

# Small signs of improved gender balance

Gender Statistics 2025



# Equal access

At Koda, we work to ensure that everyone has equal access and equal opportunities within the music industry. We prioritise a strong evidence base and work collaboratively to develop solutions.

We believe that equal access and equal opportunities are a prerequisite for creating a diverse music industry and a sustainable music ecosystem – one that is capable of realising both cultural and commercial potential.

In Koda's Cultural Strategy, the highest priority is to create equal opportunities in the industry for everyone – regardless of gender, age and ethnic background – among music creators.

Our gender statistics constitute one of several key sources of evidence underpinning Koda's work to achieve a more balanced gender representation among music creators.

Read more about Koda's work to promote equal access:

**[koda.dk/om-koda/baeredygtighed/lige-adgang-i-musiklivet](https://koda.dk/om-koda/baeredygtighed/lige-adgang-i-musiklivet)**



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# Introduction

# Small signs of improved gender balance

For the sixth consecutive year, Koda publishes a gender statistics report providing insight into developments in the gender balance among Koda's members.

The statistics examine the balance between women and men based on Koda's member base and payout data for 2024.

Once again, the statistics reveal a pronounced gender imbalance, with the share of women among Koda's members – and their share of total payouts from Koda – being significantly lower than that of men.

This year's report does, however, also point to small signs of improvement. The proportion of women joining Koda has increased significantly since 2015, and over a number of years there has been a clear rise in women's share of payouts among new members. Finally, the report shows that, among new members, women's share has increased within payouts from streaming.

## **Slight positive development in the overall gender balance**

Koda's gender statistics include two key indicators for the overall gender balance:

1. The proportion of women among all Koda members.
2. Female members' share of Koda's total payouts.

Since 2019, these figures have remained largely unchanged. The share of female members has stood at 20 per cent since 2020, and their music has been played only to an extent that has resulted in women receiving 10 per cent of the total payout amount in each of those years.

## **Koda - for a stronger music scene**

Koda is a music rights organisation with more than 52,000 members, comprising composers, songwriters and music publishers.

We work to ensure that our members receive fair remuneration from those who use their music, and to make the music industry more sustainable – socially, environmentally and economically.

In 2024, Koda paid out DKK 1,142 million to rights holders in Denmark and abroad for music played worldwide.

In total, 30,251 Koda members received payouts from Koda.

For the first time, the share of women has increased to 21 per cent, while their share of payouts has risen to 11 per cent. Looking beyond the rounded figures, the underlying decimals show an increase in women's payout share from 9.7 per cent in 2020 to 10.8 per cent in 2024.

### **30 per cent of new members are women**

A more pronounced development is seen in the proportion of women joining Koda in a given calendar year over a period of more than ten years. In 2015, 21 per cent of new members were women. In 2024, this figure peaked at 30 per cent, representing a positive increase of 43 per cent.

### **Radio continues to deliver the highest share of payouts to women**

From 2019 to 2023, women's share of payouts from the radio area increased significantly from 12 to 17 per cent. In 2024, the share remained at 17 per cent. With this, radio continues to be the area where women receive the highest share of payouts among Koda's five largest payout areas.

In the international area, women's share of payouts increased by two percentage points in 2024, reaching 12 per cent. This area covers payouts from countries outside of Denmark, Greenland and the Faroe Islands across all music usage areas.

Television remains the area in which women receive the lowest share of payouts. As in the previous four years, the share was five per cent in 2024.

### **Slight increase in women's share among the highest earners**

When Koda's members are segmented into income groups, it becomes clear that the gender imbalance is most pronounced among members with the highest payouts. In the highest income group, where members receive more than DKK 400,000 in payouts, women accounted for only six per cent of payouts in 2024. This nevertheless represents a slight increase following several years of decline, which reached its lowest point in 2023 at four per cent.

In the lowest income groups, women's share of payouts lies between 18 and 20 per cent. This is close to women's overall share of membership at 20 per cent, meaning that men's and women's payout levels are less skewed in the lower income groups.

This illustrates that music created by women is not played sufficiently to place them among Koda's highest-earning members. The same applies when looking at the top 10 lists of the highest-earning members within each of the five largest payout areas. In 2024, for the third year in a row, no women appeared on any of these lists.

### **Women's share declines from the age of 40**

Young women receive the largest share of payouts compared to all other age segments. An analysis of women's share of total payouts by age group shows that women in their 40s and 50s receive a significantly smaller share of payouts than women under the age of 40.

In 2024, women in their 20s received 17 per cent of payouts within their age group. Women in their 40s and 50s received 10 and five per cent respectively.

