

**Documentation of statistics for  
Live music 2024**

## **1 Introduction**

The purpose of the statistics Live music is to shed light on the activity around live music. The statistics show statements of concert organizers, concerts and the audience and include concerts with public access, where the musicians are remunerated for the performance of the musical works, and where the concerts are the main purpose of the audience's presence. The statistics have been compiled since 2020 and describe the activity around live music from 2018 to 2024.

## **2 Statistical presentation**

The statistics on live music are an annual statement of the number of concert organizers, concerts and audiences divided by organizer type, sector, industry and region.

### **2.1 Data description**

The statistics are an annual statement of the activity around live music, which sheds light on the companies and organizations that arrange and / or hold concerts and the audience that participates in them. Concert organizers, concerts and audiences are in paragraph.

Concerts are limited to concerts with public access, where the musicians are remunerated for the performance of the musical works, and where the concerts are the main purpose of the audience's presence. Charity concerts where the musicians do not receive a direct payment are covered by the definition, as the musicians' fees are assumed to be their contribution to the purpose of the concert. Concerts broadcast on television and radio are covered if there is public physical access to the concert. Events such as school concerts and concerts at company parties where there is no public access are not included in the statistics. Concerts held at restaurants, bars and discos, where the main purpose of the audience's presence is the consumption of food and drink, are also not included.

Concert organizers are the companies and organizations that arrange and / or hold concerts. The statistics distinguish between different types of organizers, eg professional concert organizers, churches and venues.

## 2.2 Classification system

The statistics are grouped according to the following groupings:

Concert size, organizer type, regions, sector and industry.

### Concert organizer type

- National church
- Cultural organizations
- Orchestras
- Music festival
- Music society
- Regional music venue
- Music venue
- Professional organizer
- Other organizer

### \*\* Concert size \*\*

- Less than 200 people
- 200-499 people
- 500-999 people
- 1,000-4,999 people
- 5000-9.999 people
- 10,000-29,999 people
- More than 30,000 people

### Sector

State Municipal Private

## 2.3 Sector coverage

Sector of Culture

## 2.4 Statistical concepts and definitions

Live music: Concerts with public access is in these statistics defined as concerts where the musicians are paid for the performance of the musical works. Charity concerts where the musicians do not receive a direct payment are covered by this definition, as the musicians' fees are assumed to be their contribution to the purpose of the concert. Concerts transmitted on TV and by radio are covered if there is public physical access to the concert. The audience will include those who attend the concert in real life.

## 2.5 Statistical unit

Concerts

## **2.6 Statistical population**

Concerts where the musicians are remunerated for the performance of the musical works, and where the concerts are the main purpose of the audiences presence.

## **2.7 Reference area**

Denmark.

## **2.8 Time coverage**

The statistics cover the time period 2018-2024.

## **2.9 Base period**

Not relevant for these statistics.

## **2.10 Unit of measure**

Quantity.

## **2.11 Reference period**

The statistics refer to the calendar year.

## **2.12 Frequency of dissemination**

Yearly.

## **2.13 Legal acts and other agreements**

These statistics are not covered by any EU regulation.

## **2.14 Cost and burden**

These statistics are based on administrative and already collected data. There is thus no direct response burden, in relation to the compilation of these statistics.

## **2.15 Comment**

Other information can be found on the statistics' [Culture page](#) or available by contacting Statistics Denmark.

### 3 Statistical processing

Data for the statistic of live music are collected annually from KODA, The Agency for Culture and Palaces, the music festivals' websites and Statistics Denmark's own registers. The collected data is examined and cleaned for error observations. Data about the audience appears directly from data for some of the concerts, while it is estimated for the others. The total data about concerts is used to identify the concert organizers.

#### 3.1 Source data

The statistics is based on crediting data from KODA, reports from regional venues, regional orchestras and operationally supported music festivals to the Palaces and Culture Agency, as well as manual collection of information about music festivals from the festivals and other relevant websites.

