

Equal Access and Wellbeing *Report* 2024



PARTNERSHIP FOR SUSTAINABLE
DEVELOPMENT IN MUSIC



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A sustainable music scene **for current and future generations**

The Partnership for Sustainable Development in Music is an industry alliance and shared platform for change-makers across the Danish music ecosystem. Since 2022, the partnership has worked to advance sustainable development in music — socially, environmentally, and in terms of leadership. Through insights and collaboration, we bring together knowledge, experience and agency to address the complex challenges facing the music scene.

Read more about the partnership at partnershipforsustainablemusic.com



Introduction

For the second time, the Partnership for Sustainable Development in Music publishes a joint report.

The report is a measurement that draws on data from partners and other stakeholders who have voluntarily reported on their work with equal access and wellbeing. It represents an important step towards establishing an industry-wide framework where we collectively create a data set that can be used to understand improvements and the impact of our efforts.

When the first report was released, 47 organisations, companies and institutions took part. This year, the number has grown to 79. It is encouraging to see so many actors across the music ecosystem voluntarily sharing their data, and it reflects a shared commitment to insight and development.

As more industry actors contribute, the quality and relevance of the measurement grow stronger. This enables us to identify trends, compare across the industry, and work more strategically with specific focus areas. At the same time, it is crucial that we maintain momentum and continue to engage even more stakeholders in future reporting.

The 2024 report has been expanded to include measurements of wellbeing. Although wellbeing can be difficult to quantify, it provides an important perspective, as inequality can have a direct impact on wellbeing. This year, the report includes key indicators related to working environments.

This year's report shows a more balanced gender distribution in 28 of 50 key indicators included in the 2023 report. This means that 56 percent of the comparable data present a more positive picture this year. With a significantly larger number of reports submitted, this does not necessarily indicate an overall improvement in gender balance across the music sector since 2023. Rather, it may suggest that the report data is becoming more accurate as participation increases. In addition, a total of 38 new indicators have been added – partly as a result of new segments, such as publishers, orchestras, and media organisations, now being represented.

The report also underscores that significant progress is still needed to ensure truly equal access across the music scene. Across all the reported segments, men continue to outnumber women, and new insights on age distribution reveal that the workforce remains concentrated in mid-life, with limited participation from those under 25 or over 65.

While challenges persist, the report highlights growing awareness and commitment as the foundation for change. With broader participation, increasingly nuanced data, and a shared determination to act, the conditions are set for turning insight into meaningful progress.

About the report

The report is based on voluntary, self-reported data from 79 stakeholders, and therefore does not reflect the entire Danish music scene.

Of the 79 who participated, 78 are partners in the Partnership for Sustainable Development in Music. At the time of reporting, the partnership included 94 partners, meaning 83% submitted data for 2024. While the dataset does not provide a complete picture of the music scene, the data offers valuable insight into the status of those stakeholders who, through the partnership, have committed to creating positive change and greater equal access..

Industry actors that have reported

As well as 9 additional actors who have chosen to stay anonymous in the reporting.

AARHUS
JAZZ
ORCHESTRA



UNIVERSAL
UNIVERSAL MUSIC GROUP



Aron

CONCERTO
COPENHAGEN



UNITED
STAGE



DAM
DANSKE ARTIST MANAGERS

DANSK
— LIVE



• • • • •
DET KÖNIGLIGE DANSKE
MUSIKKONSERVATORIUM



DPA PROFESSIONELLE
SANGSKRIVERE
OG PRODUCERE



DUP

WH
EDITION WILHELM HANSEN

FØF
KØBEN
HAVN
Hole
Hovedstadens
Aftenskole

FMB
2019

GAFFA



•!•!
JAZZ
DANMARK

K!ART



LIVE NATION



RMC

CLUGER



Det Jyske
Musikkonservatorium
The Royal Academy
of Music



dmf
DANSK
MUSIKER
FORBUND



MINU

Industry actors that have reported

As well as 9 additional actors who have chosen to stay anonymous in the reporting.



W.A.S. ENTERTAINMENT





Data and *methodology*

The report is based on voluntary submissions from 79 industry actors across the Danish music ecosystem, reflecting their status as of 31 December 2024. Participants provided data on gender distribution among employees, upper management, executive levels, and boards, as well as within their core activities. This method (self-reporting) is likely to introduce a degree of self-selection bias, meaning the report may overrepresent organisations that are engaged in working with improvements. This bias also appears to be reflected in the findings.

Data was collected in March and April 2025 through the reporting platform Position Green. Most contributions were quantitative, and all data included in the report is anonymous and aggregated. This approach offers an overview of the current state of the music sector but limits the level of detail and nuance.

The report presents average data on gender distribution at segment level and aggregated across segments. These averages are calculated based on the number of men and women in each category. The report does not address the reasons behind these distributions. However, many of these factors have already been documented in existing analyses and studies.

This is the second edition of the report, and throughout it, data from 2024 is compared with data from 2023. Notably, there are significantly more participants in this year's reporting, which means that a direct comparison with last year's data is not possible. As the aim is to increase participation each year, this will remain a recurring methodological challenge.

Making the report better

The reporting framework is gradually expanded with additional indicators, enabling a more precise depiction of efforts related to equal access and wellbeing. This year, for the first time, participants were encouraged to report on age distribution. This was optional, as it was uncertain how many would have access to this data for 2023. Going forward, this indicator is expected to become an integrated part of the reporting. 78 stakeholders reported on age distribution within their own organisation, and 17 reported on their core activities.

This year's diversity-related indicators focus on gender and age, even though diversity encompasses much more. The approach reflects a balance between supporting a relatively new reporting process and gradually building the competences and data foundation needed to report more broadly on diversity.

In this year's reporting, participants could report on the gender categories Woman, Man, and 'Other'. The term 'Other' was used as a collective category for non-binary, trans, queer, and other individuals who do not identify with the gender assigned at birth. There are many challenges associated with this indicator, including data quality and availability according to Danish legislation. For this reason, this reporting was voluntary, and the data is very likely not representative. The decision to include it in the report nonetheless is based on transparency and loyalty to the self-reported data, which is a core principle of the reporting methodology.

