

CROATIA MARKET PROFILE

An EMEE Music Market Study

2024

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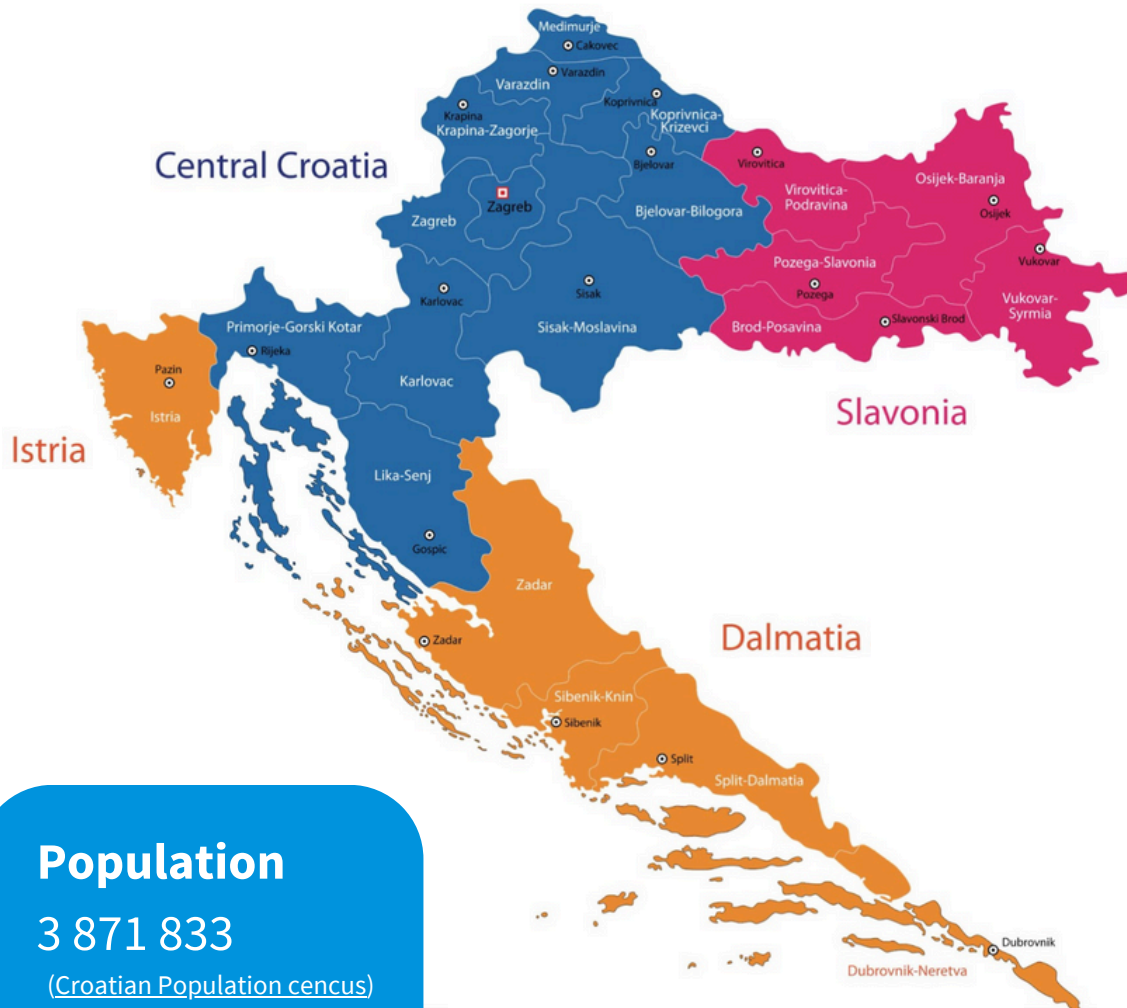
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1. General Context



Population

3 871 833

(Croatian Population census)

Zagreb 767 131

(Metro: 1 217 150)

Split 160 577

Rijeka 107 964

Osijek 96 313

Zadar 70 779

1.1 Geography and Getting Around

Croatia is administratively divided into 20 counties, but it generally consists of four historical and cultural regions: Central Croatia, Dalmatia, Istria and Slavonia.

Croatia can be considered a centralised country, and consequently, a centralised music market. Zagreb is the capital city and main music hub when it comes to live shows, amount of music venues and infrastructure as well as general opportunities for local and touring

musicians. Because of its geographical location, it is also considered to be one of the leading cities for international concerts in this region.

There are many cities and smaller towns with rich local music scenes that contribute to the diversity and dynamics of the Croatian music landscape. However, very few of them have the music infrastructure, a developed audience potential or simply a population big enough to

support hosting international touring musicians throughout the year.

The Croatian economy is reliant on summer tourism. This is why Croatia has a strong seasonal cultural life (June - September), especially in the coastal regions. Summer offers far more opportunities for international artists as there are many outdoor events and festivals during this period. International summer music festivals are mostly held outside of urban areas, along the Adriatic coast and on some of the islands. Only a few festivals are situated a couple of hours into the mainland. The three main hubs for international electronic music festivals are Zrće Beach (Pag Island), Tisno and Martinska (both near Šibenik) where festivals take place one after the other during the entire summer season.

Main urban areas relevant to international music and cultural events:

Zagreb	capital city, main music hub
Split	biggest coastal city, international music events mostly in the summer season
Rijeka	port city connecting Istria and continental Croatia, European Capital of Culture 2020
Osijek	the biggest city in eastern Croatia, somewhat underdeveloped alternative music concert infrastructure but strong in the field of electronic music
Šibenik	a small coastal town that has lately demonstrated an open cultural policy
Pula	a smaller coastal city in the Istria region, its historical arena has become an important music venue for major international artists

Honorable mentions: Dubrovnik, Zadar, Varaždin, Čakovec, Koprivnica

Transportation

It is best to travel around Croatia by car or bus. The railway infrastructure in Croatia is underdeveloped, although trains are commonly used in the continental regions (northern and eastern Croatia). There are also a couple of boat lines connecting coastal cities that can save travellers some time (like Pula - Zadar), but they are usually a more expensive option. Air travel is not common within Croatia since it is a small country, but there is a Zagreb - Dubrovnik line that significantly shortens one of the longest routes within the Croatian territory.

Distance between cities:

Zagreb - Rijeka (connection to western Croatia/Istria region):

165 km, 2-hour drive, 15€ bus, 25€ by car (with highway tolls)

Zagreb - Split (connection to southern coastal Croatia/Dalmacija region):

408 km, 3.5-5 hour drive, 30€ bus, 45€ car (with highway tolls)

Zagreb - Osijek (connection to eastern Croatia/Slavonija region):

278 km, 3-5 hour drive, 19€ bus, 40€ car (with highway tolls)

Zagreb is only a few hours away from major European cities like Budapest, Milan and Vienna. This is what makes it a common stopover for musicians touring Europe.

Regional context

Croatia used to be a part of Yugoslavia, along with Slovenia, Serbia, Bosnia and Herzegovina, Montenegro, Macedonia and Kosovo. These countries are colloquially called the “ex-Yu region”. They shared a common (official) language and formed a single music market for decades so their music markets are very connected to this day. Local musicians can build their audience in all of these countries and tour across the region. Croatia itself might be a small country, but having a regional outlook can increase the amount of opportunities for music professionals.

This is what the term “regional” will pertain to in this report. A difference between a “regional” and an “international” artist or context will sometimes be noted.

1.2. Society, economy and communication

Official language(s): Croatian

Recommended language to communicate with local professionals: English

Currency: €

	2023	2022
Average Age (Source)	44.1	44.8
GDP (Source)	€75,8 bln	€67,98 bln
GDP Per Capita (IMF, Eurostat)	€22 520	€17 400
Social media users (% of population) (Source)	73,1%	-
Internet penetration in households (% of population) (Source)	83,0%	82,0%

Political system

Croatia is a parliamentary republic in which the head of government, the prime minister, and the head of state, the president, represent the executive power and the state at home and abroad. The government structure is based on the separation of legislative, executive and judicial powers. The Parliament holds legislative power and also controls the executive.

Economy

The most important sectors of Croatia’s economy in 2020 were wholesale and retail trade, transport, accommodation and food services (20,1%), industry (19,2%) and public administration, defence, education, human health and social work activities (18,1%).

Intra-EU trade accounts for 67% of Croatia’s exports (Germany 13%, Italy 12% and Slovenia 10%), while outside the EU 9% go to Bosnia & Herzegovina and 5% to Serbia ([Europa, 2024](#)).

Croatia continued to have strong growth during 2022 fuelled by **tourism revenue** and **increased exports** ([Wikipedia, 2024](#)).

Population

According to the 2021 census, the Croatian population was 3 871 833 people, which showed a decrease of 9,64% since 2011 ([Croatian Bureau of Statistics, 2024](#)).

With a consistently low total fertility rate and a steady wave of immigration of younger generations, the population is shifting towards older generations with 22,45% of the population being in the 65+ category.

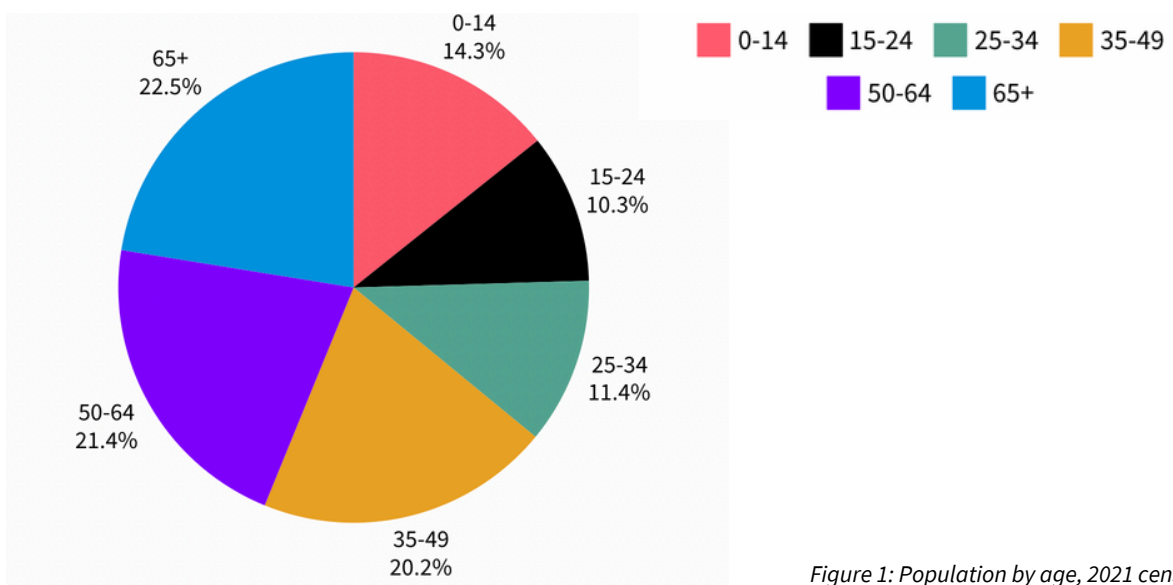


Figure 1: Population by age, 2021 census.
Source: [Croatian Bureau of Statistics](#)

1.3. Tax and Legal

Cultural employment in Croatia made up a total of 3,1% of the population in 2022, which marked a significant decrease between 2019 (3,6%) and 2020 (3,9%) ([Eurostat, 2024](#))

This might be related to the effect of the pandemic on the cultural sector, especially with those involved with live (music) events.

1.3.1 Artist Status and Forms of Business Entities

The primary legislation governing the form and regulation of companies in Croatia is the Croatian Companies Law (“the CCL”). Business activity is regulated by two laws: the Companies Act and the Handicraft Act. Both these laws give foreign entities the same terms and conditions of business as Croatian subjects ([Konsulat Republiki Chorwacji, 2024](#))

More about legal forms of companies and registering business entities in Croatia is available [here](#).

NGOs / Associations

A common way of working in culture in Croatia is through an NGO (non-governmental organisation) - most commonly an association. NGOs are viable for applying for national and local public funding.

More about the establishment and registration of associations is available [here](#).

Artistic organisations (umjetnička organizacija) are similar non-profit legal entities that can only perform artistic work which they are registered for. Their domain is therefore smaller than that of an NGO.

More about establishing an artistic organisation in Croatia is available [here](#).

Sole proprietorship

Another common way of working in the cultural sector in Croatia is freelancing through a sole proprietorship (“obrt”). There are three different types of sole proprietorships based on their specific tax obligations. If you already have an establishment in any EU/EEA state, you are [free to provide cross-border services](#) on a temporary and occasional basis for many service activities.

In 2023, the Croatian Ministry of Economy and Sustainable Development established that it would no longer be possible to register new sole proprietorships to perform artistic creative work, which was fairly common up until then. For musicians and other artists in Croatia, there are other available options for freelancing.

For any questions and information about entrepreneurship in Croatia, it is useful to contact the advisory organisation [Plavi ured](#).

More information about registering a business in Croatia is available [here](#) and [here](#).

Independent artist (samostalni umjetnik)

Under the [Law of the right of independent artists and support for cultural-artistic creation](#), an “Independent artist is an unemployed artist for whom artistic creation and action is their only and main profession”. Individuals granted the independent artist status have the right to have their social security costs covered by the State. With this status, they can issue personal invoices for their services with more favourable tax conditions than via author agreement. They are subject to paying income tax, but not subject to paying VAT unless their profits surpass a certain limit. This status is only available to artists who are primarily active in Croatia, whose work represents a substantial contribution to Croatian art and culture and if they meet certain numeric and financial criteria (specified [here](#)).

Freelance contracts

Freelancers can use three types of contracts. One is the basic contract for specific work. The other two are a contract with copyright transfer (the so-called author agreement/“autorski ugovor”) and a contract with an artist.

An author agreement (without a professional association's certificate) has a lighter tax burden than a regular work contract. If the author also has a certificate from their respective professional association, then they receive an additional tax relief on the author agreement. Freelance artists in Croatia are therefore incentivised to become members of professional associations, such as the Croatian Musicians Union (HGU), which enables them to work with more favourable terms of agreements/contracts.

More about the types of work contracts in Croatia is available [here](#).

How to get paid in Croatia if you are a non-resident

EU/EEA nationals

Foreign legal entities from the EU/EEA can freely provide cross-border services. Some additional administration may be necessary, depending on the country of residence.

