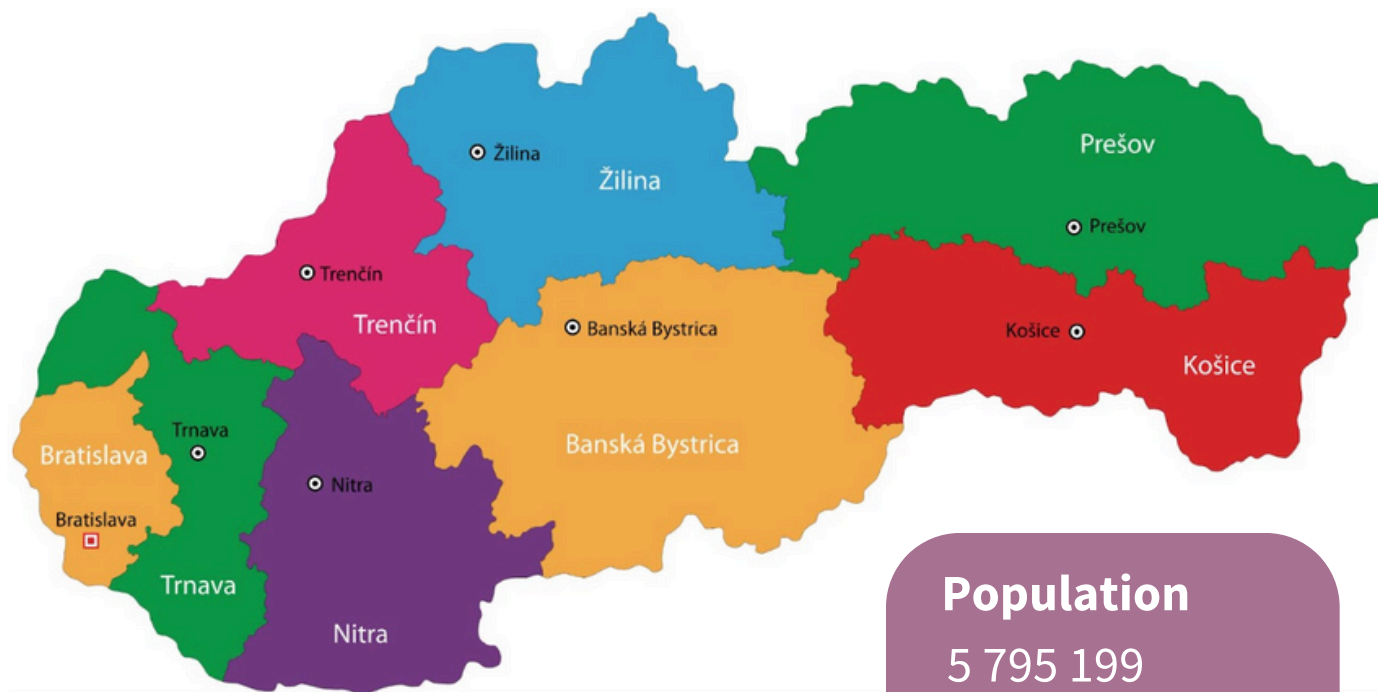
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1. General Context



Population

5 795 199

(UN)

Bratislava	430,000
Košice	235,000
Prešov	90,000
Žilina	80,000
Nitra	77,000

1.1 Geography and Getting Around

Main hubs

Slovakia's cultural institutions, particularly concert halls and club venues, are mainly concentrated in the capital city, Bratislava. This makes Bratislava the most frequent destination for concerts by foreign performers. However, suitable concert conditions are available in all regional cities. A typical concert tour includes stops not only in Bratislava but also in Nitra, Trenčín, Žilina, Prešov, Banská Bystrica and Košice, the second-largest city in Slovakia.

Transportation

In comparison with neighbouring countries, Slovakia's road infrastructure maintains a standard, although a stable highway connection between the east and west has been under construction for decades. It takes about an hour by car from Bratislava to reach Trenčín or Nitra, 2 to 3 hours to Žilina or Banská Bystrica, and 5 to 6 hours to Prešov or Košice, depending on driving conditions.

Trenčín, Žilina, Banská Bystrica, Trnava, and Košice are easily accessible from Bratislava via

regular train connections. Reaching Košice can be considerably faster with direct air travel, although airfares are relatively expensive. Direct flights to Košice are also available from Prague, with ticket prices varying depending on the season.

Bratislava's location presents both an advantage and disadvantage concerning concert tours. On the one hand, its proximity to Vienna (less than an hour's drive), attracts many top-tier bands who bank on Slovaks attending concerts in Austria. However, this proximity can also mean that some artists may bypass Bratislava altogether in favour of the larger Viennese market.

Climate

Slovakia experiences a diverse range of climate conditions across its regions. Generally, the country has a temperate continental climate, characterised by warm summers and cold winters.

In the lowlands and valleys of the south, temperatures tend to be slightly warmer, with average summer highs reaching around 25-30°C (77-86°F), while winters can be milder with temperatures averaging between -5 to 5°C (23-41°F).

In the northern mountainous regions, particularly the Tatra Mountains, temperatures are cooler year-round. Summers are pleasantly mild, with average highs of 20-25°C (68-77°F), while winters are cold and snowy, with temperatures often dropping below freezing.

1.2 Society, economy and communication

Official language(s): Slovak

Other important language(s): English, Czech

Recommended language to communicate with local professionals: English

Currency: Euro €

	2023	2022
Average Age (<u>Source</u>)	40	42
GDP (<u>Source</u>)	€122,2 bln	€109,6 bln
GDP Per Capita (<u>Source</u>)	€22 090	€19 980
Social media users (% of population) (<u>Source</u>)	71,1%	-
Internet penetration in households (% of population) (<u>Source</u>)	91,2%	90,0%

Administrative Organisation

Slovakia is administratively divided into 8 regions (kraje), each with its own local government. These regions are Bratislava, Trnava, Trenčín, Nitra, Žilina, Banská Bystrica, Prešov, and Košice. Each region is further divided into districts (okresy).

Population

Slovakia has a total population of 5,4 million of which most live in urban areas. The five main cities and their population can be found in the table below.

1.3. Tax and Legal

1.3.1. Artist status and business identity management

The most popular form of business identification for artists is Sole Proprietorship or freelance. The [Trade Licensing Act](#) defines this identity as a systematic, independent activity conducted in one's own name, at one's own risk, to make a profit, and under the conditions specified by the Trade Licensing Act. Cultural professionals such as writers, musicians, playwrights, visual artists, and the like in Slovakia can legally earn income as freelance artists. The legal framework for freelance professions primarily consists of laws governing individual chambers. Entrepreneurs without a trade licence must either be registered in a chamber or have contracts under the Copyright Act or the Financial Intermediation Act. Experts or interpreters must have what is known as a "round seal" for their activities and must also be registered in the lists of the relevant professional associations. The first step to achieving this status is registration with the statistical office (Ministry of Interior of the Slovak Republic, 2024).

Common forms of Business Entities:

- spoločnosť s ručením obmedzeným (s.r.o.) - Limited Liability Company
- nadácia - Foundation
- akciová spoločnosť (a.s.) - Joint-Stock Company,
- živnosť / slobodné povolanie - Sole Proprietorship or freelance
- občianske združenie - Civic association (non-profit organisation)

The resulting business entity depends on the size of the business that the given entity manages. Cultural centres or music clubs often have their own s.r.o., on the other hand, small organisers, pop-ups, artists or bands choose forms of civic associations or organise events for their own sole proprietorships.

E-Residency and Freelancing

Freelancing is common, and individuals can register as self-employed or establish companies according to legal procedures.

Wage and VAT Rates:

The minimum wage in Slovakia is around €650-700 per month, and the average wage is about

€1200-1300 per month. Both are relatively lower compared to some EU countries.

Slovakia has a standard VAT rate of 20%, with reduced rates of 10% and 0% applied to specific goods and services. (Source: European Commission)

1.3.2. Copyright law and collective licensing

The current copyright law in Slovakia is the [Copyright Act No.185/2015](#). Slovakia follows the legal framework established by the European Union, including the EU Directive on Copyright in the Digital Single Market (Directive 2019/790), which was adopted by the Slovakian Parliament on 16 February 2022 ([AEPO-ARTIS, 2024](#)).