Participants also reported on selected indicators and initiatives related to wellbeing. Measuring and comparing the outcomes of wellbeing efforts can be difficult, so the choice of indicators was based on regulative data points, such as workplace assessments (in Danish "APV"), and best practices, such as wellbeing surveys.

Equal Access 2024

This section presents the gender distribution based on the total number of men and women reported.

The data is compared with the results from 2023, when 47 stakeholders participated in the reporting. In 2024, 79 stakeholders contributed, so any change in the distributions should not automatically be seen as a positive or negative development. It may instead reflect the higher level of participation and improved data foundation.

The data cover 2,665 individuals in total: 1,501 men, 1,156 women, and 8 categorised as ‘Other’¹, reported across the entire workforce of the organisations, companies, and institutions that participated. The number of individuals in the ‘Other’ category is so small that it accounts for less than one percent of each organisational level and is therefore not included in the visualisations.

¹ See the section Data and Methodology for a detailed explanation of what the term ‘Other’ covers in this report.

More men than women across all levels



Wellbeing 2024

This section presents data on efforts to improve wellbeing among employees and other stakeholders.

This is the first time wellbeing is included in the partnership’s reporting, so no comparison with 2023 is possible. Instead, 2024 results are considered baseline data.

Measuring wellbeing can be challenging, as it is influenced by subjective experiences, contextual factors, and organisational conditions that are not always easily captured through quantitative data. In this report, participants have provided key figures that are either required by Danish legislation or considered best practice, particularly in relation to working environment standards.

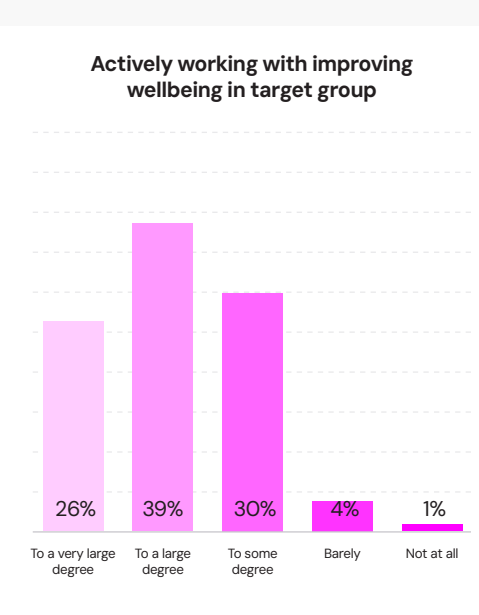
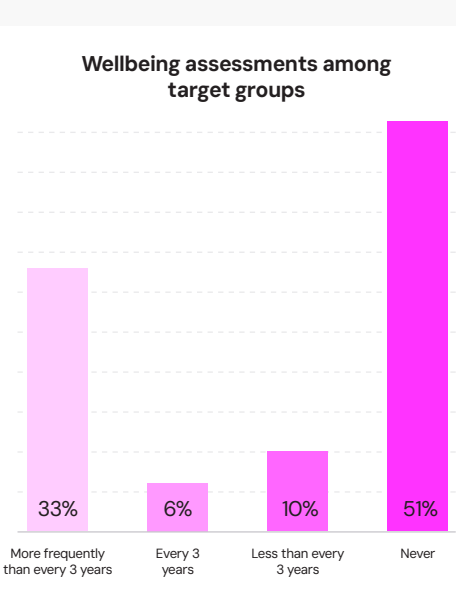
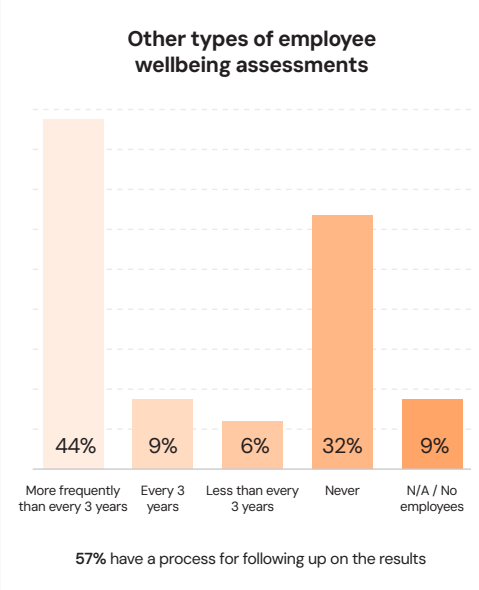
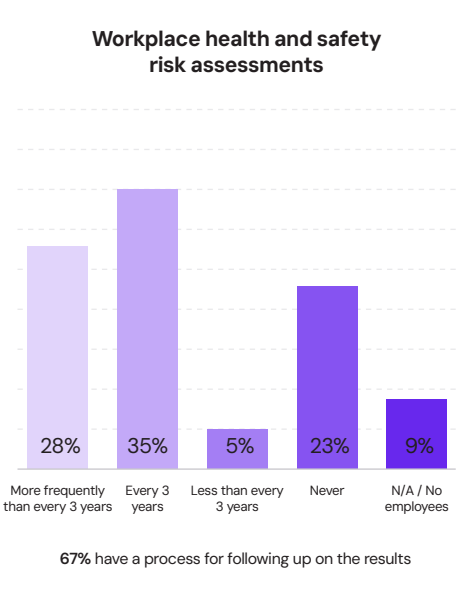
Many organisations measure wellbeing and working environment

- **63%** conduct health and safety risk assessments² at least every three years
- **53%** carry out other types of wellbeing assessments at least every three years
- **39%** conduct wellbeing surveys among their core target group³ at least every three years

The figures show how often stakeholders conduct assessments of working environment and wellbeing, and whether those who do have a defined process for following up on results. The percentages indicate the share of partners that selected each frequency category.

² A health and safety risk assessment is a required workplace assessment, mandated by the Danish Working Environment Authority. The assessment must be revised at least every three years.

³ The term ‘core target group’ refers to individuals who are not employed by the company, organisation, or institution but are engaged through its activities. This group varies across segments and may include, for example, students, members, signed artists, performers, and others.



