



Annual report

# Use of Koda's funds for cultural purposes

2025

Annual report on the use of Koda's cultural funds, with data and contributions from Koda and the four associations Autor, DKF (the Danish Composers' Society), DPA (the Danish Popular Authors' Society) and Musikforlæggerne (the Danish Music Publishers' Association), which together administer the funds under Koda Kultur.

Cover:  
Koda Kultur supported African Footprint Foundation.

*Photo: Peter Heermann*

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# FOREWORD



Koda's Board has set a clear ambition for the cultural funds: to support the creation of new music and help sustain a music scene that is diverse and resilient. That requires a continuous focus on how the funds deliver value for all Koda members, while also addressing the structural conditions that shape their working lives.

In 2025, parental leave in the music industry moved firmly into focus. A major report showed that seven in ten musicians struggle to access income during leave, and that nearly six in ten women find it difficult to return to their careers afterwards. These findings underline the need for cultural funding to play a more active role in strengthening equal access, supporting retention and enabling more sustainable working lives across the music industry.

Gender balance has therefore remained a central priority. The parental leave report - and the discussions it sparked across the sector - have sharpened awareness of the barriers faced by music creators, particularly women. At the same time, collaboration across the industry, alongside workshops, learning programmes and networks, has helped improve conditions, strengthen professional communities and create more pathways into the music scene for women and gender minorities.

Strengthening the talent pipeline has also been a key focus. This means supporting the music scene at every stage, from early creative environments for children and young people to the professional networks and communities that sustain established music creators. Efforts this year range from camps and talent development initiatives to targeted support for those starting out or returning to the profession. Across this work runs a shared commitment to wellbeing, development and sustainable career paths throughout creative working life.

The international dimension remains central. Through residencies, global collaborations and new Nordic initiatives, Danish composers, producers and songwriters have expanded their networks and opportunities across borders. These efforts show that international exchange not only strengthens music exports, but also drives artistic renewal and builds lasting professional connections.

This report sets out how Koda Kultur's funds were used in 2025 across the three focus areas and how they help strengthen a more diverse and sustainable music scene.

**Loui Törnqvist**

Chair of Koda's Board of Directors

# STRATEGY FOR KODA'S FUNDS FOR CULTURAL PURPOSES 2022-2026

The cultural funds are financed through a deduction from Koda's revenue, and their purpose is to stimulate and support the creation of new music. Each year, Koda's cultural funds finance grants and member offers that all Koda members can apply for. In addition, the cultural funds support projects, partnerships and initiatives that benefit music creators and rightsholders more broadly. Taken together, this part of Koda's work is referred to as Koda Kultur.

The cultural funds are reinvested in the music scene and contribute to the development of a sustainable music industry, a diverse music culture and Koda's long-term business foundation. Koda's strategy for the cultural funds is implemented in collaboration between Autor, DKF (the Danish Composers' Society), DPA (the Danish Popular Authors' Society), Musikforlæggerne (the Danish Music Publishers' Association) and Koda.

The 2022-2026 strategy is built around three focus areas:



**GENDER  
BALANCE**



**TALENT  
PIPELINE**



**INTERNATIONAL  
PERSPECTIVE**

The activities for each focus area in 2025 are reviewed in the following.



# FOCUS AREA: GENDER BALANCE

## BALANCING THE MUSIC SCENE

Koda Kultur has made gender balance a priority because a music scene built on equal opportunity is not only fair - it is also essential to the artistic, cultural and commercial strength of Danish music.

Through Koda Kultur, we work to ensure that gender balance in Danish music better reflects the society it is part of. One of the targets in Koda's cultural strategy is for women to make up 35% of new members by 2026. To support this, Koda Kultur invests in knowledge, projects and initiatives that make it possible for more women and gender minorities not only to enter the music scene, but to build sustainable careers within it.

Since 2019, the share of new female Koda members has increased from 22% to 28% in 2025. Progress takes time, but the direction is clear. The work therefore continues towards the 35% target and towards a more balanced music scene.

This section highlights a selection of the cultural policy initiatives and grants supported by Koda Kultur in 2025 to promote equal opportunity across the industry. The work spans knowledge-building, communities and learning, as well as targeted projects that strengthen equality, safety and representation in music creation, on stage and across the wider professional environment.

Koda's membership

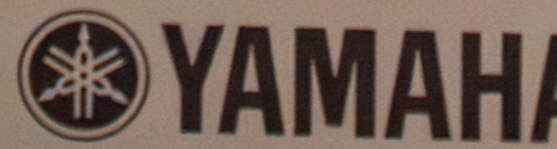
**21%**  
are women

Share of payments

**11%**  
go to women

New Koda members in 2025

**30%**  
are women



## KODA KULTUR SUPPORTS: SECURE, SUPPORTIVE AND SUSTAINABLE WORKING ENVIRONMENTS

Psychological safety, equality and wellbeing remain central priorities. Through research, advisory services, guidelines and professional communities, Koda Kultur supports a music scene where people can work on equal terms and free from harassment or inappropriate behaviour.

The following examples highlight some of the initiatives supported in 2025.



Photo: Maria Louise Reichardt

### PARENTAL LEAVE REPORT AND RELATED ACTION KNOWLEDGE AND SOLUTIONS TO STRUCTURAL CHALLENGES

In 2025, parental leave in the music industry moved firmly onto the agenda. Attention has centred on the structural challenges music creators face when starting a family, alongside the need for practical solutions that can support both equality and sustainable career paths.

Koda Kultur supported the development of the report Parental Leave in the Music Industry, produced by the think tank EQUALIS in collaboration with Koda, the Danish Artists' Union and the Danish Musicians' Union. The report shows that:

- Seven in ten musicians struggle to access income during parental leave.
- Parental leave reinforces existing gender imbalances, with almost six in ten female musicians finding it difficult to return to their careers.
- One in four female musicians reports being passed over because of parental leave.

The report has helped bring into focus how project-based employment, freelance structures and financial insecurity create barriers, particularly for women seeking to combine family life with a career in music. It has had a clear impact on the political agenda:

- The report was presented at Altinget's Courtyard Stage, raising visibility in cultural and labour market policy circles
- Its findings are being used by industry organisations and cultural actors to push for more inclusive parental leave rules for artists and freelancers
- The debate has generated broad political attention around the need for more equitable parental leave conditions, and the risk of talent loss and reduced diversity if conditions do not improve

Even in the absence of concrete reforms, the report has become an important body of evidence reshaping how parental leave is understood in relation to artists' working lives and strengthening the case for more inclusive and equitable frameworks.

## FOCUS AREA: GENDER BALANCE

### NEW FUND SUPPORTING TALENT - SUPPORTING EARLY CAREERS AND RETURNS AFTER PARENTAL LEAVE

One of Koda Kultur's key initiatives in 2025 was the launch of a new Potential Fund. For the first time, it provides targeted support to composers and songwriters both at the start of their careers and when returning to the industry including after parental leave. In 2025, Koda Kultur awarded 432 grants through the scheme to composers and songwriters starting out or returning to the industry.



### KVINDER I MUSIKKEN

For the fourth year running, the Kvinder i Musikken (Women in Music) summit was held by DR in close collaboration with Autor, DAF, DKF, DMF, DPA, DUP, Koda, Musikbevægelsen af 2019 and Musikforlæggerne. The aim was to bring the industry together around a shared commitment to improving gender balance, strengthening safety and creating more inclusive working conditions. This cross-sector collaboration enables knowledge-sharing, better coordination and a clearer direction for future action. As a result, it strengthens the foundation for change with the sector taking greater collective responsibility for improving conditions for women in the music industry.



### THE SAFE SPACE NETWORK (TRYGT RUM)

In 2025, the Safe Space network continued its work to improve safety, wellbeing and the prevention of harassment in the music and cultural sectors. The network offers an anonymous telephone advice line for anyone who has experienced or witnessed inappropriate or boundary-crossing behaviour. The helpline is operated by Sex & Samfund. In parallel, the network works to improve workplace culture through shared guidelines, action guides and knowledge-sharing, including a focus on respectful behaviour and professional standards in collaboration.