If an artist performing in Croatia is not represented by an agency or a legal entity of some kind, the payment to this artist can be granted through an author agreement. However, this requires filing for an [A1 certificate](#). Furthermore, in order to get paid like this, the artist needs to have a Croatian tax number (“OIB”). It can be requested by a local promoter, by the artist themselves or by their representative. The process of acquiring a Croatian tax number can take from about a week to several months in some cases.

Since acquiring a PIN number and the A1 certificate is a complicated and long process, some Croatian promoters prefer working with artists represented by agencies or other business entities. If the artist has a way of issuing an invoice, this implies much less administrative work for the Croatian promoter, as well as not having to worry about paying tax and social security costs on top of the fee.

In practice, there are various ways to handle all of these administrative matters. It is first and foremost advisable to talk to local music professionals and partners about the best course of action.

Non-EEA nationals

In case a company, agency or artist is from a country outside the EEA, the specifics of the payment process depend on bilateral treaties between the two countries regarding the avoidance of double taxation. If there is no bilateral treaty, taxes have to be paid in both countries.

1.3.3 Visa and other mobility info

Residents of the EU/EEA and Schengen Area can enter Croatia without a visa.

Citizens from some non-EU countries are required to hold a visa when travelling to the [Schengen Area](#).

Visa requirements overview is available [here](#).

Non-EU/EEA foreign nationals employed in Croatia need a work permit and a residency permit. Specific requirements for countries can be checked with their respective embassy or consulate in Croatia.

More about the work of foreign nationals is available [here](#).

For artists and music professionals from non-EU countries performing or doing short-term work in Croatia, a more common way of operating is the application for the issuance of a work registration certificate (the so-called “permission to work without a work permit”). It is a relatively simple administrative process and local promoters usually file the application on the artist’s behalf.

More about the work registration certificate is available [here](#).

1.3.4 Copyright law and collective licensing

Author’s rights, related (neighbouring) rights and their collective management are regulated by the [Copyright and Related Rights Act](#).

Collective Management Organisations in Croatia

Croatia is considered to have rather strong collective management revenues, compared to other countries in the region ([Antal, 2020](#)).

The State Intellectual Property Office may grant the authorisation for collective managing of rights to only one organisation for a particular kind of rights and a particular category of rights holders. Collective management of rights in the Republic of Croatia may also be carried out through an independent management entity, an organisation which is authorised by a contract to manage copyright or related rights on behalf of specific rights holders.

Music professionals’ associations have separate operative entities for the collection and protection of their respective rights. The associations are technically CMOs and they receive authorisation from the State Intellectual Property Office. However, in practice, their operative entities are the ones that deal with the collective management of rights.

[Croatian Composers' Society \(HDS\)](#)

- [ZAMP](#) (HDS ZAMP) is the Croatian Composers’ Society’s official service dedicated to protecting and collectively licensing music author’s rights. It works closely with related associations HUZIP and ZAPRAF.

[Croatian Musicians' Union \(HGU\)](#)

- [Croatian Association for the Protection of Performers' Rights](#) (HUZIP) is the Croatian Musicians’ Union’s official service for the protection of performers’ rights.

[Croatian Discographers' Union \(HDU\)](#)

- [Association for Protection, Collection and Distribution of Phonogram Producers' Rights](#) (ZAPRAF) is the Croatian Discographers’ Union official service for the protection and collection of phonogram producers’ rights.

HUZIP and ZAPRAF issue licences and collect fees and royalties on broadcasting rights and private copying. As for public performance rights (fees for clubs, venues, hotels, coffee shops, hair salons, gyms, bus lines etc.), those are collected by **ZAMP**.

ZAMP licences and collects licence fees for the public performances of music (both live and recorded) from venues, event organisers and other owners and operators of spaces. Spaces like coffee shops, hotels, hair salons and so on pay a monthly flat rate determined by many factors. Most live venues and promoters, however, must register each of their music events with ZAMP and pay a fee. The fee is determined based on ticket sales, performers' fees, the number of audience members at an event, sponsorship deals, etc.

More information about the licence fee rates and calculations is available [here](#) (in Croatian).

An artist performing a concert in Croatia might be asked to fill in a ZAMP form with information on their setlist for reporting. Venues (or sometimes the organisers themselves) collect and file the forms to ZAMP for them to process the rights for the music performed as well as calculate the fee for the event.

WHICH LICENCES ARE GRANTED COLLECTIVELY BY THE CMOS VS NEGOTIATED INDIVIDUALLY		
Usage	Author's Rights	Neighbouring Rights
Public performance	Collectively	Collectively
Broadcasting in radio and TV	Collectively	Collectively
Reproduction and distribution (physical)	Collectively	Individually
Background music	Collectively	Collectively
Making available online	Collectively	Individually
Licensing to film production	Individually	Individually
Licensing to TV production	Individually	Individually
Licensing to advertisements	Individually	Individually
Licensing to video games production	Individually	Individually
Private events	Collectively	Collectively

Table 1: Licensing music in Croatia. Source: ZAMP, ZAPRAF

More on the Collective Management of Rights in Croatia is available [here](#).

1.4. Music and Creative Industries Policy

1.4.1. Funding structures

Music events and projects in Croatia are funded with public funds through a variety of funding programmes throughout the year. Eligible applicants for most cultural funding programmes are independent artists, artistic organisations, NGOs, cultural institutions and legal and private persons working in the field of culture and local and regional government units. Most of the main funding programmes are also open to for-profit companies.

[The Ministry of Culture and Media](#) and local funding programmes usually have separate funding programmes for each artistic field. Music projects can be funded within the music funding programme or within the funding programme for “interdisciplinary and new artistic and cultural practices” (formerly known as the programme for innovative practices).

Within the Ministry’s funding programmes, applicants can apply for funding for concerts, music publishing, music workshops and masterclasses, festivals and music events, music competitions, “rock music”, music awards and the production of new compositions and works. The category “rock music” pertains to festivals and venue programmes for all music genres outside of the scope of traditional, classical and jazz music (categorised as so-called “serious music”).

[Kultura Nova Foundation](#)’s purpose is the promotion and development of civil society in the Republic of Croatia in the field of contemporary arts and culture. Kultura Nova Foundation is the result of years of successful cooperation between a number of civil society organisations and initiatives that advocated the establishment of an independent foundation dedicated to the civil sector in culture. The initiative was recognized and supported by the Croatian Government and the Ministry of Culture which continue to support further development of the Foundation. Current funding programme areas are mainly oriented towards organisational development. More information is available [here](#).

HDS ZAMP and **ZAPRAF** also have yearly funding programmes from the BTL Fund (income from private copying) for the stimulation of music events, artistic creation and music releases in the fields of “popular”, electronic, traditional and classical music.

There are also plenty of local funding programmes by municipalities and counties.

The main application deadlines for funding by the Ministry of Culture and Media, Kultura Nova Foundation and HDS ZAMP are sometime between late August and November every year. The results of the applications usually arrive within 3-4 months. Local funding application deadlines vary.

All current cultural funding programmes can be tracked on [this website](#) (in Croatian). More information is also available in the [Music Mobility Funding Guide](#) (page 98).

[We Move Music Croatia](#), the Croatian music export office, offers grants for co-financing tours of Croatian artists in other countries, artist exchange programmes and participation of Croatian artists and music professionals in showcase festivals and conferences.

Most of the national and local cultural funding programmes have a dedicated programme area for applying cultural projects that include cooperation with international partners (međunarodna suradnja). Criteria for application may vary.

Local tourist boards can sometimes also provide funding for cultural projects if they attract enough visitors/participants from abroad or generate a certain tourist appeal.

Sometimes local embassies co-fund concerts of artists from their country. Some of them have yearly application deadlines, and some can be contacted throughout the year. International cultural institutes can also provide financial support for artists from their respective countries. Some of the most active cultural institutes in Croatia are:

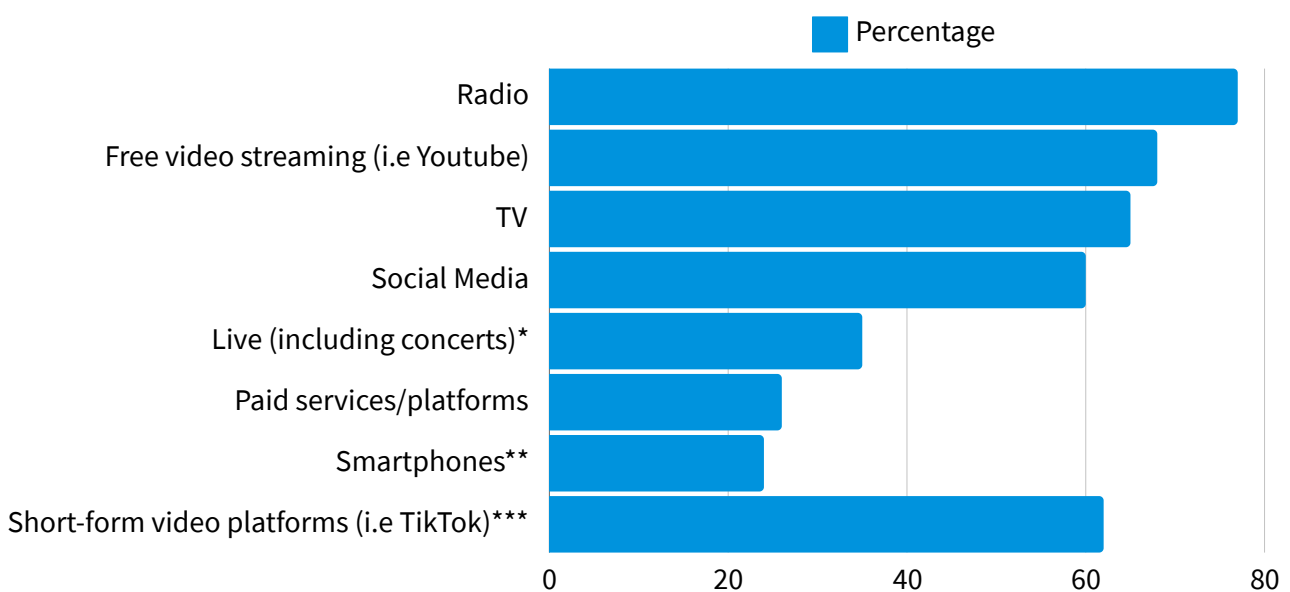
- [The Goethe Institute Croatia](#)
- [The French Institute Croatia](#)
- [The Austrian Cultural Forum Zagreb](#)
- [The Italian Cultural Institute Zagreb](#)
- [Hungarian Cultural Centre Zagreb](#)

Some music organisations are also part of the [Clubture Network](#), a non-profit participatory network that works on gathering cultural actors and strengthening collaboration between non-profit organisations in Croatia. Clubture offers funding for collaborative projects and exchanges between its members.

2. Music Consumption

2.1. Music Discovery and Engagement

A [2023 study on music listening habits](#) showed that the main sources for discovering new music for younger age groups in Croatia are free streaming platforms (mainly YouTube) and short-form content platforms like TikTok. 26% of users of paid streaming services find new music there. 37% of users of paid streaming services search for a specific song on these platforms. This rises to 46% among teenagers. The younger generations also tend to search for a certain music style on streaming platforms. Participants predominantly stated that they use streaming services to listen to songs, not whole albums. Refer to Figure 3 below.



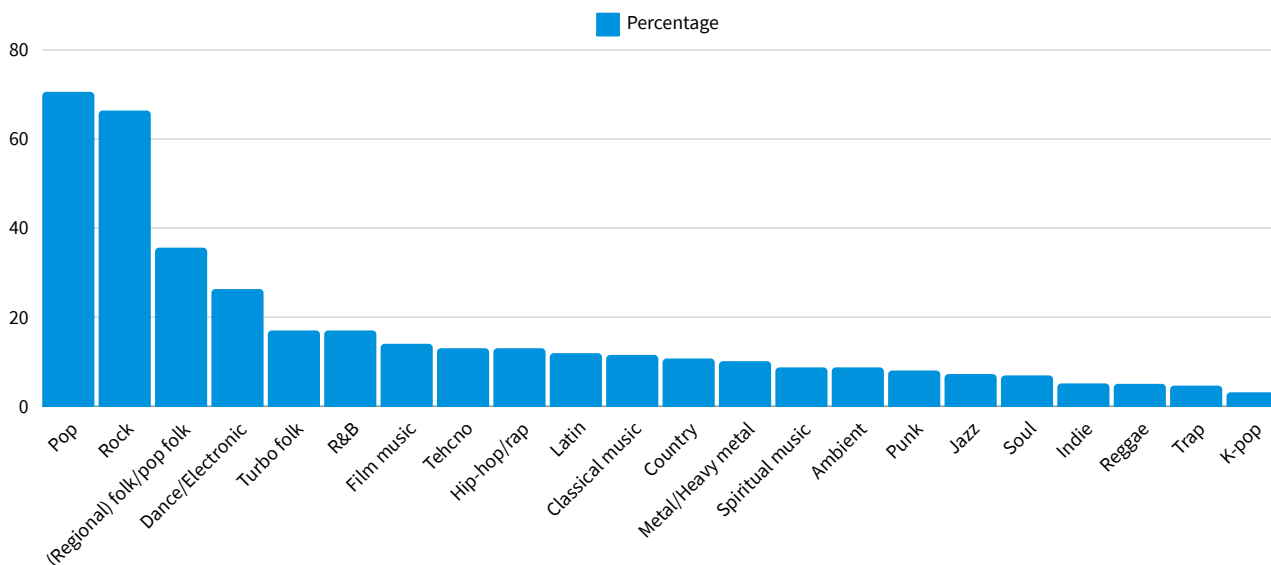
*unclear if "live" includes recommendations from other people

**unclear what this answer pertains to, since streaming and social media platforms were listed separately

***this percentage rises to 89% for participants between the ages of 12 and 15

Figure 3: How adults (between the ages of 16-64) discover new music in Croatia. Source: [HDU, 2023](#)

33% of participants stated that they listen to only one style of music/genre, and 27% of participants listen to 2 out of those presented in the study. However, the percentages in the study should be considered with some caution, since certain problems with categorisations and variables persist throughout the study.



*Folk and pop folk music (narodna glazba) is a very popular genre in the region. The term “narodnjaci” is sometimes just used as a general term for Serbian folk music (as opposed to Croatian), but it can also refer to a sub-genre called “turbo folk”. Turbo folk started as a term for 1990s Serbian blend of regional folk music with contemporary electronic styles. All of these genres could be considered popular versions of regional traditional music.