Segmented *results*

Venues and Concert Organisers

Across the venues and concert organisers that have reported, men outnumber women across the workforce, except for volunteers, where women make up the majority. Overall, the gender distribution appears relatively balanced among volunteers, middle management, and across the total workforce.

As in 2023, there is a significant gender imbalance in the overall line-up, with men representing 63 percent and women 23 percent. However, a notable increase has been reported in the number of mixed-gender performances, where men and women appear together on stage⁴.

Compared to 2023, the gender distribution in 2024 is more balanced across all data points, except among those responsible for booking.

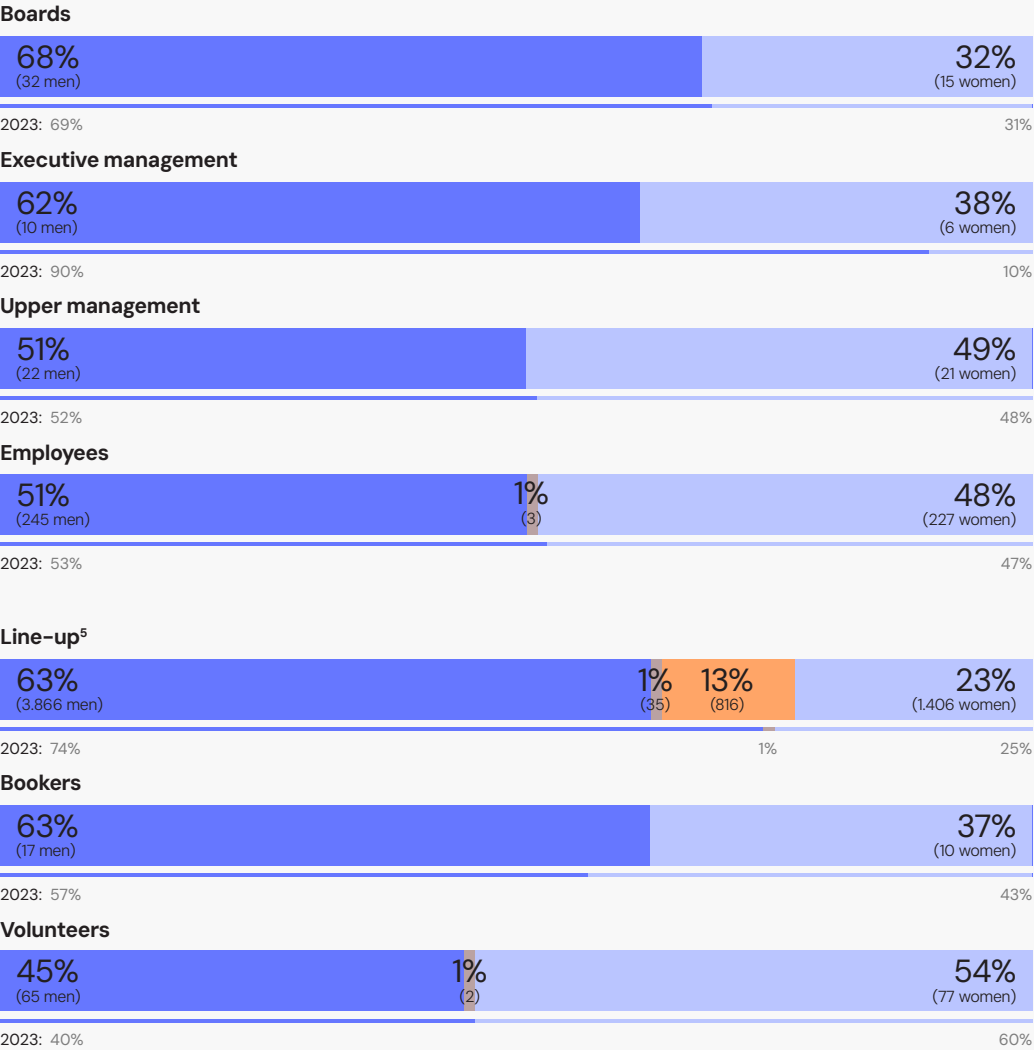
Data foundation: 10 responses.

⁴ It is not evident from the data whether this reflects an actual increase in performances or a methodological discrepancy compared with the 2023 data.

⁵ Everyone who has performed at a public event, including support acts.

⁶ E.g. groups where both women and men share front facing roles.