The Slovakian copyright generally reflects the EU copyright terms, including granting copyright protection automatically upon the creation of a work and generally applying to original literary, artistic, and scientific works. The duration of copyright protection is typically the lifetime of the author plus 70 years. The Copyright Act grants exclusive rights to the author or copyright holder, including the right to reproduce, distribute, perform, and adapt the work. Exceptions and limitations to these exclusive rights are provided for specific purposes such as education or private use. Authors have moral rights, including the right to attribution and the right to object to derogatory treatment of their works.

The following collective management organisations (CMOs) are active in Slovakia:

- [SOZA](#) (Slovak Performing and Mechanical Rights Society) handles the collective licensing of various rights for both authors and neighbouring rights holders.
- [SLOVGRAM](#) – founded in 1991 to protect the rights of performers and producers of sound and audiovisual recordings.

Which licences are granted collectively by the CMOs vs negotiated individually

USAGE	AUTHOR'S RIGHTS	NEIGHBOURING RIGHTS (recordings)
Public performance	collectively	collectively
Broadcasting in radio and TV	collectively	collectively
Reproduction and distribution (physical)	collectively	collectively
Background music	collectively	collectively
Making available online	collectively	collectively
Licensing to film production	individually	individually

Licensing to TV production	individually	individually
Licensing to advertisements	individually	individually
Licensing to video games production	individually	individually

Table 2: Licensing music in Slovakia. Source: SOZA and SLOVGRAM

1.3.3. Visa and other mobility info

Schengen Area

Slovakia is a member of the Schengen Area. A Schengen visa allows entry into Slovakia as well as other Schengen countries for short stays (up to 90 days within a 180-day period).

Visa Types

There are different types of visas for various purposes, including tourism, business, study, and work. Each type has specific requirements and documentation. For stays up to 90 days, individuals usually apply for a short-stay Schengen visa. The application is submitted at the consulate or embassy of the main destination country. For stays exceeding 90 days, individuals may need to apply for a national (long-stay) visa, which is issued by the Slovak authorities. Individuals planning to stay in Slovakia for an extended period may need to apply for a residence permit. There are various types, including temporary and permanent residence permits.

More information on visas can be found [here](#) and [here](#).

Work and Business Mobility

Foreign nationals planning to work in Slovakia need a work visa or a residence permit for employment purposes. The employer often plays a role in the application process. The EU Blue Card is available for highly skilled non-EU workers, facilitating legal residence and work in Slovakia and other EU member states.

Business travellers from visa-exempt countries may not need a visa for short business trips, but the specific regulations depend on the traveller's nationality.

For education and study visas, non-EU students planning to study in Slovakia generally need a student visa, typically submitted to the Slovak embassy or consulate in their home country. EU/EEA citizens have the right to study in Slovakia without a visa, although they may need to register their residence within a specified period after arrival.

EU/EEA citizens have the right to free movement within the European Union, including Slovakia, allowing them to live and work in Slovakia without a visa. However, they should register their residence with the local authorities if staying for more than 90 days.

Performance agreements

The most common form of direct payment of fees for performing artists in Slovakia is a contract for artistic performance or payment based on an invoice, which is required by the vast majority of professional promoters and cultural centres. Such a contract or invoice should always meet basic requirements such as a unique contract number, date, names of the individual parties and their identification numbers, the amount of the payment, and so forth. Agreements are always preceded by individual negotiation, and it always depends on the legal form under which a specific artist performs. Artists represented by an agency are subject to individual conditions.

In focus: Artist Fees, Taxes & Bureaucracy in Slovakia

Interview with Barbora Bodnárová, Pohoda and Sharpe festival expert on administrative matters, contracts and artist hospitality

Taxes & Artist Registration for Solo Artists

The case of individual artists, often involves what is known as performing freelance work, based on the Copyright Act and the respective contract. The activity of an artist is not a trade and thus cannot be registered as a trade. Instead, one must only register with the tax office as a so-called self-employed person (SZČO). The tax office will then assign a tax identification number (DIČ), and the performance of the activity should proceed correctly according to contracts under the Copyright Act.

In practice, however, many artists operate as sole traders (usually for event organisations) and issue invoices. An often overlooked option is the possibility of concluding a copyright contract by a single person for the entire band. This allows for the possibility of operating without registering with the tax office, provided that all paid fees are subject to withholding tax, as stipulated by the Income Tax Act.

However, if an artist signs a contract under the Copyright Act with an organiser, agreeing that no withholding tax will be applied to the fee, and the artist will declare it in their tax return, then the artist is obliged to register. If the artist is registered with the tax office as a self-employed person, they also become a payer towards the health insurance company and must pay monthly advances. Additionally, if they exceed a certain income threshold in a year, they will be obliged to pay social security contributions as a self-payer for the following year, even if they are employed elsewhere or are a student.

Taxes & Registration for Bands and Collectives

In the case of bands, collectives, and represented artists, there is no specific form. Agencies that mediate artist performances are typically standard LLCs (Limited Liability Companies). Civil associations are also common, which establish bands to manage their affairs. Civil associations generally have lower administrative burdens than LLCs, but it should be noted that all activities must comply with the statutes, which have certain limits on what the civil

association can engage in. Moreover, civil associations cannot, in principle, generate profits, and it must be addressed how the money is spent and further distributed among the band members. This applies also to LLCs established by artists themselves for their own activities. While an LLC invoices for concert fees, there needs to be a process in place for how the LLC's funds can be used for "normal life" expenses, as they are company assets, not the personal funds of the artist.

Artists Represented by Agencies

The principle regarding artists, whether domestic or foreign, represented by an agency is essentially the same. The organiser can issue them a contract according to the Copyright Act (there is no need for any specific "legal form"; the contract is bound to the respective artist as a natural person) or a contract for the mediation of performances if they have some "legal form" in the country they come from. There is no registration obligation in Slovakia, and individuals are not required to pay contributions. Regarding the payment of fees, it is the organiser's obligation (the one making the payment) to deduct withholding tax from the fee, which is a form of income tax. Therefore, the fee must be taxed in Slovakia, and the artist receives it already taxed. In 99% of cases, the withholding tax rate is 19%. According to Barbora Bodnárová, this obligation cannot be waived or transferred to the artist for them to handle the tax themselves - this can only be done when dealing with a Slovak artist. However, in practice, this may not be entirely standard.

Performing in Slovakia as an International Artist

As for the other necessary documents for performing in Slovakia and receiving remuneration, nothing specific is required apart from verifying that, in the specific case, no visa is required to enter the country. For performing at concerts or engaging in related activities (such as sound engineering, and lighting), no work permit is necessary if it is a "one-time" activity totalling no more than 30 days in a calendar year for performing artists and 90 days for technical personnel.

1.4. Music and Creative Industries Policy

Cultural policies and funding structures play a crucial role in supporting the vibrant arts and music scene. Here's a brief overview of the main relevant policies and funding mechanisms:

Ministry of Culture (Ministerstvo kultúry Slovenskej republiky): The Ministry of Culture oversees cultural policies and funding programs in Slovakia. It provides financial support to various cultural initiatives, including music projects and festivals. The Ministry offers grants and subsidies through different programs, such as the Cultural and Creative Industries Support Program.

Music Fund (Hudobný fond): The Music Fund focuses specifically on supporting the development of music and the music industry in Slovakia. It provides funding for various music-related activities, including education programs, concerts, recordings, and festivals.

The fund aims to promote Slovak music culture domestically and internationally.

Nadácia výzvy kultúry: The Nadácia výzvy kultúry foundation supports cultural projects that foster creativity, innovation, and social engagement. It offers grants and scholarships to artists, musicians, and cultural organisations for projects that contribute to the cultural development of Slovakia.

Creative Europe: As part of the European Union's funding program for the cultural and creative sectors, Creative Europe offers opportunities for Slovak cultural organisations and artists to participate in international projects, collaborations, and networks. Funding is available for music-related initiatives that promote cultural diversity, mobility, and cooperation across Europe.

Visegrad Fund: The Visegrad Fund provides an invaluable opportunity for cultural and music projects in Slovakia to engage in regional cooperation and exchange within the Visegrad Group. Funding from the Visegrad Fund can support collaborative initiatives, such as joint concerts, festivals, or cultural exchanges, enhancing cultural dialogue and understanding among Visegrad countries. This financial support enables Slovak artists, musicians, and cultural organisations to participate in cross-border projects, fostering cultural diversity and promoting the rich heritage of the Visegrad region.