Figure 4: Music genres listened to in Croatia. Source: [HDU, 2023](#)

2.2. Participation in Live Events

Within the scope of cultural consumption, The Croatian Bureau of Statistics only collects data for concerts of most notable orchestras, ensembles and choirs which fall into the category of so-called “serious music” (classical, traditional and jazz). The [2023 data](#) state that 209 561 people visited this type of concert in 2022/2023, which demonstrates a steady increase since the pandemic period. However, the number still hasn’t recovered to the highest reported number within the past 10 years (449 081 in 2017/2018) or even the last year before the pandemic (266 074 in 2018/2019). More about this is available [here](#).

This data is far from comprehensive as it excludes all other genres and forms of alternative culture and doesn’t represent a realistic picture of the entire music scene. It gives insight into only a small portion of live music events in Croatia and doesn’t give an overall scope of its current state.

According to [ZAMP’s 2022 yearly report](#) based on reported data, these are some of the main takeaways. The top 15 concerts in 2022 by tickets sold by Croatian musicians included: 9 folk/folk-pop/folk-rock artists, 2 alternative rock artists, 2 contemporary pop artists and 1 classical/pop artist.

The top 5 foreign artists by tickets sold in 2022 were:

- Iron Maiden
- The Cure
- Sting
- Arctic Monkeys
- Andre Rieu

The top 5 music festivals by tickets sold were:

- Ultra Europe Festival (EDM, electronic)
- Sea Star Festival (pop, electronic, alternative / EXIT)
- InMusic Festival (alternative, rock, indie)
- Adria Summer Festival (regional folk, rock)
- Fusion Festival (regional folk pop)

According to the [2018 Master index study](#), 47% of Croatian survey participants attend festivals (39% Croatian festivals, 8% festivals abroad). Nearly half of the festival-goers are people between the ages of 18 and 29 (45%) and nearly half have a higher education (47%). This data pertained to all kinds of festivals, not just music.

Participants mostly stated that they visit street festivals (44%), pop music festivals (30%), rock and metal festivals (29%), gastronomic festivals (25%), and electronic festivals (24%). Rock and metal festivals are more popular among participants from Istria, Primorje and Gorski Kotar regions (42%) and the Zagreb area (35%). This might be because of the influence of Rijeka and Zagreb urban areas.

The average ticket prices for different types of acts is estimated to be the following (see Table 2 below).

Type of artist	Average ticket price
Emerging local artists	5-10€
Local artists	10-15€
The biggest local artists (in large venues)	15-30€
International artists	10-35€
Big international artists	50-100€

Table 2: Approximate ticket prices for alternative concerts in Croatia.

2.3. Listening to Recorded Music

In 2022, Croatia was the second fastest-growing market for music streaming in the world, with a growth of 58% annually. One of the main reasons for such rapid growth is the fact that Spotify became available in Croatia on July 14th 2020 ([Luminate, 2022](#)). Deezer was the first paid streaming platform available in Croatia since 2015 and was the only available streaming platform for some time before the arrival of other music streaming platforms.

According to experts in the field, Croatia currently has over 180 000 active paid streaming platform users. Most users use Spotify (over 90 000 users), followed by YouTube Music (around

40 000), Deezer (around 30 000) and Apple Music (around 20 000).

According to HDU's [2022 study](#) on listening habits, the study participants on average use 5 different ways of listening to music.

- Over 79% of participants listen to music on the radio (although this is a decrease from 2018), which makes it one of the main ways of listening to music in Croatia, along with free streaming on YouTube.
- 44% of participants listen to music on paid streaming platforms
- 37% of streaming service users use them by searching for a specific song, and 53% of those users use them for listening to Croatian music
- 36% of participants listen to music from physical media (vinyl, cassette, CD, DVD)
- 35% of participants listen to music in short forms (TikTok type of content) ([HDU, 2023](#)).

Among the 12 - 15 population, the dominant way of listening to music is YouTube (80%), and 70% listen to music on paid streaming platforms. They also use social media (YouTube is probably excluded from this category) for listening to music ([HDU, 2023](#)).

Free music streaming (YouTube) is still the dominant way of listening to music in Croatia and discovering new music. 74% of participants use websites that allow listening to music for free, 27% use free accounts on streaming services and 14% paid accounts on streaming services. 54% of participants don't use any **paid** streaming service, most of them over the age of 44. Among the participants, Deezer is significantly more used by men than women. Listening to music through physical media (36%) goes up with age, while younger generations listen to music via the Internet more (streaming), which is in line with general global trends ([HDU, 2023](#)).

3. Music Ecosystem

3.1. Music Economy

An official overview detailing the overall revenue and expenditure of the music industry in Croatia is currently unavailable. However, below is an overview based on publicly available figures and approximations:

Using musical works

In 2022, [ZAMP's reported revenue](#) from **using musical works** (author's rights, music publishing, performer's rights) was **nearly 22 million €***, which marked a **29,8%** increase from the previous year, mainly because of the return of live events after the pandemic. 2022 was a record year for income based on the author's rights from concerts/live performances.

31,3% of the total author's rights profits was from radio and TV, 27,4% from venues, hotels, transporters and similar users, 13,3% from concerts and performances and only 7,8% from online and digital rights**. However, online and digital rights continued their growth as streaming services are one of the reasons for the general growth of income based on Croatian music rights***. Income from rights for mechanical reproduction (physical music media) continued its decline.

According to the author's rights income, Croatian music is growing in popularity in other countries. However, it can be concluded from the data that most of the audiences for this music export are Croatian expats or countries of the ex-Yu region that used to form a unified music market, with the top 5 countries listening to Croatian music being Montenegro, Serbia, Slovenia, Bosnia and Herzegovina and Austria.

**Since Croatia still used the "kuna" as its currency in 2022, these figures were calculated using the exchange rate of 1 EUR = 7,53 HRK.*

***The rest: 13,3%, cable transmission (10%), 8% income from abroad, 1,5% private copying, 0,2% classic discography).*

****To reiterate, there was a big jump in 2020 because of the digitalisation effect of the pandemic and the arrival of Spotify to Croatia.*

Recorded music

[ZAPRAF's reported revenue](#) in 2022 from licensing phonograph rights was approximately **5,1 million €** (11,39% growth from the previous year). This figure partially overlaps with ZAMP's reported income, since it includes licensing fees for public performance collected by ZAMP on ZAPRAF's behalf.

Public funding for musical releases in 2022 was **over 215 000 €**. This figure includes funding from the Ministry of Culture and Media (responsible for over half

of this funding), The City of Zagreb, The City of Rijeka, ZAMP's Traditional, ElectroCro and International Funds and an approximation of the ZAPRAF BTL Fund. There is no publicly available data on how much discographers invested in the recorded music industry in Croatia.

There is no publicly available data about the personal expenditure of people in Croatia on recorded music (be it streaming services or physical copies).

Live music

The total author's rights income in 2022 from concerts and public live performances was **approximately 2,3 million €**. Unfortunately, there are no publicly available insights into ticketing revenue in Croatia. There is no publicly available data about the overall revenue of musicians for live performances.

Public funding for live music events and promoters in 2022 was **over 2,3 million €**. This figure includes main funding programmes from the Ministry of Culture and Media, [The City of Zagreb](#), [The City of Rijeka](#), [The City of Split](#), [ZAMP's](#) BTL Fund for Live Music and ZAMP's Contemporanea Fund.

Various public funding for music

Other public funding programmes for organisations, as well as archival, educational and other musical projects in 2022, were **over 760 000 €**. This figure includes other funding programmes by the Ministry of Culture and Media, The City of Zagreb, The City of Rijeka, The City of Split, remaining ZAMP's funds, [ZAPRAF's](#) funding for vinyl and CD shops and [Kultura Nova Foundation's](#) funding for (predominantly) music organisations.

There are no publicly available insights into sponsorship deals for music events or other types of private financing.

3.2. Industry Events and Conferences

[SHIP Festival & Conference](#)

September, Šibenik

The first Croatian showcase festival was created by the newly founded Croatian music export office We Move Music Croatia. It is held in September in Šibenik, a small coastal town. During the day, a music conference takes place with panels and networking programs to facilitate idea exchange and serve as a hub and incubator that connects Croatian and European music professionals.

[MAKK Conference](#)

November, Zagreb

The International Authors' Creative Conference (MAKK) is the meeting place of the Croatian cultural and creative industry. Organised by the expert service ZAMP of the Croatian Society of Composers and the Croatian Copyright Society, MAKK brings together creatives and artists, as well as experts from the media, state institutions, associations, marketing and universities. Since its first edition in 2013, MAKK has hosted a range of leading names from the worlds of

music, film, media, art, literature and technology – from CISAC president and ABBA founder Björn Ulvaeus, Morcheeba star Skye Edwards, Grammy-winning producers, Andy Wright and Guy Chambers, to the majority of important domestic and regional author and singer-songwriter names and other creatives - performers, discographers, publishers, writers, filmmakers, photographers, journalists.

Runda Digital Day

November, Zagreb / Belgrade / Ljubljana

RUNDA DIGITAL DAY is a music conference organised by the Regional Association of Independent Discographers (RUNDA). The conference brings together indie record labels from Serbia, Croatia, Slovenia, Bosnia and Herzegovina, Macedonia, and Montenegro.

Croatia Beach Music Conference

September, Zrće Beach, Pag

CBMC is a collaborative experience on what it is like to be involved in the dance music scene today and into the future. It connects people from the music industry and brings them to a place where they can learn and share their experiences with like-minded people from around the world. It is held on the island of Pag in Zrće Beach - one of Croatia's most famous clubbing destinations with many nightclubs and international electronic festivals.

3.3. Industry Trade and Development Associations, Unions

Croatian Composers' Society (HDS)

Association of music authors in Croatia. It is a member of CISAC (Confédération Internationale des Sociétés d'Auteurs et Compositeurs), BIEM (Bureau International des Sociétés gérant les droits d'enregistrement et de reproduction mécanique), ISCM (International Society for Contemporary Music), ECSA (European Composer & Songwriter Alliance) and ECF (European Composers Forum).

Croatian Discographers' Union (H DU)

Union of Croatian music discographers. It is a member of the International Federation of the Phonographic Industry (IFPI). Only big and medium labels are members of the HDU. It currently has 27 regular members (with Universal Croatia as the only associate member). Labels willing to join need to state their interest after which the board decides if they will accept their membership. The full list of members can be found [here](#).

Croatian Musicians' Union (HGU)

An independent union of music professionals in Croatia with around 5000 members. The majority of active musicians in Croatia are members of the HGU and they pay an annual membership fee. All genres are represented within the union, although classical musicians are more commonly members of HUOKU (see description below). HGU is a member of the International Federation of Musicians (FIM).

Croatian Association of Orchestral and Chamber Musicians (HUOKU)

Association of professional orchestral and chamber artists in Croatia. It is an active member of

the International Federation of Musicians (FIM).

Croatian Association of Featured Musicians (HUIG)

The association of featured musicians used to be a faction of the Croatian Musicians' Union. It was registered as a separate association in 2013 due to Croatia entering the EU in that year and thus needing to harmonise its laws with EU regulations. Its members are musicians who have been granted the status of independent artists by the Ministry of Culture and Media. To be granted this status, musicians need verification by their respective professional association (HGU) which delegates this procedure to HUIG. Musicians who are successfully verified and granted independent artist status automatically become members of HUIG. HUIG is a member of the International Federation of Musicians (FIM). It currently has over 700 members.

Unison – Croatian Music Alliance

The umbrella organisation of Croatian music associations (HDS, HGU, HUIG, HUOKU, HUZIP), which assumed the role of the former Institute of Croatian Music. Unison is a member of the European Music Council (EMC), the European Union of Music Competitions for Youth (EMCY) and the International Music + Media Centre (IMZ).

We Move Music Croatia

Croatian Music Export Office. We Move Music Croatia is a nonprofit organisation founded by the Croatian Musicians Union (HGU), Croatian Performers' Rights Collecting Society (HUZIP), Croatian Association of Orchestral and Chamber Musicians (HUOKU), and Croatian Association of Featured Musicians (HUIG).

RUNDA

The Regional Association of Independent Discographers Balkan – Regionalna udruga nezavisnih diskografa (RUNDA) is a voluntary, non-partisan, non-profit, non-governmental association which promotes, in accordance with the law, the interests of record companies or individual professionals who make music recordings and who have the status of independent record companies in the relevant regional markets. It currently includes 67 members from Serbia, Croatia, Slovenia, Bosnia and Herzegovina, Macedonia, and Montenegro. About 30 of those members are Croatian labels. A full list of members is available [here](#). RUNDA is a member of IMPALA, the European organisation for independent music companies and national associations.

Promo Association

Association of Zagreb concert venues and promoters mostly dedicated to advocacy. It was founded in 2004 and is spearheaded by prominent promoters from the alternative music scene. Most of Zagreb's grassroots concert venues are members, but not all promoters are.

3.4. Collective Management Organisations

Service for the Protection of Music Authors' Rights (HDS ZAMP)

Croatian Composers' Society's service for the protection and collection of music author's rights. Along with the author's rights, it also partially collects neighbouring music rights on behalf of ZAPRAF and HUZIP. It has around 11 000 members. It was founded in 1945 in former Yugoslavia but went through different transformations throughout the years. It is now considered to be the leading collective management organisation for author's rights in the region.

Association for the Protection, Collection and Distribution of Phonograph Rights (ZAPRAF)

The operative entity for phonograph rights management and association for phonograph manufacturers that advocates for discographers' interests. It was technically founded in 1994 as the Croatian Discographers' Union but changed its name and focused solely on phonograph rights management in 2004 (and a new Croatian Discographers' Union was founded in its place). It has around 400 members.

Croatian Performers' Rights Collecting Society (HUZIP)

An organisation for the collection and protection of the rights of music performers. It has around 7000 members. It was founded in 1994.

3.5. Other Music Organisations

Music Information Centre

A non-profit organisation whose purpose is to document and promote Croatian music in the country and the world. It operates within the Zagreb Concert Management which merged with the Vatroslav Lisinski Concert Hall. MIC then became a part of the Hall's Multimedia and Documentation Department.