Major music festivals are identified by combining different sources, e.g. [Gaffa](https://all-insights.dk/festival-rapport/), [All Insights Festival rapport] ( <https://all-insights.dk/festival-rapport/>) and other sources like [Shareboks] ( <https://shareboks.dk/stoerste-festivaler-i-danmark/>). The number of concerts and audiences held is collected manually from the festivals and other relevant websites.

Information about industry, sector, etc. obtained from Statistics Denmark [Company Statistics](#).

#### 3.2 Frequency of data collection

Yearly.

#### 3.3 Data collection

Statistics Denmark receives administrative data from KODA and the Palaces and Culture Agency. Statistics Denmark itself collects information about the music festivals from the festivals and other relevant websites.

#### 3.4 Data validation

The information for major music festivals on the number of concerts and audiences is gathered in a data set (data set 1).

Data from the The Agency for Culture and Palaces on the number of concerts and audiences at regional venues, regional orchestras and operationally supported music festivals are collected and validated in a separate data set (data set 2). Billing data from KODA is cleared of error observations, eg invalid cvr numbers. Invoices relating to events hosted by major music festivals, regional venues, regional orchestras and operating music festivals will be deleted. This is done using data set 1 and data set 2. Invoicing for events held abroad and events held by restaurants is deleted. The latter are identified using relevant item numbers. Billing and crediting data are matched to remove canceled concerts. The ten largest credits that cannot be matched with billing data are examined and matched manually if necessary. The data set with invoices then only consists of invoices for events held.

The number of audiences and concerts is compared with alternative data sources, such as industry reports, music magazines and ticket providers' websites.

### 3.5 Data compilation

Concerts held by regional venues, regional orchestras and operationally supported music festivals are estimated on the basis of annual reports from the concert organizers themselves to the Palaces and Culture Agency. The reports are part of the operating grant executive order and contain information on the number of concerts and audiences held in the calendar year.

Music festivals are identified manually by combining different sources, e.g. [Gaffa](#), [All insights festivalrapport](#), [Shareboks](#), and [Hudda](#). Information about the number of concerts and audiences are obtained from relevant websites, eg the festivals' own websites. From 2018 and until 2020, mainly big festivals were registered using the previously named sources. From 2021 the internet search to obtain information on the number of concert and audiences has been extended to cover smaller festivals as well.

The invoices for estimating the number of audiences and concerts are registered under the organizer category from KODA data. This is not the case for the festivals, which are registered and identified manually by combining different e.g. Gaffa and Festivalskits as well as an annual overview of Danish festivals from the Ministry of Culture. From this information about the number of concerts and audiences are identified on relevant websites, eg the festivals' own websites. It may happen that the audience and concerts for smaller festivals as well as one-day festivals can be included in a different category than "Music Festival", as they are arranged by professional organizers as well as other concert organizers, music associations. From 2021 the registration of this type of festivals has expanded significantly, due to greater coverage and media attention. The mention must be seen in the light of a time with COVID-19 and assembly ban, where the opportunity to go to the festival has been limited. In addition, several festival-like events have been held and registered as substitutes for the major canceled festivals. This group of events has in 2021 been registered under 'Music Festival', so this may well have a minor downward effect on the other types of organizers, as this type of event may have previously been registered below from the KODA data.

Concerts held by folk churches, cultural centers, music associations, venues, professional concert organizers and other organisers as well as smaller music festivals in the calendar year are estimated on the basis of invoices and credits that KODA has posted during the census year. Data thus relates to both events held in the census year and other years due to delayed and prepaid invoicing. A subset of the invoices contain information about the number of concerts and audiences.

There is a difference in what information the invoices contain: on some of the invoices you can see how many concerts and audiences the invoicing relates to, and on others you cannot. The invoices where the information appears are used to calculate the average KODA fee per. audience pr. concert. By dividing the invoiced amount with the average price per audience, it is possible to estimate the number of audiences for the invoices that do not contain this information. There is a big difference in how much the concert organizers pay per. audience pr. concert. The price depends i.e. of where the concert is held and whether it is free or not. In order to obtain as accurate estimates of the number of audiences as possible, the average KODA remuneration per audience pr. concert for uniform types of concerts for each calendar year.