Gender distribution for the venues and organisers



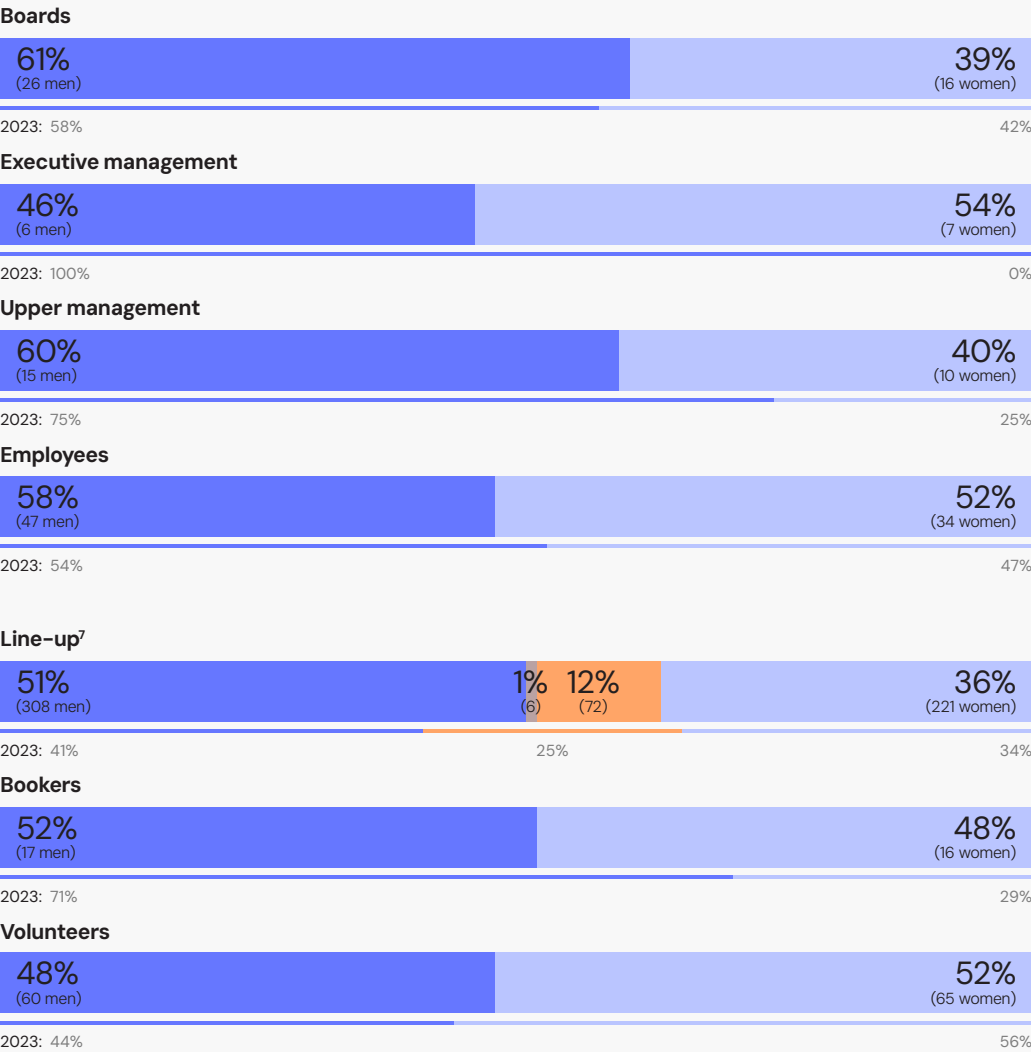
Festivals

Although men outnumber women across all organisational levels except executive management, the average gender distribution is relatively balanced (with no more than 60 percent homogeneity) at all levels except boards of directors.

In the overall line-up, male acts represent 51 percent, female acts 36 percent, and mixed-gender acts (e.g. groups in which both men and women share front-facing roles) account for 12 percent.

Data foundation: 7 responses.

Gender distribution for the festivals



⁷ Everyone who has performed at a public event, including support acts

Music Publishers and Music Companies with Publishing Services

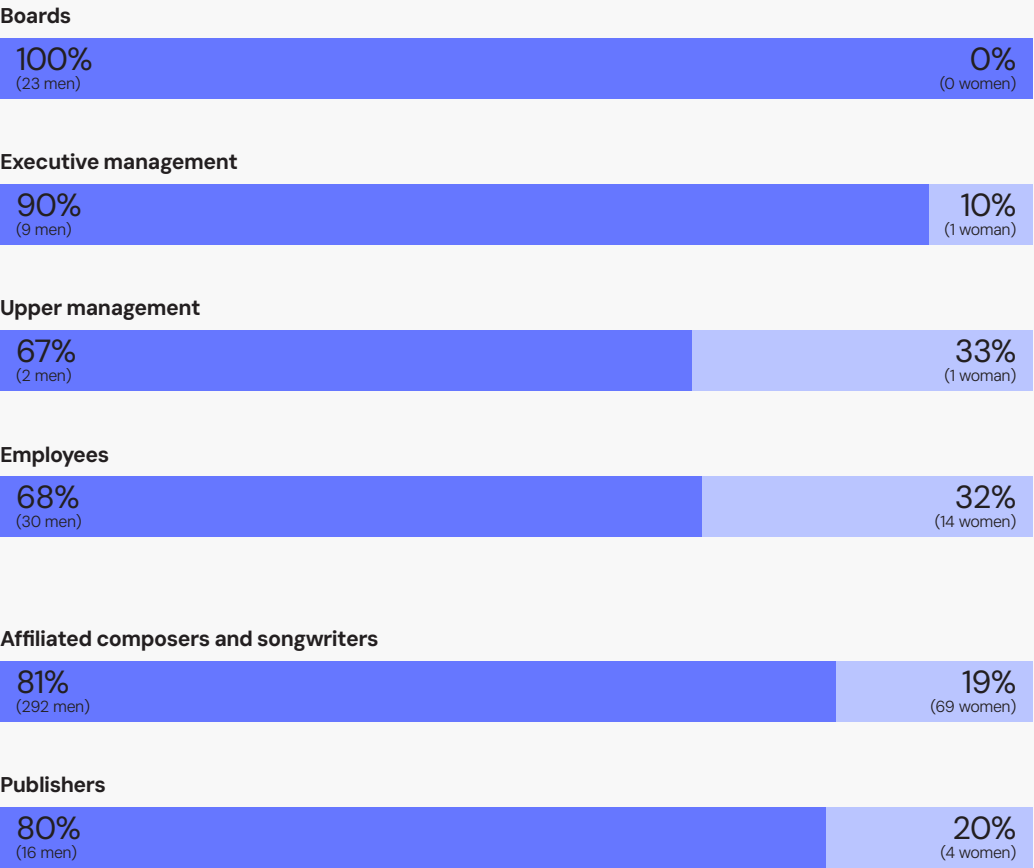
This segment appears separately in the report for the first time, so no comparison with 2023 is possible.

Among the publishing companies that have reported, men outnumber women across all levels. However, with only six companies reporting in this segment, the data foundation is limited.

The gender distribution among employees in publishing roles is particularly uneven, with men representing 80 percent and women 20 percent. The same pattern applies to affiliated composers and songwriters.

Data foundation: 6 responses.