Clubture Network

The Clubture Network is a non-profit, inclusive, participatory network that works on gathering actors and strengthening collaboration between non-profit organisations in Croatia, founded in May 2002 in Zagreb. The network works towards achieving its goals through the exchange of cultural and artistic activities and programs across different parts of the country. The network gathers over 50 active members who are active in different artistic fields, some of which are music organisations.

4. Live Music Sector

Even though Croatia is not a big country, the Croatian music scene is very rich and diverse. Most of the live music sector (venues/promoters/audiences) is therefore primarily focused on local and regional artists. Only a section of the venues and live events regularly host international artists, since it is, understandably, a riskier endeavour.

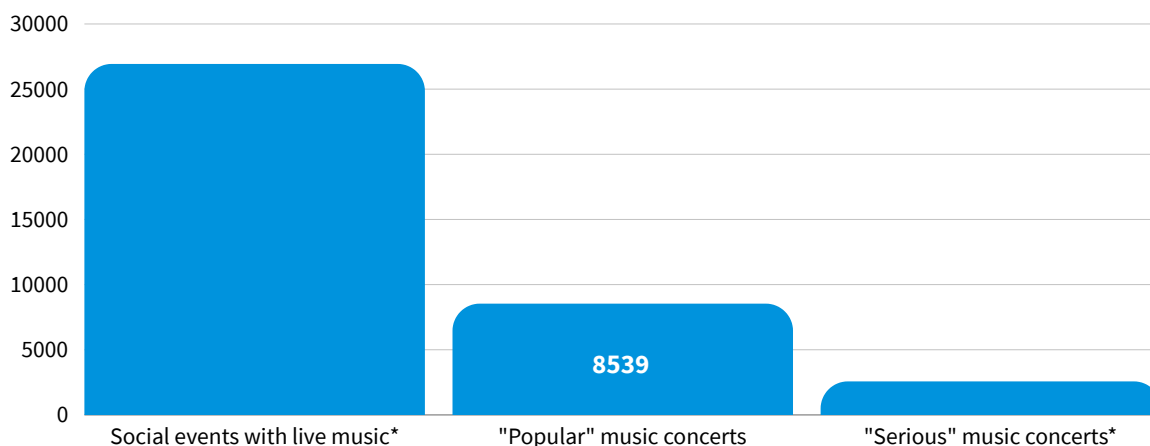
The largest venues are predominantly multi-purpose spaces that rarely curate their own programme and occasionally serve as concert venues for independent promoters. Most of the live music scene consists of medium-to-small grassroots venues that host varied music and cultural programmes throughout the year. There are also plenty of outdoor summer festivals and events, mostly at the seaside, dedicated to presenting local, regional and international artists.

Zagreb is currently considered to be the leading city for international concerts in the ex-Yu region. Some of the reasons for this are its geographical position close to relevant European tour cities combined with its population size and the added value of the continental population that gravitates toward the capital. Throughout most of the year, the majority of international shows in Croatia take place there. However, during the summer season, the balance shifts towards the coastal cities and regions because of (mainly outdoor) festivals and events. The tourist appeal of the summer season also allows for more international concerts in less populated areas. Many historical sites like ancient forts and churches are used as concert venues for notable international bookings in the spring and summer, the most prominent of which are Pula's Arena and Šibenik's St. Michael's Fortress.

A portion of the population leaves continental cities during the summer (vacation, summer work, students) so the continental club scene is less active then, with some venues even closing their doors for the summer.

4.1. Live Music Industry in Figures

According to HDS ZAMP's report, there were a total of **38 043** music events in 2023 of which 26 939 were social events with live music, 8539 popular music events and 2572 serious music events. Refer to Figure 5 on the next page.



*public manifestations for holidays and special dates, private celebrations, weddings etc.

** Classical, jazz, etc

Figure 5: The number of reported music events in 2023. Source: HDS ZAMP (2023).

4.2. Music Festival

The festival scene in Croatia is vibrant and mostly focused on (outdoor) summer festivals, many of them dedicated to different types of electronic music. Although there are numerous alternative, rock and jazz festivals in Croatia, most of them focus exclusively on presenting local and regional artists.

Festivals with an international lineup (especially in electronic music) are mostly not owned or run by Croats. Croatia is a popular summer festival destination that attracts foreign capital. On the one hand, the amount of festivals is a great addition to the diversity and growth of the Croatian live music sector. Many of these festivals have had a positive impact on the local music scene, enriching it, building audiences, giving opportunities to local artists, offering employment and serving as a capacity-building platform for local music professionals. However, for some of these festivals, Croatia only serves as a beautiful festival backdrop and they are not interested in supporting the local music scene, booking local artists or even attracting local audiences. Their business model focuses on exporting their existing audience to a seaside location without adjusting their prices to the Croatian standard, which often makes these festivals inaccessible to a large portion of the local population.

Although this type of competition sometimes makes it harder for local festivals to grow their international audience, there are still plenty of them, from mixed alternative rock and underground punk events to DIY dub sound system gatherings and local electronic music celebrations.

Despite the developed festival scene, there is still no official specialised education for music festival production in Croatia. Collaboration with foreign festival productions was one of the main ways that local production crews from the alternative scene built their professional capacities in this field in the past decades.

Important note: *Because of the purpose of this report, this list only features festivals that book and feature artists from outside Croatia and the region. It only includes festivals that were held*

continuously until 2023 or started in 2023. Because of the context of this report, the selection intentionally excludes some of the more mainstream events and focuses more on the alternative scene. They are divided into genre categories and listed in order of approximate size or location. Although we have tried our best to make an exhaustive list, there might be even more active festivals that host international artists that we missed, especially in the electronic and classical scene.

A more comprehensive list of local festivals is available at the [We Move Music Croatia festival database](#).

Alternative / Rock / Metal:

[InMusic Festival](#) Jarun Lake, Zagreb

When: June

Primary genres: Rock, Metal, World music

Description: Biggest alternative music festival in Croatia founded in 2006

Notable international acts (2022): The Killers, Nick Cave & The Bad Seeds, Deftones, Royal Blood, IDLES, Kasabian, Roisín Murphy, White Lies, Sleaford Mods, Amadou & Mariam, Tamikrest, The Comet is Coming, Gogol Bordello, Fontaines D.C., Rival Sons

[Špancirfest](#) Varaždin

When: August

Description: Historic street festival with local performers and artists, it has occasionally hosted major foreign artists

Notable international acts: Franz Ferdinand, UB40, Gipsy Kings, Skunk Anansie, Manu Chao, Blondie, Creedence Clearwater Revival

[Bear Stone Festival](#) Donje Primišlje, Slunj

When: July

Primary genres: Psychedelic, Stoner rock, Stoner metal, Doom metal

Description: An outdoor festival dedicated to psychedelic and heavy sounds and visuals

Notable international acts: Orange Goblin (UK), Monster Magnet (US), Conan (UK), Mars Red Sky (FR), Mother's Cake (AU), Black Rainbows (IT), Acid Mammoth (GR), Church of the Cosmic Skull (UK), Alunah (UK), Deville (SE)

[Monte Paradiso](#) Pula

When: August

Primary genres: Hardcore punk

Description: The longest-running hardcore punk festival in Croatia

Notable international artists: Lemongrab (GER), Imploders (CAN), Decultivate (CZ), Mock Execution (US), Tentaculo (E), The Last Mile (CAN), Overcharge (IT), Bobson Dugnutt (DE), Fang (US), Project Reject (FR), Bull Brigade (IT)

[SHIP Festival](#) Šibenik

When: September

Primary genres: Rock, Pop, Jazz, World, Electronic, Rap

Description: Croatia's first showcase festival organised by We Move Music Croatia

[Trash & Burn Festival](#) Sv. Martin na Muri

When: June

Primary genres: Rockabilly, Rock & Roll

Description: Music festival and gathering of vintage American cars and bike lovers

Notable international acts: King Cat Rhythm (HU), The Bonneville (IR), The Same Old Shoes (IT), Koffin Kats (US), The Tri-Gantics (AT), Pete & The Shine Brights (IT), The Booze Bombs (DE)

[Impulse Festival](#) Rijeka

When: April

Primary genres: Post-rock/metal, Psychedelic, Noise rock

Description: Somewhere between an indoor club festival and a series of events and concerts

Notable international acts: SUUNS, Russian Circles, God is An Astronaut, SWANS, Michelle Gurevich

[Valhalla Festival](#) Club Močvara, Zagreb

When: May

Primary genres: Heavy, Death and Thrash Metal, Grindcore

Description: Indoor festival booking international and regional metal bands

Notable international acts: Nervosa (BR), Gotalax (CZ), Rezet (DE), Elvenpath (AU) Tulsadoom (AU), Mortal Strike (AU)

[Europavox Zagreb](#) Club Močvara, Zagreb

When: November

Primary genres: Rock, Electronic

Description: Croatian edition of the travelling Europavox Festival organised by InMusic

Notable international acts: Lucy Kruger & the Lost Boys (DE), Pom Poko (NO), MNNQNS (FR), Ada Oda (BE), DIVES (AU), shame (UK)

Electronic / Pop / Rap

[Ultra Europe Festival](#) Split

When: July

Primary genres: EDM, Dance, Techno

Description: Large outdoor electronic music festival under the multinational umbrella brand Ultra Music Festival

Notable international acts: Martin Garrix, Steve Aoki, DJ Snake, Boris Brejcha, Carl Cox, Afrojack, Charlotte De Witte, Tiësto, Armin Van Buuren

[SeaStar Festival](#) *Umag, Istria*

When: Late May

Primary genres: Electronic, Pop, Rap, Trap

Description: One of the outdoor festivals under the umbrella brand of EXIT Festival from Novi Sad, Serbia

Notable international acts: The Prodigy, Fatboy Slim, Wu Tang Clan, IAMDB, Paul Kalkbrenner, Deborah De Luca, Robin Schulz, Mahmut Orhan, Dimitri Vegas & Like Mike, Hurts

[Mo:Dem Festival](#) *Donje Primišlje, Lika*

When: August

Primary genres: Psytrance, Psy Tech

Description: Large international psychedelic electronic music gathering in a riverside forest

Notable international acts: Eat Static, Kindzadza, Kanka, Procs, Ishq, Grouch

[Hideout Festival](#) *Zrće Beach, Pag Island*

When: July

Primary genres: House, Techno, Drum and Bass, Disco

Notable international acts: Gorgon City, Chase & Status, Barry Can't Swim, Honey Dijon, Folamour, Andy C, Joy Orbison, John Summit, CamelPhat, Hot Since 82, Sonny Fodera, Shy FX, DJ Seinfeld

[Sonus Festival](#) *Zrće Beach, Pag Island*

When: August

Primary genres: Electronic, Dance, Techno

Notable international acts: Diplo, Deborah De Luca, Claptone, Indira Paganotto, Artbat, Sven Väth, Richie Hawtin, Martinez Brothers, Ricardo Villalobos, Maceo Plex, Black Coffee, Carl Cox, Ben Klock, Seth Troxler

[Barrakud Festival](#) *Zrće Beach, Pag Island*

When: August

Primary genres: Dance, Electronic

Notable international acts: Paul Kalkbrenner, Sven Vath, Marco Carola, Maceo Plex, Carl Craig, Ilario Alicante, The Martinez Brothers...

[BSH Island](#) *Zrće Beach, Pag Island*

When: June

Primary genres: Electronic, Techno, House

Notable international acts: ARTBAT, Paco Osuna, Dennis Cruz, Archie Hamilton, wAFF, East End Dubs, ANOTR

[Defected Croatia](#) *The Garden Resort, Tisno*

When: August

Primary genres: House, Disco, Electronic

Notable international acts: Myd, Roger Sanchez, Jeff Mills, Honey Dijon, A-Trak, Nightmares on Wax, Folamour, Todd Edwards, Bob Sinclair, John Summit, Gorgon City, Vintage Culture

[Dekmantel Selectors](#) *The Garden Resort, Tisno*

When: August

Primary genres: Electronic, Electro, House, Techno, Breakbeat, Disco

Notable international acts: Avalon Emerson, Kampire, SHERELLE, Yu Su and Freddy K, Ben Ufo, Bored Lord, Interstellar Funk, Simo Cell, Djrum, Ben UFO, Coco Bryce, Kode9, Shanti Celeste, John Talabot

[Dimensions Festival](#) *The Garden Resort, Tisno*

When: September

Primary genres: Electronic, Techno, Electro

Notable international acts: Helena Hauff, Soichi Terada, Sherelle, Octo Octa, Roza Terenzi, Dr Rubinstein, Objekt, Onur Özer, Lena Willikens, Blawan

[Outlook Origins](#) *The Garden Resort, Tisno*

When: July

Primary genres: Drum and Bass, Jungle, Dubstep, Grime

Notable international acts: Goldie, Shy FX, Nia Archives, LTJ Bukem, Fabio & Grooverider, Mala, Coki, Children of Zeus, Flowdan, Addison Groove, Chimpo, Sully, Tim Reaper, DJ Storm

[Love International](#) *The Garden Resort, Tisno*

When: July

Primary genres: Electronic, Disco, Electro

Notable international acts: Craig Richards, Crazy P, K-Lone, Batu, Call Super, Fantastic Man, Horse Meat Disco

[Hospitality on the Beach](#) *The Garden Resort, Tisno*

When: July

Primary genres: Drum and Bass, Bass

Notable international acts: Andy C, London Elektricity, Wilkinson, P Money, Mefjus

[Terminal V](#) *The Garden Resort, Tisno*

When: July

Primary genres: House, Disco

Description: The first edition will be in 2024, replacing the long-running Suncébeat Festival.