### **New members: women now receive close to a quarter of payouts**

To track developments among newer members, Koda also analyses the gender balance among members who have been members of Koda for up to five years, including the year covered by the statistics. Here, there has been a stable positive development in the share of female members. In 2024, women accounted for 28 per cent of new members, compared with 22 per cent in 2019.

The development in women's share of payouts has been even more pronounced. This share increased from 15 per cent in 2019 to 24 per cent in 2024. Among new members, women therefore receive almost a quarter of the total payout amount. This means that women's share of payouts in this group is more than double that of the overall membership, where the share stands at 11 per cent.

As women account for 28 per cent of new members and receive 24 per cent of payouts, men's and women's payout levels are more evenly balanced in this group than among the overall membership, where 21 per cent of women receive 11 per cent of payouts.

### **New members: significant increase in women's share from streaming**

Among new members, streaming is the only one of the five largest payout areas to show growth in women's share of payouts. Since 2019, women's share has increased from eight per cent to 15 per cent in 2024. Streaming nevertheless remains the area in which women receive the smallest share of payouts. In comparison, women received 38 per cent of payouts from radio.

### **High payout share for works created jointly by men and women**

For the fourth year running, the gender statistics analyse the gender balance behind works registered with Koda in the year in question. Once again, works created jointly by men and women achieved a higher share of payouts than works created exclusively by either women or men.

In 2024, works created jointly by men and women received 25 per cent of total payouts for all new works. This represents an increase of 11 percentage points since the first analysis in 2021. This should be viewed in light of the fact that only 10 per cent of new works are created jointly by men and women.

By comparison, 10 per cent of works were created solely by women, and these received only four per cent of payouts. 80 per cent of works were created solely by men, who received 71 per cent of total payouts.

## **Dataset**

Koda's gender statistics 2025 are based on data relating to all Koda members who were alive by the end of 2024, had a CPR number, and received payouts in 2024. As a result, not all members are included, as Koda also represents, for example, heirs and Faroese members who do not have a CPR number.

The amounts included in these statistics cover 99 per cent of payouts to all living composers and songwriters who are members of Koda. In addition to composers and songwriters, Koda also represents music publishers, whose earnings are not included in this analysis.

### **Women and men**

As Koda does not hold information on members' gender identity, the statistics focus exclusively on the relationship between the two sexes assigned at birth – 'woman' and 'man' – as identified via the CPR number.

As a prerequisite for reading Koda's gender statistics, it is essential to be aware of the following:

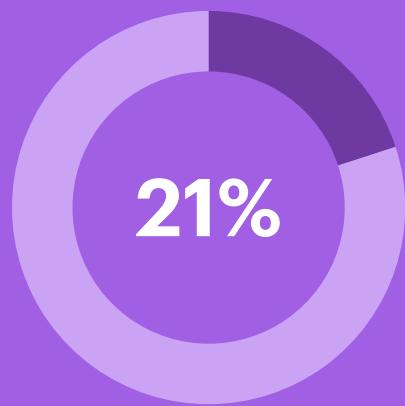
- The requirements for membership of Koda are the same regardless of gender or gender identity. Eligibility for membership requires that a person has created or contributed to the creation of an original musical work or song lyrics.
- The distribution keys used by Koda for payouts are identical for all members, regardless of gender or gender identity. Whether a woman or a man, for example, has a track played for three minutes on a national radio channel, the payout received will be the same. The same applies across all of Koda's payout areas.

# Gender balance

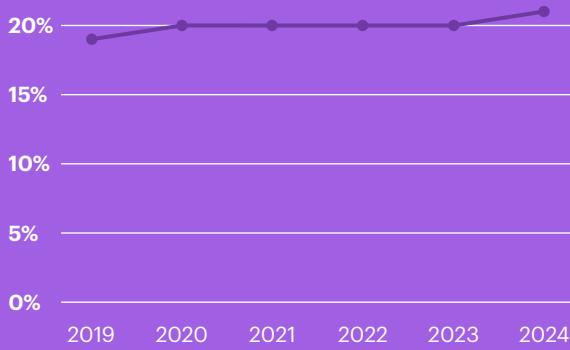
This section analyses the gender balance among Koda's members and their payouts for the public performance of music in 2024.

## Gender balance among all composers and songwriters in 2024

Share of women

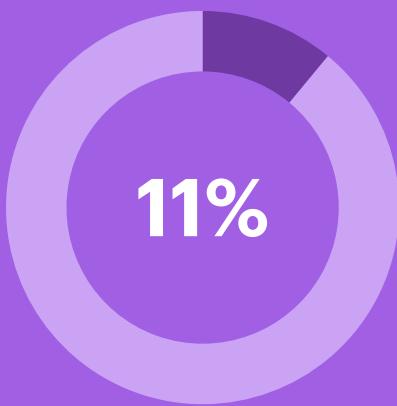


In 2024, 21 per cent of Koda's members were women (10,028), while 79 per cent were men (39,295).