## FOCUS AREA: GENDER BALANCE



Koda Kultur supported Aarhus Barokfestival

Photo: Malte Bülow

## **KODA KULTUR SUPPORTS REPRESENTATION IN PROGRAMMING AND CONTENT**

Festivals and projects across the country are creating space for composers and artists who are often overlooked. Through targeted curation, collaboration and new initiatives, they are broadening representation across genres and regions. These efforts provide programming with a more accurate representation of the diversity of the Danish music scene. The following examples highlight a selection of the projects supported in 2025.



Photo: Rasmus Kongsgaard

### **EQUINOX ARTS FESTIVAL**

A festival highlighting composers and works that have historically had limited visibility within the established music landscape. It brings together new listening communities and showcases the diversity of contemporary composition.



Photo: Tine Harden

### **FLUID FESTIVAL**

An open-genre festival showcasing artists working at the intersection of sound, performance and experimental music. It provides a platform for work exploring gender, identity and new forms of musical and sonic expression.



Photo: Nacho Ferruses

### **COPENHAGEN PRIDE**

Copenhagen Pride's emerging artists stage features a broad and inclusive music programme, increasing the visibility of diversity within the music scene. It supports artistic development while contributing to a more diverse live environment.

## **KODA KULTUR SUPPORTS: KNOWLEDGE, LEARNING AND NEW PATHWAYS TO BETTER GENDER BALANCE**

Koda Kultur also works to strengthen knowledge, analysis and the sharing of experience that can drive long-term progress towards better gender balance in the music scene. These projects show that strategic insight and close mentoring support are key to opening doors, strengthening careers and building new communities for music creators who have historically been underrepresented. Bringing together data, learning, role models and networks helps lay the foundation for lasting structural change. The following examples highlight a selection of the projects supported in 2025.



Photo: Tommaso Rampado

### **JAZZ HELTINDER**

A targeted mentoring and development programme working with role models, professional sparring and career development for women in jazz. The programme generates valuable insight into how mentoring and networks can create lasting change in a music environment traditionally marked by gender imbalance.



Photo: Xuân TT

### **ANOTHER LIFE**

Another Life received support for a comprehensive national study examining barriers, opportunities and patterns in the Danish music scene, with a particular focus on gender and underrepresented groups. Its findings provide insights that can be directly applied to improving guidelines, initiatives and policy across the sector.



Photo: Maria Louise Reichardt

### **REPERTOIRE STATISTIC**

The repertoire statistics are published every two years and provide an overview of the music performed in Danish classical concert halls and at Danish festivals for new and classical music. The statistics offer fact-based insights into where imbalances in this part of the music industry are greatest and where progress is being made.

## EQUAL ACCESS IN GRANT ALLOCATION

Koda Kultur prioritises equal access and diversity in all grant decisions. Across Koda Kultur, we work systematically to ensure fair and inclusive processes for all applicants.

- **Skills development:** Secretariat staff and committee members receive training from consultancy Living Institute to build awareness of bias and privilege and actively counter unconscious prejudice and structural barriers.
- **Diversity policy:** We have developed a diversity and inclusion policy that serves as a key tool in ensuring a consistent and equitable approach.
- **Broad representation on committees:** Committees are composed to ensure diversity in profiles and professional backgrounds, allowing applications to be assessed with the right expertise and nuance.
- **Rotation and relevance:** Committee membership changes regularly, and we prioritise competencies that match the purpose of each fund and the applicant group concerned.
- **Bias-reducing tools:** We use specific methods in the assessment process to reduce bias and regularly review their impact.
- **Knowledge base on equality:** We have established a knowledge base of reports, analyses and data on equality and imbalances in the music industry, which plays an active role in shaping our work.



**36%**

of all applications for Koda Kultur's pools in 2025 came from **women**.



**39%**

of all grants in 2025 went to **women**.

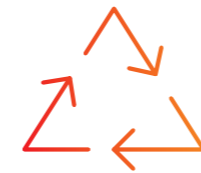
## GENDER DISTRIBUTION IN KODA KULTUR'S GRANT POOLS

| GRANT POOLS AND GENDER DISTRIBUTION                           | PERCENTAGE APPLIED FOR BY WOMEN | PERCENTAGE GRANTED TO WOMEN |
|---|---------------------------------|-----------------------------|
| Emergency Market Fund   | 30%                             | 34%                         |
| Working Grant (Classical and contemporary composition genres) | 33%                             | 42%                         |
| Working Grant (Rhythmic genres)                               | 36%                             | 39%                         |
| Residency (Camps)   | 53%                             | 55%                         |
| Residency (London & Los Angeles)                              | 41%                             | 38%                         |
| Residency on Funen (Royal Studio)                             | 36%                             | 60%                         |
| Residency in Lille Skiveren                                   | 32%                             | 50%                         |
| Commission Fee  | 34%                             | 37%                         |
| Career Coaching   | 51%                             | 51%                         |
| Composition Tuition   | 22%                             | 18%                         |
| Member Offers   | 55%                             | 50%                         |
| Mentoring Programme   | 51%                             | 45%                         |
| More Sound Residency  | 46%                             | 100%                        |
| Potential Fund Working Grant                                  | 39%                             | 41%                         |
| Potential Fund Project Grant                                  | 46%                             | 51%                         |
| Potential Fund Education Grant                                | 48%                             | 46%                         |
| PR & Promotion  | 37%                             | 43%                         |
| Retreat Residency   | 41%                             | 41%                         |
| Travel Grant  | 32%                             | 32%                         |
| Sounds of the Future Residency                                | 44%                             | 50%                         |
| Education   | 49%                             | 57%                         |
| Release Fund  | 30%                             | 33%                         |
| <b>Average</b>  | <b>36%</b>                      | <b>39%</b>                  |



Koda Kultur supported Aarhus Barokfestival

Photo: Malte Bülow



## FOCUS AREA: TALENT PIPELINE

### THE TALENT PIPELINE AS THE FOUNDATION OF A SUSTAINABLE MUSIC SCENE

A strong and sustainable music scene relies on a talent pipeline that supports both emerging and established creators giving new talent room to develop, while enabling experienced composers and songwriters to remain in the profession throughout their working lives.

In 2025, studies showed that mental wellbeing in the music scene is under pressure, affecting a wide range of people from children and young people in early-stage environments to professional creators with many years of experience.

In response, Koda Kultur supported initiatives that address both the needs of individual music creators and the structural conditions shaping the industry. The work spans from music activities for children and young people to networks, skills development and professional communities for established creators. Taken together, these efforts underline the need for targeted support at every stage of a career in music.

The following examples highlight some of the initiatives and grants supported in 2025.

**432** grants

awarded across genres to composers and songwriters at early career stages or returning to the industry.

**831** working grants

awarded across genres and age groups to support composers and songwriters in creating new music.

**593** release grants

awarded across genres and age groups to support composers and songwriters in releasing new music.

## **KODA KULTUR SUPPORTS: TALENT DEVELOPMENT FOR CHILDREN AND YOUNG PEOPLE**

A strong talent pipeline starts early. Musical environments in childhood and youth play a crucial role in shaping identity, skills and long-term engagement with music. Koda Kultur therefore prioritises the communities where children and young people meet inspiration, teachers and peers and where talent can develop. These environments support both the earliest stages of the pipeline and the transition into the next generation of music creators. The following examples highlight some of the projects supported in 2025.



### **HERNING MUSIC SCHOOL – BAND CLUB BANDCAMP**

A camp where children and young people can develop their musical identity, play in bands and strengthen their sense of community through creative learning.



*Photo: Maria Louise*

### **RAP CAMP – DETSTARTERMEDMUSIKKEN**

Masterclasses and camps for young people aged 14–27, giving them access to professional role models and equipping emerging talent with both networks and practical tools.



*Photo: Camilla Haugbjerg*

### **BEATS FOR BØRN – NØRRESUNDBY**

A songwriting camp in Nørresundby focusing on music for children. The camp was run in collaboration with Arena Nord in Frederikshavn, which hosted a major performance for children from across the region, featuring several songs written during the camp.



### **GENKLANGE – CLASSICAL MUSIC FOR CHILDREN**

An initiative introducing children to classical music through experiences and programmes that strengthen both musical understanding and curiosity.