2. Music Consumption

2.1. Music Discovery and Engagement

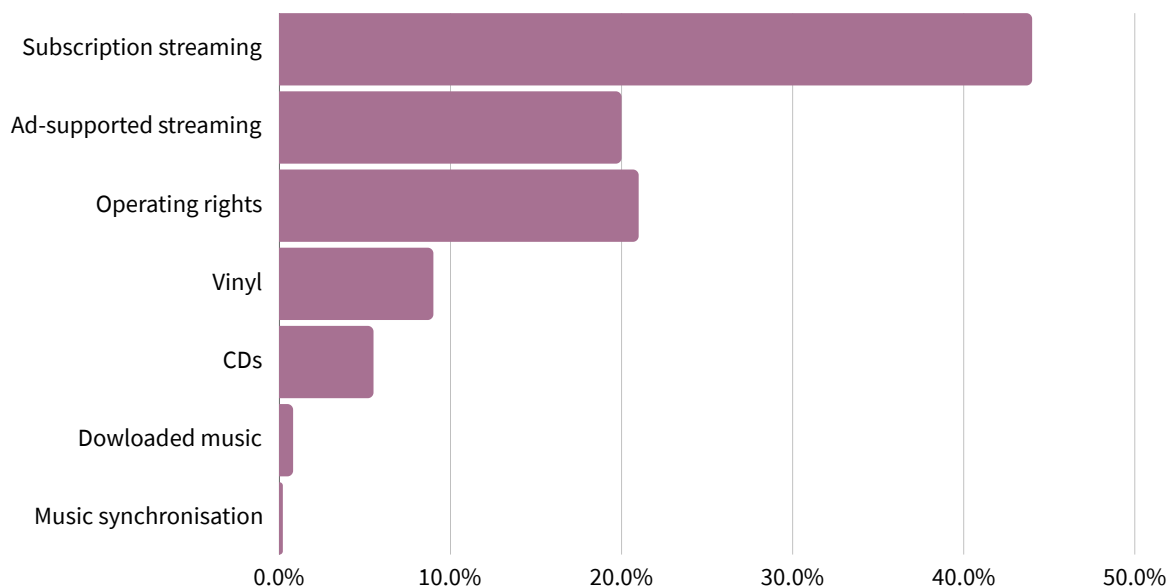


Figure 2. Revenue structure of the music market in Slovakia in 2022. Source: [IFPI 2022](#)

Music consumption

The [2022 IFPI report](#) shows that revenues from Slovak music consumption increased by 18,6% in 2022 and amounted to 21 million euros. According to this study, the market is dominated by streaming services. A 3% increase was also recorded in the segment of sales of physical carriers. LP sales increased by 10% (IFPI, 2022).

Slovakia mirrors the global trend with streaming services becoming the leading platform for music listening and discovery. According to data from the IFPI, there was a year-on-year increase of up to 20% between 2021 and 2022. The ratio of digital sales to physical sales currently stands at 82:18, compared to 65:35 in 2018 (IFPI, 2022).

The popularity of streaming is primarily driven by its easy accessibility and low consumer cost. According to the latest available data, the number of new streaming service users increased by 110 000 in 2022 alone. In 2023, over 600 000 individuals or households in Slovakia were using paid streaming services (IFPI, 2022).

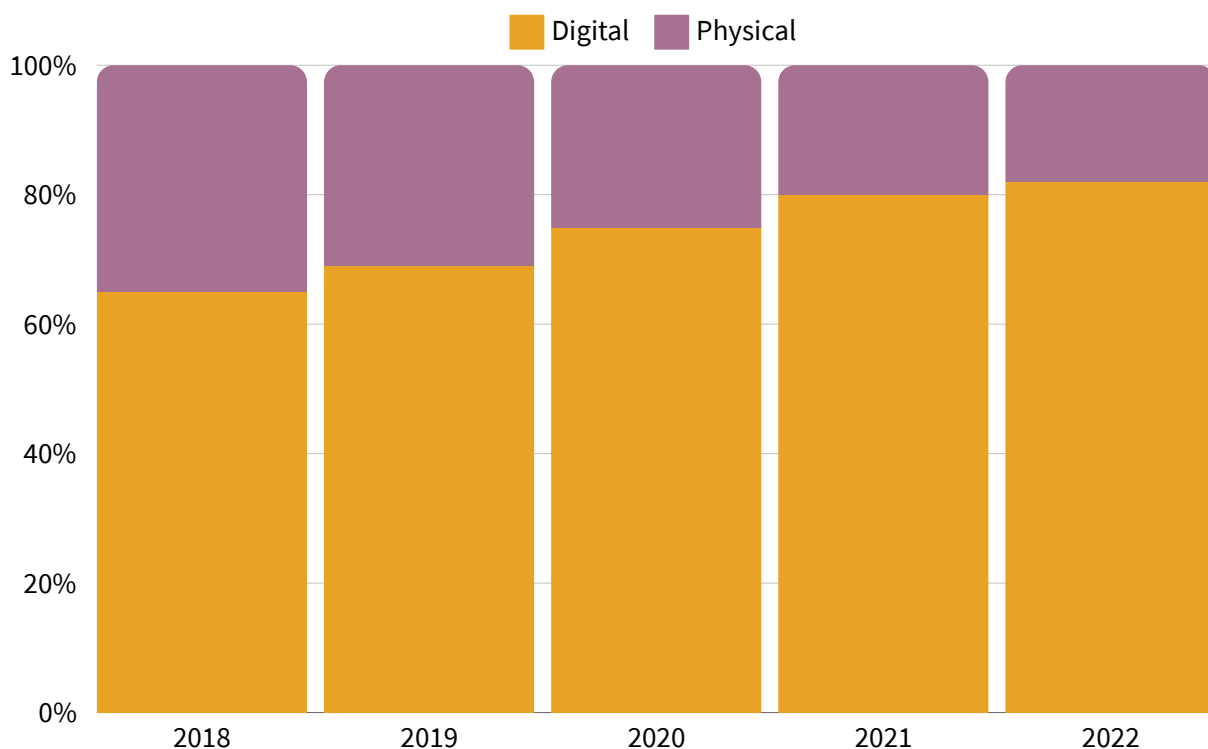


Figure 3: The share of digital and physical music consumption in Slovakia from 2018-2022. Source: [IFPI, 2022](#)

2.2. Participation in Live Events

There is no specific data available on the number and frequency of people attending concerts in Slovakia. However, concerts and live music performances are popular leisure activities in Slovakia, drawing audiences from various age groups and backgrounds.

Ticket prices for concerts in Slovakia can vary widely depending on factors such as the venue, artist popularity, seating arrangements, and event type. The price of a ticket is often influenced by the region where the concert takes place. Concerts in Bratislava are usually more expensive than concerts in Prešov or Banská Bystrica, even within the same tour. This happens due to different economic situations in the various regions of Slovakia. On average, ticket prices for smaller, local concerts or performances may range from 5€ to 25€, while tickets for larger-scale concerts featuring international artists or held in major venues can range from €20 to €100 or more.

In terms of purchasing tickets, there is an assumption that the majority of concert tickets in Slovakia are bought online through ticketing platforms and official event websites. Many venues also offer the option to purchase tickets directly at the box office or on-site before the event. Additionally, third-party ticket vendors and reselling platforms may also be utilised by attendees to purchase or exchange tickets. Overall, the availability of online ticketing services has become increasingly popular, providing convenience and accessibility for concertgoers across Slovakia.

Given the market size, Slovakia boasts an incredible number of local ticketing companies such

as [Predpredaj.sk](#), [Ticketportal.sk](#), [GoOut](#), [Ticketlive](#), [Maxiticket](#), [Tootoot](#), [Inviton](#), and others. In terms of market size, Slovakia may not be attractive to dominant European ticketing companies like Eventim or Ticketmaster.

3. Music Ecosystem

3.1. Music Economy

The size of the Slovak music industry

To begin with, it is important to consider how the Slovak Ministry of Culture (MKSR) defines the music market. For statistical purposes, the music market is divided into two main segments: entities focused on creating “serious” music and those dedicated to “popular” music. The level of detail available for each segment varies. This data is sourced from the Slovak Republic’s Satellite Account of the Culture and Creative Industry (SÚ KKP) and the State Statistical Survey in the Field of Culture for the Slovak Republic.¹

The total number of MKSR reporting units from the specified areas of the music market was 328 in 2022 and 336 in 2021.

The total revenues of musical entities and artistic ensembles, primarily composing classical music; organisers of public events in the field of professional music culture; and producers and distributors of audio recordings, for the years 2021 and 2022, can be found in the table below.