Gender distribution for the publishing companies



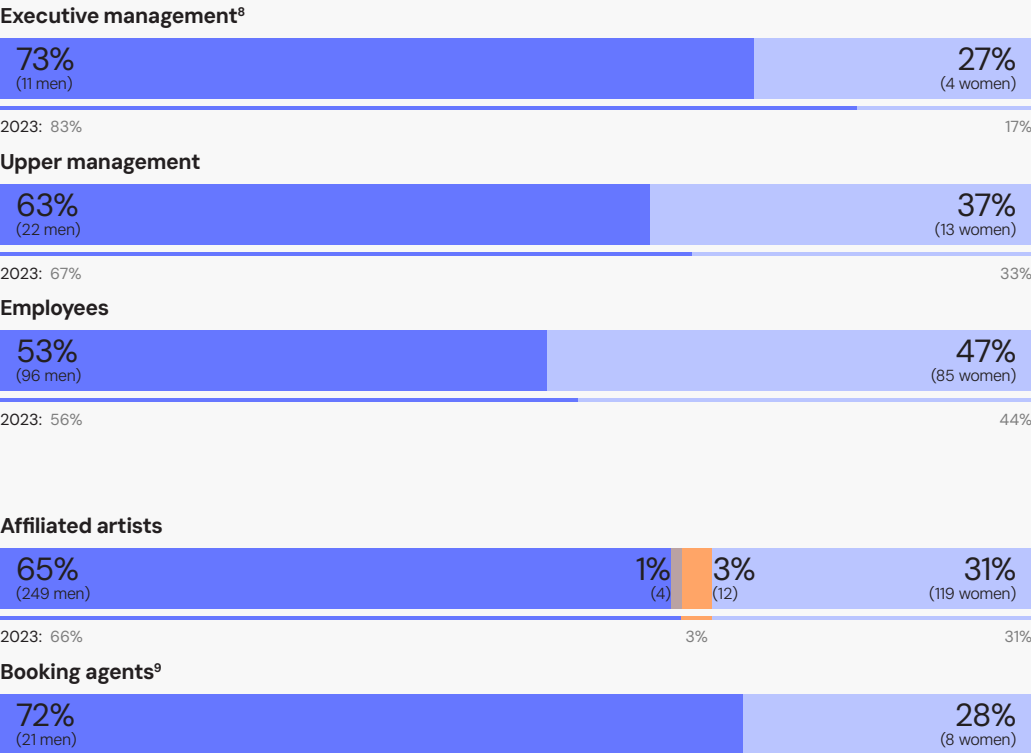
Booking Agencies and Music Companies with Booking Services

Across the booking agencies that have reported, men are overrepresented at all organisational levels. However, the data indicate a more balanced distribution across all employment groups compared with 2023.

Male artists account for approximately two-thirds of the total, while women, groups, and individuals categorised as ‘other’ make up just over the remaining third — a distribution largely consistent with 2023 data.

Data foundation: 9 responses.

Gender distribution for the booking agencies



⁸ Only one of the partners in this segment has a board of directors. This indicator is therefore not included in the overall overview.

⁹ There is no basis for comparison for this indicator, as it was not measured as part of the 2023 report.

Labels and Music Companies with Label Services

This segment is included separately in the report for the first time. Therefore, there is no basis for comparison with 2023.

Among the labels that have reported, gender distribution is relatively balanced (with no more than 60 percent homogeneity) at employee level, while management, executive management, and boards of directors have a majority of men.

The gender distributions among A&Rs and affiliated artists are similar, with men representing just over 60 percent and women just under 40 percent.

Data foundation: 6 responses.

Gender distribution for the labels

Boards



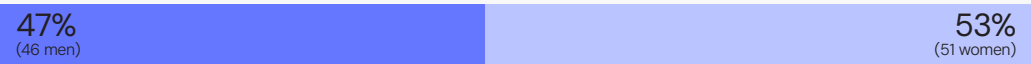
Executive management



Upper management



Employees



Affiliated artists



A&Rs



Management and Music Companies with Management Services

This segment is included as a standalone category in the report for the first time. Therefore, there is no basis for comparison with 2023.

The data foundation for this segment is limited, as only a few companies have reported, and the participants have very few employees. Consequently, it is not possible to identify trends within the segment. It is an ambition that more companies participate in the reporting next year.

Data foundation: 3 responses.

Gender distribution for the management companies

Boards



Executive management



Upper management



Employees



Affiliated artists



Managers



Education, Training and Talent Development

This segment covers a broad group of industry actors, including music conservatories, talent development programmes and academies, as well as music schools such as adult education centres and schools that teach hobby level students.

Among the institutions and organisations that have reported, there is a relatively even gender distribution (maximum 60 percent homogeneity) across almost all levels of employment.

Among the actors with a selection process, there are more men than women both applying and being admitted. The reports also show that the imbalance is greater among applicants than among admitted students: the admission rate for male applicants is 21 percent, for female applicants 26 percent, and for applicants in the category ‘other’ 21 percent.

Conversely, more women than men have enrolled across all types of education, talent development, and teaching activities, including those pursuing music as a hobby.

Data foundation: 12 responses. 11 have reported on the gender distribution among students.