*Photo: Christian Larsen*

### **P2 TALENT**

A DR talent programme giving young musicians access to professional development, visibility and mentors who help advance their musical journey. Composer Aya Yoshida was selected to write a new work for the winner of the talent programme and received a commission fee from Koda Kultur.

## FOCUS AREA: TALENT PIPELINE

**KODA KULTUR SUPPORTS: NETWORKS**

Networks are essential to a career in music. When music creators come together across levels of experience, life stages and geographies, communities are formed that provide support, inspiration and new collaborations.

Koda Kultur supports networks that connect generations, open doors to more people and create space for development, from young people at the beginning of their musical journey to established creators and senior professionals with deep experience. Networks strengthen the talent pipeline by making it both more inclusive and more sustainable. Below is a small selection of the networks Koda Kultur supported in 2025.

**SKABERTRANG**

A networking programme in Aarhus featuring talks and professional presentations that strengthen music creators' practice and provide access to sparring and community across levels of experience.

**OSGOODS NETVÆRK**

A series of events focused on inspiration, professional development and the exchange of experience among music creators at all career stages, particularly within Danish and international jazz and improvisation.

**KLUBBEN VEST – RANDERS**

A local network of events, live music and talks bringing together music creators in the area and strengthening both community and creative opportunities.

**NETVÆRKET OPPEFRA – NORDJYLLAND**

A network for musicians in North Jutland that builds local connections, supports professional development and helps bring new musical projects to life.

**THE COMPOSERS' COLLECTIVE**

An inclusive community spanning genres, experience levels and generations, hosting gatherings across the country and strengthening both collaboration and professional practice.

**MEET ME IN AARHUS**

Networking events that bring music creators together to exchange ideas, learn from each other and build new connections across the music scene.

**GROWN UP GOLD**

A network for music creators over 35, offering a space to share experience, take part in talks and access support at later stages of a career in music.



**Koda Kultur supported 360 Grader**

*Photo: Maria Louise Reichardt*

## **KODA KULTUR SUPPORTS: CAMPS**

Camps bring together established and emerging music creators in a focused environment that supports development, professional growth and networking. They create space for new collaborations, cross-genre work and access to tools and feedback that strengthen participants' work. By doing so, they play a key role in the talent pipeline, giving music creators the opportunity to take the next step in their careers, wherever they are in their professional journey. The following examples highlight some of the camps supported in 2025.



### **RMC WRITING CAMP**

A camp where established songwriters and students from the Rhythmic Music Conservatory work together on new songs, developing both their craft and their collaborative skills.



### **AIRPLAY CAMP**

A writing camp at Medley Studios in Copenhagen where talented songwriters, producers and artists come together to write songs aimed at radio.



### **HEARTWORK CAMP**

During this year's SPOT Festival, Uncover Studios hosted a writing camp featuring both local music creators and participants from elsewhere in Denmark. The camp concluded with a listening session for industry professionals.



### **FANTASTISKE FILMKOMPONISTER**

A camp for film composers promoting community, knowledge-sharing and the development of new skills in composition for film and visual media.



### **COMPOSITION CAMP**

A workshop in contemporary composition across genres, giving participants access to new professional knowledge and the opportunity to challenge their compositional practice.

## **KODA KULTUR SUPPORTS: ROLE MODELS AND PATHWAYS INTO MUSIC**

A strong talent pipeline depends on access, inspiration and visible role models. In 2025, Koda Kultur supported projects that open up genres and environments that many young music creators would otherwise find difficult to access. Through talent development, networks and curated stages, these initiatives create opportunities both to grow and to find a place within the music scene.

Across genres and environments, the aim is the same: to ensure that new voices can emerge and play a part in shaping the future of music. The following examples highlight some of the projects supported in 2025.



### **NYE STEMMER I REVYEN**

A talent development programme introducing new writers and composers to the revue tradition and opening up access to a genre that has historically been difficult to enter. The project strengthens the talent pipeline by bringing new perspectives and narratives into a classic performing arts form.



### **PRIME COLLECTIVES "DEN HÅRDE TONE"**

A development programme giving young artists in hard rock and metal access to workshops, networks and live performance opportunities. The initiative supports niche genres and helps establish visible role models in a scene where the talent pipeline is often fragmented and informal.



### **SPOT FLUX**

A curated showcase format for composition music at SPOT Festival, where emerging music creators present their works in experimental yet professional surroundings. SPOT FLUX serves as an important link between upcoming talent, audiences and industry, and helps strengthen the transition from emerging practice to professional work.



## **FOCUS AREA: INTERNATIONAL PERSPECTIVE**

### **A MUSIC SCENE IN MOTION ACROSS BORDERS**

International outlook and global exchange are essential to a strong Danish music culture. This is why the international dimension is the third focus area of Koda's cultural strategy, strengthening music exports while supporting artistic quality and renewal through collaboration, mobility and mutual inspiration.

In 2025, Koda Kultur supported initiatives that expanded the international reach of the music scene. Songwriters, composers, producers and music publishers built new collaborations, expanded their networks and created new work through engagement with peers and markets beyond Denmark.

These projects range from Nordic collaborations and residencies to global camps and export-focused initiatives, showing how international exchange drives both artistic development and new opportunities for Danish music.

The following examples highlight some of the initiatives and grants supported in 2025.

**Koda Kultur supported  
Leillah Norah Olsen**

## **KODA KULTUR SUPPORTS: THE NORDIC REGION AS AN ARTISTIC FORCE FIELD**

Nordic collaboration has been a strong and growing focus in 2025, building on a shared cultural foundation where songwriters and composers come together around both tradition and innovation. Across the initiatives, a clear pattern emerges: the Nordic region acts as both a trusted base and a catalyst for artistic development, with networks, shared history and common values supporting new collaborations and creative work. The following examples highlight some of the projects supported in 2025.



### **A-CAMP STOCKHOLM**

In Stockholm, Danish and Swedish songwriters came together in an intensive creative process from which new relationships and new works emerged across borders.



### **RESIDENCY IN LOFOTEN**

Composers and songwriters could apply for a residency in Lofoten, offering time, space and inspiration to develop and write new music.



### **MORE SOUND RESIDENCY**

Danish composers working in experimental music and/or sound-based art were invited to apply for a residency at the Inter Arts Center (IAC) in Malmö as part of the More Sound Residency programme.



### **NORDIC MUSIC DAYS**

Nordic Music Days is both a festival and an international platform for new Nordic music and partnerships, organised by the Nordic composers' societies. A new three-year collaboration with the Baltic countries and the Baltic Music Days festival brings together concerts, projects and industry gatherings. In 2025, the event took place in Vilnius.



### **NORDIC FILM MUSIC DAYS**

An annual event celebrating and promoting Nordic film music in connection with the Berlinale film festival in Berlin. It brings together composers, publishers and industry professionals to network, take part in workshops and present the prestigious HARPA Nordic Film Composers Award.

## **KODA KULTUR SUPPORTS: OUT INTO THE WORLD - DANISH MUSIC IN GLOBAL COMMUNITIES**

In 2025, Danish music creators once again engaged internationally, developing new work, building networks and creating opportunities through collaboration with global music communities. The internationally focused initiatives supported by Koda Kultur share a common strength: they do more than open doors to new markets. They create meaningful exchanges across cultures, artistic traditions and working methods, strengthening both artistic quality and career opportunities for Danish composers and songwriters. The following examples highlight some of the projects supported in 2025.



Photo: Lars Meiling

### **DRIVKRAFT - TAKE THE LEAD**

Drivkraft is an international training and networking programme for music creators, equipping participants with practical tools to strengthen their careers, structure their working lives and build international networks. A total of 36 participants from Denmark, Sweden, Norway and the Netherlands met to discuss career development, strategy, networking and personal leadership.



### **AMA GROOVE**

AMA Groove is an international songwriting camp bringing together songwriters, artists and producers from Denmark and South Africa to create new music together. The camp focuses on global collaboration, cultural exchange and the development of new musical expressions across continents.



### **CAIRO CAMP**

Cairo Camp gives Danish songwriters insight into the rapidly growing music environments of the Middle East. The camp centers on cultural exchange, cross-genre encounters and collaborative music-making, while also offering participants new perspectives on working methods, sonic landscapes and markets.

