



# **Gender inequality**

Gender statistics  
2020

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# Focus on gender equality

Recent years have seen an increasing focus on gender inequality in all parts of society, and the music industry is no exception. To shed light on gender equality within the part of the music industry represented by Koda, we now publish the first-ever collection of statistics on gender equality among Koda's members.

## Data used in this survey

Koda's 2020 gender statistics survey is based on data on all living Koda members with a Danish civil registration number (CPR number) and the royalties distributed to them in 2019. This is to say that not all members are included: for example, Koda also represents Faroese members who do not have Danish CPR numbers, as well as heirs of dead rightsholders. The amounts included in the statistics presented here cover 97 per cent of the royalties distributed to all composers and songwriters who are members of Koda. In addition to composers and songwriters, Koda's members also include a number of music publishers, and their earnings are not included in this study.

## 'Women' and 'men'

Koda has no information on our members' gender identity, meaning that the statistics exclusively reflect the relative relationship between the genders 'woman' and 'man' assigned at birth and registered via the individual member's CPR number.

When studying Koda's gender statistics, it is crucial to be aware of the following:

- The requirements on how to qualify for membership of Koda are the same for everyone, irrespective of gender and gender identity. In order to become a member, you

must have created or contributed to creating a unique piece of music or lyrics for a unique piece of music.

- The distribution rates used by Koda are the same for everyone, regardless of gender or gender identity. For example, if a piece of music created by a woman gets three minutes of airplay on the Danish broadcasting corporation's popular radio channel, P3, she will be paid exactly the same as a man whose music gets three minutes of airplay on P3. The same applies for all of Koda's collection and distribution areas.

## Koda for music

Koda is a rights management organisation for music creators, ensuring that composers, songwriters, lyricists and music publishers are paid when their music is used in public – for example by being played on the radio, in shops, on TV, streaming services and at concerts.

Koda is a non-profit membership organisation and has 45,860 members, of which 25,214 received part of the EUR 51 million that Koda distributed to its members in 2019.

Foreign rightsholders are also represented by Koda when their music is used in Denmark. In 2019, they received EUR 66 million from Koda.

# Gender inequality summary

Koda's gender statistics focus on comparing financial data pertaining to the two genders 'woman' and 'man' on the basis of Koda's distribution data from 2019. The statistics provide answers to questions such as: what share of Koda's distributions have gone to female and male rightsholders, respectively? Is there a difference in the distributions made to women and men in different areas, and is there a difference in how many pieces of music men and women create?

## Gender inequality among Koda members

The first section of the statistics focuses on gender equality among Koda's membership. In 2019, 19 per cent of Koda's members were women, while only ten per cent of Koda's distributions went to female members.

This imbalance between the proportion of female members and their share of the total distributions made is primarily due to two factors:

- While imbalances can be observed in all of Koda's distribution areas, the greatest inequality is observed within the 'TV' area, which accounted for the second-highest amounts of money distributed to Koda's members in 2019. Within the 'TV' area, women received only four per cent of the total amounts distributed.
- In the highest income brackets among Koda members, the women's share of the distributions made is significantly lower than the men's. The difference is most evident in the highest income bracket, where women received only six per cent of the total amount distributed.

The section concludes with data on how many women were among the highest-earning members in the five largest distribution areas in 2019.

There are no women in the top ten of Koda's highest-earning members within the fields of 'TV', 'Radio' or 'Streaming and downloads'. As regards distributions within the field 'Abroad', two women appear among the top ten, while one is featured among the top ten in the 'Concert' area. Looking at the top 100 for each of the five largest distribution areas, the greatest representation of women is found within the 'Abroad' category, which has a total of fifteen women out of 100, and the lowest representation is found in 'TV', where there are only three.

## Less inequality among newer members

The second section investigates the issue of gender equality while focusing on the segment of Koda's members who, by the end of 2019, had

joined Koda relatively recently, meaning at some point during the last five years.

When comparing the gender equality statistics for all members with the statistics pertaining specifically to recently joined members, we see that the inequality is less among the newer members. For example, women account for 22 per cent of the recently joined members, while women make up 19 per cent of the total membership. The women's share of the distributions made is 15 per cent among newer members, while the corresponding figure for the total membership is ten per cent. The main reason

why the imbalance is less prominent among the recently joined members is that very few of these were featured in the highest income bracket in Koda, which was where gender inequality was at its most pronounced in 2019.