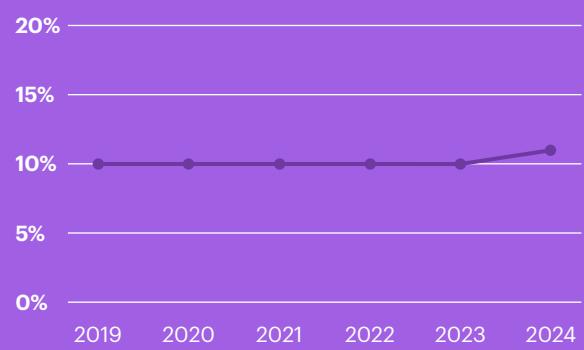


## Gender balance in relation to total payouts in 2024

Share of women



In 2024, 11 per cent of the total amount paid out went to women (DKK 34 million), while 89 per cent went to men (DKK 284 million).

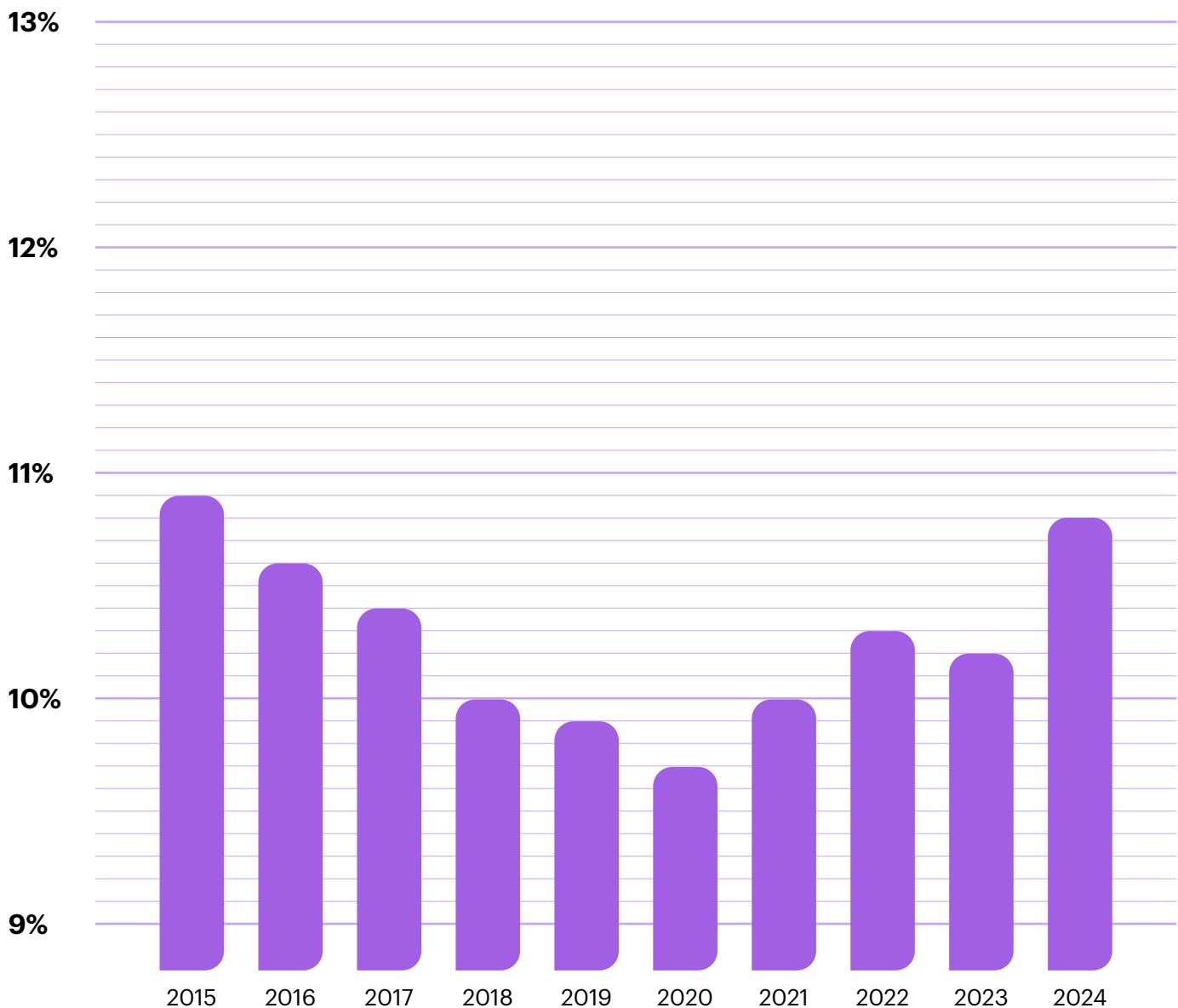


● Women      ● Men