## FOCUS AREA: INTERNATIONAL PERSPECTIVE

### K-POP

K-pop was a focus area in 2025 both through a collaborative project in which Danish and South Korean songwriters met in Copenhagen and Seoul, and through Let's Talk K-Pop at SPOT+, where the Korean market was explored through talks and panels offering insight into the industry, its working methods and opportunities for exporting Danish music.



Photo: Alexander Banck

### KLANG FESTIVAL

Klang Festival is Denmark's largest festival for experimental contemporary music. Its international focus lies particularly in presenting artists, composers and ensembles from around the world, and in entering into international collaborations and co-productions.

## 208 travel grants

awarded to support Danish composers in taking their music abroad.

### RESIDENCY IN LOS ANGELES

The residency in Los Angeles gives songwriters and producers the opportunity to work in one of the world's most dynamic music scenes, where participants can take part in writing sessions and build new industry connections.



Photo: Alicia Arnau

### WAVES UP NORTH

Waves Up North is an international music project bringing together Danish and international musicians in a shared ensemble format. The project presents concerts centred on cultural exchange, interdisciplinary encounters and new musical collaborations. Waves Up North builds bridges between Danish and international musicians and creates new artistic encounters through joint performances and cross-disciplinary expression.



Koda Kultur supported Dawda Jobarteh

Photo: Henrik Reerslev

# KEY FIGURES ON THE USE OF FUNDS

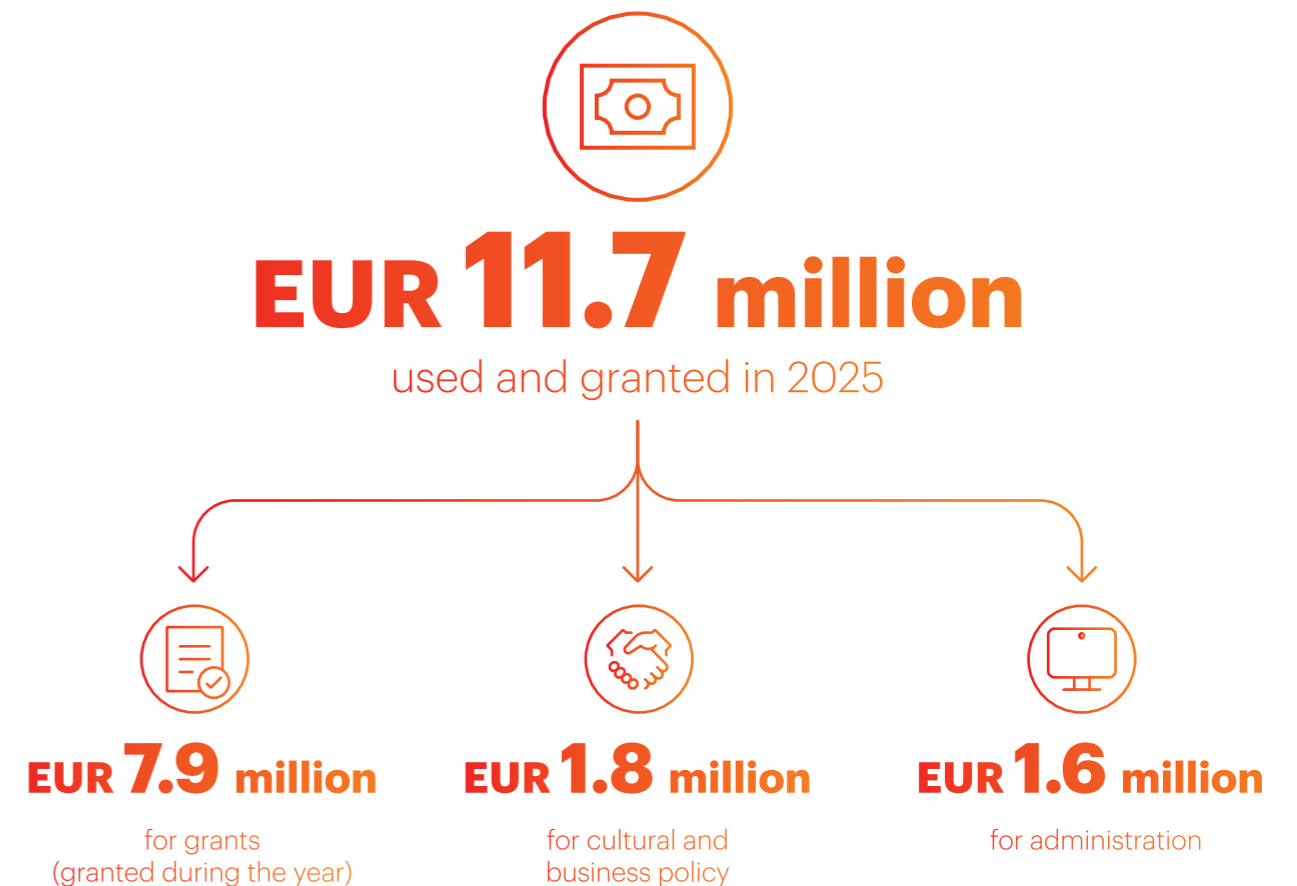
In 2025, Koda Kultur used and awarded a total of EUR 11.7 million. Of this, EUR 1.6 million was used for administration, EUR 1.8 million for cultural and industry policy, EUR 7.9 million was awarded through support and grants, and EUR 0.4 million was allocated to premiere performances (UR) and production support.

Koda's General Assembly has determined that the four associations, with equal distribution between them, collectively administer 71.2% of the cultural funds, while Koda (including Greenland and the Faroe Islands) administers the remaining 28.8%. The general policy on deductions from royalty income further stipulates that Koda and each of the four associations may allocate up to 15% of the funds to administration and up to 17% to cultural and industry policy purposes, while at least 68% must be used for application-based support and grants. All of these requirements were met in 2025. In addition, funds carried over from previous years were added to the allocation for support and grants.

In 2024, EUR 10.7 million was accrued in cultural funds for use in 2025. Of this amount, EUR 1.9 million was allocated to each of the four associations - Autor, DKF (the Danish Composers' Society), DPA (the Danish Popular Authors' Society) and Musikforlæggerne - and EUR 3 million to Koda. A further EUR 0.8 million was available through KulturPlus.

There were also internal reallocations and lapses totalling EUR 3.8 million. Of this, EUR 2.1 million related to previous years, including EUR 0.4 million for premiere performances (UR) and production support, and EUR 1.2 million for KulturPlus. A further EUR 0.5 million consisted of previously awarded funds that lapsed during 2025 and were subsequently reallocated. In addition, internal reallocations amounted to EUR 1.2 million.

At the end of 2025, EUR 2.6 million remained unallocated. Of this, EUR 0.07 million relates to premiere performances (UR) and production support and will be carried forward to 2026, while EUR 0.9 million relates to KulturPlus. Of the remaining EUR 1.6 million, EUR 0.03 million derives from unused funds under Administration and Cultural and Industry Policy. The remaining EUR 1.6 million will be carried forward to 2026 under support and grants.