### **Women make music with men more often than men collaborate with women**

In the third section, the statistics focus on how many individual pieces of music men and women create individually and together. On average, male and female members have registered almost the same number of musical works at Koda. At least one female rightsholder is associated with 19 per cent of all works created by a Koda member. By comparison, 90 per cent of all works created by a Koda member have at least one male rightsholder.

There is a clear imbalance in how often men and women create a work in collaboration with a member of the opposite sex. When a woman appears as rightsholder on a work, there will also be a male rightsholder attached in almost half of all cases. Conversely, female rightsholders are associated with ten per cent of the works registered with male rightsholders.

## **Koda Kultur: Focus on gender equality**

Koda's gender statistics will form part of the data underpinning the work done on gender equality under Koda Kultur (Koda Culture).

Koda Kultur supports and develops the music scene through specifically targeted funding. In 2019 the scheme adopted its first cultural strategy.

The strategy sets out the direction on how Koda's 'cultural contributions' (the funds set aside to support music culture) are to be used, and one of the four strategic focus areas is diversity, with a particular focus on gender equality and balance. The other three focus areas concern the music users and creators of the future, talent and elite, and international collaboration.

# Gender equality 2019

**This section presents gender equality statistics regarding Koda members and the distributions made to them for the use of their music in public spaces.**

*Gender ratio in 2019, composers and songwriters*

# 19%

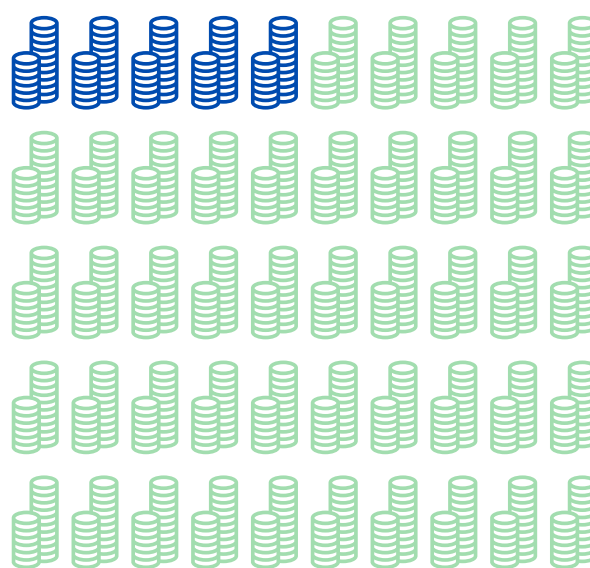
**of all Koda members were women (8,621), while 81 per cent were men (35,637).**



*Gender ratio in relation to the total amounts distributed in 2019*

# 10%

**of the total amount distributed by Koda in 2019 went to women (EUR 3,3 million) and 90 per cent to men (EUR 29,7 million).**