[Goulash Disko](#) *Komiža, Island of Vis*

When: September

Primary genres: World Music, Electronic

Notable international acts: Guts, Giuseppe Ottaviani, Bukahara, Be Svendsen

[Velvet Festival](#) *Punat, Island of Krk*

When: June/July

Primary genres: Indie, Electronic, Disco, House

Notable international acts: Shy One, PVA, Raphael Top-Secret, Max Abysmal, BEA1991

*They also do club nights/concerts in Zagreb and Rijeka: Altin Gün, Soichi Terada, Mika Oki

Lighthouse Festival *Poreč, Istria*

When: May/June

Primary genres: Techno, House, Electro

Description: Festival brand from Vienna, takes place in different locations around Europe and Africa

Notable international acts: Helena Hauff, Juliana Huxtable, Felix da Housecat, Dax J

Membrain Festival *Martinska Beach, Šibenik*

When: August

Primary Genres: Bass, Drum and Bass, Jungle, Dubstep

Notable international acts: Phaeleh, Goth-Trad, Dreadmaul, Youngsta, Last Life, Baby T, Truth, Presha, The Untouchables, Coco Bryce, Fearful

SeaSound Festival *Martinska Beach, Šibenik*

When: July

Primary genres: Dub, Bass

Description: A sound system gathering, the offspring of a local dub/reggae festival Seasplash that had its final edition in 2023

Overground Festival *Martinska Beach, Šibenik*

When: July

Primary genres: Electronic, House, Techno

Notable international acts: Curses (US/DE), Local Suicide (DE)

Moondance Festival *Fortress Kamerlengo, Omiš*

When: July

Primary genres: Techno

Notable international acts: Ben Sims, Bloody Mary, Jamaica Suk, Mr. C, Oliver Deutschmann, Systek

Let the Music Be Free / LMF Festival *Jarun Lake, Zagreb*

When: June

Primary genres: Dance, House, Techno

Notable international acts: Aldo Morro, Audiojack, Claptone, Luciano, Marco Carola, Above & Beyond, Artbat, Camelphat, Adam Beyer

Forestland *Sveti Juraj na Bregu, Međimurje*

When: July

Primary genres: Electronic, Techno, House, Rap

Notable international acts: Ramiro Lopez, Kraundler, Mr. Black, Tai Woffinden

Zadar Sunset Festival *Zadar*

When: July/August

Primary genres: Dance, House

Notable international acts: Mark Knight, Roger Sanchez, Joris Voorn, Paco Osuna

[Escape the City Festival](#) *Barbariga, Istria*

When: July

Primary genres: Dub, Sound System

Notable international acts: Manasseh (UK), Roberto Sanchez (ES), Lions Den (GER)

Contemporary / Classical / Jazz / World / Experimental

[Music Biennale Zagreb](#) *Multiple venues, Zagreb*

When: April

Primary genres: Contemporary, Classical, Jazz, Experimental, Electronic

Description: The biggest regional festival for contemporary music featuring everything from symphony orchestras, chamber ensembles and contemporary opera to jazz, improvised, electronic and alternative music as well as sound experiments, multimedia installations and contemporary dance.

[Osor Musical Evenings](#) *Osor, Cres Island*

When: July - August

Primary genres: Classical Music, Early Music

Description: Founded in the 1970s, this festival has hosted nearly eight hundred concerts performed by national and international ensembles and soloists with over three hundred works in the Renaissance Cathedral of Osor, the central stage of the festival.

[Dubrovnik Summer Festival](#) *Dubrovnik*

When: July - August

Primary genres: Classical Music, Early Music

Description: Founded in the 1950s, this festival brings together theatre, music, dance, opera and folklore in Dubrovnik's historic venues.

[Samobor Festival \(Samoborska glazbena jesen\)](#) *Samobor*

When: September - October

Primary genres: Classical Music

[Festival Kvarner](#) *Opatija*

When: May-July

Primary genres: Classical Music

[Jazz.hr Festival](#) *Zagreb*

When: September / May

Description: Bi-annual cycle of jazz concerts

Notable international acts: Edmar Castaneda, Leszek Mozdzer, Daniel Caccia

[Zagreb Jazz Festival](#) *Zagreb*

When: September

Primary genres: Jazz

Description: Festival and concert series

Notable international acts: Ornette Coleman, Sonny Rollins, Chick Corea, Dee Dee Bridgewater, Donny McCaslin Quartet, Fatoumata Diawara, Jacob Karlzon, Magnus Ostrom, Scott Colley, Benjamin Koppel Quartet

[Makarska Jazz Festival](#) *Makarska*

When: August

Primary genres: Jazz

Notable international acts: Alfredo Rodriguez, Daniele di Bonaventura, Richard Bona, Alberto Marsico & Organ Logistics

[Rab Jazz Festival](#) *Rab Island*

When: September

Primary genres: Jazz

Description: Mostly local jazz musicians with a couple of foreign artists per edition

[Liburnia Jazz Festival](#) *Opatija*

When: July

Primary genres: Jazz

Notable international acts: Takuya Kuroda, JM Jazz World Orchestra, China Moses, Maria João, Ogre

[International Etno Jazz Festival](#) *Karlovac*

When: July

Primary genres: Ethno jazz

Notable international acts: Wolfgang Muthspiel, Mary Coughlan Trio

[Jazz Time Rijeka](#) *Rijeka*

When: May

Primary genres: Jazz

Notable international acts: Joscho Stephan Trio, XYQuartet, Richard Bona, 90F3, Kurt Rosenwinkel Standards Trio, Roberto Gatto Trio, Marc Abrams Trio

[Split At Night Jazz Festival](#) *Split*

When: June

Primary genres: Jazz

Description: Almost exclusively local artists, with occasional foreign artists (Antonio Forcione)

[Fest Jazza Koprivnica](#) *Koprivnica*

When: July

Primary genres: Jazz

Description: International jazz festival in a small continental town with a vibrant music scene

[Porto Etno](#) *Rijeka*

When: June

Primary genres: World Music

Description: International festival of world music and gastronomy that promotes multi-

culturalism and tolerance. It takes place in a repurposed industrial hall Exportdrvo.

[Metno Makarska](#) *Makarska*

When: June

Primary genres: World Music, Traditional

Description: An international ethno music festival partially held in front of a revolutionary monument/memorial at a foothill under Biokovo mountain

[Kamičak Etno Festival](#) *Sinj*

When: August

Primary genres: World Music, Traditional

Description: International ethno music festival held at Kamičak Fortress

[ZEZ Festival](#) *KSET, Zagreb*

When: May/June

Primary genres: Experimental, Jazz, Noise, Drone, Ambient, Electronic

Notable international acts: Colin Stetson, Brötzmann/Leigh, Lucrecia Dalt, DUMA, Félicia Atkinson, CZN (Valentina Magaletti & João Pais), Puce Mary, Petbrick, Shabazz Palaces, däleK

[Gibanja Festival \(Motions Festival\)](#) *Zagreb*

When: October

Primary genres: Experimental, Contemporary, Sound Art

Notable international acts: Sylvain Darrifourcq (FR), Ziúr (DE) & Elvin Brandhi (UK), Martina Claussen (AT), Thomas Ankersmit, Okkyung Lee, Aho Ssan (FR)

[Audio Art Festival](#) *Pula*

When: August

Primary genres: Contemporary, Jazz, Impro

Notable international acts: Rob Mazurek/Gabriele Mitelli, Stian Westerhus (NOR), Manu Mayr, Robert Pockfuss

[Ispod Bine Festival](#) *Split*

When: November

Primary genres: Sound Art, Impro, Experimental

Description: Almost exclusively local and regional acts, but also hosted a performance by Radian

In focus: How to build a sustainable foreign festival in Croatia

Interview with Vedran Meniga (Pozitivan Ritam, PDV Records, Seasplash/Sea Sound Festival)*

*Pozitivan Ritam was the local partner organisation for UK festivals Outlook and Dimensions in Pula

Sustainability here implies collaborative practices that aim to minimise the exploitation of local natural, social, economic and cultural resources and bring a positive impact to the local

community. These tips are aimed towards foreign festival organisers who want to build a festival in Croatia.

By building a closed community and practising unfair competition, a festival can be complicit in the erosion of local promoters and the local scenes. By being responsible for the local context, a foreign festival can foster an exchange with the local scene that enriches both sides, bringing more local audiences and artists to the festival and minimising the exploitation of local social and cultural resources.

Instead of just exporting foreign business models to cheaper destinations, this approach to running a festival allows the festival to help grow the local scene but also be influenced by the music scene that surrounds it. All of this can result in a high attendance of local audiences, which is not very common with foreign festivals in Croatia right now - this also makes an impact on the development of local scenes within the genres represented in these festivals

Find local partners

- Whether it is a full partnership or just a production collaboration, local crews and organisations and their experience can help the festival greatly
- Many production problems need to be solved locally, with local connections and know-how
- This type of collaboration can also aid the professionalisation and capacity building of the live music sector in Croatia, bringing the most current production practices from countries where the sector might be more developed

Include local artists

- Local partners can curate Croatian and regional artists foreign audiences might not have heard of, but can be a great addition to the lineup, sometimes even launching their international careers
- This also allows for greater diversity in the lineup and brings more local audiences
- Organise launch parties around the region with mixed lineups

Consider local living standards and accessibility

- Festivals should encourage the access of regional audiences by setting a lower regional ticket price
- Festivals should try to find a way to set food and drink prices at least somewhere between the Croatian standard and the standard of the festival's country of origin
- If a festival can manage to do all of this, the locals will feel more invited and valued as audience members

4.3. Music Venues and Clubs

The most important venues for the alternative scene are medium and small grassroots venues that have hybrid yearly cultural programmes. The vast majority of music venues in Croatia only cater to Croatian and regional artists. Most venues that are open to booking international acts and have an in-house programme are in bigger cities like Zagreb and Rijeka.

Important note: *Because of the purpose of this report, these lists only feature venues that book and feature artists from outside Croatia and the (ex-Yu) region. The list includes venues that sometimes have foreign acts booked by independent promoters, but those promoters are listed in the promoters section. It also includes some of the more important venues that are solely rented by the promoters and don't have a regular music programme. Also, because of the purpose of this report, the selection intentionally excludes some of the more mainstream venues and clubs and focuses more on the alternative scene. The venues are grouped by location and ordered alphabetically. Although we have tried our best to make an exhaustive list, there might be more small venues that occasionally host international artists.*

A list of smaller venues and bars that are mainly focused on local and regional acts is available in the [We Move Music Croatia database](#).

Zagreb

[AKC Attack](#)

The Medika squat is a main alternative cultural hub with a couple of different cultural spaces, with its main grassroots club and concert venue Attack. It holds concerts and club nights throughout the year, with a summer break.

Capacity: 250

[Boogaloo](#)

A venue with a wide range of different genres since it is predominantly a concert venue for independent alternative promoters, but also has some in-house electronic programmes (big tech house and techno events)

Capacity: 1100 (bigger space), 400 (smaller space)

[DEPO](#)

Underground techno club in a repurposed industrial complex

[Dva Osam](#)

Concert venue and nightclub that also holds movie screenings and talks

Capacity: 100 - 200

[Hard Place](#)

Bar and small concert venue for hard rock and rock'n'roll acts

Capacity: 100

[KSET](#)

Student volunteer-run concert venue and nightclub that features all kinds of alternative genres. It also offers different educational programmes, movie screenings and other hybrid programmes. It might be temporarily closed or relocated because of construction.

Capacity: 350

[Močvara](#)

Important grassroots concert venue and club for alternative music. It is also a place for workshops and other educational and discursive programmes.

Capacity: 500

[Masters Club](#)

Alternative nightclub and bar overlooking a tennis court. Outside promoters on rare occasions book foreign DJs here.

[Aquarius Klub](#)

A nightclub on Jarun Lake primarily focused on electronic music. Most of its club nights are organised by outside promoters.

Capacity: 1000 - 1200

[Peti Kupe](#)

Relatively fresh nightclub and event space mostly featuring house, disco and techno, but occasionally also supporting other electronic genres, concert performances and private events

Capacity: 600

[Reci:Klaonica](#)

DIY squat space that occasionally organises electronic, punk, hardcore, grindcore, metal and dub shows

Capacity: 150

[Sound Factory](#)

Somewhat hidden underground rave club

[Tvornica Kulture](#)

Biggest alternative concert venue in Zagreb with an in-house programme and concerts by other promoters

Capacity: 1500 (big hall), 250 (small hall)

Recent notable international acts: Enter Shikari, King Krule, The Sherlocks, Halestorm, Stereo MCs, Foals, Arch Enemy, Melvins, Flogging Molly, Bullet for My Valentine, Macy Gray

[Vintage Industrial Bar](#)

Alternative concert venue and bar with in-house booking and concerts by other promoters

Capacity: 500

Recent notable international acts: The Necks, The Strange, Vintage Caravan, Yawning Man, Algiers, Doppelord, Tamikrest

[Željezničar](#)

Venue with multiple rooms regularly rented by electronic music promoters for parties

Venues without a regular music programme

- [Arena Zagreb](#) (20 000)
- [Dom sportova](#) (10 550 big hall, 4000 small hall)
- [ŠRC Šalata](#) (6000, but currently at 4500 capacity because of earthquake damage)
- [Hala](#) (3000)
- [Pogon Jedinstvo](#) - cultural centre for independent culture owned by the city, that has its in-house cultural projects. The space is available to curators, promoters and other cultural workers for all kinds of art programmes, including occasional concerts and sound performances (1200 big hall)
- [SC / Student Centre](#) - a complex of a couple of smaller, more theatrical/cinema venues sometimes used for concerts
- [Lauba](#) - big gallery sometimes used for concerts and events (1350)
- [Museum of Contemporary Art](#) - sometimes holds performances and concerts, open air or in the cinema hall Gorgona (230, amphitheatre)

Classical concert venues for international acts

- [Vatroslav Lisinski Concert Hall](#) (1847 big hall, 304 small hall)
- [HNK / Croatian National Theatre](#) - hosts opera performances (715)

Split

[Hrvatski dom Split](#)

Public institution and professional concert hall cultivating a mostly classical and traditional music programme as well as musical theatre performances. It mostly features local musicians with occasional foreign guests.

[Kocka](#)

A youth association, concert venue and nightclub

[Otium Club](#)

A nightclub holding a party program with occasional guest appearances or local collectives, but also hosts monthly concerts by local musicians

Venues without a regular music programme:

- [Poljud Stadium](#) (34 000) - it has hosted a couple of major music events like an Iron Maiden concert and Ultra Europe Festival (until 2019)
- [Spaladium Arena](#) (11 000)
- [Gripe Hall / Sport Centre](#) (6000)

Rijeka

[Crkva](#)

Nightclub in central Rijeka, mostly local DJs with occasional bookings of foreign DJs

Capacity: 400

[Nemo Klub](#)

Nightclub dedicated to indie and electronica with occasional international guests

Capacity: 300

[Manual](#)

Nightclub and venue for DJs and electronic live act with regular international bookings

Capacity: 250

[Palach](#)

Legendary rock club, primarily hosting punk, rock indie and metal acts. It occasionally has international bookings.

