

**Documentation of statistics for  
Performing arts 2024**

## 1 Introduction

The statistic shows the activity at the professional theaters in Denmark. The theaters divided into state-subsidized and non-state-subsidized theaters. Statistics for the state-subsidized theaters have been prepared since the season 1980/1981. Statistics for the non-state-subsidized theaters have been prepared since the 2003/2004 season. Statistics on international guest performances on both state-sponsored and non state-subsidized theaters have been prepared since the 2004/2005 season. In season 2005/2006 was the concert and culture hosted international guest performances also included in the statistics. The figures for the season 2015/2016 are not directly comparable with previous figures as there has been a data break.

## 2 Statistical presentation

The statistics show annual seasonal activities, productions, performances, spectators and primary audiences at the state-supported and non-state-supported professional theatres. For each production there is information about genre, theater category, activity, stage and audience group.. For the season 2020/2021 and forward, the statistics have been revised, where the number of categories with regards to theatres, genre and audience group have been expanded. Therefore there has been a data break. Two new tables in Statbank has been developed, SCENE08A and SCENE10A, which are consistent back to season 2015/2016.

### 2.1 Data description

The statistics cover the number of productions, performances, and audiences, as well as the developments in these areas, for both state-funded and non-state-funded professional theatres. The population includes producers of theatre performances, as well as producers/organizers who stage foreign guest performances at their own venues. The producers can be physical theatres or individuals/companies that set up performances at a theatre. It is the producer's responsibility to report data for the statistics.

A season runs from July 1st in one year to June 30th of the following year, meaning it does not align with the calendar year.

Theatres and other performing arts producers can either be state-subsidized or non-subsidized. The population of state-subsidized theatres includes those that receive financial support under the Theatre Act, are approved for reimbursement of municipal expenses for children's theatre and outreach theatre, or are approved under the scheme for reduced ticket prices. Statistics Denmark receives annual information from the Danish Agency for Culture and Palaces regarding which theatres and performing arts producers have applied for and received funding for productions through Section 18 of the Danish Performing Arts Act. This information forms the basis for the population of state-subsidized theatres. Since the 2017/2018 season, Scenit has provided data to Statistics Denmark. Scenit is an organization working to strengthen the sales, dissemination, and documentation of performing arts in collaboration with stakeholders in the theatre world. Scenit manages the Tereba database, where theatre producers enter information about their productions. Data from Tereba has also become part of the foundation for population formation. Since all professional theatres can use Tereba, Statistics Denmark, in addition to the list of state-subsidized theatres, has also included active theatres from Tereba's data. Information about the theatres' productions, such as performances and the number of tickets sold, is also used for troubleshooting to reduce the reporting burden by pre-filling this information on the relevant theatres'/performing arts producers' reporting forms.

The population of non-state-subsidized theatres includes those that do not receive financial support under the Theatre Act. Additionally, the survey population includes other non-state-subsidized

professional theatres that Statistics Denmark is aware of through other sources. The population has evolved gradually over time. From the 1980/1981 season through the 2002/2003 season, the statistics only covered state-subsidized theatres. From the 2003/2004 season onwards, it was expanded to also include non-state-subsidized theatres. From the 2004/2005 season, the scope was further expanded to include foreign guest performances. Foreign guest performances refer to productions that are rehearsed abroad and performed in Denmark. This means that performances produced by foreign producers who establish a company in Denmark to manage the production are not considered foreign guest performances but are classified as Danish-produced productions.

In the 2015/2016 season, there was a data break caused by a change in the population definition. From this season, the definition of state-subsidized theatres also includes theatres approved under the scheme for reimbursement of municipal expenses for children's theatre and outreach theatre, as well as theatres approved under the scheme for reduced ticket prices. The non-state-subsidized population in this season includes theatres that do not meet the criteria for professional theatres set by the Danish Arts Foundation, but are professionally operated and employ professional performing artists. The population in 2015/2016 corresponds to the population of non-state-subsidized theatres in the 2014/2015 season, except for those theatres approved under the reimbursement and dissemination schemes.

From the 2017/2018 season onward, Statistics Denmark and Scenit have collaborated on defining the population for the statistics. Scenit manages the Tereba database, where theatre producers and organizers register information about their productions. The population for 2017/2018 and beyond is formed based on data from Tereba, in addition to the lists from the Danish Agency for Culture and Palaces. Through data from Tereba, Statistics Denmark has also gained insight into smaller non-state-subsidized theatres that have been active during the given season. The population for the 2017/2018 season and beyond is smaller compared to the 2016/2017 season, as theatre producers who do not receive support in the current season and who have not reported in previous seasons have been removed. Despite the reduction in the population for 2017/2018, it is expected that activity in Danish theatres will be captured more comprehensively with Tereba as the data source. For instance, in the 2017/2018 season, there was an increase in activity in Danish theatres compared to the previous season. One explanation for this is that Statistics Denmark has reduced the reporting burden by pre-filling the electronic forms with production titles, genres, etc., based on the information theatre producers input into the Tereba database.