Type of cost	2022	2021
Musical ensembles primarily composing classical music	EUR 20,7 million	EUR 17,3 million
Organisers of public events in the field of professional music culture	EUR 43,3 million	EUR 29,5 million
Producers and distributors of audio recordings	EUR 6,7 million	EUR 6,4 million

Table 3. Source: Revenues of various musical entities. Source: Information from the Ministry

However, it's essential to recognise that the accuracy of this information depends on the degree to which the music sector actors participate in national statistical surveys and list the music sector as the main industry in tax returns. The music sector actors, particularly in “popular” music, have historically been less active in providing the needed data, both in Slovakia and internationally. While the MKSR is working to refine these figures, more precise data is currently unavailable.

¹ Section informed by conversations and data collected from the Slovak Ministry of Culture

3.2. Industry Events and Conferences

Sharpe festival & conference

Sharpe is a music festival and conference held in Slovakia, Nová Cvernovka. The festival aims to highlight emerging artists, bands, and trends in the music industry, with a focus on independent and innovative acts. Sharpe serves as a platform for music professionals, including artists, managers, agents, and industry representatives, to network, share insights, and explore collaborations. The event takes place every year in the second half of April.

The festival showcases performances by a diverse range of musical talents, providing them with a platform to reach a wider audience and industry professionals.

In addition to the musical showcases, Sharpe includes a conference component where participants can engage in discussions, panels, and presentations on various aspects of the music business. The Festival is organised by the LALA Slovak Music Export office.

World Music Festival Bratislava

The Festival is a unique showcase featuring mainly world music acts. An important part of the World Music Festival Bratislava is an international conference with foreign and Slovak speakers. The conference is intended for musicians and professionals from the music industry, seminars and panel discussions on current topics are part of it every year. At the same time, it offers a unique opportunity to personally meet and discuss with interesting experts, promoters and journalists from abroad.

3.3. Industry Trade and Development Associations, Unions

Asociácia hudobných klubov Slovenska

During the Covid period, the owners of seventeen Slovak music clubs met to discuss the situation that paralysed their fragile viability. Seeking ways to preserve their existence, they created the Association of Slovak Music Clubs. This collective body now facilitates communication with three key partners: the Ministry of Culture, the Art Support Fund, and SOZA (presumably a Slovakian rights management organisation).

Many of these clubs have been organising the music scene, often with foreign casts, for decades and in various genres. The most active clubs include Blue Note (Nové mesto nV), Piano (Trenčín), Stromoradie (Prešov), Majestic Music Club (Bratislava), Randal (Bratislava), klub 77 (Žilina) or Wax (Bratislava).

Anténa

Anténa is a network of cultural centres and organisations that operate in the field of professional independent contemporary art and culture in Slovakia. They develop activities aimed at improving the position of independent culture in society. The network represents independent cultural centres in communication with state and local government authorities, improves their position in the system of cultural policy and contributes to the creation of professional conditions for functioning. Antenna also initiates cooperation, exchange of

experience, creation of joint projects and supports the distribution of artistic productions.

Anténa network focuses on complex dramaturgy, but an essential component of their program is music and concerts, they also feature foreign bands in their program, and according to the director Michal Klembara, some of the centres perform around 40 or 50 concerts a year. Music-focused centres include A4 (Bratislava), T3 (Bratislava), Lúč (Trenčín), CNK Záhrada (Banská Bystrica), Bombura (Brezno) or Tabačka (Košice).

3.4. Collective Management Organisations

SOZA

Slovenský zväz autorský či SOZA (Slovak Authors' Union) represents the rights holders - authors, editors, arrangers of music and authors of the verbal part of the work - text, libretto as well as publishers of these works, on their behalf it monitors the use of musical works throughout the territory of the Slovak Republic, realises selections of author's remuneration and at the same time carries out administrative, economic and legal service. Based on their credentials, it grants users permission to use music.

SOZA is an independent company with its own legal personality, which in its own name collects, manages and distributes the remunerations for authors and publishers of musical works belonging to these entities according to the Copyright Act and relevant implementing regulations.

SLOVGRAM

Slovgram is an organisation which protects rights under the Copyright Act no. 185/2015 Coll. Grants licences and concludes contracts that allow the use of artistic performances and audio and audiovisual recordings collects rewards and subsequently, distributes them to performing artists and producers under SLOVGRAM's Billing Rules.

The company is an independent company - a non-business entity, established as an association under Act no. 83/1990 Z.z. It was founded in 1991 to protect the rights of performers and producers of sound and audiovisual recordings. The scope of our activity is defined on the one hand by Act no. 185/2015 Coll. "Copyright Act" and, on the other hand, by the contracts it concluded with artists and producers of audio and audiovisual recordings. These are separate contracts of Slovak performing artists and producers, contracts of foreign performing artists and producers, unrepresented performing artists and producers as well as partner organisations abroad that have delegated their rights to us.

3.5. Other Music Organisations

LALA Slovak Music Export

A non-profit organisation aiming to be the first official Slovak music export initiative. Its main goal is to create a concept of long-term support and presentation of the Slovak music scene abroad.

LALA is not focused on specific genres; however, their initial steps will primarily target non-

mainstream music. Cooperation and education are key themes for LALA. They are committed to aiding the growth of Slovak music by leveraging their experience and network connections to enhance music education in the country and facilitate connections among key players and organisations in the music scene. Improved infrastructure and national-level cooperation increase the likelihood of success for Slovak music internationally.

Hudobné centrum

Hudobné centrum (The Music Center) is a contribution organisation established by the Ministry of Culture of the Slovak Republic, whose mission is to support Slovak musical culture: organising and mediating concerts and artistic programs, organising selected international music festivals, promoting Slovak musical culture at home and abroad, publishing music books and books about music, documentation of musical life in Slovakia, coordinating information about music projects.

Hudobný fond

Hudobný fond (The Music Fund) is a public institution established by Act NR SR no. 13/1993 Coll. about art funds. The main mission of the fund is to support creative activity in the field of musical art. The music fund mainly performs the following activities:

- It creates material conditions for the development of musical art of all genres by providing financial resources to music creators and organisations according to the Principles of the Music Fund's support activities.
- Through the Department of Fund Care and based on the decisions of the HF Council, it awards Music Fund prizes, grants, premiums, and scholarships, supports festivals and concerts, workshops, participation in festivals and parades, and supports producers of audio carriers.
- In its own publishing house, Musica Slovaca publishes, produces and distributes concert and pedagogical literature of Slovak composers (catalogues of sheet music titles for sale), which enables the introduction of original works by domestic authors.
- It owns and manages a comprehensive archive of sheet music materials of Slovak orchestral and vocal-symphonic compositions, which it rents out for public performances (Catalog of sheet music titles for rent) and lends out for study purposes. The archive is continuously supplemented with newly created works and others.

Fond na podporu umenia

Fond na podporu umenia (The Art Support Fund) is a public institution providing support for artistic activities, culture and the creative industry, which was established based on Act no. 284/2014 Coll. The fund replaces a substantial part of the subsidy system of the Ministry of Culture and is independent of central state administration bodies, while its main mission is to support "living" art and culture. The fund provides financial resources mainly for the creation, dissemination and presentation of works of art; support of international cooperation; for educational programs in the field of art, culture and creative industries; for scholarships for natural persons who are creatively or through research involved in the development of art and culture.

4. Live Music Sector

The live music sector in Slovakia is a dynamic and diverse landscape, characterised by a rich tapestry of musical genres and a vibrant cultural heritage. From traditional folk music to contemporary pop and rock, Slovakia offers a plethora of live music experiences for enthusiasts of all tastes. Major cities like Bratislava, Košice, and Žilina host a variety of concerts, festivals, and performances throughout the year, attracting both local talent and international artists. While smaller venues and independent promoters contribute to the grassroots music scene, larger arenas and festival grounds cater to larger-scale events. Despite its relatively modest market size, Slovakia's live music sector thrives on passion, creativity, and a deep appreciation for musical expression, making it an integral part of the country's cultural fabric.

4.1. Live Music Industry in Figures

According to the information given by the Ministry of Culture, the total revenues of organisers of public events in the field of "so-called professional musical culture" were €43.348.199 in 2022 and €29.478.856 in 2021. However, the reliability of this information is debatable, mainly because many smaller concert and live music organisers in Slovakia do not always report events according to the standards of national statistics.

4.2. Music Festivals

Slovakia hosts a diverse array of music festivals, catering to various tastes and genres. The Pohoda Festival, one of the largest and most renowned, attracts a global audience with its eclectic lineup spanning from rock and indie to electronic and world music. The Sharpe Festival stands out for its focus on emerging and innovative talents, offering a platform for networking and industry discussions. Regional festivals like Grape Festival and Topfest contribute to Slovakia's vibrant music scene, featuring both international headliners and showcasing local artists. These festivals not only celebrate music but also contribute to cultural exchange, fostering a sense of community among music enthusiasts in the heart of Europe.