Number of audiences and concerts is distributed by concert size. If an invoicing includes several concerts, the number of audiences per concert as a simple average. An invoicing for two concerts with 500 spectators will thus be included in the statistics as two concerts under the concert size of 200-499 people. Music festivals are treated differently, as they typically take place over several days, with the same audience participating in several concerts. Here it is assumed that all audiences participate in all concerts, i.e. that number of audiences per. concert is equal to the total number of spectators for the festival. All concerts held at a music festival with 15,000 spectators will thus be included in the statistics under the concert size of 10,000-29,999 people.

The calculation method for calculating audiences and concerts has been continuously improved since the publication of 2018 figures. This has led to minor revisions in the statistics. Revisions

include the clarification of the category descriptions for concert organizers and music associations as well as revised figures for individual music festivals. Future revisions may occur as the statistics are still evolving.

After estimating the number of audiences, the KODA dataset is put together with dataset 1 and dataset 2, and the statistics bank tables are formed.

The final data set used to estimate the number of audiences and concerts, and which is described in the section above, contains information on who arranges and / or holds the concerts. The data set is therefore also used to identify the concert organizers, where duplicates are deleted.

Then data is enriched with information as sector, industry and region from Statistics Denmark's Business Register using CVR number . Organizer type appears from KODA data and is adjusted in some cases: Concert organizers are split up into professional concert organizers and other organizers. Professional concert organizers are defined as the concert organizers who appear as private companies under the cultural industry in the Business Register. The remaining concert organizers are defined as other concert organizers.

Due to the update of the reference year 2023, a methodological adjustment has been incorporated, which ensures that payments over a period, that periodically do not exactly fall within a quarter, half and full year are still treated as periodpayments, and thus get imputed values that follow the average for the activity back in time. This has led to minor adjustments in the audience/concert figures for the reference year 2022 in LIVMUS01 and LIVMUS02. Statistics Denmark's practice for registering the small festivals with low amounts in KODA data has been improved. The invoicing is now withdrawn, and replaced by information on the number of concerts and audience in a manual that combines other data sources (see sources at the top of section 3.05 Data processing). The decrease in the number of festivals in 2023 is due to a combination of more accurate registration, as well as several closed festivals due to COVID-19. In connection with the update of the reference year 2023, the practice for registering the sector, industry and municipality for the festivals has been improved, which limits the number of unknown festivals within the relevant variables back in time.

### **3.6 Adjustment**

No data corrections are made beyond what has already been described under data validation and data processing.

## **4 Relevance**

The statistics are expected to be used by professionals, researchers, authorities and other users such as journalists who are interested in live music. The statistics can create a basis for forecasts and analyzes as well as a better understanding of the industry and the actors involved. The statistics are continuously developed in collaboration with a follow-up group consisting of significant users.

### **4.1 User Needs**

The overall user need is to create more knowledge about the activity around live music and thus facilitate more fact-based decisions in the field. There is a need for better knowledge of the Danes' consumption of live music among professionals, analysts, particularly interested and generally interested. Public authorities, researchers and other stakeholders may be interested in having access to the results of the study in order to uncover relevant, current cultural and cultural policy issues that can be included as a basis for cultural policy and professional considerations.

## **4.2 User Satisfaction**

The statistics are established and developed continuously in collaboration with the Ministry of Culture and with a follow-up group with representatives of relevant organizations and actors within live music.

## **4.3 Data completeness rate**

Not relevant for these statistics.

## **5 Accuracy and reliability**

The number of audiences, concerts and concert organizers is estimated on the basis of several data sources, including billing data for holding live concerts. This does not give the exact number of audiences and concerts, but is considered to give a true picture of the actual scope. The statistics are still under development, which is why there will be minor revisions of the published information in the first years of publication. We work continuously to ensure a high quality.