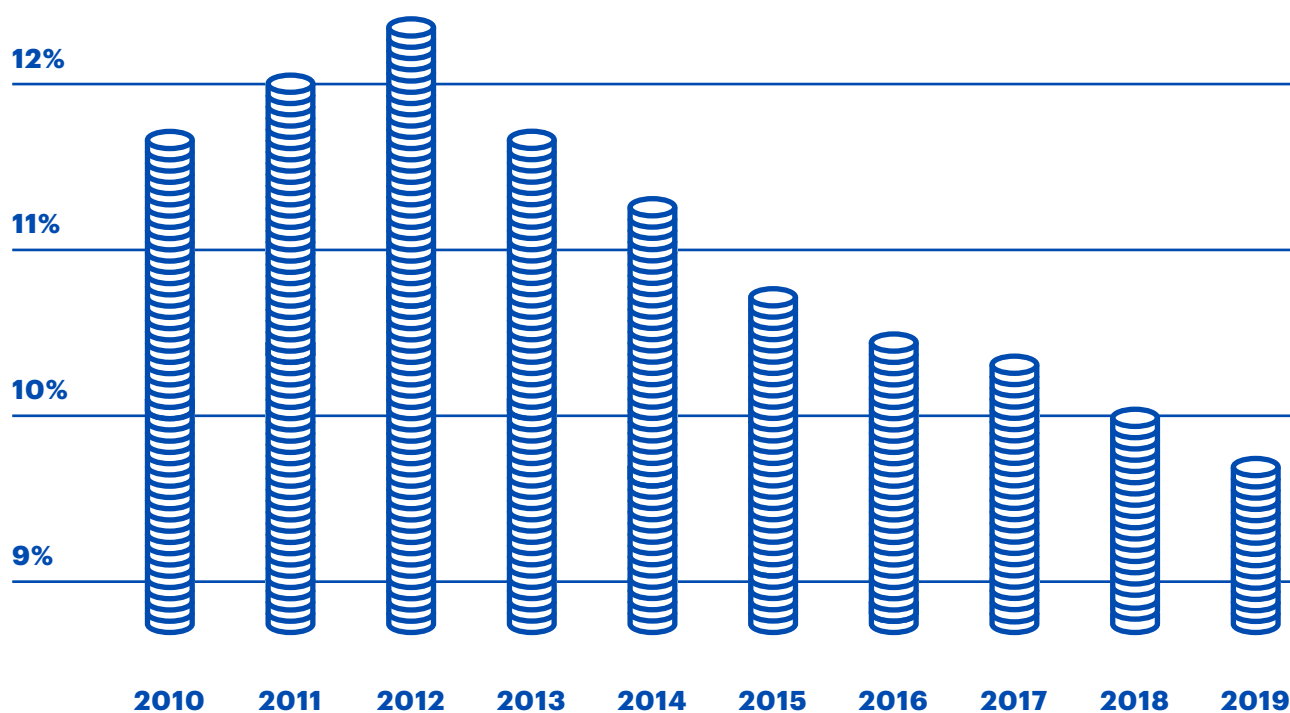


Women's share of the total amounts distributed over the course of 10 years

# Women's share of the distributions have gone down by 20 per cent

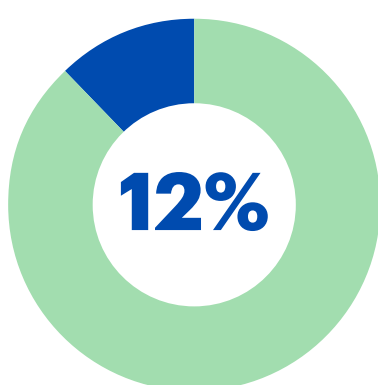
Looking at the development in the women's share of the total amounts distributed in the 2010s, the women's share peaked in 2012 at 12.4 per cent. Since then, the share received by women has dropped by 20 per cent to 9.9 per cent in 2019.

13%

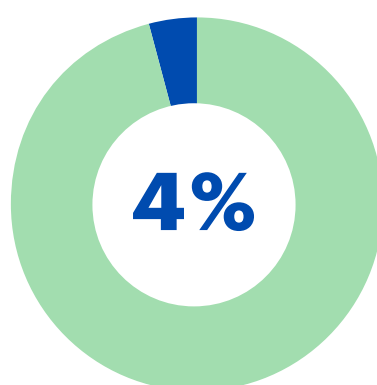


# The women's share is lowest in the field of TV

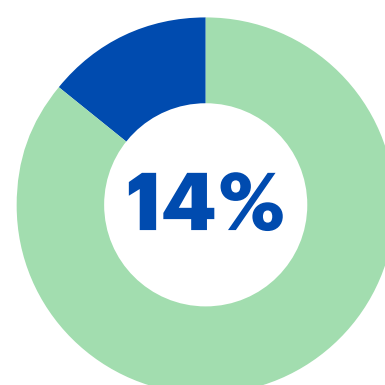
Below are statistics on the relative shares distributed to women and men out of the total amounts distributed within the five areas accounting for the largest distributions made to Koda members in 2019. Within the field of 'TV', which accounted for the second-largest total distributions, women received four per cent of the total amounts paid out. This is to say that TV was the one field in which women received the smallest share of the funds distributed..



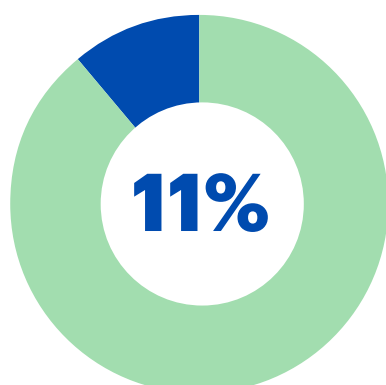
**Abroad:** Music played in public outside of Denmark. This includes all public performances, for example concerts, radio and tv.