In the 2020/2021 season, there was a data break due to the expansion of the statistics to include new theatre categories, genres, and audience groups. To maintain a longer time series, two, statistical bank tables, SCENE08A and SCENE10A, have been created, going back to the 2015/2016 season, where the categories remain consistent over time.

## **2.2 Classification system**

The Statistics shows the number of productions, performances and spectators. The group with spectators shows is distributed by children, young people and adults. The categories are children (age 0-15 and families, young people (age 16-24) and adults. Genre is Plays, Musical and Operettas, Opera, Music theatre and Concert performance, Ballet, Dance, Animation and Puppetry, Contemporary circus/New circus, Performance and Show, Revue, Stand-up and Cabaret, as well as other genre. A scene is the theatres own stationary scenes and tours in other places. The theatres primary spectators shows what the theatres productions and is distributed on adult theatre and child theatre. The category of theatre is distributed on state-sponsored, state-subsidized and non-state-subsidized.

## 2.3 Sector coverage

Culture sector

## 2.4 Statistical concepts and definitions

**State-Subsidies Theatres:** State-subsidized theater: State aid to the theaters is regulated by Theatre Act (LBK 526) refers directly following theaters, which represent the majority of state-subsidized theaters: · The Royal Theatre and Orchestra: The Royal Theatre and the chapel is Denmark's national scene. The theater be without bias producing a repertoire of high artistic quality in the field of ballet, opera and drama · Location scenes in Aarhus, Odense and Aalborg The Copenhagen Theatre Cooperation: The Copenhagen Theatre Co is a private foundation that aims to support the operation of a number of theaters in the metropolitan area. Regional Theatres. At a regional theater means a professional producing theater, which is resident outside of Copenhagen, Frederiksberg, Odense, Aarhus and Aalborg Municipality. A regional theater must have a minimum of two productions a year, a fixed venue, local roots and to be financed wholly or partly by one or more municipalities. Small city theaters. The state provides within a limit set in the Finance operating grants to small city theaters in Copenhagen, Frederiksberg, Odense, Aarhus and Aalborg Municipality. The small city theaters need to complement regional stages help ensure a versatile theater offering in the large urban municipalities. Theatres with operational support from the Danish Arts Council / theaters etc. with project support from The Danish Arts Council, the Danish Arts Council may support 1. stationary and touring and outreach arts activities carried out by small theaters, performing arts groups and independent performing artists, including their cooperation with other theaters and actors in the performing arts, 2. promotion of new Danish drama, 3. the acquisition of technical equipment, etc. and in special cases arrangement of rooms for performing arts purposes, 4. promotion of the performing arts international activities and cooperation and 5. other activities to promote the legislation's objectives.

**Non-Subsidised theatres:** Non state-subsidized theaters: The population of non-subsidized theaters, including the theaters that have not received support for theater law nor through the so-called reimbursement scheme.

**Guest Appearances from Abroad:** Foreign guest performances: foreign guest performances are performances that are rehearsed abroad and listed in Denmark. It implies that the performances produced by foreign manufacturers who set up businesses in Denmark to handle the production, are not included as foreign guest performances but as Danish produced performances.

## 2.5 Statistical unit

The inventory operate with the units number of theaters, number of productions and number of performances. In addition the unit spectators, i.e.. those who attend a performance. The financial information given in 1,000 kroner.

## **2.6 Statistical population**

The population consists of theatres and performing arts producers who have received funding under the Theatre Act, are approved under the scheme for reimbursement of municipal expenses for children's theatre and outreach theatre, as well as theatres and performing arts producers approved under the scheme for reducing ticket prices. In addition, the research population includes other professional theatres and performing arts producers known to Statistics Denmark through Scenit (Tereba) and other sources, including knowledge from the historical data of the statistics.

Information about which theatres have received funding in a given season is provided annually to Statistics Denmark by the Agency for Culture and Palaces. This information forms the basis for the research population of state-subsidized theatres.

## **2.7 Reference area**

Denmark.

## **2.8 Time coverage**

The statistic covers season 2020/2021-2023/2024 and partly 2015/2016-2023/2024.

## **2.9 Base period**

Not relevant for this statistic.