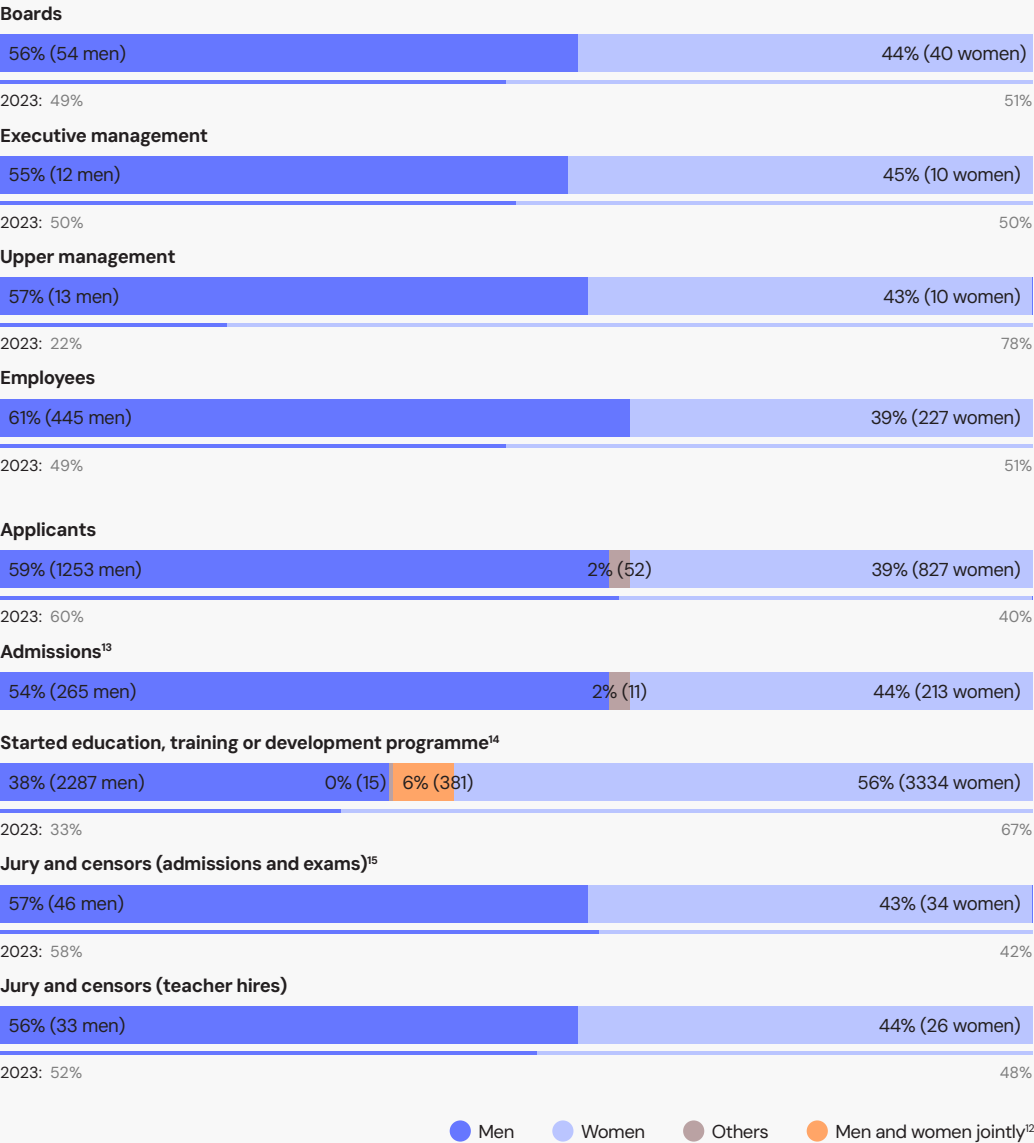
¹² E.g. groups where both women and men share front facing roles.

¹³ This indicator was not included in the 2023 report, meaning there is no basis for comparison.

¹⁴ This indicator covers all individuals who have started an education, training, or course in 2024 across all reporting organisations in this segment. The number is therefore significantly higher than the total for ‘Admissions’, which includes a narrower group of organisations and individuals (i.e. those who went through application processes).

¹⁵ Only two organisations have data for this indicator.

Gender distribution for education, teaching and talent development



NGO's, genre organisations and industry organisations

This category includes a number of organisations with broadly similar organisational structures. The organisations that have reported typically have very few employees, meaning that although many organisations have contributed with data, the total number of individuals represented is low.

Among the organisations that have reported, the data show gender parity at (maximum 60 percent homogeneity) at board and executive management level, although boards – representing the largest group – are predominantly male. Women are overrepresented at employee and upper management levels.

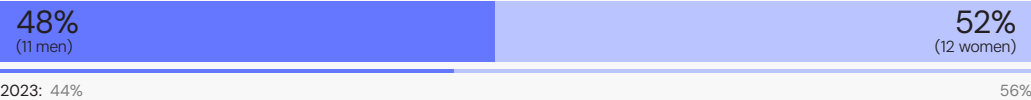
Data foundation: 21 responses.