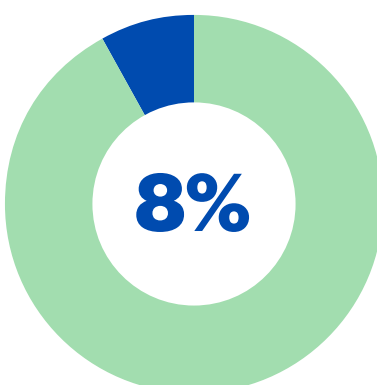
**TV:** Music played on Danish TV channels, for example as jingles, in commercials, in TV series, films and concerts.



**Concerts:** Music played at concerts in Denmark.



**Radio:** Music played on commercial, local and public service radio stations.



**Streaming and download:** Music played on online services such as Spotify and Apple Music.

**Woman** ■  
**Men** ■

*The five largest areas account for 81 per cent of all distributions made to Koda members in this calculation. In addition to these areas, Koda also distributes revenues for the use of music in other areas such as 'Streaming of TV, movies and series', 'Cinemas' and 'Background music'.*



Income brackets

# Few women among the highest-earning members

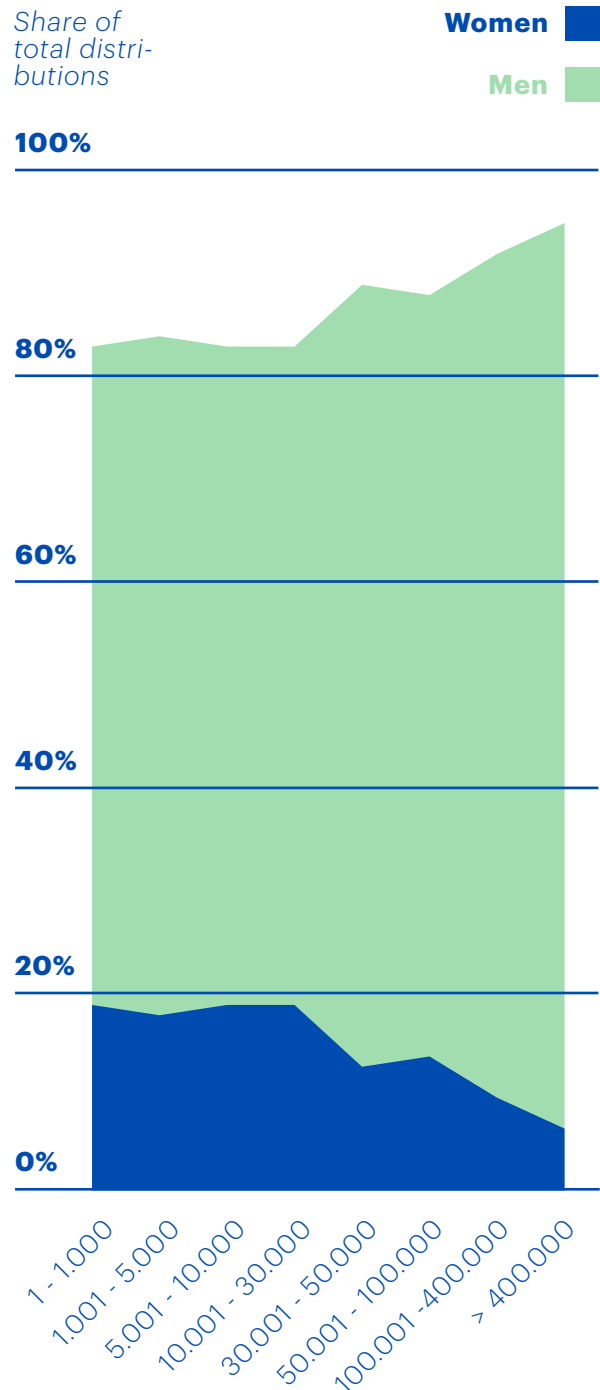
The table to the right shows the relative shares received by men and women in 2019 within various income brackets.

The table shows that the women's share of the total distributions decrease as the members' income increase.

Among the members who received between DKK 1-30,000 in 2019, the women's share of the funds distributed was 17-18 per cent, which is slightly below the gender ratio among Koda's total membership, where 19 per cent of the members are women.

As we move to the higher income brackets, the women's share of the amounts distributed decreases significantly. Among the members who received more than DKK 400,000 in 2019, women accounted only for six per cent of the total amount.