## Women's share of total payouts over ten years

# Small increase in women's share of payouts

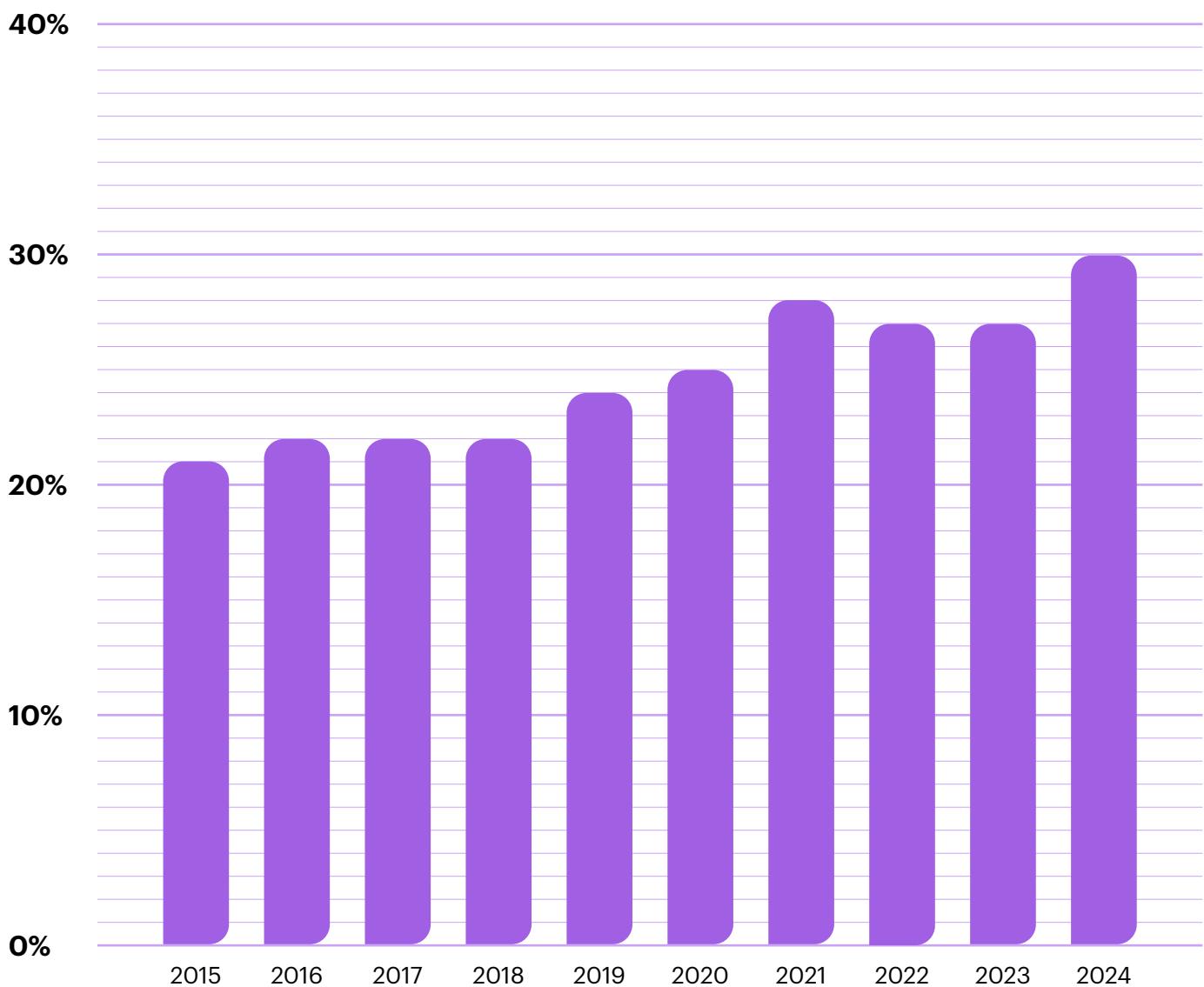
In 2024, 10.8 per cent of the total payout amount went to women. This represents an increase of 0.6 percentage points compared with 2023 and is 1.1 percentage points higher than the low point in 2020.



