

**Documentation of statistics for  
Live music 2019**

## **1 Introduction**

The statistics over Live Music cover concerts, their audiences and the organizers of concerts in Denmark. These statistics describes concerts and other live music events with public access e.g. music festivals, where musicians are paid to perform their musical works. School concerts, etc where the performers are not paid, are excluded. These statistics are compiled for the first time for the year 2018. Last available results are from 2019.

## **2 Statistical presentation**

The statistics are an annual statement, covering two areas of live music; concerts and their audiences as well as concert organizers.

The statistics are based on the database of music rights amounts managed by KODA. The number of concerts and the number of audiences are divided according to concert size and concert type.

Concerts are all types of concerts and cover both classical and rhythmic music. Number of concert organizers is divided by organizer type, geography and sector (private / public).

### **2.1 Data description**

The statistics are an annual statement of events with live music in Denmark. The inventory has two focus areas; concerts and concert organizers.

**\*\* Concerts:** \*\* Concerts are described by means of concert size and concert type. The type of concert is determined by who the organizer is. Concerts are all types of concerts and cover both classical and rhythmic music.

**\*\* Concert organizers:** \*\* Concert organizers are the companies, organizations, foundations, etc. that arrange and hold concerts. Concert organizers are described with characteristics such as organizer type (e.g. professional concert organizers, church, venues), geographical location and sector (private or public).

## 2.2 Classification system

These statistics are divided in the following groups:

### **Concerts and their audiences are grouped by**

#### **Type of concert organizers**

- National church
- Cultural organizations
- Orchestras
- Music festival
- Music society
- Regional music venue
- Music venue
- Concert promoters
- Other organisers of concerts

#### **Number of concerts**

- 1 concert
- 4-9 concerts
- 2-3 concerts
- 10-29 concerts
- 30+ concerts

#### **Number of audiences**

- max 60 people
- 61-100 people
- 101-250 people
- 251-1000 people
- 1001+ people

Concert organizers are grouped by

**Geographical areas (provinces)** -Province Byen København - Province Københavns omegn - Province Nordsjælland - Province Bornholm - Province Østsjælland - Province Vest- og Sydsjælland - Province Fyn - Province Syddjælland - Province Østjylland - Province Vestjylland - Province Nordjylland

**Sector** - Central government - Municipal government - Private sector - Non Stated

#### **Industrial activity**

1 Agriculture, forestry and fishing 2 Manufacturing, mining and quarrying, and utility services 3 Construction 4 Trade and transport etc. 5 Information and communication 6 Financial and insurance 7 Real estate 8 Other business services 9 Public administration, education and health 10 Arts, entertainment and other services 11 Activity not stated

## **2.3 Sector coverage**

Concert organizers can have their main industrial activity in all sectors, but most are active in industrial activity group 10 (10 Culture, leisure and other services). Concert organizers can be both private and public organizations.

## **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. Concert organizers

## **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**

These statistics are so far only compiled for the year 2018 and 2019.

## **2.9 Base period**

Not relevant for these statistics.

## **2.10 Unit of measure**

Quantity.

## **2.11 Reference period**

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**

Statistics Denmark covers the topic Live Music with the statistics on Live Music as well as quarterly releases from the Culture Habits Survey.

# **3 Statistical processing**

Data for this statistic is collected upon receipt of an extract from respectively KODA, the Danish Copy Rights Administration Office, and from SLKS, the Government Agency for Palaces and Culture. Data is validated by comparing with alternative data sources. The data set also undergoes a quality assurance, which removes any incorrect registrations. Incorrect registration can e.g. be cancelled events that are not being completed in the reference year. Once the data is validated, the quality assured data set is aggregated to the final result.

## **3.1 Source data**

Data recorded with KODA in the form of invoices for music rights credits and payments. Information on regional live music venues and regional orchestras is based on statements from SLKS. Audience information for music festivals is based on desk research and Google search, where information re. the number of concert guests is retrieved from the home pages of music festivals and other relevant sites.

## **3.2 Frequency of data collection**

Yearly.

## **3.3 Data collection**

Data for royalty rights payments are sent as a special extract from KODA's invoices. Aggregated information on regional venues and regional orchestras is received from SLKS.