## Use of cultural funds

In thousand EUR

| Organisation                              | Transferred as of 1 January 2025, internal reallocations and amounts lapsed during the year | For use in 2025 | Spent on: Adm. costs | Spent on: Cultural and business policy | Granted: Support and grants | Consumed: UR and support for new music | Spent on and granted: Total 2025 | Total transferred to 1 January 2026 |
|---|---|-----------------|----------------------|--|-----------------------------|--|----------------------------------|-------------------------------------|
| Autor                                     | 147   | <b>1,904</b>    | 286 (15%)            | 324 (17%)                              | <b>1,268</b>                |  | 1,877                            | <b>173</b>                          |
| DKF                                       | 21  | <b>1,904</b>    | 286 (15%)            | 324 (17%)                              | <b>1,297</b>                |  | 1,907                            | <b>18</b>                           |
| DPA                                       | 127   | <b>1,904</b>    | 286 (15%)            | 322 (17%)                              | <b>1,230</b>                |  | 1,838                            | <b>193</b>                          |
| The Danish Music Publishers Association   | 727   | <b>1,904</b>    | 286 (15%)            | 324 (17%)                              | <b>1,784</b>                |  | 2,394                            | <b>238</b>                          |
| <b>Total – managed by an organisation</b> | <b>1,021</b>  | <b>7,615</b>    | <b>1,142 (15%)</b>   | <b>1,293 (17%)</b>                     | <b>5,580</b>                |  | <b>8,015</b>                     | <b>622</b>                          |
| Koda                                      | 1,176   | <b>2,977</b>    | 447 (15%)            | 506 (17%)                              | <b>2,272</b>                |  | 3,224                            | <b>929</b>                          |
| UR and support for new music              | 433   | <b>0</b>        | 0 (0%)               | 0 (0%)                                 | <b>0</b>                    | 361                                    | 361                              | <b>72</b>                           |
| Greenland                                 | 0   | <b>42</b>       | 5 (11%)              | 0 (1%)                                 | <b>27</b>                   |  | 32                               | <b>11</b>                           |
| Faroe Islands                             | 0   | <b>61</b>       | 4 (7%)               | 2 (3%)                                 | <b>55</b>                   |  | 61                               | <b>0</b>                            |
| <b>Total – managed by Koda</b>            | <b>1,610</b>  | <b>3,080</b>    | <b>455 (15%)</b>     | <b>508 (17%)</b>                       | <b>2,353</b>                | <b>361</b>                             | <b>3,679</b>                     | <b>1,011</b>                        |
| <b>Total</b>                              | <b>2,631</b>  | <b>10,695</b>   | <b>1,598 (15%)</b>   | <b>1,801 (17%)</b>                     | <b>7,933</b>                | <b>361</b>                             | <b>11,693</b>                    | <b>1,633</b>                        |

Figures in parentheses indicate the percentage of funds allocated for use in 2025.

## Koda Kultur supported FOD

Photo: Ida Hammarbäck



# SUPPORT AND GRANTS

This chapter outlines how the EUR 8 million in application-based cultural funds awarded through support and grants in 2025 was used. It also covers the EUR 1 million awarded through KulturPlus and the EUR 0.2 million in earmarked funds distributed through the Production Support Scheme. In total, the report accounts for EUR 9 million. A further EUR 0.08 million was used in Greenland and the Faroe Islands and is covered in a separate report.

All application-based funds are administered by Koda and the four associations. Each scheme is overseen by professional committees, either appointed by the responsible association or jointly across associations for shared funds administered by Koda. Most applications and funds are managed through a shared application system run by Koda.

The three author associations - Autor, DKF (the Danish Composers' Society) and DPA (the Danish Popular Authors' Society) - also administer certain support schemes outside the shared system. As the data for these schemes is not aligned with the shared application system, it is not included in the statistics presented below.

## KEY FIGURES 2025

 **12,027**  
applications

 **4,869**  
grants

 **EUR 9 million**  
granted

## TOTAL DISTRIBUTIONS AND SUPPORT

### All grants 2025

In thousand EUR

| Organisation                       | Applications  | Grants       | Amount applied for | Amount awarded |
|------------------------------------|---------------|--------------|--------------------|----------------|
| Autor                              | 2424          | 838          | 5,324              | 1,232          |
| DKF                                | 1966          | 517          | 8,905              | 1,261          |
| DPA                                | 2.567         | 915          | 7,858              | 1,138          |
| Musikforlæggernes' Publishing Fund | 912           | 762          | 3,371              | 1,729          |
| <b>Total -</b>                     | <b>7.869</b>  | <b>3.032</b> | <b>25,457</b>      | <b>5,361</b>   |
| <b>Koda</b>                        |               |              |                    |                |
| Project pool                       | 280           | 126          | 5,008              | 911            |
| Recording/Release Pool             | 2.102         | 593          | 12,290             | 1,361          |
| Development pools*                 | 1.017         | 509          | 11,791             | 953            |
| Work grant****                     | 553           | 448          |                    | 241            |
| <b>Total - Managed by Koda</b>     | <b>3.952</b>  | <b>1.676</b> | <b>29,089</b>      | <b>3,466</b>   |
| <b>Fælles puljer</b>               |               |              |                    |                |
| Writing Camp Pool **               | 57            | 26           | 529                | 110            |
| Legal assistance ***               | 149           | 135          |                    | 110            |
| <b>Total - Joint pools</b>         | <b>206</b>    | <b>161</b>   | <b>529</b>         | <b>220</b>     |
| <b>Total</b>                       | <b>12.027</b> | <b>4.869</b> | <b>55,076</b>      | <b>9,046</b>   |

\* Funded by Koda Kultur Funds

\*\* Joint fund for Music Publishers and DPA

\*\*\* Joint fund for Autor, DKF and DPA

\*\*\*\* Use of provisions

## TABLE OF GRANTS AND DISTRIBUTIONS

### Grant pools

In thousand EUR

| Purpose  | No. of applications | Grants      | Tilsagnsprocent | Bevilget beløb |
|--|---------------------|-------------|-----------------|----------------|
| Akut markedspulje                                    | 469                 | 200         | 43%             | 153            |
| Arbejdslegat (Kunstmusikkens genrerområder)          | 809                 | 163         | 20%             | 528            |
| Arbejdslegat (Rytmiske genrer)                       | 1351                | 418         | 31%             | 765            |
| Bestillingshonorar                                   | 394                 | 136         | 35%             | 339            |
| Forlagspuljens Koncertvirksomhed og tour support     | 62                  | 52          | 84%             | 113            |
| Forlagspuljens Kurser og uddannelse                  | 10                  | 6           | 60%             | 9              |
| Forlagspuljens Messer og udstillinger                | 55                  | 52          | 95%             | 92             |
| Forlagspuljens Musikudgivelser                       | 317                 | 257         | 81%             | 579            |
| Forlagspuljens Nodeudgivelser                        | 51                  | 50          | 98%             | 95             |
| Forlagspuljens PR og markedsføring                   | 232                 | 200         | 86%             | 411            |
| Forlagspuljens Rejselegat og musikeksport            | 151                 | 113         | 75%             | 244            |
| Forlagspuljens Spil Dansk koncerter                  | 17                  | 17          | 100%            | 32             |
| Potentialepuljens Arbejdslegat (for musikskabere)    | 553                 | 250         | 45%             | 424            |
| Potentialepuljens Projektlegat (for musikskabere)    | 309                 | 154         | 50%             | 241            |
| Potentialepuljens Uddannelse (for musikskabere)      | 45                  | 28          | 62%             | 38             |
| Potentialepuljens Bæredygtighedslegat (forlag)       | 9                   | 6           | 67%             | 25             |
| Potentialepuljens Synklegater (forlag)               | 22                  | 17          | 77%             | 64             |
| Potentialepuljens Udbredelse af Dansk Musik (forlag) | 72                  | 47          | 65%             | 146            |
| Potentialepuljens Uddannelse (forlag)                | 7                   | 7           | 100%            | 15             |
| PR og promovring                                     | 1240                | 367         | 30%             | 318            |
| Rejselegat   | 264                 | 95          | 36%             | 67             |
| Uddannelse   | 274                 | 134         | 49%             | 102            |
| Udgivelsespuljen                                     | 2102                | 593         | 28%             | 1,361          |
| Værkstøtte   | 553                 | 448         | 81%             | 241            |
| Writing Camp Puljen                                  | 57                  | 26          | 46%             | 110            |
| <b>Total</b>   | <b>9425</b>         | <b>3836</b> | <b>64%</b>      | <b>6,511</b>   |

## Grants to organisations, institutions, festivals, etc.

In thousand EUR

| Purpose                       | Applications | Grants     | Percentage granted | Amount awarded |
|-------------------------------|--------------|------------|--------------------|----------------|
|                               |              |            |                    | awarded        |
| Koncertproduktion             | 325          | 72         | 22%                | 195            |
| Den faglige pulje             | 60           | 22         | 37%                | 175            |
| Den kommercielle projektpulje | 17           | 15         | 88%                | 155            |
| Projektpuljen                 | 280          | 126        | 45%                | 911            |
| <b>Total</b>                  | <b>682</b>   | <b>235</b> | <b>48%</b>         | <b>1,436</b>   |