### **5.1 Overall accuracy**

There is a certain underestimation of the number of audiences and concerts held and concert organizers, as they are estimated on the basis of data, which contains both concerts held during the calendar year which is the counting year and concerts held in other years. Calculations based on the data base for 2018 and 2019 show that the underestimation for both concerts and audiences in 2018 was less than 1 per cent.

Some concerts may be missing as it is not possible to quantify whether the musicians are actually remunerated for their performance. On the other hand, the assumption that all festival guests attend all concerts means that the number of audiences is overestimated, but it is unknown how much.

The accuracy of the statistics can be assessed by comparing selected results from the survey with relevant data from other statistics. For example, there is an overall correlation between the number of festival visitors in the Cultural Habits Survey and the estimation of the number of festival guests in the statistics on live music.

### **5.2 Sampling error**

Not relevant for these statistics.

### **5.3 Non-sampling error**

Some of the invoices contain information about how many concerts and audiences the invoicing relates to, and others do not. The number of audiences for the latter concerts is therefore estimated by dividing the average price per. the audience with the invoiced amount and is therefore associated with a degree of uncertainty, which at present is not possible to quantify. In addition, there are variations in the registration practices for the invoices, which can be a source of additional uncertainty.

Another uncertainty is that data, which contains both concerts held in the census year and concerts held in other years, are used to estimate the number of concerts held in the census year.

Some information about concerts is not true. For example, there may be an invoicing with an incorrect amount that will result in an incorrect estimate of the number of audiences. Error posting of the organizations that are invoiced the rights amounts can be another source of error just as incorrect industry code in the company statistics is another possible source of error.

The statistics are based on the following two model assumptions, both of which are sources of uncertainty: One assumption is that concerts invoiced for during a census year are a good estimate of the number of concerts held in the census year. The second assumption is that it is possible to estimate the number of audiences by dividing the average price per audience. audience pr. concert with the amount that the concert organizer must pay to KODA for the holding of the concert.

### **5.4 Quality management**

Statistics Denmark follows the recommendations on organisation and management of quality given in the Code of Practice for European Statistics (CoP) and the implementation guidelines given in the Quality Assurance Framework of the European Statistical System (QAF). A Working Group on Quality and a central quality assurance function have been established to continuously carry through control of products and processes.

### **5.5 Quality assurance**

Statistics Denmark follows the principles in the Code of Practice for European Statistics (CoP) and uses the Quality Assurance Framework of the European Statistical System (QAF) for the implementation of the principles. This involves continuous decentralized and central control of products and processes based on documentation following international standards. The central quality assurance function reports to the Working Group on Quality. Reports include suggestions for improvement that are assessed, decided and subsequently implemented.

### **5.6 Quality assessment**

These statistics are based on central and well-known authoritative sources, which help to ensure the quality of the results. On the other hand the statistics also has a number of sources of inaccuracy. These are described under chapter 3.5. No actual quality assessment of the statistics' final results has been made beyond the quality assurance described under data validation.

## 5.7 Data revision - policy

Statistics Denmark revises published figures in accordance with the [Revision Policy for Statistics Denmark](#). The common procedures and principles of the Revision Policy are for some statistics supplemented by a specific revision practice.

## 5.8 Data revision practice

The statistics are initially compiled for the reference year 2018 and the calculation method is still under development. The statistics are therefore subject to possible future revision. The calculation method for calculating the audience and concerts has been specified in connection to the publication of 2019 results. This has led to minor revisions in the statistics for 2018. This is partly due to clarification of the category descriptions for concert organizers and music associations, as well as revised figures for individual music festivals.

## 6 Timeliness and punctuality

The statistics are published 1 years after the end of the reference year. These statistics are published without delay, with reference to the announced time of publication in the release calendar. The statistics have been updated in November 2020 for reference year 2019. The publication of reference year 2020 is published in December 2021. The publication of reference year 2021 is published in August 2022. The publication of reference year 2022 is published in August 2023. The publication of reference year 2023 is published in September 2024. The publication of reference year 2024 is published in December 2025.