### 3.4 Data validation

Data is validated by comparing with alternative data sources about audiences and the number of concerts. Possible unit non response is investigated by using alternative sources. Alternative sources may include various reports and annual reports, websites for music festivals, as well as other statistical statements from Statistics Denmark. Statistics Denmark's Cultural Habits Survey highlights, among other things, the proportion of people who go to live music concerts and music festivals. The Household Budget Survey estimates the population's consumption of live music. The quality and accuracy of the statistics is estimated by comparing the results with relevant data from alternative sources.

### 3.5 Data compilation

#### Data processing in connection with the statement of concerts

The data processing includes coding, tabulation and control of detailed registry extracts to the level of publication, as well as validation of results when compared with alternative data sources. The audience is estimated based on the rights amounts using various pricing models used by KODA for invoicing. The number of audiences is estimated by calculating the average number of KODA remuneration per the audience on the basis of the invoices where the number of the audience is stated. There is a difference in fees a concert organizer pays per. audience pr. concert. The price model for calculations can i.a. depend on 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, it is necessary to calculate the average number of KODA remuneration per audience within the same types of concerts. There are a total of 7 different methods for estimating the audience and concerts based on the KODA invoices, which are mainly based on the priced models mentioned earlier. The pricing models utilized include i.a. a flat rate model used for free concerts of up to 150 guests. Here, the concert organizer pays a flat rate per. concert pr. day, cf. the pricing model below. music rights payment = flat rate The size of the flat rate is determined each year and was DKK 472.24 in 2018 and DKK 477.31 in 2019. Music rights payment for concerts with high ticket revenues, e.g. stadium concerts with international names, is calculated in a pricing model with a 'crack' based on the following calculation: music rights payment = fixed amount \* 0.05 + (ticket revenue-fixed amount) \* 0.023 The size of the fixed amount is determined each year and was DKK 629,645 in 2018 and DKK 636,403 in 2019.

For more detailed description of the various prices, please refer to KODA's website for Prices for concerts and events. Several concerts can be associated with the same registration / reporting, which is why the concert size here is distributed based on the audience average per. concert. This is not the case for festivals, as these often take place over several days, with the same audience participating in several concerts. Invoices relating to events held outside Denmark, i.e. Greenland or the Faroe Islands, are removed from the data set. Invoices relating to concerts not held in the reference year of the statistics are also removed from the data set. The calculation method for calculating the audience and concerts has been slightly improved in connection with the publication of 2019 figures. 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.

For this purpose, different price models are used, which are described on KODA's website on Prices for concert and event.

The number of audiences is estimated by calculating the average number of KODA crowns per audience based on the invoices where the number of audiences is stated. There is a difference between how many KODA crowns a concert organizer pays per audience per concert. The price model for calculations may include: depend on where the concert is held and whether it is free or

not. Therefore, to obtain as accurate estimates of the number of audiences as possible, it is necessary to calculate the average number of KODA crowns per audience within uniform types of concerts.

Several concerts can be associated with the same registration / reporting, which is why the concert size is based on average audience per. concert. This is not the case for festivals as these often take place over several days, with the same audience attending several concerts.

Invoices relating to events outside Denmark (e.g. Greenland or the Faeroe Islands) are removed from the dataset. Invoices relating to concerts that are not held during the reference year of the statistics are also removed from the data set.

- Data processing in connection with the statement of concert organizers \*\* Concert organizers are identified in KODA data sets as organizations etc. that pay for music rights. Data from KODA is enriched by using the CVR number as a key with the following information from the company statistics: sector, workplace, municipality and industry. Professional organizers are identified by their category description, cf. KODA, industry and sector, cf. the company statistics. Professional concert organizers have category description "concert organizer", are "private" and have main industry in industry group 10, (culture). All churches have also been characterized as "public" and within the industry "culture", which limits the number of observations in the category 'information not available'.

### **3.6 Adjustment**

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

## **4 Relevance**

These statistics are expected to be used by professionals, researchers, authorities and other users, e.g. journalists interested in live music. The statistics can provide a basis for forecasts and analyses, a better understanding of the live music industry and the actors involved. These statistics are continuously developed in collaboration with a follow-up group of experts.

### **4.1 User Needs**

The overall user need is to create more knowledge about concerts and thus facilitate fact-based decisions about live music.