Gender distribution for the organisations

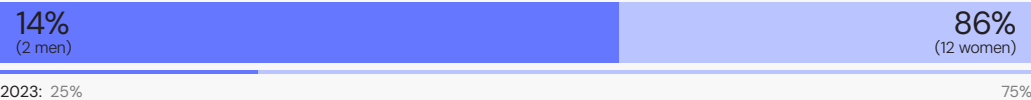
Boards



Executive management



Upper management



Employees



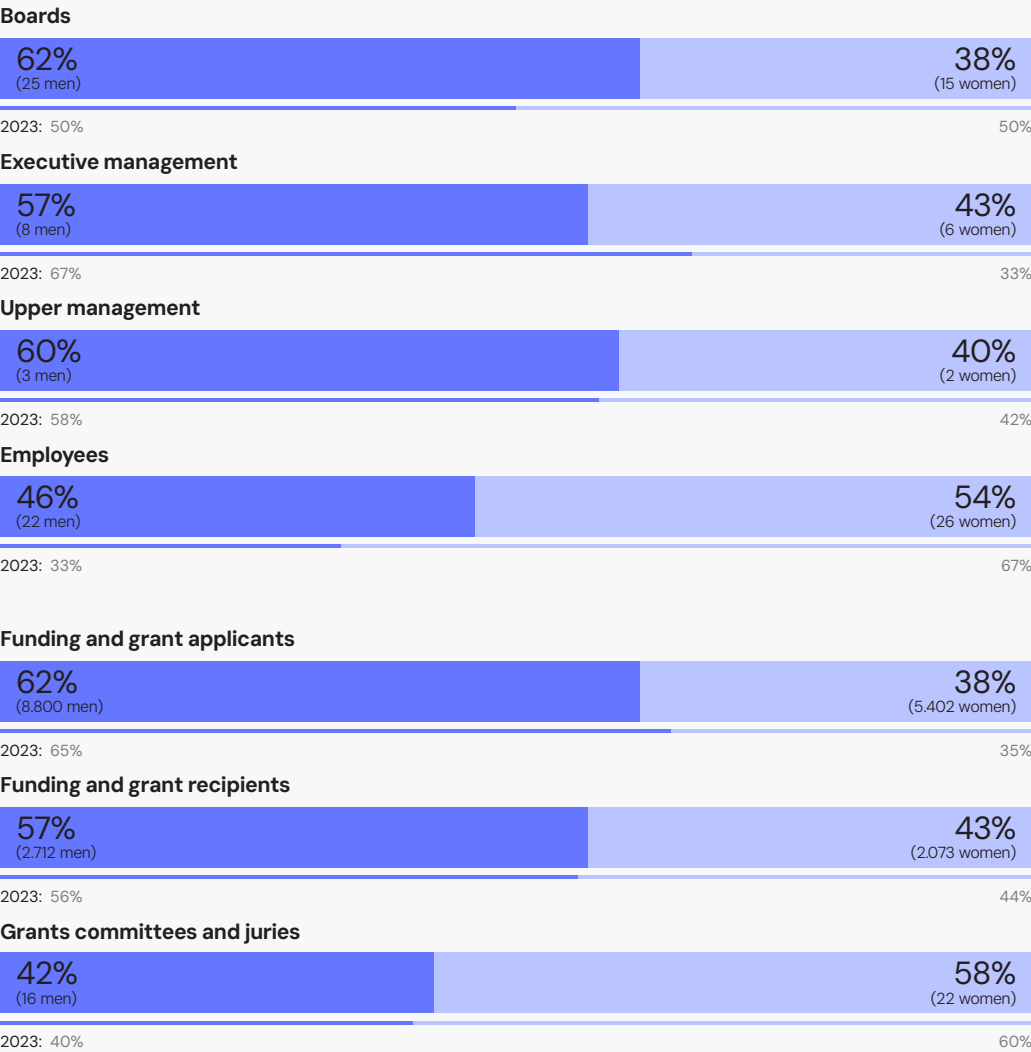
Funding and Grants Organisations

The data foundation for this segment is limited, however from the reported data there is a relatively even distribution of men and women (maximum 60 percent homogeneity) across all employment levels within the organisations, except in the boards.

More men than women both apply for and receive funding, but the gender imbalance is smaller among funding recipients than among applicants: Of all applicants, 34 percent receive funding. Detailed by gender, 38 percent of the female applicants receive funding, compared to 31 percent of the male applicants.

Data foundation: 4 responses.

Gender distribution for the organisations



Music Labour Unions

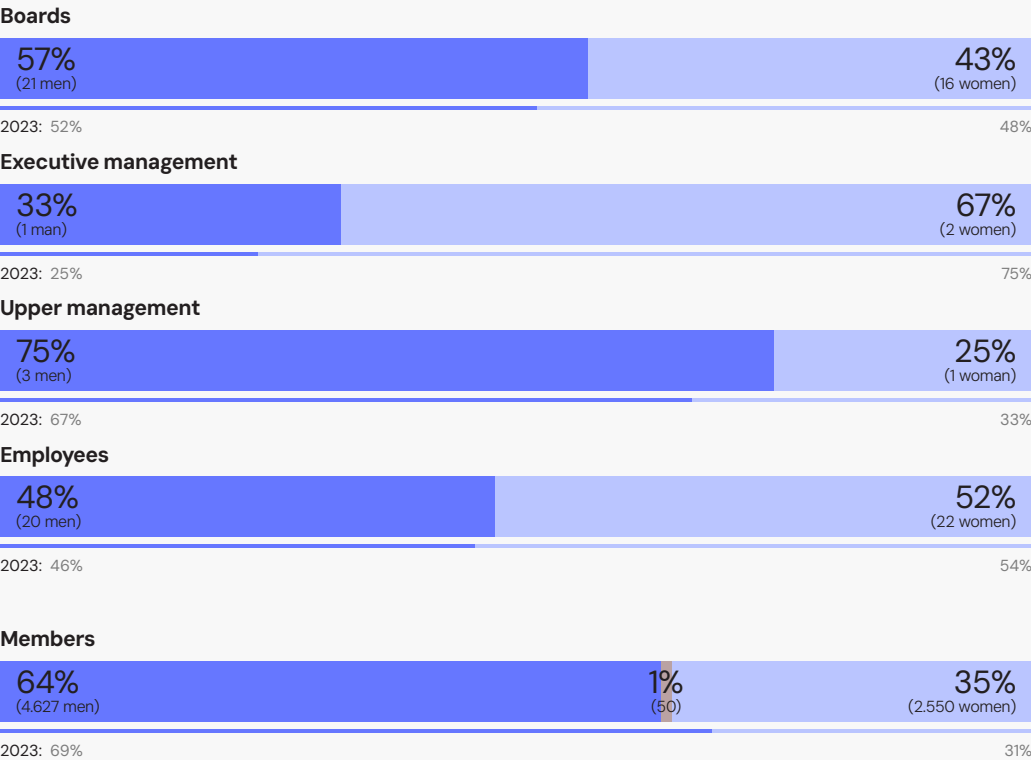
The data foundation for this segment is very limited, as it consists of reports from three partners, each with a small workforce, particularly at management levels.

Across the unions, there is a relatively even gender distribution (maximum 60 percent homogeneity) at board and employee levels. It is not possible to identify tendencies at executive or management levels due to the small data sample.

Among the unions’ members, there are significantly more men than women.

Data foundation: 3 responses.