## Share of women among new members

# 30 per cent of new members were women

In 2024, the share of women among new members reached 30 per cent. This represents an increase of 43 per cent since 2015.



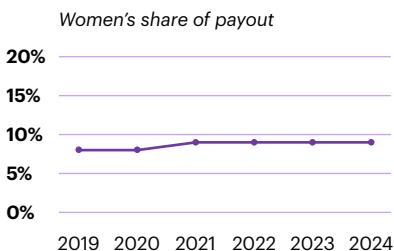
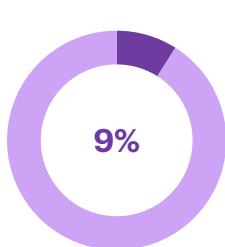
## Gender balance across the five largest payout areas

# Stagnation across four of the five largest payout areas

Among Koda's five largest payout areas, international payouts were the only area in which women's share of payouts increased in 2024.

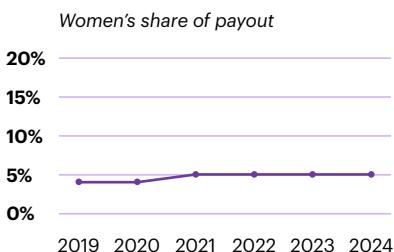
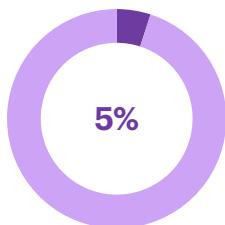
## Streaming

Music played on online services such as Spotify and Apple Music.



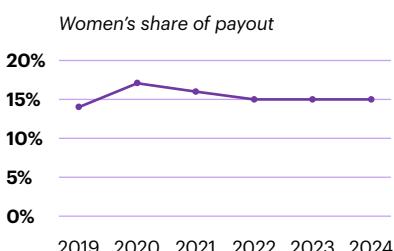
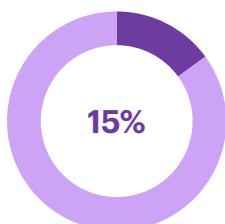
## TV

Music broadcast on Danish television channels, including use in jingles, advertising, TV series, films and concert broadcasts.



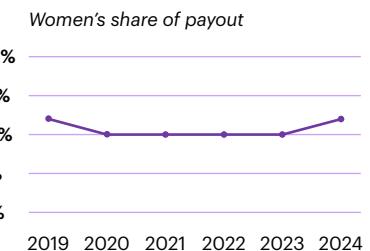
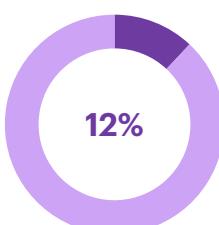
## Concerts

Music performed at live concerts of all sizes in Denmark.



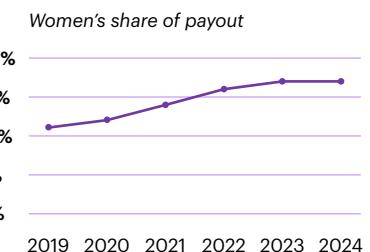
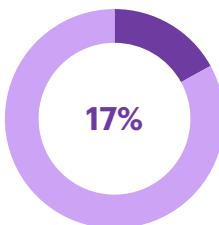
## International

Music used across all forms of public performance outside Denmark, including concerts, radio and television.



## Radio

Music played on commercial, local and public service radio.



The five largest areas accounted for 78 per cent of all payouts to Koda members in this analysis. In addition to these areas, Koda also makes payouts for the use of music in other areas, such as streaming of television, films and series, cinemas, and background music.

 Women  Men

# Women's share of payouts declines in the highest income groups

In the table to the right, the gender balance of the total payout amount in 2024 is shown by income group.