Pohoda Festival *Trenčín*

The Pohoda Festival, held annually in Trenčín, is a multi-genre music and arts festival known for its diverse lineup. Taking place in July, it attracts music lovers with its international headliners, cultural programs, and unique atmosphere. The Pohoda festival is one of the longest traditions.

Genre: Rock, alternative, electronic

Grape Festival *Trenčín*

Grape Festival, hosted in Trenčín, is a prominent music event featuring a mix of indie and alternative acts. Typically held in August, it draws crowds with its open-air setting, vibrant performances, design stages and scenes and a celebration of diverse musical styles.

Genre: Rock, alternative, electronic

Lovestream Festival *Bratislava*

Lovestream Festival, a newer addition to the Slovak festival scene, offers some of the biggest music acts worldwide, including a blend of pop and electronic music as well. The event's date may vary, providing attendees with immersive experiences through live music, art installations, and a scenic location.

Genre: Pop, rock, electronic

Topfest *Žilina*

Topfest, held in Slovakia's Žilina Airport, is a rock-oriented music festival attracting both local and international talent. Usually taking place in June, it has become a staple for rock and pop enthusiasts seeking a dynamic summer experience.

Genre: Rock

Country Lodenica *Nové Mesto nad Váhom*

Lodenica, a folk and world music festival, takes place in Piešťany. Held annually in August, it showcases traditional and contemporary folk music, creating a vibrant cultural space along the picturesque banks of the Váh River.

Genre: Folk

Bratislavské jazzové dni *Bratislava*

The Bratislava Jazz Days, commonly known as "Bratislavské jazzové dni," is an annual jazz festival held in Bratislava, Slovakia. This internationally acclaimed event showcases a diverse lineup of jazz artists from around the world, bringing together both established musicians and emerging talents. The festival is celebrated for its commitment to presenting a wide spectrum of jazz styles, including traditional, contemporary, and avant-garde. Over the years, it has become a prominent cultural highlight, attracting music enthusiasts, jazz aficionados, and artists alike.

Genre: Jazz

Dobrý Festival *Prešov*

Dobrý Festival, focusing on diverse genres, offers a platform for emerging artists. With its emphasis on positive vibes, the festival typically occurs in August in Prešov.

Genre: Rock, electronic, pop

Helfest *Prešov*

Helfest, centred around heavy metal and rock, draws enthusiasts to eastern Slovakia. Taking place in September, the festival features a powerful lineup of popular domestic bands, creating an electrifying atmosphere.

Genre: Rock, Balkan

Atmosféra *Hontianske Nemce*

Atmosféra Festival, a cultural and music event, is known for its fusion of genres. Typically held in Hontianske Nemce, it offers a line-up with some of the country's most popular festival

bands, live performances, visual arts and discussions on contemporary culture.

Genre: Alternative, pop

Konvergenzie Bratislava

The Konvergenzie Chamber Music Festival is an annual event in Bratislava, Slovakia, celebrated for its unique approach to chamber music. Founded by the renowned Slovak cellist Jozef Lupták, the festival brings together musicians from various genres, blending classical, contemporary, and experimental music. Konvergenzie, meaning "Convergences" in English, symbolises the convergence of diverse musical styles and genres during the festival.

Genre: Classical

Viva Musica Bratislava

The Viva Musica! festival is among the largest international summer music festivals taking place directly in Bratislava. It has a tradition of over 19 years and its goal is to communicate timeless values while also responding to current events through music.

Genre: Classical, neo-classical, fusion

Gothoom Nová Baňa

Gothoom, situated in Nová Baňa, is a renowned metal festival that takes place annually in August. It has gained recognition for its focus on the gothic and extreme metal genres, attracting a dedicated audience.

Genre: Metal

Slovenské Alternatívne Leto Various locations

Slovenské Alternatívne Leto, translating to Slovak Alternative Summer, is an alternative music festival held in various locations across Slovakia during the summer months. It showcases a diverse range of alternative acts and it's probably the oldest festival in Slovakia.

Genre: Alternative

Other music festivals

Flaam (Nitra)

Genre: Alternative, rock, electronic

Next (Bratislava)

Genre: Experimental

Hradby Samoty (Jablonica)

Genre: Experimental

Sundance (Domaša)

Genre: Electronic

Paradise Open (Námestovo)

Genre: Electronic

66 hodín (Smolník)

Genre: Alternative

Tužina Groove (Tužina)

Genre: Alternative, indie

4.3. Music Venues and Clubs

The vast majority of relevant clubs and venues are located in major cities, primarily in Bratislava, Košice, Prešov, and Žilina. However, larger bands often perform in cities like Žilina, Trnava, Nitra, Banská Bystrica, and Trenčín as well. There are exceptions such as the long-standing active club [Bombura](#) in Zvolen and the [Blue Note](#) club in Nové Mesto nad Váhom. With the exception of cultural centres and clubs in the regions, few large venues handle their own programming and booking. The vast majority operate on the basis of external rentals, catering to professional organisers, amateurs, and various celebrations and balls.

Unfortunately, at this moment, there is no detailed and updated overview of all concert venues in Slovakia. The most comprehensive overview is likely provided by the cultural overview of [GoOut](#), where it is possible to filter venues by specific city.

Bratislava

Tehelné pole

Capacity: 22 500

Notable international acts: Dua Lipa, Red Hot Chili Peppers, Depeche Mode

Tipos Aréna

Capacity: 10 000

Notable international acts: Sting, Hanz Zimmer, Lenny Kravitz

Incheba Expo Aréna

Capacity: 4500

Notable international acts: Sum 42, Boris Brejcha, Till Lindemann

Peugeot Aréna

Capacity: 4500

Notable international acts: Dream Theater, Korn, Judas Priest

A4 studio

Capacity: 2500 - 3000

Notable international acts: Aurora

Majestic Music Club

Capacity: 1000

Notable international acts: Editors, The Dead South, X Ambassadors

Edison Park

Capacity: 1000

Notable international acts: Dimension, Sima, Hybrid Minds

Randal Club

Capacity: 350

Notable international acts: Batushka, Dreddup, Slobodná Európa

V-klub

Capacity: 300

Notable international acts: Manfred Mann, Beach Boys, Tremeloes

Nová Cvernovka

Capacity: 300

Notable international acts: Yin Yin, Hania Rani, Brutalismus 3000

Pink Whale

Capacity: 400

Notable international acts: Tamikrest, Rozpor, Stoned Jesus

Subdeck

Capacity: 400

Notable international acts: Turno

KC Dunaj/Káčečko**Capacity:** 400**Notable international acts:** Pete Doherty, Ross from Friends**A4 - priestor súčasnej kultúry****Capacity:** 150 - 250**Notable international acts:** Thurston Moore, Colin Stetson, Jozef Van Wissem

In addition to the aforementioned establishments, Šafko and Klub za Zrkadlom consistently present a rich tapestry of performances across various genres. Meanwhile, Wax club and Radost have established themselves as premier destinations for aficionados of electronic music, hosting an array of vibrant events. Experimental and alternative activities primarily occupy the spaces of T3 (a unique venue created in an old tram) and sound laboratory LOM Space.

Košice**Steel Arena****Capacity:** 8000**Notable international acts:** Sting, José Carreras, Eros Ramazzotti**Tabačka****Capacity:** 680**Notable international acts:** José Gonzáles, Princess Chelsea, Lola Marsh**Kino Úsmev****Capacity:** 300**Collosseum****Capacity:** 1000**Notable international acts:** Agnostic Front, Cradle of Filth, Soulfly**Kasárne Kulturpark****Capacity:** 500**Notable international acts:** Lebanon Hanover, Jana Kirschner, Korben Dallas

4.4. Promoters and Booking Agents

In the European context, Slovakia is a relatively small market and therefore it is not the most attractive for top-tier concert tours. The situation is greatly influenced by the proximity of Vienna, which serves as a catchment area for Slovakia as well. Slovakian A-list bands often organise their own tours, independent bookings are handled by cultural centres and often smaller music clubs in the regions. Many standalone concerts are organised by well-established Slovakian festivals like Pohoda or Grape. Nevertheless, several professional promoters are operating in Slovakia annually, and many independent event series and bookers.