### 6.1 Timeliness and time lag - final results

Statistics on audiences, concerts and concert organizers are latest published one years after the end of the reference year. The calculation method is still under development, so it is not yet possible to know whether these initial estimates are preliminary or final.

The tables relating to the cultural habits survey concerning the Danish populations participation in concerts (KVULIVO1 and KVULIVO2) are expected to be published 6 months after the end of the reference year.

### 6.2 Punctuality

These statistics are published without delay, with reference to the announced time of publication in the release calendar. The statistics have been updated in November 2020 for reference year 2019. The publication of reference year 2020 is published in December 2021. The publication of reference year 2021 is published in August 2022. The publication of reference year 2022 is published in August 2023. The publication of reference year 2023 is published in September 2024. The publication of reference year 2024 is published in December 2025.

## 7 Comparability

The statistics have been compiled since 2020 and describe the activity around live music from 2018 to 2024. The time series is fully comparable in the period. The statistics are not compiled according to pan-European guidelines and are therefore to a lesser extent comparable with official statistics from other countries.

### **7.1 Comparability - geographical**

The statistics are not compiled according to common European guidelines and are therefore to a lesser extent comparable with official statistics from other countries.

However, it is possible to find live music statistics in other countries from other independent actors.

### **7.2 Comparability over time**

The statistics have been compiled for reference years 2018, 2019, 2020, 2021, 2022, 2023 and 2024. It is therefore possible to compare the results over a limited period of four years time.

### **7.3 Coherence - cross domain**

The number of concert guests can be compared with information from other official statistics in the cultural field, calculated by Statistics Denmark.

This could be, for example, the Cultural Habits Survey, where respondents are asked whether they have listened to live music in the past three months.

The Household Budget Survey estimates the population's consumption of live music.

### **7.4 Coherence - internal**

Not relevant for these statistics.

## **8 Accessibility and clarity**

These statistics are published yearly in a Danish press release, at the same time as the tables are updated in the StatBank. In the StatBank, these statistics can be found under the subject [Live music](#). For further information, go to the [subject page](#).

### **8.1 Release calendar**

The publication date appears in the release calendar. The date is confirmed in the weeks before.

### **8.3 User access**

Statistics are always published at 8:00 a.m. at the day announced in the release calendar. No one outside of Statistics Denmark can access the statistics before they are published.

### **8.2 Release calendar access**

The Release Calendar can be accessed on our English website: [Release Calendar](#).

## 8.4 News release

These statistics are published in a [Danish press release](#).

## 8.5 Publications

Publications only in Danish.

## 8.6 On-line database

These statistics are published in the StatBank under [Live music](#) in the following tables:

- [LIVMUSo1](#): The number of audiences for concerts by concert organizer and concert size
- [LIVMUSo2](#): Concerts by concert organizer and concert size
- [LIVMUSo3](#): Concert Organizers by organizer type, sector and industry (DBo7)
- [LIVMUSo4](#): Concert Organizers by organizer type, sector and province

## 8.7 Micro-data access

Not accessible.

## 8.8 Other

Not relevant for these statistics.

## 8.9 Confidentiality - policy

[Data Confidentiality Policy](#) for Statistics Denmark is applied.

## 8.10 Confidentiality - data treatment

The statistics is disseminated at a level of aggregation that does not require further discretion.

## 8.11 Documentation on methodology

Not relevant for these statistics.

## 8.12 Quality documentation

Results from the quality evaluation of products and selected processes are available in detail for each statistics and in summary reports for the Working Group on Quality.

## 9 Contact

The administrative placement of these statistics is in the division of Science, Technology and Culture, Business Statistics. The contact person is Christian Max Gustaf Törnfeldt, tel.: + 45 2163 6020, and e-mail: [CHT@dst.dk](mailto:CHT@dst.dk).