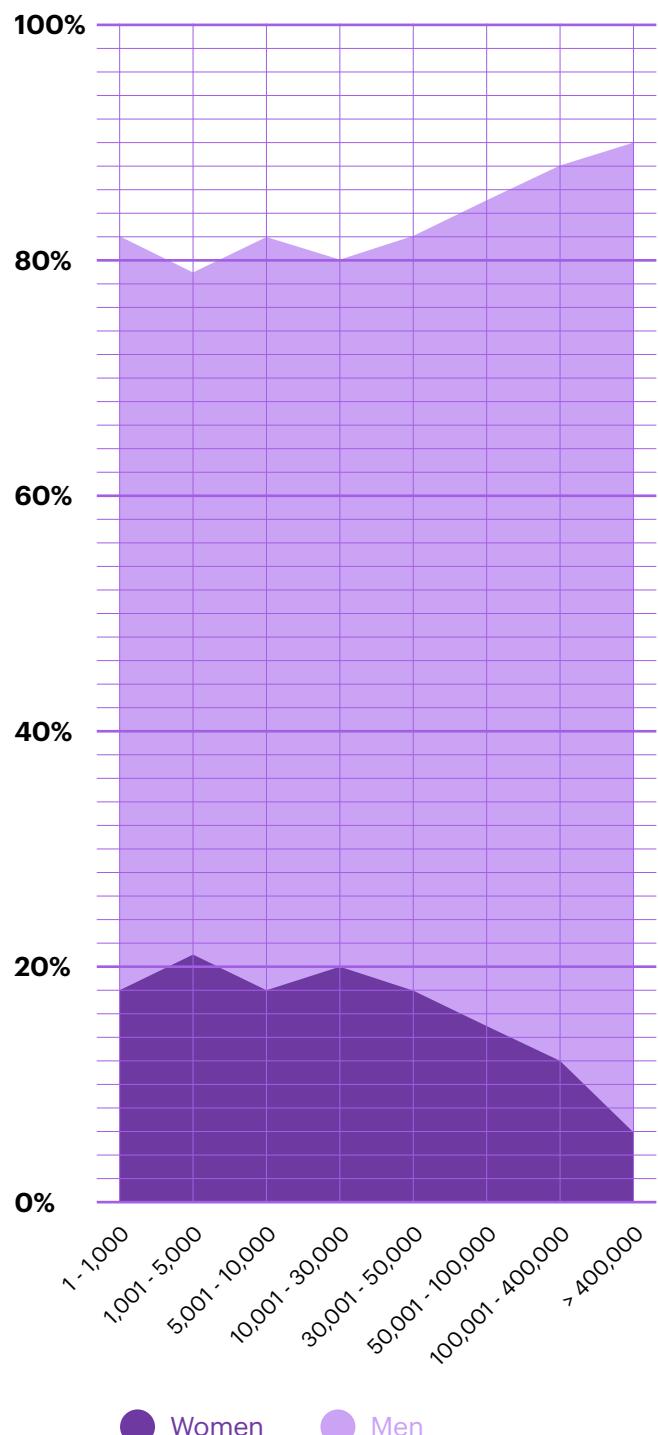
The table shows that women's share of payouts declines as members' income increases. Women's share of payouts amounted to 18-20 per cent among members who received annual payouts of less than DKK 30,000 in 2024. When annual payouts were between DKK 30,000 and DKK 400,000, women's share fell to 12-15 per cent.

Among members who received more than DKK 400,000 in payouts in 2024, women received only six per cent of the total payout amount.

In 2024, 12 women and 138 men received payouts exceeding DKK 400,000. The 138 men received a total of DKK 137 million.

The 12 women received a total of DKK 8.5 million, corresponding to six per cent of the total amount paid to those who received more than DKK 400,000.

Nevertheless, this share has increased after several years of decline, and has increased from 4.1 per cent last year.



Women among the highest earners in the largest payout areas

# No women represented on the top 10 lists for the third consecutive year

Below is the number of women among the 10 and 100 highest-earning rights holders across the five largest payout areas in 2024. For the third year in a row, no women appear in the top 10 in any of the areas. In 2021, there were three.