Vivien

Vivien is a top Slovakian promoter, recognised for proficiency in organising the biggest music events and bringing top artists to the Slovakian audience. They focus on a wide range of genres and have organised concerts for top-tier artists.

Notable international acts: Rammstein, Depeche Mode, Eros Ramazzotti, Lenny Kravitz, Bob Dylan

Amadeus

Amadeus is an advertising and artistic agency that has been delivering unique cultural and social events since 2004. Amadeus leads a professional team of experts from across Europe.

Notable international acts: James Blunt, Piotr Rubik, LP

Dobry výber

Dobry výber is a fusion concert series dedicated to contemporary music, a collaborative endeavour by the Slovak promotion and booking teams [Gentle Groove Production](#) and Salek Production.

Notable international acts: The Subways, HVOB, Movits!, Apparat and more.

Salek Production

The promoter behind the organisation of the City Sounds Festival focuses on contemporary musical acts.

Notable international acts: Myles Sanko, Janoska Ensemble, Postmodern Jukebox

Czechoslovak Music Factory

Focused on bigger rock and indie acts.

Notable international acts: Billy Talent, Sum 41, Dropkick Murphys

Music Press Production

Promoter branch of the Slovakian music magazine Music Press with a focus on the current multi-genre alternative artists.

Notable international acts: Still Corners, DJ Shadow, Max Cooper

Obscure promotion

With major activities based in the Czech Republic, Obscure promotion is consistently organising shows in Bratislava and Košice with a focus on hardcore and metal genres.

Notable international acts: Suffocation, Pestilence, Atavistia

A & P Media Productions

Experienced organiser focused on middle-sized club-orientated rock and metal shows.

Notable international acts: Therion, Faun, Hypocrisy

Pulsation

Relevant current Czechoslovakian promoter focused on drum and bass based in Bratislava.

Notable international acts: Hybrid Minds, Sub Focus, Netsky

Bassizm

Another relevant promoter and organiser focused on electronic, mostly drum and bass events.

Notable international acts: Dimension, Andromedik, Kanine

Mäsokombinát

Long-term active event and party organiser based in Bratislava focused on current multigenre

electronic acts.

Notable international acts: Simula, Enei, SPFDJ

Real Something

The brand behind the booking agent and organiser Táňa Lehocká, the organiser of Sharpe festival, and a member of LALA Slovak Music Export. Táňa Lehotská has been working long-term with some bands and artists with very good international reputation and organising concerts.

Tempørary

The brand of promoter Jano Jazvec, who is responsible for the programming of the Pink Whale club. Over the years, they have brought smaller foreign acts to the stage, especially in harder genres.

Juraj Hoppan

A promoter focusing on contemporary club and experimental music. Hoppan is behind event series such as Proto Sites, Plnka, and faqxclub. He has been actively involved in curating the program for the Fuga club. Additionally, he oversees festivals like Next, Sensorium, and Fest Anča.

4.5. Organising a Tour or Gig

For any band, choosing the right direction is crucial. Fortunately, Slovakia offers numerous professional music venues scattered throughout the country. Bands can contact these clubs or cultural centres directly using information on their websites. However, building personal connections is often the most direct and secure approach. Networking with Slovak music professionals is highly practical as many key figures attend showcases and conferences regularly. Some notable events include [Sharpe](#), [Tallin Music Week](#), Hungary's [BUSH](#), the Netherlands' [Eurosonic](#), and Slovenia's [MENT](#).

Larger bands can work with existing agencies or promoters, while smaller bands can leverage concert exchanges within their own country with a friendly band. This mechanism is relatively popular among Slovak bands and artists and guarantees an audience for lesser-known bands.

Smaller clubs and cultural centres often work with local communities. In the case of booking, it is necessary to maintain communication and encourage the organiser or venue to participate in offline promotion. Creating an event on social networks and promoting it is a must, but ideally, leveraging a local enthusiast or a local supporting band to tailor marketing to local conditions is advisable.

In focus: How to Organise a Tour or Gig in Slovakia

Interview with Slovakian promoters David Majeský from Music Press Production, Marek Mikič from Cultural Centre Tabačka and NAA Agency and Daniel Vadas, T3 and A4 cultural centres dramaturg and music publicist.

Daniel Vadas emphasises the importance of thorough research of venues and festivals for the band, as well as ample lead time, even up to six months before the event. A demanding and high-quality press kit and appropriate fee requirements are crucial. Slovakia features an extensive network of independent cultural centres, so it's advisable to focus on them alongside traditional clubs. These cultural centres strive to curate diverse programming; for example, A4 and T3 focus on showcasing new and innovative musical acts with an emphasis on experimentation. The aim is not to repeat foreign artists and refrain from booking bands that have recently performed in the region unless they are exceptional cases.

For more established acts, promoters prefer to see them live before making bookings. Out of the hundreds of offers we receive annually, we might select only 10 to 20. Marek Mikič and David Majeský agree that personal contact between the agent and booker is crucial, especially at showcase events. Majeský often looks at numbers on YouTube and Spotify when booking, and he programmatically books bands based on specific curatorial series, prioritising scalability and fit. Ultimately, everyone concurs that the interest in live music in Slovakia is smaller compared to Austria or the Czech Republic. Some regions are simply not suitable for performances.

5. Recorded Music Sector

The recorded music sector in Slovakia is marked by a blend of traditional music consumption methods such as physical radio and CDs, and emerging digital trends. There's a noticeable shift towards digital streaming platforms such as Spotify, Apple Music, and Deezer. This transition reflects a broader global trend towards digitalisation and the increasing popularity of streaming services. Despite this shift, physical sales, particularly vinyl records, continue to maintain a niche market among audiophiles and collectors. Moreover, the recorded music sector in Slovakia is characterised by a diverse range of genres, including pop, rock, folk, and electronic music, reflecting the country's rich cultural heritage and contemporary musical influences.

5.1. Recorded Music Industry in Figures

According to direct information from the Ministry of Culture, revenues of producers and distributors were €6.724.953 in 2022 and €6.408.190 in 2021.

Payment of royalties to rights holders according to the Slovak Copyright Association (SOZA) amounted to €7.423.161 in 2022. The total amount redistributed to all rights holders in 2022, including joint withdrawals for other collective rights management organisations, was €12.382.226. More information is available in the annual report of [SOZA 2022](#). In 2021, the payment of the author's remuneration was €7.847.983 more than in the annual report of SOZA 2021.

According to [IFPI CR](#) (Czech national group of the International Federation of the Music Industry), in 2022, 44% of the recorded music revenue came from subscription streaming services, 20,5% from licence fees for public performance and reproduction of recordings (or “operating rights” in Slovakian), and 20% from Ad-supported streaming ([IFPI, 2022](#)).

Unfortunately, there is currently no more up-to-date overview available.

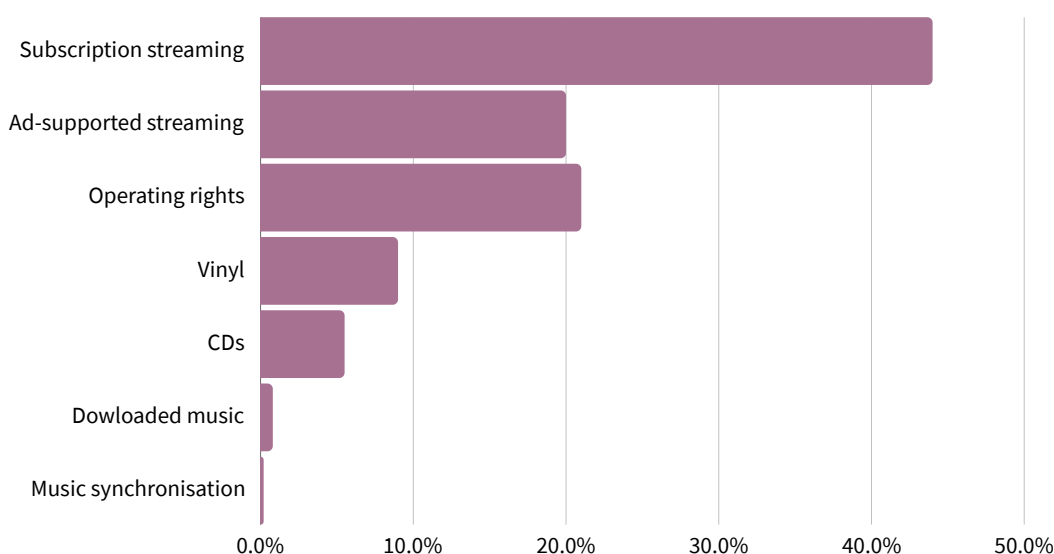


Figure 4. Revenue structure of the music market in Slovakia in 2022. Source: [IFPI CR 2022](#)

5.2. Main Actors in the Recorded Music Industry

Below is a list of the main labels relevant to international artists and companies

Major labels

- [Universal Music Slovakia](#) - part of the global Universal Music Group
- [Sony Music Slovakia](#) - a branch of Sony Music Entertainment
- [Warner Music Slovakia](#) - a division of Warner Music Group

Independent labels

- [Slnko Records](#) - a prominent independent record label based in Slovakia, focusing on various music genres. Slnko is working with the biggest domestic indie acts.
- [Hevhetia](#) - an independent Slovak record label specialising in jazz, classical, and experimental music representing artists like Erik Truffaz (France), Andy Emler (France) or Yuri Honing (Netherlands). With a focus on fostering artistic innovation and cultural exchange, Hevhetia collaborates with a diverse roster of local and international artists.
- [Deadred](#) - focused on smaller Czech and Slovak multigenre indie artists.
- [Ruka hore](#) - focused on Slovakian mainstream and midstream rap artists.
- [Gergaz](#) - focused on Slovakian electronic artists and producers.