## **2.10 Unit of measure**

Attendances is the sum of persons to each performance of every production in the period of reference. Performances is the sum of every performance of every production. Productions is the sum of every production. Economic information given in 1000 kr.

## **2.11 Reference period**

The statistics are compiled yearly on the basis of seasons, that is from 1 July to 30 June.

## **2.12 Frequency of dissemination**

Annually.

## **2.13 Legal acts and other agreements**

No EU regulation.

## **2.14 Cost and burden**

Not measured.

In the 2017/2018 season, Statistics Denmark has eased the reporting burden on theater producers by pre-filling the forms with information that the theater producers enter in Tereba. In the 2017/2018 season and 2018/2019 season, electronic forms were pre-filled with the production title, genre and name of the co-producer if applicable.

## **2.15 Comment**

Other information can be found on Statistics [Emneside](#) or by contact with Danmarks Statistik.

## **3 Statistical processing**

Data for this statistics is collected annually from individual theaters via an electronic questionnaire. The collected data is validated for consistency and compared with previous seasons. After validation, the data is aggregated, and imputation is performed for missing responses. Special considerations are taken for extraordinary circumstances, such as closures and restrictions related to COVID-19 during the 2019/2020 and 2020/2021 seasons, as well as to some extent in the subsequent seasons, where additional statistical treatment was necessary.

### **3.1 Source data**

Information about which theaters have received funding in a season is annually provided to Statistics Denmark by the Agency for Culture and Palaces. This information forms the basis for the survey population of state-funded theaters. Since the 2017/2018 season, Scenit, which manages the Tereba database, has supplied data to Statistics Denmark. This has likely improved the coverage of the statistics and, thereby, increased the activity of the theaters. In the 2023/2024 season, an invitation to report was sent to 452 performing arts producers.

For the 2020/2021 season, the Danish Theater Association provided data on the activities of theaters on tour, which has been used for quality assurance.

Information from individual theaters is reported via an electronic questionnaire. Reporting for the statistics is voluntary. The reports include information on individual productions, audiences, and, for state-funded theaters, financial key figures for the season.

### **3.2 Frequency of data collection**

Every year.

### **3.3 Data collection**

Electronic questionnaire.

### 3.4 Data validation

Troubleshooting is carried out based on reports from previous seasons. This primarily involves recurring theatres, such as the Royal Danish Theatre, regional theatres, local theatres, and small-to-medium-sized city theatres, which remain stable from year to year.

For the 2023/2024 season, there is considered to be good consistency in the reports following the 2019/2020, 2020/2021, and 2022/2023 seasons, which were affected by COVID-19 to varying degrees.

In the 2022/2023 season, there was more consistency in the reports than in the seasons impacted by COVID-19. The reports were therefore comparable to the 2021/2022 season. If there were significant deviations, these were further investigated by contacting the theatres. Similarly to the 2021/2022 season, data were also troubleshot at the aggregated level, where changes in the season were compared to previous seasons for the different theatre categories.

In the 2021/2022 season, due to the normalization after COVID-19, there was not the same consistency in the reports, and they were not comparable to the 2019/2020 and 2020/2021 seasons, which were much more heavily affected by COVID-19 than the 2021/2022 season. If there were significant deviations, these were further investigated by contacting the theatres. As with the 2020/2021 season, data were also troubleshot at the aggregated level, where changes in the season were compared to previous seasons for the different theatre categories.

In the 2020/2021 season, due to COVID-19, there was not the same consistency in the reports, and they were therefore not comparable to previous seasons before COVID-19. If there were significant deviations, these were further investigated by contacting the theatres. Similarly to the 2019/2020 season, data were also troubleshot at the aggregated level, where changes in the season were compared to previous seasons for the different theatre categories.

In 2019/2020, there was no consistency in the reports compared to the previous year due to COVID-19 and the shutdown in the spring of 2020. If there were significant deviations, these were further investigated by contacting the theatres. In addition to troubleshooting individual units, the data are validated based on the aggregated figures found in the statistical database tables. To assess theatre activities in the 2019/2020 season, where activities were affected by COVID-19 in the second half of the season, different types of support were used to determine whether the theatres' activities differed from similar theatres.

Theatres that have not reported are imputed if they had reported in the previous season. In the 2019/2020 season, special imputation rules were applied, where similar theatres, such as those with the same support type or consistency in audience numbers in previous seasons, were considered. Additionally, other data sources were used to estimate the audience activity and accounts of the imputed theatres. This method has since become a fixed part of the imputation method, ensuring that the imputation follows the development for each theatre category.