## Professional development for composers and songwriters

In thousand EUR

| Purpose                  | Applications | Grants     | Percentage granted | Amount awarded |
|--------------------------|--------------|------------|--------------------|----------------|
| Karrierecoaching         | 180          | 160        | 89%                | 89             |
| Kompositionsundervisning | 31           | 20         | 65%                | 16             |
| Mentorforløb             | 71           | 25         | 35%                | 16             |
| <b>Total</b>             | <b>282</b>   | <b>205</b> | <b>63%</b>         | <b>121</b>     |

## Networking events and workshops for composers and songwriters\*\*

In thousand EUR

| Purpose            | Applications | Grants    | Percentage granted | Amount awarded |
|--------------------|--------------|-----------|--------------------|----------------|
| Netværk og kurser* |              |           | 570                | 195            |
| Mental talk mm.*   |              |           | 42                 | 175            |
| ES21*              |              |           | 30                 | 155            |
| Medlemstilbud      | 231          | 86        | 37%                | 139            |
| <b>Total</b>       | <b>231</b>   | <b>86</b> | <b>37%</b>         | <b>225</b>     |

## Awards and Honorary Grants

In thousand EUR

| Purpose                  | Applications | Grants | Percentage | Amount awarded |
|--------------------------|--------------|--------|------------|----------------|
| Hæderslegater og priser* |              |        |            | 24             |
| Præmier*                 |              |        |            | 7              |
| <b>Total</b>             |              |        |            | <b>32</b>      |

## Artistic residencies and development stays for composers and songwriters\*\*

In thousand EUR

| Purpose                            | Applications | Grants     | Percentage | Amount awarded |
|------------------------------------|--------------|------------|------------|----------------|
| Kompositions Camp*                 |              |            |            | 195            |
| Residency*                         |              |            |            | 175            |
| Lille Skiveren*                    |              |            |            | 155            |
| Sounds of the Future Residency     | 47           | 4          | 9%         | 11             |
| Refugieophold                      | 598          | 169        | 28%        | 127            |
| More Sound Residency               | 25           | 1          | 4%         | 3              |
| Arbejdsophold (Camps)              | 295          | 91         | 31%        | 142            |
| Arbejdsophold (London, L.A og Fyn) | 286          | 99         | 35%        | 224            |
| <b>Total</b>                       | <b>1.251</b> | <b>364</b> | <b>21%</b> | <b>535</b>     |

## Other

In thousand EUR

| Purpose                     | Applications | Grants   | Percentage | Amount awarded |
|-----------------------------|--------------|----------|------------|----------------|
| Andre bestillingshonorar*   |              | 1        |            | 29             |
| Undervisning og formidling* |              |          |            | 1              |
| Spil Dansk*                 |              |          |            | 10             |
| <b>Total</b>                |              | <b>1</b> |            | <b>41</b>      |

## Advisory services for composers and songwriters\*\*

In thousand EUR

| Purpose                | Applications  | Grants       | Percentage   | Amount awarded |
|------------------------|---------------|--------------|--------------|----------------|
| Medlemskonsulenten*    |               |              |              | 16             |
| Juridisk Bistand       | 149           | 135          | 91%          | 110            |
| Psykologisk rådgivning | 7             | 7            | 100%         | 20             |
| <b>Total</b>           | <b>156</b>    | <b>142</b>   | <b>95,5%</b> | <b>146</b>     |
| <b>Hovedtotal</b>      | <b>12.027</b> | <b>4.869</b> | <b>42%</b>   | <b>9,046</b>   |

\* Data not provided for statistical calculation

\*\* Amounts are granted for the support purpose and not directly

# DEMOGRAPHICS: SUPPORT AND GRANTS AWARDED – BY GENDER, GEOGRAPHY AND AGE

This section shows the breakdown of applicants and support recipients by gender, age and geography.

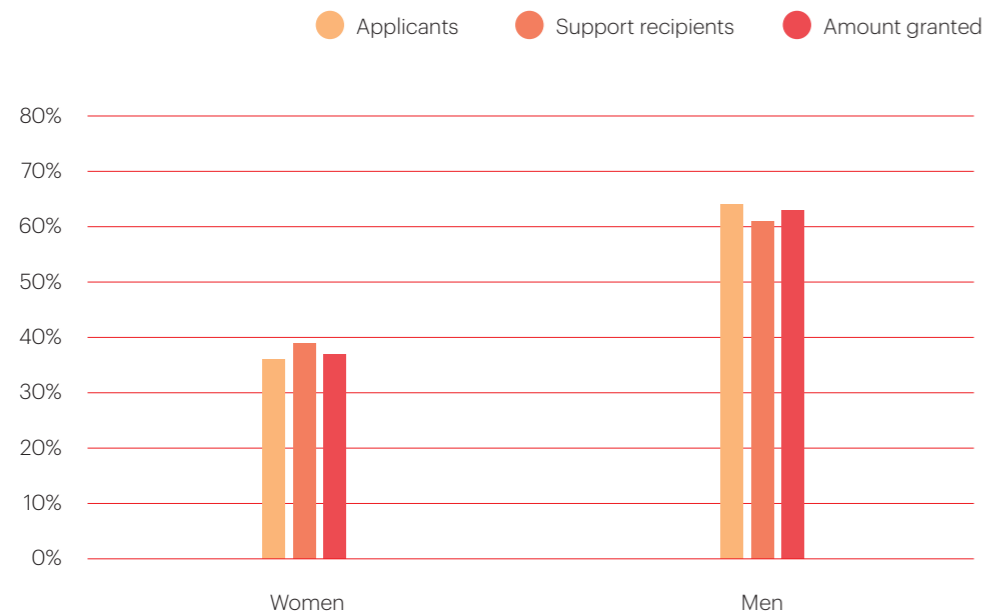
## Gender



of all applications for Koda Kultur's pools in 2025 came from **women**.



of all grants went to **women**, who also received 37% of the total amount granted.



Publishers and organisations have not been included in the above diagram's calculation basis.

## Age



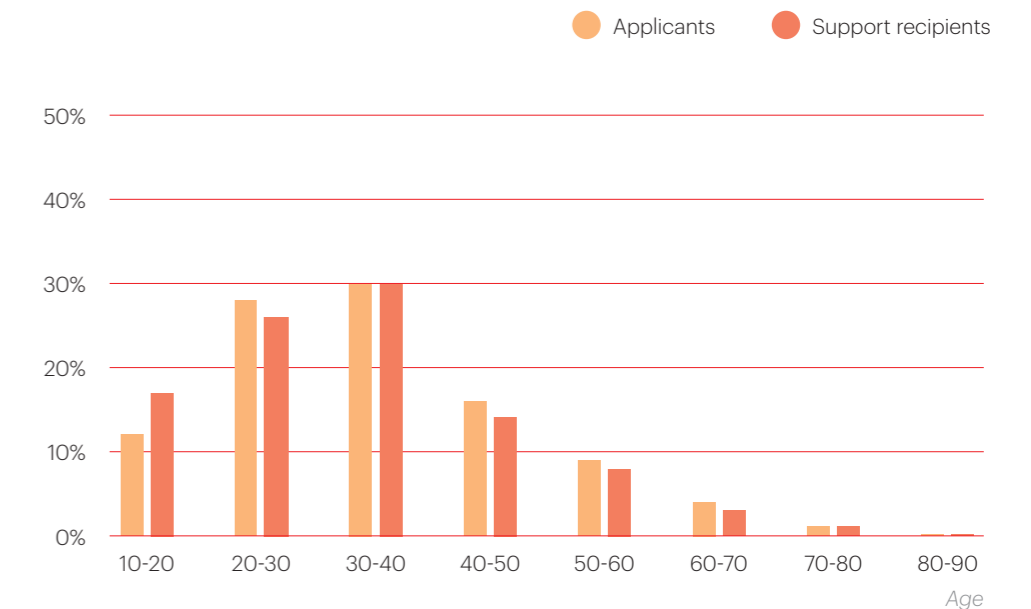
of applicants were aged between **20 and 30** and 30% between **30 and 40**.



of support recipients were aged between **20 and 30** and 30% between **30 and 40**.

The youngest recipient was **16** and the oldest **85**.

The average age of a support recipient was **36**.