Capacity: 200 (Hall 1), 300 (Hall 2)

[Pogon Kulture](#)

Venue for mostly local shows, but it sometimes hosts international acts booked by some of the promoters listed in the next section (concerts and club nights)

Capacity: 600

Venues without a regular music programme:

- **[EXPORTDRVO](#)** - repurposed industrial space used for festivals, exhibitions and performances

Osijek

[Epic](#)

Alternative electronic nightclub that sometimes hosts international DJs

[Exit](#)

Alternative nightclub and occasional concert venue that sometimes hosts international DJs

[Oxygene](#)

Alternative nightclub that sometimes hosts international DJs and often organise concerts by local musicians

Zadar

[Nigdjezemska](#)

Small squat and grassroots venue that regularly does shows for international hardcore, punk, grindcore, metal, post-punk, alternative artists, with occasional parties

Šibenik

Azimut

Concert venue and bar with occasional international bookings (Algiers)

Capacity: 150

St. Mihovil Fortress / Fortress of Culture

Historic fort transformed into an open-air concert venue with some in-house programming and open to other promoters

Notable international acts: Bonobo, Sigur Rós, King Gizzard and the Lizard Wizard, Benjamin Clementine, Emeli Sandé

Capacity: 1000

Tunel

Nightclub in a repurposed bomb shelter that has occasionally hosted foreign DJs (Red Axes, Damon Jee)

Pula

Fort Punta Christo

Squatted ancient fortress - turned - electronic music venue

Kotač

Alternative club and concert venue founded by the crew behind Seasplash Festival, a part of the Rojc cultural centre. Although it features different kinds of genres, it often organises dub and sound system events.

Rojc

Squat turned cultural centre and alternative music venue

Venues without a regular music programme:

- **Arena Pula** - ancient Roman arena that holds open-air concerts (organised by independent promoters) during the summer (Foo Fighters, Robbie Williams, Tame Impala, Grace Jones, Massive Attack, Anderson. Paak ...)
- **Cave Romane** - ancient quarry in Istria that recently started holding concerts/parties in the summertime

Dubrovnik

Culture Club Revelin

Outdoor nightclub in Dubrovnik, south Dalmatia

Dubina Club

Electronic nightclub in Dubrovnik with occasional foreign bookings

Zrće Beach, Pag Island

Main beach clubs that host the majority of Zrće's international music festivals:

[Aquarius](#)

[Noa](#)

[Papaya](#)

[Kalypso](#)

Other towns

[Steel Club Rovinj](#)

Indoor and outdoor nightclub in Rovinj, Istria

[ZCUK Regenerator](#)

Recently reconstructed and equipped cultural centre and concert venue in Zabok, close to Zagreb

[A3](#) (Atribut Association)

Concert venue and non-profit organisation in Knin that occasionally hosts international acts of different genres, along with many local and regional bookings, book promotions, stand up comedy and theatre plays

[FUNK](#)

Cultural centre and alternative concert venue in Koprivnica. It predominantly features local and regional artists but also has small international bookings on rare occasions.

4.4. Promoters and Booking Agents

Booking agents in Croatia generally work exclusively with local artists, and only rarely sign international artists. The scope of the Croatian music industry often demands music professionals to take on multiple roles. Hence, most promoters are often also booking agents (and label managers etc). Almost every promoter that books international artists also regularly organises concerts of local artists.

Most concert venues that host concerts of international artists are either occasionally or regularly rented out by independent promoters, or they have some other type of deal with independent promoters, even if they have in-house bookers and programmes. International concerts of classical music are mostly organised by in-house curators of venues and institutions. Aside from Zagreb, **Split** ([Hrvatski Dom Split](#)), **Zadar** ([Zadar Concert Office](#)) and **Varaždin** ([Varaždin Concert Office](#)) also have active **city institutions/concert offices** that organise concert seasons of classical and early music, often with international performers. In other places, such concerts are occasionally organised by national theatres, tourist boards or some independent organisations, but rarely with international bookings. Some international concerts are organised by educational institutions like the [Centre for Culture and Education Pazin](#) or [Open Public University Buje](#). Most notable independent jazz promoters are mainly the

organisers of festivals mentioned in the previous section (4.2.).

Important note: *This list contains promoters that at least somewhat regularly book foreign artists and have done so recently (2023). Most of them promote shows in multiple venues mentioned in the previous category, depending on the type and size of the event. Most of the promoters listed are primarily active in Zagreb. They are grouped by genre and ordered by approximate size and activity. Although we have tried our best to make an exhaustive list, there might be even more active international promoters that we missed, especially in the electronic and classical scene.*

4.4.1. Concert promoters

LAA - Los Angeles Agency

One of the most prominent promoters of alternative music concerts in Croatia. Lately, their focus has been on bigger acts, however they do work across different genres.

Notable international bookings: Robbie Williams, Foo Fighters, Melvins, Incubus, Steve Vai, Damien Rice, Bullet For My Valentine, Clutch, Alter Bridge, Tom Odell, The Ocean, Opeth, King Gizzard and the Lizard Wizard, King Krule, Sigur Rós, Amon Amarth, The Cult, Simple Minds, Placebo, Lorde, Dream Theater, Skunk Anansie, King Buzzo, Baroness.

Hangtime Agency

Promoters and booking agents that mostly feature all kinds of metal and rock genres with occasional rap, indie and world acts.

Notable international bookings: Batushka, Alestorm, Swans, Amorphis, Naxatras, Pain, Ensiferum, Unida, Nile, Kataklysm, Soilwork, Grima, Gorgoroth, Yin Yin.

Dostava Zvuka

Events and booking agency that mostly supports local artists with occasional foreign alternative and rap bookings.

Notable international bookings: The Chemical Brothers, Talib Kweli, Apey and the Pea, Clowns, King Prawn, Sage Francis.

Distune Promotion

Alternative concert promoters mainly in the Rijeka area.

Notable international bookings: Calxico, Algiers, Grant Hart, Neurosis, Tiger Lillies, Ema Ruth Rundle, Lightning Bolt.

Pozitivan Ritam

An organisation responsible for programming the Dva Osam club in Zagreb as well as the Seasplash Festival and its current offspring Sea Sound.

Notable international bookings: Dub FX, Acid Mammoth, Nick Oliveri, Channel One, Zion Train, Headmix, Lee “Scratch” Perry, Adrian Sherwood, Scientist, Mad Professor.

Multikultura

The organisation behind InMusic and EuropaVox Festivals, occasionally booking one-off

concerts (The Pixies 2022).

[Charm Music](#)

An internationally owned company that recently started booking and producing major concerts in Croatia.

Notable international bookings: 50 Cent, Imagine Dragons, Sum 41, Sting, The Cure, Tame Impala, The Smile.

[Honeycomb Live](#)

An international company operating in Serbia, Croatia, Bulgaria, Israel, Georgia, Greece, Cyprus, Moldova, Hungary, Romania, Azerbaijan and Kazakhstan.

Notable international bookings: Enter Shikari, She Wants Revenge, Soulfly, Interpol.

[Impromondays](#)

The long-running series of jazz and contemporary impro sessions that sometimes host foreign musicians.

[Vrelo zvuka](#)

A concert programme for world music and its contemporary and avantgarde forms, active in club Močvara.

Notable international bookings: Canzoniere Grecanico Salentino, Monsieur Doumani, Yin Yin, Black Flower, Mdou Moctar, Stella Chiweshe.

[Twilight Promotion](#)

Alternative, dark and metal concert promoter.

Notable international bookings: Sisters of Mercy, Batushka, Embryo, The Exploited.

[Subsonic Events](#)

Concert promoter of mostly alternative and metal artists.

Notable international bookings: Amorphis, God is an Astronaut, Mglá, Amenra

[No Profit Recordings](#)

Label and concert promoters for metal and punk mainly active in Zagreb and Pula.

Notable international bookings: Bell Witch, Black Lung, Mondo Generator, Kadabra.

[Bear Stone Promotions](#)

Concert promoters for stoner, heavy and psychedelic acts in Zagreb venues, organisers of the Bear Stone Festival in Slunj

Notable international bookings: Bongzilla, Mondo Generator, Nebula, Mr Bison

[Abyssal Booking](#)

Concert promoters for underground metal music primarily active in club Močvara.

[Buka i Otpor Booking](#)

Booking and concert promotion for metal, punk, crust, grindcore, hardcore and similar genres in the Zagreb area.

4.4.2. Larger electronic event promoters

We Love Sound

Organisers of Sonus Festival and techno/minimal club nights in Zagreb.

Notable international acts: Ricardo Villalobos, Reiner Zonneveld, Luigi Madonna.

BSH Events

Club events and party promoters around Croatia focused on house and techno.

Notable international acts: Deborah de Luca, Mathame, Gates of Agartha, Honey Dijon, Hot Since 82

Future Scope

Promoters of outdoor and indoor techno and house parties.

Notable international acts: Paul Kalkbrenner, Jeff Mills, Derrick May.

Stereotip / Planet Srijeda

Promoters of electronic events ranging from techno and EBM to disco and house.

Notable international acts: Boy Harsher, Curses, Cormac, Solomun, Dixon.

4.4.3. Club night promoters and DJ collectives

Zagreb

- [Imogen Recordings](#) (House)
- [Dobar House](#) (House)
- [Cycle](#) (House)
- [Casa](#) (House)
- [Kongres Kolektiv](#) (Techno)
- [Underground d.o.o. / Technokracija](#) (Hard Techno)
- [bRave](#) (Electro, Techno, Industrial)
- [VOLTA](#) (Post-Club, Bass, Jungle, Techno)
- [NO BALANCE](#) (Bass, Post-Club, Techno)
- [U/offu Events](#) (Electro, Breakbeat, Techno)
- [Value](#) (Post-Club, Industrial, Electro, Breakbeat, Techno)
- [Forestation](#) (Psy Trance)
- [Hybrid](#) (Psy Trance)
- [Kordoom Hi-Fi Sound System](#) (Dub, Roots, Reggae)
- [DROP](#) (Drum and Bass)
- [Heisse Scheisse](#) (Ghetto Tech, Electro, Footwork)
- [Zbeletron](#) (Club, House, Electro, Bass)

Split / Zagreb

- [Adriatic Social Club](#) (House)
- [TAMAN](#) (Techno, Electro)
- [PULP](#) (Breakbeat, Techno, Bass)

Other cities

- [Liminal](#) Rijeka (House, Techno)
- [Greenlight Collective](#) Rijeka (House, Techno, Minimal)
- [Hush!](#) Osijek / Zagreb (Techno)
- [Re:Code](#) Osijek (Techno, Hard Techno)
- [Munchies Soundsystem](#) Pula (Dub, Roots, Reggae)
- [VuBass](#) Vukovar (Drum and Bass)

4.5. Organising a Tour or Gig

The best way to get a gig in Croatia is by contacting local organisers and promoters since they know the local audience, as well as the contexts relevant for good production and promotion. The general consensus is that the best way to build an audience in Croatia, like anywhere, is by playing live shows. It is also a good idea to partner up with local bands to book dates together and/or make touring combinations of a couple of bands that might have somewhat overlapping audiences, but not completely. This is a good way to “cross-pollinate” different audiences.

Because Croatia is a small and centralised music market, it is not common for foreign artists to tour around Croatia. It would be hard to make a whole tour financially feasible, however, connecting two shows might make sense (for example, combining one of the bigger cities like Zagreb and Rijeka with a show at a coastal summer event). Zagreb is in a great geographical location for connecting tour dates in Austria, Italy and Hungary since it is only a couple of hours away from larger cities like Vienna, Milan or Budapest. For some artists, it might make sense to plan a tour of the ex-Yu region.

In focus: Tips for planning a tour of the ex-Yu region

Information based on a discussion panel “DIY Touring Highway Through Former Yugoslavia” at MENT Conference 2024.

Speakers: *Ivan Lončarević (Pop depresija, RS), Laura Tandarić (Močvara, HR) and Luka Zadro (JeboTon, SNO, HR).*

Prepare yourself that the first tour might not be very profitable

- Although it is demanding, it is possible to do a regional tour without financial losses
- Playing live shows builds your audience so future tours might be more successful

Keep the local standard in mind

- Serbia, Montenegro, Macedonia and Bosnia and Herzegovina are not in the EU - research possible administrative needs (like ATA Carnet) and expect lower fees in countries with lower living standards
- Trust that the local promoter knows what ticket prices are acceptable to local audiences
- A day off in the tour schedule costs much less in the Balkans than in Western Europe

- Venues in smaller towns may often not have great technical conditions

Risk management for foreign acts

- Most promoters will book local support to attract local audiences. This might affect your fee, but it might also bring more audience and help you grow your audience for next time
- Some venues and organisations have some public funding that allows them to offer fixed fees that are not reliant on ticket sales. Research which programmes might have a bigger budget for “riskier” shows.

Planning dates

- In smaller towns, it is more common to have shows on weekends, while in bigger cities like Zagreb, it is more common to do smaller shows throughout the week
- Try to contact venues and promoters early enough - some of the concert programmes at venues are planned 7 months in advance
- Some promoters know promoters in other ex-Yu countries - ask them if they can connect you with someone to try to plan other tour dates

5. Recorded Music Sector

The recorded music sector in Croatia consists of several big record labels that dominate the market and a great number of small independent labels. There are very few examples of any of these labels releasing a foreign artist's music; they are almost exclusively focused on releasing music by the local scene (Croatian and regional). This, however, doesn't account for distribution - the big local labels are the main distributors for international companies like Universal, EMI, Sony, etc. Although there are many small independent labels, most of them only deal with the digital distribution of their own releases. Some of the smaller independent Croatian and regional labels are physically distributed in vinyl by one of the more prominent independent labels - PDV. In the past couple of years, some other independent labels like LAA, Dostava Zvuka and Mudri Brk have also started producing a significant amount of vinyl releases themselves. In line with global trends, some artists are also choosing to self-release their music, but they are in the clear minority.

Croatia Records, the biggest Croatian label, is a successor of Jugoton, which was the first and biggest record label in Yugoslavia. It was founded in 1947 and active until 1991 when it changed names. Croatia Records is therefore still the owner of the largest phonograph library in the region (around 90 000 recordings), holding rights to the vast majority of the most popular regional music of the second half of the 20th century. Recently, some legal issues occurred concerning the privatisation of the phonographs between the Republic of Croatia and Croatia Records.

More about the historical context of Croatian discography is available [here](#) (in Croatian).

5.1. Recorded Music Industry in Figures

The total amount of fees collected by ZAPRAF in 2022 was HRK 38 500 070 or €5 112 891 (ZAPRAF, 2022). A breakdown of these fees can be found in the table below.