### **3.5 Data compilation**

In the 2023/2024 season, surveys were sent to 474 theaters. The data collection started on september 25, 2024. Theaters that find it difficult to provide information are postponed, i.e. possibility to report later. Data is processed and debugged on the individual theatres and by looking at aggregated numbers. The statistics only include theaters that have reported one or more activities (eg number of spectators or number of performances) on one or more of the productions. It is assumed that theaters that are registered as reported, but have not filled in information on attendance, number of performances, etc. have not been active during the season in question. The theaters that have not accessed the form (i.e. non-response) are imputed if they have reported the year before. If non-response has also been imputed to the season before, they will not be imputed again.

In 2023/2024, 38 pct. was non-response, where appr. 13 pct. was imputed. In 2022/2023, 38 pct. was non-response, where appr. 16 pct. was imputed. In 2021/2022, 43 pct. was non-response, where appr. 14 pct. was imputed. In 2020/2021, 46 pct. was non-response, where one out of five was imputed. 2019/2020 was 42 pct. non-response and one out of thee was imputed. In 2018/2019 24 pct. was nonresponse and half of the nonresponse was imputed. In the 2017/2018 season, there was 36 per cent. theaters that were non-response, and approx. one in five of non-response could be imputed from the 2016/2017 season.

For the 2023/2024 season, the same imputation rules as for the 2020/2021, 2021/2022, and 2022/2023 seasons are applied. Here, theatres and performing arts producers are compared with similar theatres to correct audience numbers for the season. For certain theatres, other sources have been used, such as ticket information from Tereba for the season and variations in the number of tickets sold and audience numbers in previous reports, to estimate and impute audience figures for the season.

### **3.6 Adjustment**

No corrections are made to data other than what has already been described during data validation and data processing

## **4 Relevance**

Key users are the Ministry of Culture, government, public and private organizations, researchers and the press. There has not been a user satisfaction.

### **4.1 User Needs**

Users include the Ministry of Culture, authorities, public and private organizations, researchers, and the media. The state subsidies allocated to state-funded theaters are administered by the Ministry of Culture and its agencies. The performing arts statistics are used, among other things, for monitoring the state-funded sector and for reports on which performing arts activities are targeted at children and young people.

### **4.2 User Satisfaction**

An user satisfaction inquiry has not been performed.



### **4.3 Data completeness rate**

Not relevant for this statistic.

## **5 Accuracy and reliability**

Reporting for the Performing Arts statistic is voluntary. Therefore, the statistics are not fully comprehensive. Several of the non-state-subsidized theaters report that they do not have resources to cooperate in the investigation. Many reporters are small theater producers / project theaters that receive government subsidies to develop a single production. It can be difficult to get reports from some of these reporters. Yet it is estimated that performing arts statistics cover the majority of activities in performing arts, as all large and medium state-subsidized and non-subsidized theaters, participate in the study in each season.

### **5.1 Overall accuracy**

Information about the economic environment is characterized by a degree of uncertainty, since not all theaters are able to distribute income on a seasonal basis; Instead, information on financial / calendar year. This means that the statistics do not always have consistent information about the performances, which are always based on seasonal inventories and economic sizes.

In connection with touring theaters is not always possible to quantify the number of spectators precisely; When this is the case used estimates, for example, can be based on the maximum number of audience in sales contracts, etc.

Reporting for the Performing Arts statistic is voluntary. Therefore, choosing some theaters not to report. All large and medium state-subsidized and non-subsidized theaters, participate in the study and all the theaters with fixed scene also participate in all seasons.

### **5.2 Sampling error**

No sampling error has been calculated for this statistics. As regards the large and medium-sized state-funded theaters, the response rate is close to 100%. Since these categories of theaters cover the vast majority of activity in the sector, the sampling error is considered to be limited.

### **5.3 Non-sampling error**

Until the 2008/2009 season, the statistics were called "Theatre Statistics". At that time, only theatres and producers of theatre performances were asked about their activities. This meant that the genres included in the statistics were only covered if they were produced by the theatres or producers that were part of the population. For example, the genre "revue/cabaret" only included revues and cabarets from the theatres and producers that participated, meaning that genres such as revue and circus are not fully represented in the statistics. In the 2015/2016 season, a new genre classification was introduced, and from the 2020/2021 season onwards, an expanded version of this genre classification has been applied.

The statistics have precise coverage for state-subsidized theatres, as information is provided annually by the Danish Agency for Culture. Coverage for non-state-subsidized theatres is based on other sources, such as the Terebas database (since the 2017/2018 season) and reporting history. In connection with the 2018/2019 season, the Terebas database was cross-referenced with the Business Register. There are no duplicates in the population, as theaters and producers are assigned unique IDs. Measurement errors may occur, for example, due to rounding, co-productions, or estimates of audience numbers. Only theaters with reported activity are included in the statistics.