Share of total distributions



Amounts distributed, DKK  
DKK 1 = EUR 0.13

## 109 men and 9 women

received distributions of more than DKK 400,000 from Koda in 2019. The 109 men received a total of DKK 99.8 million. The nine women received a total of DKK 6.6 million.

Gender ratio among the highest-earning members within the largest distribution areas

# Three women in total on five different Top Tens

Number of women among the ten and 100 highest-earning rightsholders within Koda's five largest distribution areas:

## Abroad:



## TV:



## Concert:



## Radio:



## Streaming & download:



# Recent members

**This section investigates gender equality among those Koda members who, by the end of 2019, had been members of Koda for less than five years – meaning that they became Koda members during the period 2015 to 2019.**

*Gender ratio for recently joined members*

# 22%

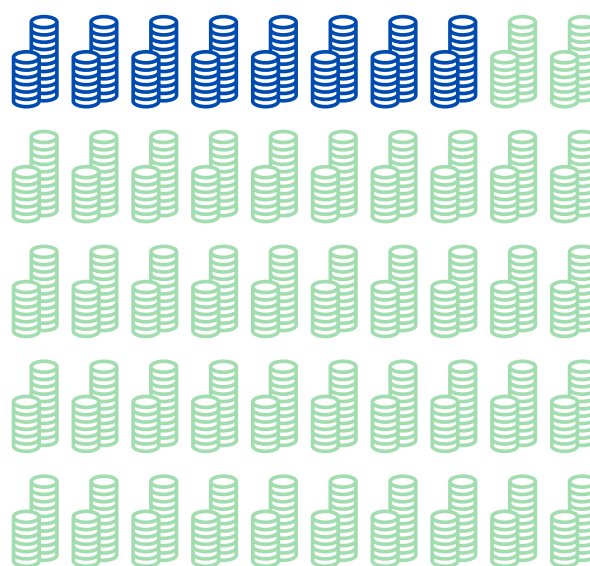
**of all recently joined members of Koda were women. This figure is higher than the women's total membership ratio: a total of 19 per cent of all Koda members are women.**



*Gender ratio in relation to the total amounts distributed among recently joined members*

# 15%

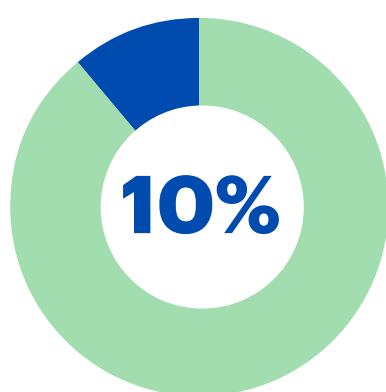
**of the total amounts distributed among the recently joined members went to women. This share is 50 per cent higher compared to the total among all Koda members.**



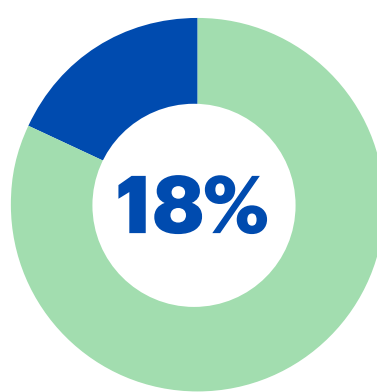
Gender ratio among recently joined members within the five largest distribution areas

# Gender ratio among recently joined members within the five largest distribution areas

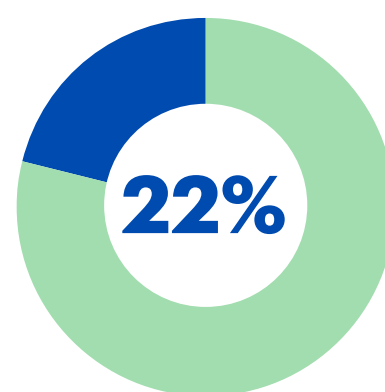
Below are statistics on the shares received by women and men of the amounts distributed within the five areas accounting for the largest distributions to Koda members in 2019. Among the recently joined members, women received the lowest share (seven per cent) within the 'Streaming and downloads' area. The two areas showing the biggest difference between recently joined members and all members are 'TV' and 'Concerts'.