Publishers and organisations have not been included in the above diagram's calculation basis.

The diagram has been calculated on the basis of the applicants and support recipients whose age is known to us.

## Geography



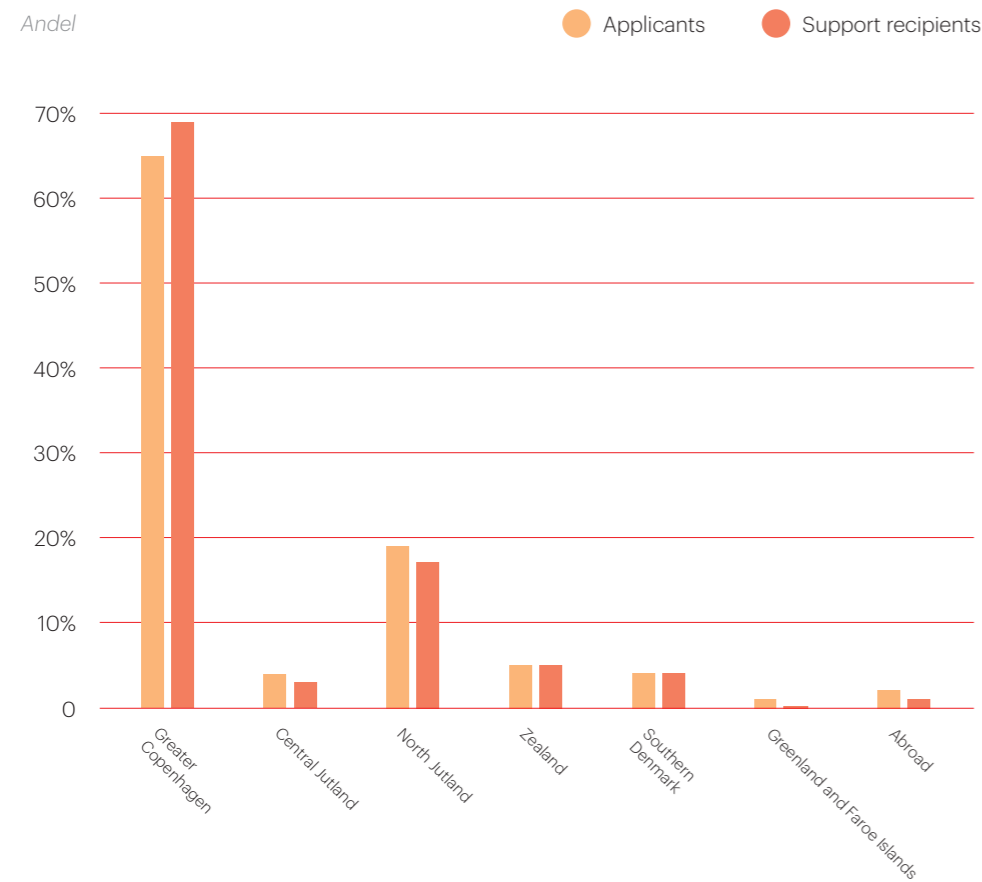
**65%**

of applicants live in the **Greater Copenhagen area.**



**69%**

of recipients live in the **Greater Copenhagen area.**



The Faeroese and Greenlandic funds for cultural purposes are not included in this report

## AMOUNT AND NUMBER OF GRANTS PER RECIPIENT

This section shows the breakdown of support amount and number of grants by individuals or publishers and organisations.

### Grant amounts



**EUR 2,415**

was the average amount granted to an **individual** in 2025 by Koda Kultur



**EUR 22,860**

was the average amount granted to a **publisher** in 2025 by Koda Kultur

### Amount granted in DKK 1 = EUR 0.13

Under 5,000  
5,001 - 10,000  
10,001 - 25,000  
25,001 - 50,000  
50,001 - 100,000  
100,001 -

**Sum total**

### Individuals

324  
236  
841  
288  
68  
10

**1,767**

### Publishers

1  
0  
14  
11  
16  
37

**79**

## No. of grants



# 32%

of the **individuals** receiving support received more than one grant from Koda Kultur in 2025.

### No. of grants

| No. of grants    | Individuals  |
|------------------|--------------|
| 1                | 1,206        |
| 2                | 333          |
| 3                | 122          |
| 4                | 54           |
| 5                | 22           |
| 6                | 17           |
| 7                | 8            |
| 8                | 3            |
| 9                | 1            |
| 10 og flere      | 1            |
| <b>Sum total</b> | <b>1,767</b> |



# 57%

of the **publishers** receiving support received more than five grants from Koda Kultur in 2025.

### Individuals

| Individuals      | Publishers |
|------------------|------------|
| 1-5              | 35         |
| 6-10             | 18         |
| 11-15            | 7          |
| 16-20            | 6          |
| 21-25            | 4          |
| over 25          | 9          |
| <b>Sum total</b> | <b>79</b>  |

### Publishers



**Koda Kultur supported Feather Mountain**

Photo: Andreas Fjorgynn Villumsen

# TABLE OF FUNDS USED FOR ADMINISTRATION

The table below shows the funds for cultural purposes used for administration specified by type of purpose.

## Administration

In thousand EUR

| Purpose   | Amount       |
|---|--------------|
| Pay (permanent employees and hourly paid staff) | 548          |
| Remuneration of the board                       | 133          |
| Remuneration of grants committee                | 245          |
| Rent  | 185          |
| Other (travel, audit, IT, office expenses, etc) | 478          |
| <b>Total administration</b>                     | <b>1,589</b> |

# TABLE OF FUNDS USED FOR CULTURAL AND BUSINESS POLICY

The table below shows the funds for cultural purposes used for cultural and business policy specified by type of purpose.

## Cultural and business policy

In thousand EUR

| Purpose   | Amount       |
|---|--------------|
| Gender balance  | 367          |
| Talent pipeline   | 444          |
| International perspective   | 394          |
| Other (including remuneration of the board, legal matters, copyright and marketing) | 593          |
| <b>Total cultural and business policy</b>   | <b>1,799</b> |

# GENRE DISTRIBUTION IN KODA KULTUR'S GRANTS

Koda's Board has decided that genres will henceforth be included as part of the overall data transparency in Koda Kultur's annual report. Since 1 July 2025, all applicants have been asked to select the genre their project most closely relates to when applying for support from Koda Kultur. The genre list is therefore not exhaustive, but serves as a tool to provide an overview of the overall distribution of grants across genres.

This overview presents both the total genre distribution and the genre distribution within selected funding pools for the period from 1 July to 31 December 2025.