5.3. Digital Distribution

International artists and companies can distribute their music through major digital platforms like Spotify, Apple Music, Deezer, and YouTube. They can use digital distribution services such as TuneCore or Ditto Music to upload their music. Additionally, local platforms like [Hudba.sk](#) or Deezer Slovakia cater to Slovak audiences and can be accessed through direct partnerships or local distributors.

5.4. Physical Distribution

Record Shops: Independent record shops play a significant role in distributing physical records in Slovakia. These shops often specialise in specific genres and provide a curated selection of vinyl records, CDs, and other music merchandise. Examples include:

- [Vinyl Records Bratislava](#)
- [Doktor Vinyl](#)
- [Roxy music](#)

Retailers: Larger retail chains and department stores may also offer physical records alongside other entertainment products. While the selection may be more limited compared to specialised record shops, retailers provide convenience and accessibility to a wider audience. Examples include [Dr. Horák](#).

Online Stores: Online platforms offer a convenient way to purchase physical records,

especially for customers outside major cities. These stores typically stock a wide range of music genres and formats, catering to diverse tastes. Examples include:

- [Gorila.sk](#)
- [Dr. Horák](#)
- [RukaHore](#)

Record Fairs and Markets: Periodic record fairs and markets provide opportunities for collectors and enthusiasts to buy and sell physical records in a lively atmosphere. These events often feature a diverse selection of vendors and music-related activities.

6. Music Publishing & Synch Sector

6.1. Music Publishing Industry in Figures

The music publishing sector in Slovakia is relatively small compared to larger European markets, and detailed statistics may be limited. However, the industry plays a crucial role in managing and monetising music copyrights for local songwriters and composers.

6.2. Main Actors in the Music Publishing Industry

According to the IFPI, Universal Music is the largest publisher, followed by Warner Music and Sony Music in third place.

[Supraphon](#) is the largest domestic publishing house covering distribution primarily in the Czech Republic, but present also in Slovakia.

Active independent Slovak publishing houses include [Slnko Records](#) working with some of the biggest Slovakian indie artists - Jana Kirschener, Katarína Máliková, Katarzia, Longital, Korben Dallas or Billy Barman.

Another relevant indie publishing house is [Deadred records](#) which focuses on more alternative acts, namely Nina Kohout, Bulp, Karol Mikloš or The Ills. Due to the size of the market, compared to European standards, both Slnko and Deadred records are relatively small labels.

6.4. Distributing your Catalogue and Creative Collaborations

To distribute publishing catalogues in the Slovakia market, international artists/companies may consider partnering with a local sub-publisher, although it's not mandatory. Researching the market and finding a reputable sub-publisher is crucial, and negotiations should cover terms like revenue sharing and administrative fees. Once an agreement is reached, signing the contract formalises the partnership, facilitating the efficient distribution of catalogues in Slovakia.

Songwriting camps

Songwriting camps are a relatively new concept in Slovakia, with the first one being held in Liptovský Ján in 2023. The Songwriting Camp was spearheaded by the Slovak Performing and Mechanical Rights Society (SOZA) in cooperation with the Czech organisation Song Empire. It aimed to bring together Slovak and foreign composers, lyricists, producers, and performers in one place and provide them with space to create new musical works. For further updates regarding future editions, applications, and additional information, we recommend following the [SOZA](#) website.

For international artists/companies who want to distribute their publishing catalogue in the Icelandic market, there is no need for a sub-publisher. The local Composers' Rights Society (STEF) can collect for publishing companies from other countries.

7. Media and PR

Within the media landscape, online media and radio are key for the Slovak market in discovering new music. Print magazines focused solely on music practically do not exist; the only exception is the project Nový Populár, but its real influence is low. Due to mutual cultural and linguistic proximity, Czech music media are also relevant to the Slovak market.

7.1. Social Media

Similar to neighbouring countries in Central Europe, Facebook remains the most popular social platform in Slovakia, with an estimated usage of nearly 65% of the population ([Facebook, 2023](#)). This is despite the decline in organic page reach and the diminishing popularity of Facebook events. Instagram has emerged as a highly influential platform, attracting promotional events targeting the 15 - 40 age group. Many Slovak platforms, bands, and artists use Instagram as their primary communication tool. Approximately 65% of users use YouTube, while around 16% use TikTok, which is gradually gaining popularity. However, the trend of music promotion on TikTok, prevalent in Western countries, has yet to be observed in Slovakia ([Facebook, 2023](#)).

There are several active and relevant Facebook groups followed by professionals, musicians and music enthusiasts in which it is possible to promote new music. It is important to communicate with group administrators first. Probably the most frequent and relevant is a group titled [ň](#) focused on the alternative and underground scene, second one is [Hudební přátelské okénko](#) run by more conservative, not only Czech musicians and publicists.

7.2. Written Media – Print and Online

Print

During the time of Czechoslovakia, Slovakia held a strong position in the realm of print music magazines, both domestically and internationally. Magazines like Melodie were particularly popular. However, the relevance of print media focused solely on music is currently minimal. An exception is found in the music sections of several established Slovak news media in their online, as well as in their print versions, such as Denník N, Denník SME, Pravda, Kapitál and the influential weekly magazine Týždeň.

Nový Populár

Nový Populár is a music magazine open to all music genres, with a predominant representation of mainstream popular music, its new forms, as well as established values. Its content is primarily focused on the domestic scene, but the magazine also features information about world music, unrestricted by space and time, exclusive interviews, and profiles of internationally renowned personalities. Currently, it is the only printed Slovak music magazine. Awareness of it, as well as its impact on the audience, is relatively low.

Full Moon Magazine

Despite being a Czech magazine, it often features and comments on news from Slovak bands and artists. The editorial team of Fullmoon naturally has connections to various Slovak music events, led by festivals like Pohoda and Sharpe. Many Slovak events also use Fullmoon as an advertising space.

Online

There are several portals regularly publishing press releases of artists, but their relevance in terms of content regularity and authorship is questionable. These are the platforms with regularly published original content:

hudba.sk

The most consistent and relevant Slovak music magazine with daily updates, operating since 2007. It monitors developments in the world of music, providing the latest music news, reviews, interviews, and reports from music festivals and concerts. Hudba.sk is active on social networks Facebook and Instagram. The editorial team is led by journalist and publicist Patrik Marflák.

refresher.sk

Refresher is a Slovak and Czech lifestyle magazine with a significant influence on audiences aged between 20 and 30. Regarding music, it primarily focuses on rap and electronic music, and in the past, it has significantly contributed to the careers of several Slovak artists and created public awareness for them. It reports from the largest music events in the region and undoubtedly has the strongest social media presence including TikTok.

musicpress.sk

Magazine informing about music and culture regularly delivering up-to-date music information mainly from the events on the Slovak and Czech music scene. The magazine is led by journalists and promoters David Majeský and Daniel Hevier Jr.

mojamuzika.sk

A relatively new Slovak magazine with original content. It is led by music PR specialist Edo Kopček.

Kapitál

Despite not exclusively publishing music-related articles, Kapitál provides high-quality and arguably the most critical opinions on music trends, as well as music journalism in general.

jazz.sk

The main goal of the portal is to connect the community of jazz musicians, their fans, organisers of jazz events, and club managers where concerts can take place.