There is a need for better knowledge of Danes' consumption of live music among professionals, analysts, journalists etc.

Public authorities, researchers and other stakeholders may be interested in having access to the results of the study with a view to identifying relevant and current cultural issues that may form the basis of and professional considerations.

### **4.2 User Satisfaction**

These statistics are established and developed continuously in collaboration with the Ministry of Culture and with a follow-up group of experts and stakeholders.

#### **4.3 Data completeness rate**

Not relevant for these statistics.

### **5 Accuracy and reliability**

The number of spectators, concerts and concert organizers is calculated on the basis of the billing information, which is the basis for remuneration of right holders. This does not give the exact number of concerts and associated audiences, but is assumed to give a fair picture of the actual scope. The statistics have been compiled for the first time for 2018 and are still under development, which is why there will be minor revisions of the published information in the first years of publication. Statistics Denmark is working continuously on ensuring a high quality.

#### **5.1 Overall accuracy**

The statistics on live music are based on information from central and authoritative sources. The primary source is KODA billing data. KODA has a state concession to manage music rights and therefore collects information about all concerts in Denmark. This information is transaction data used to calculate the remuneration of the right holders. Billing data is thus not created for the purpose of estimating audience numbers for concerts. There is therefore some uncertainty in relation to the statistics in that the number of audiences is not directly stated in KODA data. The number of audiences is estimated on the basis of a number of different pricing models, data from SLKS and manual searches. The uncertainty that arises in that process is not possible to quantify further. The register information on invoicing of entitlement amounts has been prepared by KODA with variations in registration practices, which may be an additional source of uncertainty. For example, there may be a difference in the registration of the number of concerts and the number of events. For most billings, there is a 1:1 ratio between a concert and an event, but in some cases, there may be multiple concerts for an event. The quality of the content from the sources of the statistics affects the accuracy of the statistics. However, it is not possible to estimate the extent of any discrepancies between the statistics and the actual number of concerts and audiences, as the latter is not known. 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

The uncertainty of the statistics is affected by any coverage errors. Coverage errors can occur when not all actual concerts within the boundaries of the statistics are included in the billing data set. Another source of uncertainty is lapses. If real information about a concert invoicing is missing in KODA's data, this will be the case. Measurement errors can also occur, e.g. when information about concerts is not accurate. This could be a billing with an incorrect amount that would result in an incorrect estimate of audience number. Underestimation of spectators may occur in the statistics. Information on the number of spectators is provided by the concert organizers to KODA. This number helps to estimate the size of the amount on the invoice. A bill with an underestimated number of audiences, all other things being equal, will result in lower invoicing and thus fewer spectators in the statistics. It is not possible to quantify a possible underestimation of the audience, as the actual number of audiences is thus not known.

Calculation errors are another possible source of uncertainty in the statistics. Calculation errors have been reduced by troubleshooting using both micro- and aggregated data. Finally, the uncertainty in the estimates may be affected by model assumptions for the price models used.

### 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 1.5 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 expected in 2021.

### **6.1 Timeliness and time lag - final results**

These statistics are published 1.5 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.

### **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 expected in 2021.

## **7 Comparability**

The statistics have been compiled for reference years 2018 and 2019. It is therefore possible to compare the results over a limited period of two years time. The statistics are not compiled according to common 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 and 2019. It is therefore possible to compare the results over a limited period of two years time. These statistics are currently only compiled for the reference year 2018 and can therefore not yet be compared over 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 in a Danish press release and in the StatBank under [Music](#).

### 8.1 Release calendar

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

### 8.2 Release calendar access

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

### 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.

### 8.4 News release

These statistics are published in a Danish press release [Store koncerter trækker halvdelen af publikum](#).

### 8.5 Publications

Publications only in Danish.

### 8.6 On-line database

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

- [LIVMUSo1](#): Audience by concert type and concert size
- [LIVMUSo2](#): Concerts by concert type 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.

### **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**

Administratively, these statistics are located in the Research, Technology and Culture office. The statistician is Agnes Tassy, tel.: 39 17 31 44, e-mail: [ata@dst.dk](mailto:ata@dst.dk)

### **9.1 Contact organisation**

Statistics Denmark

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