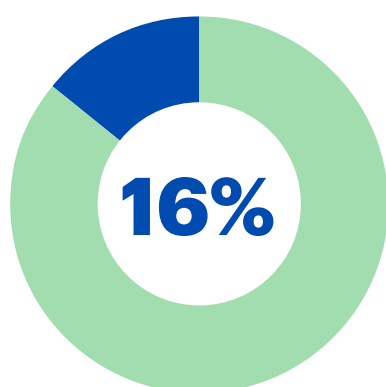
**Abroad:** Music played in public outside of Denmark. This includes all public performances, for example concerts, radio and tv.



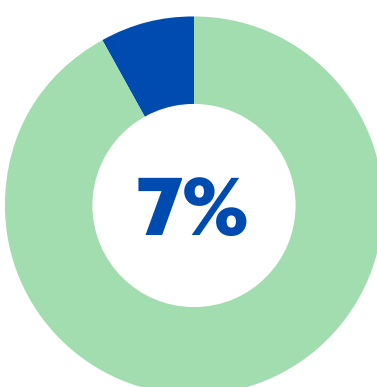
**TV:** Music played on Danish TV channels, for example as jingles, in commercials, in TV series, films and concerts.



**Concerts:** Music played at concerts in Denmark.



**Radio:** Music played on commercial, local and public service radio stations.



**Radio:** Music played on commercial, local and public service radio stations.

Women ■  
Men ■

# Musical work production among women and men

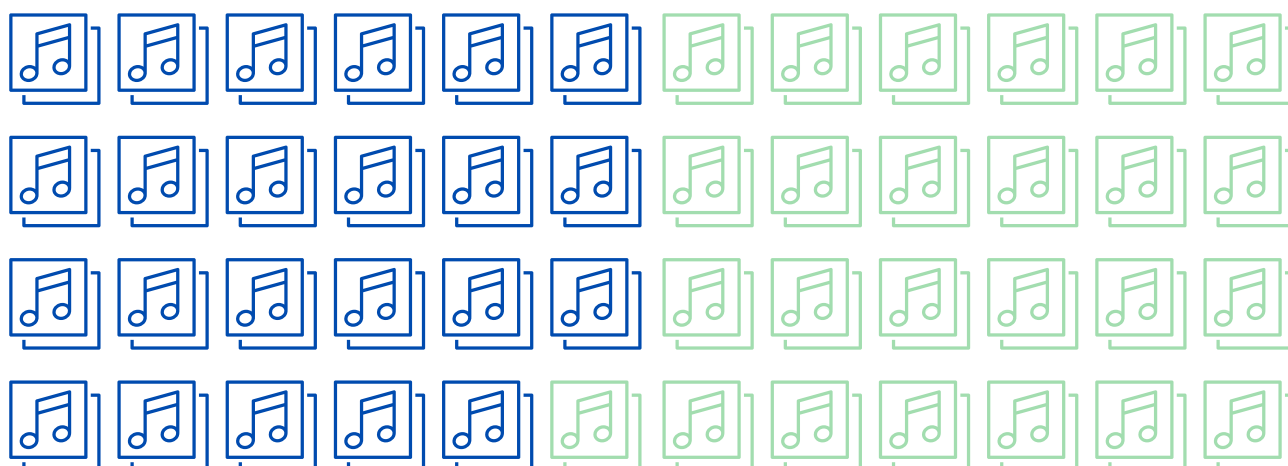
This section presents statistics on the average production of musical works among men and women.

# 23

**works: the average number of works registered by women**

# 25

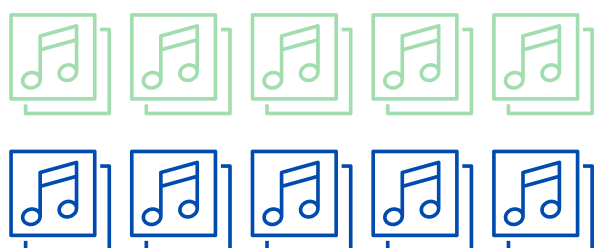
**works: the average number of works registered by men**



When considering all members of Koda, we find that men and women have registered almost the same number of works. There is a slight predominance of men, which on average have 25 works registered while women have 23.

# 47%

of all works with one or more female rightsholders also include a man among the rightsholders.



# 10%

of all works with one or more male rightsholders also include a woman among the rightsholders.



# 19%

of all works created by Koda members have one or more women among the rightsholders.



# 90%

of all works created by Koda members have one or more men among the rightsholders.