More online music magazines:

- swinedaily.com
- newmodelradio.sk
- bluesmusic.sk
- skjazz.sk
- slovenskevideoklipy.sk
- metalmunia-magazin.eu
- rockhard.sk
- wavemag.eu
- partyportal.sk

Event portals

citylife.sk - Likely the most visited portal providing information on cultural events, including music focused on Bratislava. Many Slovak venues are directly connected to it and share their event lists. The portal operates with a vast database of emails and conducts robust email marketing campaigns.

goout.net/sk/slovensko - Serving primarily as a ticketing platform, the GoOut portal offers an updated overview of events, primarily focusing on the indie and alternative club scene. It ranks among the most widely used ticketing platforms among emerging artists and within the independent dance and experimental scene.

kamdomesta.sk - Cultural overview primarily informing about the largest domestic Slovak concert events. It is primarily used by an older target audience.

7.3. Radio

Radio remains a key channel for connecting with the audience, with public radio playing a prominent role. The Rádio_FM and Devín and rádio Slovensko channels, which encompass both new and classical, jazz, and experimental music as well as alternative and contemporary music, deviate from mainstream conventions. In Slovakia, there are many commercial radios; however, since their revenue primarily comes from advertising, they exclusively feature top commercial artists. Since 2017, private Slovak radios have been required to play a minimum of 25% of Slovak music content, while public broadcasters must reach 35%. At least 20% of this content must be new music, meaning it's at most 5 years old.

Rádio FM

Part of the Slovak National Radio and one of the most relevant radio stations for new multigenre Slovakian and foreign music, always serving as the only still relevant platform, where young artists can promote their music. It also caters primarily to a younger audience. Radio FM also organises the prestigious Radiohead Awards in genre categories as well as in the category of Discovery of the Year and the Jury Award, the only relevant music awards based on

listener voting and expert jury evaluation. The radio's programming department organises a low-threshold survey within the Osmička program on Radio_FM, where they regularly feature new releases beyond the mainstream. In the past, they also hosted the Demovnica competition, creating concert opportunities for young bands and helping them gain wider public attention. Radio staff can often be found attending relevant European showcase festivals.

Rádio Devín

Rádio Devín is a unique program service in the Slovak broadcasting space, offering a cultivated alternative for listeners who want to learn more, think critically, and actively engage in cultural and artistic events. It provides a platform for reflecting on contemporary art, current cultural journalism, original literary, dramatic, and art-scientific radio programs, as well as non-commercial music genres. Within music, listeners can tune in to classical, opera, blues, jazz, alternative, art rock, folk, chanson, indie, world music, or experimental music. Special live broadcasts from global concert stages or recordings of opera, orchestral, and chamber music concerts are dedicated to classical music.

From the perspective of promoting new Slovak music in the non-commercial space, Czech public radio WAVE and the interface Rádio 1 are also relevant for Slovak listeners.

Mainstream radio stations

- **Rádio Expres** - known for its lively programming, featuring a mix of current hits and classic favourites. It targets a broad audience with a focus on entertainment and up-to-date news.
- **Fun Rádio** - famous for its vibrant and energetic music selection, predominantly in the pop and dance genres. It aims to keep its audience entertained with lively DJs and engaging content throughout the day.
- **Európa 2** - known for its diverse music selection, ranging from pop and rock to electronic and alternative genres. It caters to a wide range of listeners with its upbeat and energetic programming, often featuring top charts and trending hits.
- **Jemné** - offers a soothing blend of easy-listening music, making it a favourite choice for listeners seeking relaxation and comfort. It focuses on playing soft hits and timeless classics, creating a calming atmosphere for its audience.

7.4. Television

Unlike the Czech Republic, there is currently no relevant television channel dedicated to contemporary music in Slovakia. The television station **šlágr.tv** regularly broadcasts brass band music and is popular among the older demographic. Another television channel with a music theme is **folklorika.tv**, which primarily focuses on domestic folklore ensembles. The public television channel RTVS 2 regularly includes recordings from concerts of domestic artists in its broadcasts.

Despite the current absence of any active video series, several series have previously aired,

primarily on YouTube, focusing on band interviews, live concerts, and various discussions. Many of these series were understandably created during the pandemic. Some of the most well-known include [Hudba made in Slovakia](#), [In between sessions](#), [Hudba mesta](#), [Plody Doby](#), and [Klubtúra](#).

7.5. Developing a Marketing and PR Strategy

In focus: Music media situation in Slovakia by music media professionals

Interview with Patrik Marflák, editor-in-chief of the hudba.sk portal

Patrik Marflák says: “I believe that in terms of general music media, Slovakia is relatively well off compared to larger countries, at least when it comes to online platforms. There are several media outlets (hudba.sk, mojamuzika.sk, musicpress.sk) that cover the domestic music scene daily.”

“However, when it comes to journalism and analysis, the situation is worse. I perceive a “disappearance” of media outlets focused on specific scenes, such as electronic music. Around 2010, there were several websites mapping out the club's electronic music scene, but I can't recall any relevant ones now. There are still two websites focused on the jazz scene, but they are an exception; most genres do not have their own media outlets, and the general ones cannot cover all genre scenes,” Marflák notes.

He continues: “There are also interesting “solitaires”, such as Krištof Budke and his Swine Daily, but in my opinion, their reach is minimal. It is worth mentioning influential media outlets like Denník N, SME, and Pravda, which have cultural music sections, but they could dedicate more attention to new music, as they mostly write about established names, even though their readership is much larger than that of purely music-focused media.”

“The specifics are dictated by the small market. There are few people working in music media, and there is often a conflict of interest (musicians or PR managers who also work in journalism). The small market also means a problem with the economic sustainability of music media. Lack of readers = low income = low fees = weak motivation = few editors,” Marflák emphasises.

Likewise, he notes that “Most music media rely on external sources for their existence, whether from grant schemes or as part of a larger media house-related business. Apart from the obvious example of portal hudba.sk connected with predpredaj.sk, I would also mention what Red Bull used to do. For several years, Red Bull's website Redbull.sk featured quite high-quality music-related articles and positioned itself as a music-friendly brand. But I see they no longer do that at all.”

Marflák goes on to say: “Unfortunately, in Slovakia, it's almost exclusively worthwhile to

write about the biggest international names or when someone is coming here to perform. After showcase festivals, I always start receiving typical promotional emails from various bands that found me on the showcase contact list. However, amidst the regular "local" agenda, it's not possible to even pay attention to, let alone process, an article on this matter."

He suggests the following: "Artists must provide quality materials - press releases - because no editorial team can produce news articles authentically. Someone would have to make exceptionally interesting music, while also being completely ignorant of music PR, for us to regularly write our own articles about them as part of the news coverage. Fortunately, most interesting names know that PR is an important part of promotion. In terms of readership, predictably, well-known names work the best; newcomers perform above average only when the headline is highlighted. And one exceptionally successful article doesn't mean much; it's more of a long-term effort.

In addition to writing good press releases," Marflák suggests, "it's good to have a professional website, and it pays off to regularly invest in quality live session videos for a good concert band. Not only for the media and fans but especially for promoters. One of the most common mistakes when sending press releases is failing to mention the photographer's name."

The detailed guide by Patrik Marflák on how a **press release** should look in the Slovakia context can be found on the website of LALA Slovak Music Export. (Use any available translator).

In focus: Music media situation in Slovakia by music media professionals

Interview with Paľo Hubinák, musician, music journalist, and longtime FM radio host closely following the Slovak music scene for over 20 years.

Palo Hubinák says: "Music in Slovakia is often perceived as a peripheral aspect of culture, not only by society but also by political elites, which is reflected in the main media streams in the long term. While there are platforms that directly support artists, there is not a single stable music program covering domestic music production on Slovak television. Past efforts by individuals or media outlets have not been sustained because people are not interested in reading album reviews or concert reports. Quality music journalism is simply not in demand in Slovakia compared to neighbouring countries, particularly the Czech Republic, where the situation is much better in all respects."

Hubinák suggests: "When considering their media presentation, artists should focus on creating good and authentic music. In our small market, the ambitions of artists play a

crucial role. It is unrealistic to expect marginal genres to break into the mainstream easily. Breaking into the international scene is challenging, even in various subgenres.”

He goes on to say: “Regarding common mistakes made by bands when communicating with the media, one frequent error is neglecting to include music in PR kits for press releases. This is important, especially for radio. It is necessary to critically evaluate the content and adapt the music to the recipients of the email. Sending film ambient music to a mainstream radio station is futile, yet it still happens. Despite sounding trivial, it remains a common issue.”

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