Gender distribution for the unions



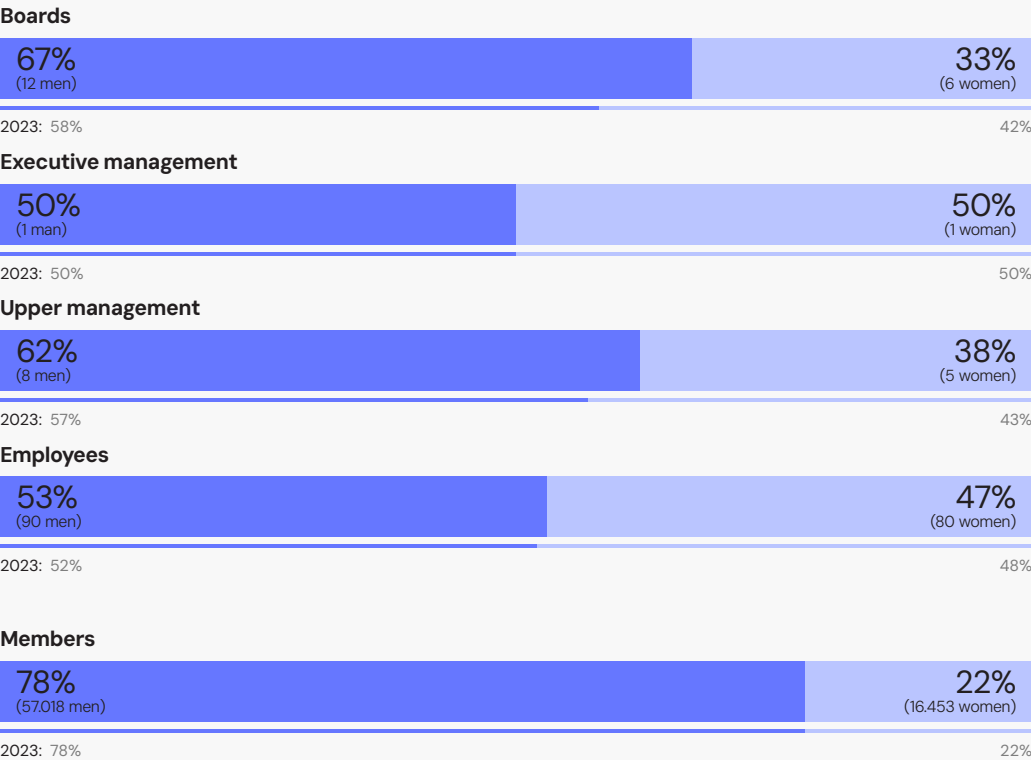
Collective Management Organisations

This category includes data from two organisations, making the data foundation very limited. Thus, it is not possible to identify tendencies at the organisational levels. Across all levels of the workforce, there has been a negative development since 2023.

As in 2023, there is a significant imbalance among male and female members.

Data foundation: 2 responses.

Gender distribution for the CMOs



Music Media

This segment is included in the report for the first time, so no comparison with 2023 is possible.

The data foundation consists of responses from two companies and represents only a small number of individuals. For this reason, no tendencies are identified at the organisational level.

Across interviewees, featured artists, and reviewed musicians, there is a relatively balanced gender distribution (maximum 60 percent homogeneity).

Data foundation: 2 responses.

Gender distribution for the media

Boards



Executive management



Upper management



Employees



Interviews¹⁶



Covers¹⁶



Reviews (albums, concerts etc.)¹⁶



¹⁶ One company has reported on this indicator.

Orchestras and Ensembles

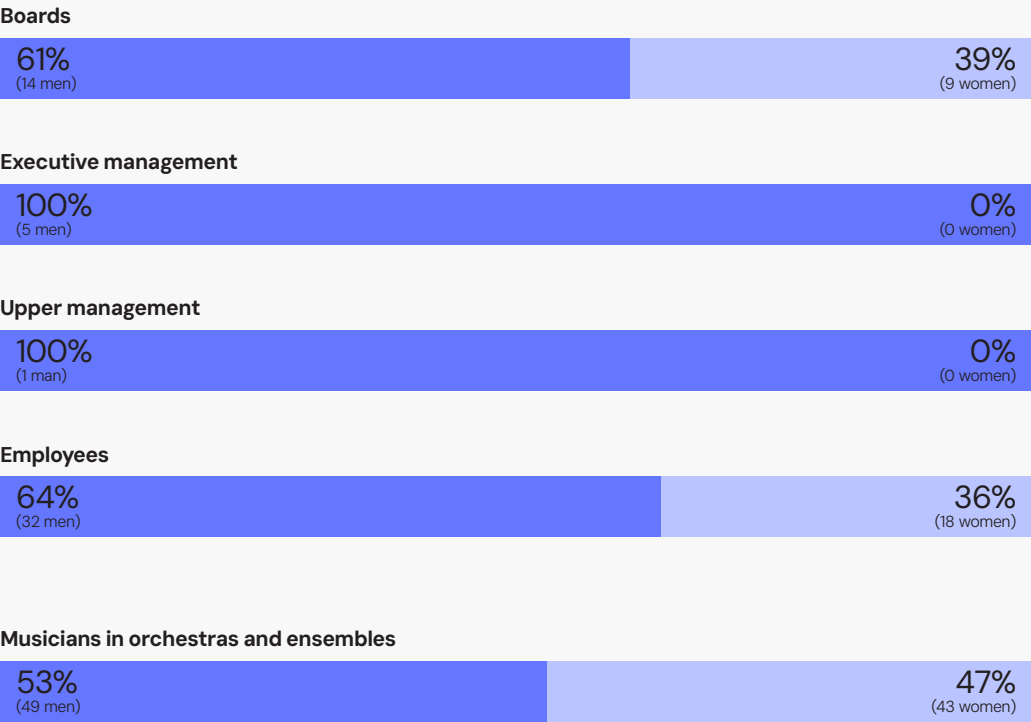
This segment is included in the report for the first time, and therefore there is no basis for comparison with 2023.

Among the organisations, men outnumber women across all organisational levels. However, some levels in the reporting consist of very few individuals, resulting in a limited data foundation.

Within the orchestras themselves, there is an equal distribution of male and female musicians (maximum 60 percent homogeneity).

Data foundation: 4 responses.

Gender distribution for the orchestras and ensembles



Feature: *Age distribution*

Data was reported for 2,383 individuals across the specified age groups. Overall, there are very few people under 25 or over 65 years of age, who make up 5 and 4 percent of the workforce respectively.

The most balanced age distribution is found in the all employees category, which also represents by far the largest group with 1,660 individuals in total.

The most uneven age distributions occur at upper management, where 67 percent are aged 35–54, and at the executive level, where 66 percent fall between 45–64. In both cases, individuals aged 45–54 account for over 40 percent.

Total age distribution

- Under 25 **5%** (114 individuals)
- 25–34 **24%** (578 individuals)
- 35–44 **22%** (530 individuals)
- 45–54 **29%** (681 individuals)
- 54–65 **16%** (388 individuals)
- Above 65 **4%** (92 individuals)