## Streaming

*Arrows indicate changes compared with 2023*

**Top 10:** No women



7 women

## International

**Top 10:** No women



14 women ↑+2

## TV

**Top 10:** No women



4 women ↓-1

## Concerts

**Top 10:** No women



10 women ↓-2

## Radio

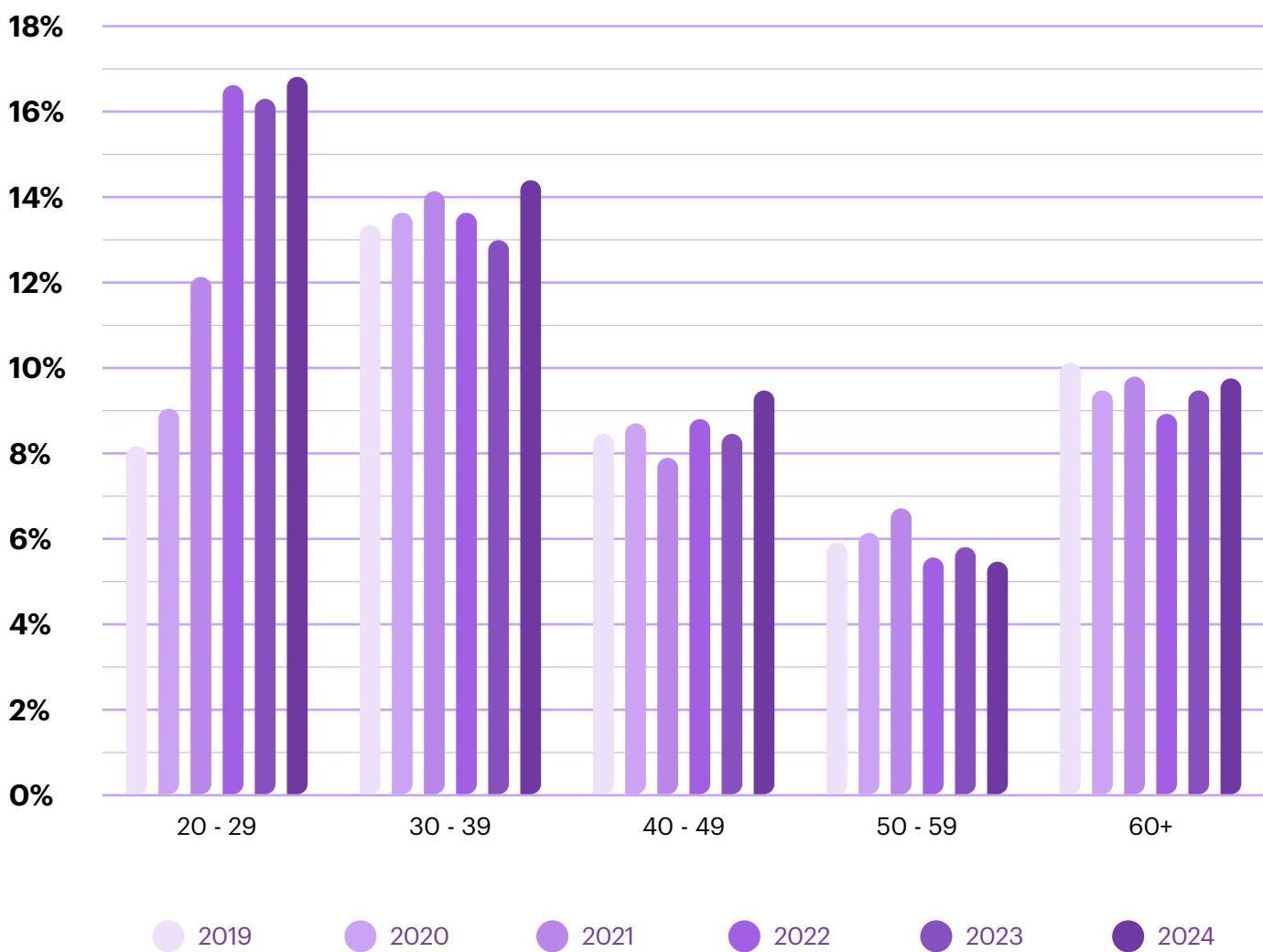
**Top 10:** No women



16 women

# Women's share of payouts is highest among the youngest

In 2024, women in their 20s and 30s received between 13 and 17 per cent of payouts within these age groups. Once women reach the age of 40, their share of payouts declines significantly. Women in their 40s and 50s received between 5.4 and 9.5 per cent of payouts in these age groups.



# New members

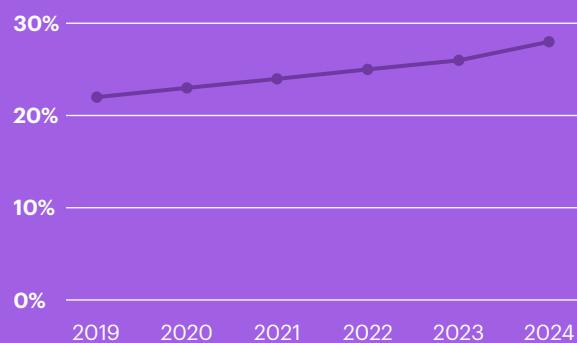
This section analyses the gender balance among Koda members who, at the end of 2024, had been members of Koda for less than five years – referred to here as “new members”.

## Gender balance among new members in 2024

Share of women

**28%**

In 2024, 28 per cent of Koda’s new members were women. This is higher than women’s share of the overall membership, which stands at 21 per cent.