Area	Income 2022 (HRK)	Income 2022 (€)	Share of income
TV Broadcasting	HRK 13 138 886	€1 735 694.7	34,13%
Radio Broadcasting	HRK 5 244 165	€692 773.3	13,62%
Public Performance	HRK 13 082 141	€1 728 198.5	33,98%
Cable Retransmission	HRK 4 660 611	€615 683.7	12,11%
BTL	HRK 1 857 652	€245 402.6	4,83%

Dubbing	HRK 401 285	€53 011.2	1,04%
Internet billing	HRK 51 974	€6866	0,14%
Other incomes	HRK 63 353	€8369.2	0,16%
Total	HRK 31 282 591	€4 132 544.3	100%

Table 3. A breakdown of fees collected by ZAPRAF in 2022. Source: ZAPRAF 2022

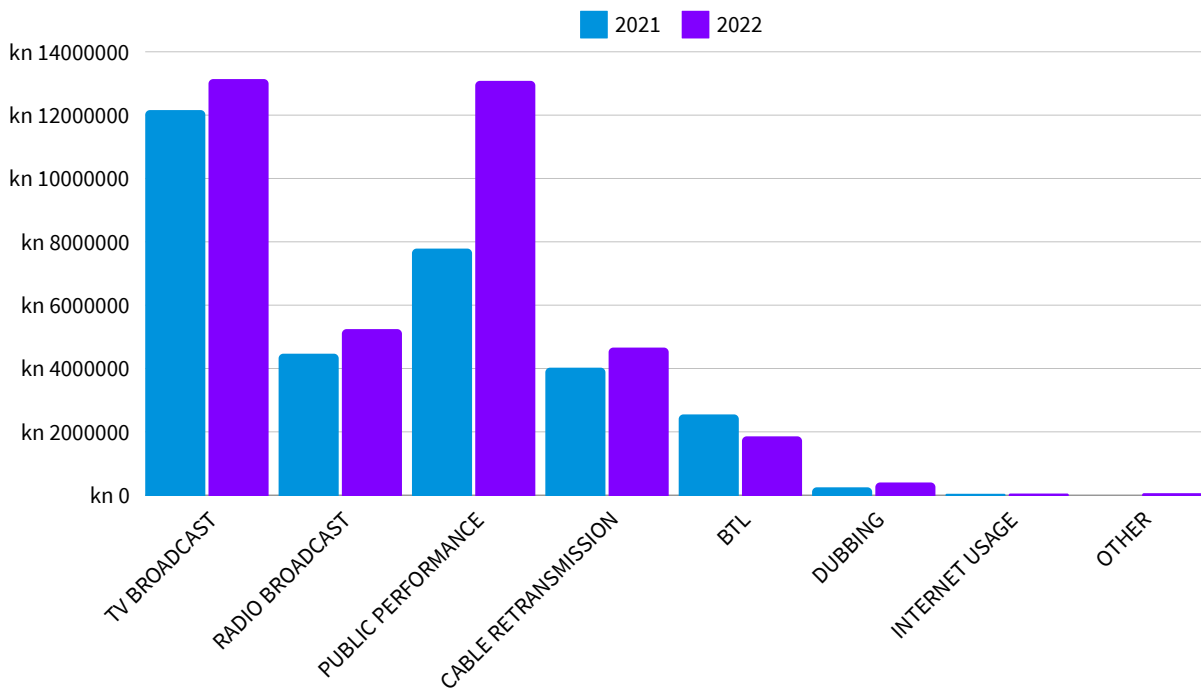


Figure 6: Source: ZAPRAF 2022 Yearly Report

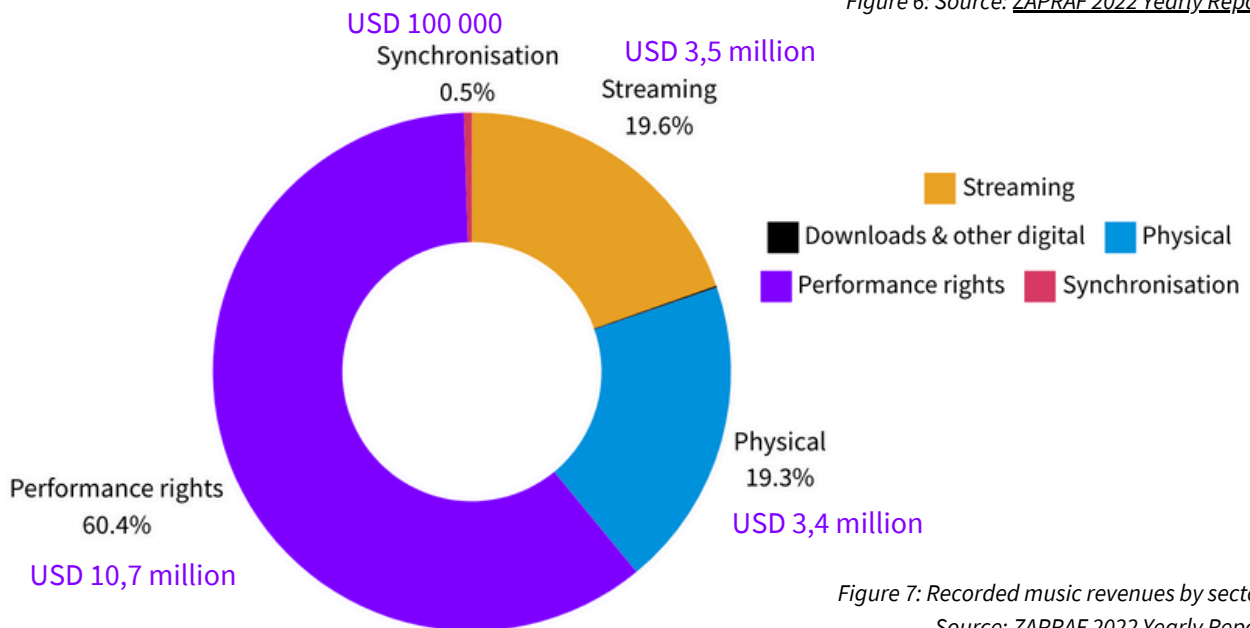


Figure 7: Recorded music revenues by sector. Source: ZAPRAF 2022 Yearly Report

According to experts from the field, performance rights account for about 60% of recorded music revenues in Croatia, streaming and physical copies account for about 20% with synchronisation and downloads accounting for less than 1%.

5.2. Main Actors in the Recorded Music Industry

Most labels in Croatia solely represent their own catalogues, however, there are some big labels that are connected to international major labels for the Croatian territory. For instance, Dancing Bear distributes Warner Music's international catalogue and Menart distributes Sony Music's (which includes EMI and Mute). Before Universal Music Croatia was founded in 2011, Aquarius Records was the distributor for Universal Music.

Big labels:

- [Croatia Records](#)
- [Dallas Records](#)
- [Dancing Bear](#)
- [Aquarius Records](#)
- [Menart](#)
- [Universal Music Croatia](#)

Medium labels:

- [Cantus Records](#)
- [Hit Records](#)
- [Only Records](#)
- [Rubikon Sound Factory](#)
- [RTL Music](#)
- [Campus Records](#)
- [Scardona Records](#)
- [IDM Music](#)

Small / Independent / Alternative labels:

...[383 Records](#) / [UO Elemental](#), [Agapa](#), [Barba](#), [Basic & Rough](#), [Blacksoul Music](#), [Blind Dog Records](#), [Burek](#), [Cycle Records](#), [DHP-AK47](#), [Dirty Old Label](#), [Doomtown](#), [Dostava Zvuka](#), [Forbidden Dance](#), [Fox & His Friends](#), [Geenger Records](#), [Guranje s Litice](#), [Imogen Recordings](#), [Intek Music](#), [JeboTon](#), [Kopaton](#), [LAA](#), [Low Income Squad](#), [MAST Produkcija](#), [Moondance](#), [Mudri Brk](#), [Nota Bene Records](#), [Pass the Hat](#), [PDV](#), [Prokulica](#), [Rezonator](#), [Rika Muzika](#), [Sipa Music](#), [Slušaj Najglasnije](#), [Spona](#), [Smrt Razuma](#), [Tondak](#), [Vedran Peternel \(Zvučni Zid, Zagreb Calling\)](#), [Vakum](#), [Village Live](#), [Više-manje zauvijek](#), [WTF Records](#), [YEM](#), [Zona Muzika](#)...

5.3. Digital Distribution

The main digital service providers in Croatia are Spotify, YouTube and Deezer, while Apple and Tidal have a smaller user base. According to experts in the industry, the global digital music company Believe holds about 35% of the market for digital distribution in Croatia. The majority of smaller Croatian labels use Believe's services as well as some of the bigger ones.

There are some exceptions. Since **Croatia Records** has the biggest catalogue in Croatia, they have direct deals with digital music platforms and distribute their own catalogue, along with catalogues of some smaller labels and imprints. **Dancing Bear** is the local distributor for Warner Music Group, so Warner is the digital distributor for their catalogue. There have also been some deals with Universal and Orchard lately, but minor in scope.

5.4. Physical Distribution

For physical distribution, two big Croatian labels distribute two of the major international labels (Dancing Bear - Warner Music; Menart - Sony Music), while Universal Music Croatia distributes Universal Music in Croatia. Each of these major labels have webshops and physical stores where they sell their physical releases, whether it's their own or the releases they distribute.

Among the independent labels, [PDV Records](#) distribute [many alternative labels](#) to their own vinyl shop and to other record shops in Croatia and the region. One of the most relevant record shops with the biggest selection of non-second-hand records in Zagreb is [Dirty Old Shop](#). One of the main places where people buy records in Croatia is still **at live shows**.

5.5. Collective Management of Neighbouring Rights

CMOs for neighbouring rights are the aforementioned HUZIP (for performers' rights) and ZAPRAF (for phonograms/discographers). Artists from EU states can register with these CMOs to protect the rights they own.

If an individual or company is based outside of the EU, ZAMP and HUZIP still allow registration, but ZAPRAF doesn't. **Non-EU actors need a representative from within the EU to be able to register with ZAPRAF.**

5.6. Releasing and Distributing Your Music

Releasing or distributing foreign music in Croatia (on independent labels)

Interview with Vedran Meniga (PDV Records, Pozitivan Ritam)

Local labels don't release foreign artists often because then there would be no one left to release local artists! Local labels are mostly not interested in representing foreign artists because their music is already available to local audiences in some way (mostly online).

Why would a band release music through a Croatian label?

They should mostly consider it if they are interested in playing (more) gigs in Croatia or if they already have an established audience here because they've played here multiple times.

Foster mutual relationships and exchanges

If a Croatian label releases a foreign artist, it is usually on the basis of an existing relationship. It makes sense to build mutual relationships - the foreign artists/organisations can in turn release or book Croatian artists in their country.

Physical distribution

- Digital distribution is a monopoly so physical distribution is what's left for smaller labels. PDV physically distributes most local independent labels and also supplies some record stores around the region.
- There is a very low-profit margin in this kind of regional distribution. Since Croatia is in the EU, exporting into Bosnia, Serbia or Montenegro is very costly. A lot of planning and calculation is necessary to export bigger vinyl shipments, smaller ones are not cost-effective.
- PDV also distributes foreign labels in these record shops. This distribution is also a result of long-lasting relationships with specific bands and labels, which requires building trust over time and booking concerts on both sides

In the end, it still comes down to **playing live shows**. Concerts in the Croatian area usually **boost record sales** for that artist.

6. Music Publishing & Synch Sector

The synch and music publishing sector in Croatia is not very developed. This sector consists of music publishers that administer catalogues from major international labels. These music publishers are usually also local record labels, they are not specialised for publishing or synch. There are no companies that have synch as their core business model since it's not profitable to focus on just one thing in such a small market.

According to the experts in the industry, in 2022 synchronisation made up only 0,5% of Croatia's overall recorded music revenue.

6.1. Main Actors in the Music Publishing Industry

Croatia Records is the music publisher for its own catalogue, but this is only a local repertoire. Warner is administered by Dancing Bear. Sony by Menart. Universal Publishing by Aquarius Music Publishing.* Most other major international labels are administered by [IDM Music Publishing](#), which makes it the most active company in music publishing/synch in Croatia (with a mostly foreign repertoire).

**Universal Music Croatia was founded in 2011, but Aquarius Music Publishing is still the local administrator for the catalogue of Universal Publishing.*

6.2. Collective Management of Copyright

If an artist is not represented by some of the major labels/publishers, they can contact the CMOs directly to sign up. It is not very common for authors to be represented by a publisher. They mostly administer rights through CMOs by themselves. If they sign for a label, sometimes there is a condition to sign a publishing contract, but it is becoming rare for this to be the case.

A specific thing about the Croatian market is that HDS ZAMP collects all the rights for blanket licences for TV stations. The blanket licence pertains to the usage of music in unscripted TV shows (The Voice, for example). This no longer falls under the domain of music publishers. The blanket licence is administered directly through HDS ZAMP, and then HDS ZAMP transfers the revenue to publishers and authors. Before this change, every publisher signed a specific deal with every TV station for a blanket licence, but now everything is done through HDS ZAMP.

6.3. Distributing your Catalogue and Creative Collaborations

In order to distribute a foreign catalogue in Croatia, a label or company needs a local sub-publisher. Foreign publishing companies from the EU can register with ZAMP, but this won't necessarily have any impact on publishing more in Croatia.

7. Media and PR

In [HDU's study of music consumption in Croatia](#), there is no mention of the role of music critics or music portals in the discovery of new music (only radio and TV). This might be a flaw within the construction of the study, but it is still indicative of the decreasing influence of this type of music mediation in the Croatian scene (as well as globally).

Within the context of the region, Croatia has the most music media outlets (combined with music sections of general news outlets). However, music journalism isn't very developed as a profession as it is rarely a profitable endeavour. A lot of those music outlets are based on passionate volunteers.

7.1. Social Media

The main social media platforms used in Croatia are Facebook, Instagram, TikTok, Twitter/X, YouTube, and LinkedIn. Facebook and Instagram are the main ways of promoting music events and artists on social media. Facebook is more oriented toward the "event" feature, along with paid campaigns and Instagram is more agile and is more affordable for more reach for advertising and illustrating music. However, methods may vary depending on the age group.