| Genres*                                    | All selected funding pools |             | Working grant for rhythmic genres |             | Working grant for art music |             |
|--|----------------------------|-------------|-----------------------------------|-------------|-----------------------------|-------------|
|  | % applied                  | % granted   | % applied                         | % granted   | % applied                   | % granted   |
| Afrobeats og Amapiano                      |                            |             |                                   |             |                             |             |
| Ambient                                    | 1.4%                       | 1.5%        | 2.1%                              | 2.5%        | 2.4%                        | 0.0%        |
| Børnemusik                                 | 0.9%                       | 0.9%        | 2.6%                              | 0.8%        | 0.3%                        | 0.0%        |
| Country                                    | 0.4%                       | 0.3%        | 0.8%                              | 0.8%        |                             |             |
| Eksperimenterende elektronisk              | 4.7%                       | 5.3%        |                                   |             | 14.8%                       | 18.4%       |
| Eksperimenterende jazz                     | 2.8%                       | 2.8%        |                                   |             | 4.6%                        | 2.6%        |
| Elektronisk                                | 7.6%                       | 7.3%        | 13.4%                             | 13.6%       | 5.4%                        | 1.3%        |
| Filmmusik / Computerspilmusik / Mediemusik | 1.8%                       | 1.9%        | 3.4%                              | 2.5%        | 2.4%                        | 0.0%        |
| Folk                                       | 4.2%                       | 5.5%        | 7.0%                              | 5.9%        | 0.5%                        | 0.0%        |
| Freejazz / Improjazz                       | 1.1%                       | 1.0%        | 1.3%                              | 1.7%        | 3.2%                        | 2.6%        |
| Funk & Fusion                              |                            |             |                                   |             |                             |             |
| Hip Hop/Rap                                | 4.1%                       | 4.9%        |                                   |             | 2.4%                        | 0.0%        |
| Indie                                      | 6.7%                       | 5.2%        |                                   |             | 1.1%                        | 0.0%        |
| Jazz                                       | 9.6%                       | 11.3%       | 19.1%                             | 22.9%       | 2.4%                        | 0.0%        |
| Kammemusik                                 | 2.4%                       | 2.4%        |                                   |             | 10.5%                       | 14.5%       |
| Kirkemusik                                 | 0.4%                       | 0.1%        |                                   |             | 1.6%                        | 0.0%        |
| Kor/vokalmusik                             | 0.7%                       | 1.0%        |                                   |             | 2.7%                        | 3.9%        |
| Lyddesign                                  | 0.2%                       | 0.1%        |                                   |             | 1.1%                        | 1.3%        |
| Lydinstallation                            | 0.7%                       | 0.3%        |                                   |             | 3.8%                        | 2.6%        |
| Lydkunst                                   | 3.9%                       | 5.3%        |                                   |             | 18.3%                       | 36.8%       |
| Metal                                      | 3.8%                       | 4.7%        | 6.7%                              | 10.2%       | 1.1%                        | 1.3%        |
| Musikdramatik                              | 2.0%                       | 1.0%        |                                   |             | 9.4%                        | 9.2%        |
| Orkesttermusik                             | 0.6%                       | 0.4%        |                                   |             | 2.4%                        | 2.6%        |
| Performance Art                            | 0.8%                       | 0.3%        |                                   |             | 4.0%                        | 2.6%        |
| Pop  | 24.8%                      | 26.3%       | 24.7%                             | 20.3%       | 2.2%                        | 0.0%        |
| Reggae/dancehall                           | 0.2%                       | 0.0%        |                                   |             |                             |             |
| Revy/teater                                |                            |             |                                   |             |                             |             |
| RnB  |                            |             |                                   |             |                             |             |
| Rock                                       | 6.2%                       | 5.5%        | 6.2%                              | 7.6%        | 1.9%                        | 0.0%        |
| Singer-songwriter                          | 6.0%                       | 3.1%        | 12.9%                             | 11.0%       | 0.8%                        | 0.0%        |
| Soul                                       | 0.6%                       | 0.3%        |                                   |             | 0.3%                        | 0.0%        |
| Roots og Hybrid                            | 0.9%                       | 1.0%        |                                   |             | 0.5%                        | 0.0%        |
| <b>Total</b>                               | <b>100%</b>                | <b>100%</b> | <b>100%</b>                       | <b>100%</b> | <b>100%</b>                 | <b>100%</b> |

Continues on next page

| Genres*                                    | Potential pools |             | Release fund |             | PR          |             | market fund |             |
|--|-----------------|-------------|--------------|-------------|-------------|-------------|-------------|-------------|
|  | % applied       | % granted   | % applied    | % granted   | % applied   | % granted   | % applied   | % granted   |
| Afrobeats og Amapiano                      |                 |             |              |             |             |             |             |             |
| Ambient                                    | 1.2%            | 1.8%        | 1.1%         | 1.8%        | 0.3%        | 1.2%        | 1.2%        | 0.0%        |
| Børnemusik                                 | 0.9%            | 1.2%        | 0.8%         | 1.8%        | 0.6%        | 0.0%        |             |             |
| Country                                    |                 |             | 0.2%         | 0.0%        | 1.5%        | 1.2%        |             |             |
| Eksperimenterende elektronisk              | 5.1%            | 5.3%        | 3.2%         | 7.1%        | 3.3%        | 1.2%        | 1.2%        | 0.0%        |
| Eksperimenterende jazz                     | 1.8%            | 1.8%        | 5.8%         | 7.7%        | 0.9%        | 1.2%        | 0.6%        | 0.0%        |
| Elektronisk                                | 7.8%            | 7.6%        | 5.2%         | 5.9%        | 8.3%        | 9.8%        | 6.4%        | 1.7%        |
| Filmmusik / Computerspilmusik / Mediemusik | 1.8%            | 1.2%        | 0.6%         | 1.2%        | 0.3%        | 0.0%        | 4.7%        | 10.3%       |
| Folk                                       | 6.6%            | 8.8%        | 4.4%         | 5.3%        | 3.6%        | 6.1%        | 1.8%        | 1.7%        |
| Freejazz / Improjazz                       | 0.3%            | 0.6%        | 1.1%         | 1.2%        |             |             |             |             |
| Funk & Fusion                              |                 |             |              |             |             |             |             |             |
| Hip Hop/Rap                                | 6.0%            | 5.3%        | 5.0%         | 5.9%        | 5.0%        | 8.5%        | 8.8%        | 12.1%       |
| Indie                                      | 6.0%            | 5.3%        | 12.5%        | 7.7%        | 11.3%       | 9.8%        | 5.8%        | 8.6%        |
| Jazz                                       | 9.0%            | 14.0%       | 12.0%        | 11.2%       | 6.2%        | 6.1%        | 2.9%        | 1.7%        |
| Kammermusik                                | 0.3%            | 0.6%        | 1.5%         | 2.4%        | 0.6%        | 0.0%        | 1.2%        | 0.0%        |
| Kirkemusik                                 |                 |             | 0.3%         | 0.6%        |             |             |             |             |
| Kor/vokalmusik                             | 0.6%            | 1.2%        | 0.6%         | 1.2%        |             |             |             |             |
| Lyddesign                                  |                 |             | 0.2%         | 0.0%        |             |             |             |             |
| Lydinstitution                             |                 |             | 0.2%         | 0.0%        |             |             |             |             |
| Lydkunst                                   | 1.8%            | 1.2%        | 1.9%         | 3.6%        | 0.3%        | 0.0%        |             |             |
| Metal                                      | 2.7%            | 4.1%        | 4.2%         | 4.7%        | 5.3%        | 3.7%        | 1.2%        | 1.7%        |
| Musikdramatik                              | 0.3%            | 0.0%        | 0.3%         | 0.0%        | 0.6%        | 0.0%        | 2.3%        | 0.0%        |
| Orkesttermusik                             | 0.3%            | 0.0%        | 0.3%         | 0.0%        | 0.6%        | 1.2%        |             |             |
| Performance Art                            | 0.3%            | 0.0%        | 0.2%         | 0.0%        | 0.3%        | 0.0%        |             |             |
| Pop  | 35.7%           | 33.3%       | 19.6%        | 18.3%       | 34.7%       | 40.2%       | 52.6%       | 55.2%       |
| Reggae/dancehall                           |                 |             | 0.3%         | 5.9%        | 0.3%        | 0.0%        | 1.2%        | 0.0%        |
| Revy/teater                                |                 |             |              |             |             |             |             |             |
| RnB  |                 |             |              |             |             |             |             |             |
| Rock                                       | 7.2%            | 5.8%        | 8.9%         | 0.0%        | 7.1%        | 7.3%        | 2.3%        | 3.4%        |
| Singer-songwriter                          | 4.2%            | 1.2%        | 6.5%         | 3.0%        | 6.5%        | 1.2%        | 2.9%        | 0.0%        |
| Soul                                       |                 |             | 1.1%         | 0.6%        | 0.6%        | 0.0%        | 2.3%        | 1.7%        |
| Roots og Hybrid                            |                 |             | 1.9%         | 3.0%        | 1.8%        | 1.2%        | 0.6%        | 1.7%        |
| <b>Total</b>                               | <b>100%</b>     | <b>100%</b> | <b>100%</b>  | <b>100%</b> | <b>100%</b> | <b>100%</b> | <b>100%</b> | <b>100%</b> |



Koda Kultur supported Ghost Coast Choir

Photo: Astrid Dalum



Koda Kultur supported Cold Country



**Koda Kultur supported Ria Qvist**

*Photo: The Hideout Studio*



**Koda Kultur supported Trio Mio**

*Photo: Kristoffer Juel Poulsen*



**Koda Kultur supported Grobund BEAT Camp**

*Photo: Maria Louise Reichardt*



**Koda Kultur supported Copenhagen Jazz Festival**

*Photo: Kristoffer Juel Poulsen*

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