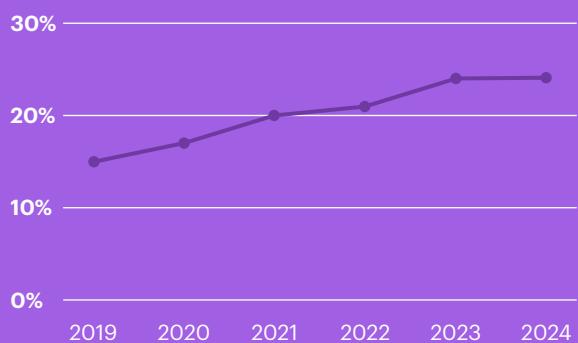


## Gender balance of total payouts among new members in 2024

Share of women

**24%**

Among new members, 24 per cent of the total payout amount went to women. This is more than double the share received by women in the overall membership.



Women



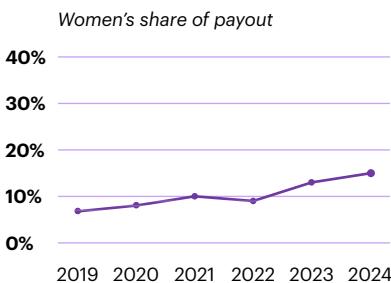
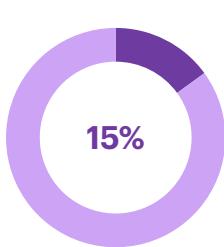
Men

# Increase in women's share of streaming payouts

The figures below show how total payouts to Koda's new members are divided between women and men across the five areas with the highest payouts. Of these areas, only streaming shows an increase in women's share of payouts. In this area, women's share has risen from eight per cent in 2019 to 15 per cent in 2024.

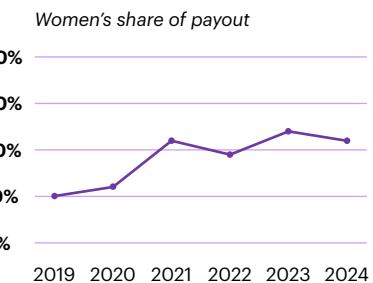
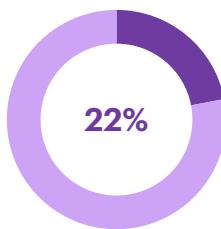
## Streaming

Music played on online services such as Spotify and Apple Music.



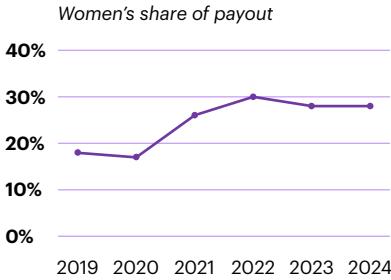
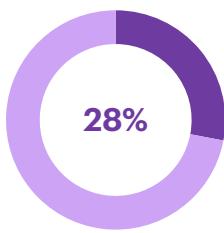
## International

Music used across all forms of public performance outside Denmark, including concerts, radio and television.



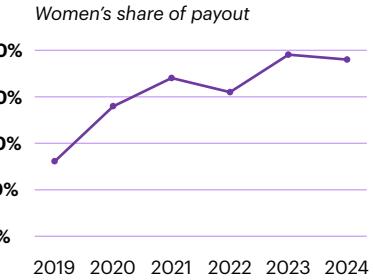
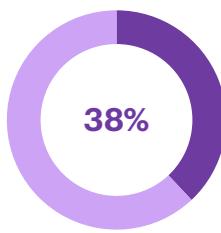
## TV

Music broadcast on Danish television channels, including use in jingles, advertising, TV series, films and concert broadcasts.



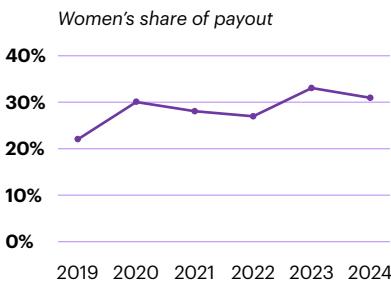
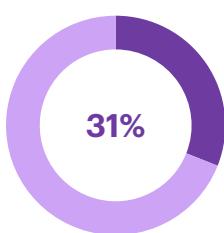
## Radio

Music played on commercial, local and public service radio.



## Concerts

Music performed at live concerts of all sizes in Denmark.



● Women

● Men

# Works created in 2024

In 2024, a total of 74,195 new works were registered with Koda, each with at least one Koda member listed as a rights holder. Below, the gender balance of these works is shown, along with the share of payouts they received among new works. Although only 10 per cent of works were created jointly by women and men, these works accounted for as much as 25 per cent of payouts among new works.

Works with only men as rights holders



80%<sup>↑+1</sup>

of the works



71%

of the payouts

Works with only women as rights holders



10%

of the works



4%<sup>↓-1</sup>

of the payouts

Works with both women and men as rights holders



10%<sup>↓-1</sup>

of the works



25%<sup>↑+1</sup>

of the payouts

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