According to Datareportal, "Facebook had 1,75 million users in Croatia in early 2023. Facebook's ad reach in Croatia was equivalent to 43,5% of the total population." "Meta's advertising tools indicate that Instagram had 1,35 million users in Croatia in early 2023. The company's recently [revised](#) figures suggest that Instagram's ad reach in Croatia was equivalent to 33,6% of the total population at the start of the year ([Kemp, 2023](#))." Twitter/X is far less popular in Croatia, with only 298 000 users in early 2023 ([DataReportal, 2023](#))

Some social media profiles of music portals (like [Muzika.hr](#)) focus on building their social media communities so they have a good reach and many active followers. According to [online metrics](#), the top three Facebook pages of music media outlets in Croatia in early 2023 were: [Klubikon](#) (185 000), [Croatian Music Channel](#) (136 000) and [Muzika.hr](#) (97 000). On Instagram, Muzika.hr was in the lead with 20 200 followers, followed by CMC with 14 400 and [Klubskascena.hr](#) with 10 300.*

**Muzika.hr is a general alternative music portal. Klubikon and Klubska Scena are dedicated electronic music portals while CMC is a commercial Croatian music TV station owned by Croatia Records.*

YouTube

When promoting music/artists in this market, one should keep in mind that the main way of discovering new music in Croatia is still YouTube ([HDU 2022 study](#)). The YouTube recommendation algorithm is partially credited for the above-average popularity of certain mid-level psychedelic/stoner bands as well as some indie acts in the Croatian market.

According to [DataReportal](#), “YouTube had 2,94 million users in Croatia in early 2023 ([Kemp, 2023](#))”. Since the entire population of Croatia is under 4 million people, it is possible that this number is somewhat distorted by the fact that some people or organisations use several user profiles on YouTube. However, it is still a strong indicator of YouTube’s importance in the Croatian digital space.

There are some channels that make videos of live music performances or DJ sets in the studio, but they almost exclusively focus on local/regional artists.

[VIDA TV](#) is an online YouTube channel that offers original content in the field of culture. They sometimes feature foreign artists/film video reports from concerts.

The music portal [Subsite](#) often makes high-quality photo and video reports from international concerts and publishes them on [their YouTube channel](#).

7.2. Written Media – Print and Online

Music PR for foreign artists is almost exclusively focused on promoting their shows in Croatia. According to Sanjin Đukić, a Croatian music PR expert, it makes sense to aim a PR strategy at all types of media outlets - even those that are not specialised in music - since most of them have a culture or music section. These general outlets can bring a general awareness of an event or release, while the music portals can offer a deeper dive.

Bigger news outlets (online and print)

- [Jutarnji list](#)
- [Večernji list](#)
- [24 sata](#)
- [Nacional](#)
- [Slobodna Dalmacija](#)
- [Novi list](#)
- [Glas Istre](#) (regional newspapers)

Online

- [Tportal](#)
- [Dnevnik.hr](#)
- [Telegram](#)

Music portals

- [Muzika.hr](#)
- [Glazba.hr](#)
- [Ravno do Dna](#)
- [Souneguardian](#)
- [SoundReport](#)
- [Ziher](#)
- [Music-Box](#)
- [Terapija](#)
- [Mixeta](#)
- [Perun](#) (general alternative music)
- [KlubskaScena](#)
- [Klubikon](#)
- [MixMag Adria](#) (electronic)
- [Blackout Hip Hop](#) (hip hop)

Art

- [Kulturpunkt](#)

Blogs

- [Mrtva Egzotika](#)

Lifestyle

- [Elle](#)
- [Journal](#)
- [Buro247](#)

List of online music media per audience reach/online traffic according to 2023 online metrics SimilarWeb (results published by [local music portals](#))

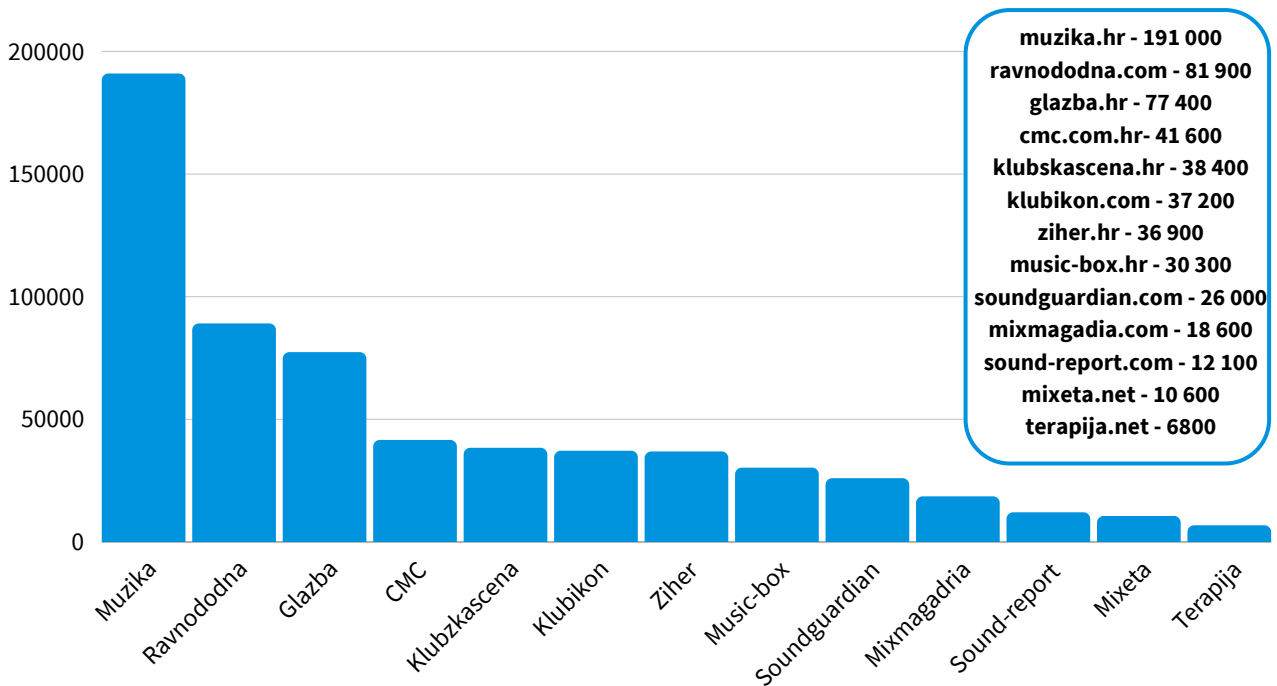


Figure 8: Online music media per audience reach/online traffic. Source: [SimilarWeb, 2023](#).

Although there are many independent smaller music online portals, a lot of them are becoming less active or shutting down, as it is hard to keep them profitable and/or financed. Some of the bigger online portals are owned and funded by companies and organisations that have other incomes (glazba.hr - Croatian Composers' Society; Mixmag Adria - international MixMag magazine; cmc.com.hr - CMC TV / Croatia Records). Other independent portals need to mostly rely on advertising to stay sustainable or be predominantly volunteer-based. Advertising policies can sometimes influence the type of content that is able to be featured on some of the most popular music portals. However, if there is a budget for promoting an event or release on such portals, it might be worth promoting music there.

Because of financial conditions, it can be challenging for smaller music portals to regularly produce and write original content, so they are often based on publishing PR texts and other types of announcements of musical events (less

often columns and interviews etc.).

All in all, in line with global trends, online portals in Croatia are losing their curatorial identity and the influence they may have had on the audience before the rise of social media.

Print

There are some respected music critics and music writers who are active in some of the biggest news outlets like Jutarnji List or Nacional. Their influence is generally based on the individuals themselves, not the media it is printed in and its brand.

Unfortunately, there are no more music magazines in Croatia after Rolling Stone Croatia shut down in 2015. There are some DIY fanzines that occasionally surface in the underground scene (especially in the dub / sound system or punk scene), but they rarely last for long and don't come out regularly.

7.3. Radio

Radio is very important for building audiences as it is still one of the main ways of listening to music in Croatia ([HDU, 2022](#)). Regular airplay can help artists build audiences, and can also be a source of some income if a song manages to reach “hit level”.

Naturally, the radio stations that reach the most audience are usually less interested in alternative music or up-and-coming artists. They are mostly oriented towards local folk/pop and pop music or English-language pop hits.

In the first half of 2023, **Croatian radio stations** played about **62% of Croatian music** and about **38% of foreign music**. On average, one radio station in Croatia broadcasts 114.060 musical works annually. (Source: HDS ZAMP)

Publicly funded [Croatian National Radio](#) stations (especially 1, 2, 3 and Sljeme) are generally considered to have quality music content. Although they might not be the most alternative radio stations, there are many dedicated classical, jazz and traditional music shows.

[Antena Radio](#) is one of the mainstream radio stations with a national concession that is open to some alternative music content on rare occasions (for bigger international concerts). One of the more popular alternative radio stations is [Top Radio](#).

There are some local radio stations (in specific towns) that are more open to alternative music so it also makes sense to promote local shows with them (also community radio stations like [KLFM](#) in Split, [Radio Rojc](#) in Pula or [Radio Roža](#) in Rijeka).

Zagreb is the main urban area with the highest population so its local alternative radio stations are also some of the most influential radio stations in the alternative music scene:

- [Yammat.fm](#)
- [Radio Tvornica](#)
- [Radio Student](#)
- [Enter Zagreb](#)
- [Radio 808](#)
- [Radio Nacional](#)

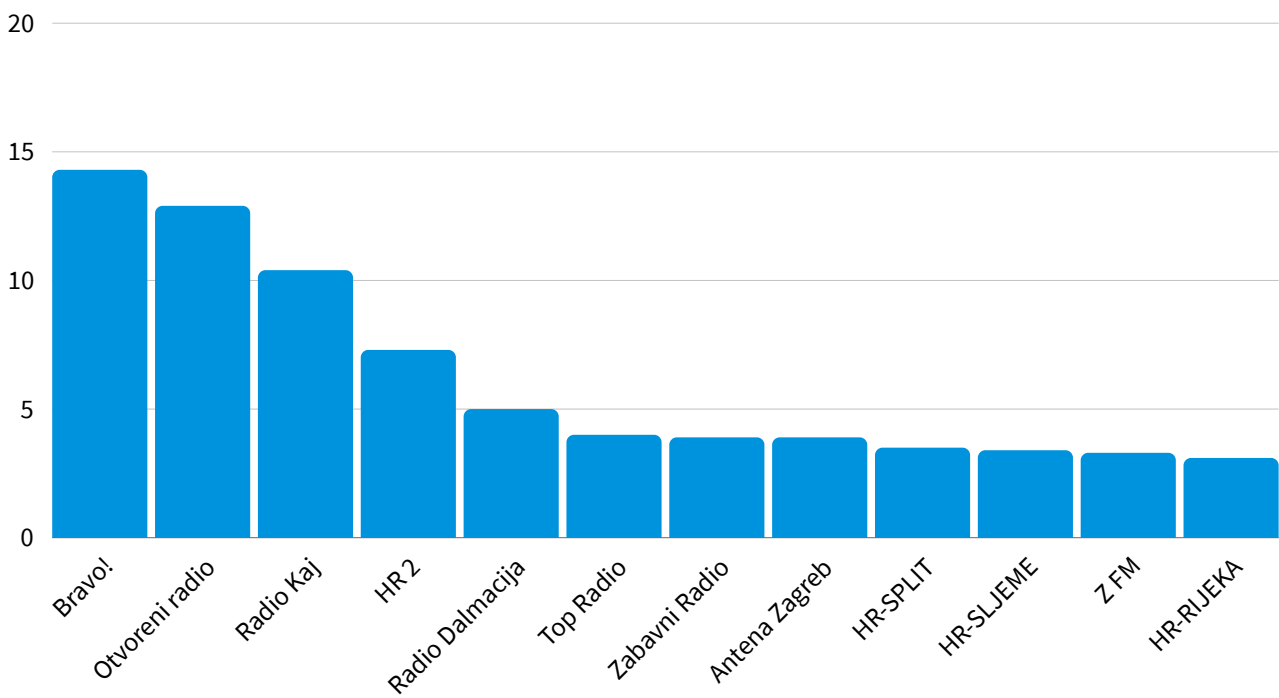


Figure 10: Radio stations with the most listeners in Croatia (without online streams)
Source: *De Facto Produkcija*, 2021

7.4. Television

Croatian TV bears no real importance in building an audience for foreign artists.

Some talk shows and morning shows on national TV may host a short interview with a musician performing in Croatia that day, but this only happens because of the influence of specific promoters or music journalists active at that station.

7.5. Developing a Marketing and PR Strategy

How to develop a PR strategy for the Croatian market*

Interview with Sanjin Đukić (pola Agency, PR for LAA Agency, EXIT brand festivals and Tvornica Kulture venue)

**Tips for promoting shows in Croatia in collaboration with local promoters*

When promoting a show or a release in Croatia, it is important to work with local promoters. They are brands that have been building their audience slowly and organically for many years. A PR strategy looks different when the message is coming from a platform the local audience already trusts, and these promoters have experience in the local context and above all else, know their audience.

Collaborate with local promoters because they know their local audience best

- Their existing strong relationship with the audience and local media makes it easier to plan campaigns

A dynamic campaign is centred around important topics

- Try to think of key topics to suggest to the promoter: awards, anniversaries, new releases...
- In case of new releases, check if your label would help with promotion to get extra reach and promotional materials for the promoter

Prepare different types of materials and be responsive and available to do interviews

- Videos, photos, visuals in different formats, press clips, texts etc.
- As a tour progresses, new tour materials and photos/videos from shows may accumulate - send them to your promoter for promotional use. It can help further contextualise where your band is at right now and how the live performances look - better than just a promo photo or even an interview.

Digital marketing is still more useful than a commercial in any other media

- Suggest wide musical references to the promoter that might help target your audience or ask for their input if creating a campaign from your own account
- The promoter can help suggest which region of the country gravitates toward the place or city where the concert is happening - this is where you can find more of your target audience

Embrace the risk

- There is always some risk involved when promoting a concert - an important football game on the same date can make or break a concert in Croatia

What is the most important part of building an audience in Croatia (or anywhere)?

- The performance is all that will matter most in the end. If a band can deliver a memorable concert, where they show they stand behind their material and the audience believes their performance and feels something - this is what people will remember the most. This is what will bring more people the next time a band performs, mainly because the audience members will recommend it to their friends. You can have the best campaign in the world, but if you let down the audience at your live show, all will be erased.

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