### **5.4 Quality management**

Statistics Denmark follows the recommendations on organisation and management of quality given in the Code of Practice for European Statistics (CoP) and the implementation guidelines given in the Quality Assurance Framework of the European Statistical System (QAF). A Working Group on Quality and a central quality assurance function have been established to continuously carry through control of products and processes.

### **5.5 Quality assurance**

Statistics Denmark follows the principles in the Code of Practice for European Statistics (CoP) and uses the Quality Assurance Framework of the European Statistical System (QAF) for the implementation of the principles. This involves continuous decentralized and central control of products and processes based on documentation following international standards. The central quality assurance function reports to the Working Group on Quality. Reports include suggestions for improvement that are assessed, decided and subsequently implemented.

### **5.6 Quality assessment**

Not all theaters are able to distribute income on a seasonal basis and instead gives information on financial / calendar year. That means that there not always are compliance between goals based on seasonal inventories and economic sizes.

In connection with touring theaters it is not always possible to quantify the number of spectators precisely; When this is the case estimates are used. Reporting for the performing arts statistic is voluntary. Therefore, the statistics are not fully comprehensive. Several of the non-state-subsidized theaters report that they do not have resources to cooperate in the investigation. Furthermore, performing arts statistics comprises a lot of small theater producers / project theaters that receive government subsidies to develop a single production for whom it's hard to do the reporting. Yet it is estimated that performing arts statistics cover the majority of activities in performing arts, as all large and medium state-subsidized and non-subsidized theaters, participate in the study.

### **5.7 Data revision - policy**

Statistics Denmark revises published figures in accordance with the [Revision Policy for Statistics Denmark](#). The common procedures and principles of the Revision Policy are for some statistics supplemented by a specific revision practice.

### **5.8 Data revision practice**

Not relevant for these statistics.

## **6 Timeliness and punctuality**

The statistics are published annually. Summary statistical data are published appr. 6 months after the end of the season.

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

The statistics are published annually. Summary statistical data are published appr. 6 months after the end of the season.

### **6.2 Punctuality**

The time of publication is usually punctual.

## **7 Comparability**

The statistics have been compiled since the season 1980-81. In connection with the changes to the legislative etc., Regulating aid to the theaters, there may be changes in the population, which can complicate comparisons over time. There has been no comparison of these statistics with similar international surveys.

Statistics Bank contains 3 tables with data that can be returned for the season 1981/1982.

### **7.1 Comparability - geographical**

There has been no comparison of these statistics with corresponding international or foreign accounts.

## 7.2 Comparability over time

From the 2015/2016 season onwards, there is a data break in the statistics due to a change in the population definition. From this season, the definition of state-funded theaters also includes theaters approved under the scheme for reimbursement of municipal expenses for children's theater and outreach theater, as well as theaters approved under the scheme for reduced ticket prices. The non-state-funded population for this season includes theaters that do not meet the Danish Arts Foundation's criteria for professional theaters but are nevertheless professionally operated and employ professional performing artists. The population in 2015/2016 corresponds to the population of non-state-funded theaters in the 2014/2015 season, except for those theaters approved under the reimbursement and promotion schemes.

From the 2015/2016 season, a revised questionnaire has also been used in the statistics. The total number of productions, audiences, and performances can be compared to previous seasons, but not when broken down into categories such as theater types, country distributions, genres, etc.

The population has undergone gradual development over time. From the 1980/1981 season through the 2002/2003 season, the statistics only included state-funded theaters. From the 2003/2004 season, the population was expanded to include non-state-funded theaters (under the Theater Act). From the 2004/2005 season through the 2010/2011 season, coverage of non-state-funded theater activities was further improved through the review of various theater listings. From the 2004/2005 season, the statistics were also expanded to include international guest performances.

Changes in legislation regulating support for theaters may lead to changes in the population, which can make comparisons over time difficult. The statistics were renamed from Theater Statistics to Performing Arts starting with the 2009/2010 season.

In the 2020/2021 season, another data break occurred. Theater categories, genres, and audience groups were expanded, making this season not fully comparable with previous ones. To ensure a longer time series, two tables, SCENE08A and SCENE10A, were created. These tables remain consistent over time and trace back to the 2015/2016 season.

### 7.3 Coherence - cross domain

Many of the major theaters publishes an annual report, which includes a summary of the theater's audience numbers. These reports do not always match the figures published by Statistics Denmark. This is often because Statistics Denmark's performing arts statistics count the audience numbers for the producing theater. That is, if a theater is on tour and performs a show at a different theater than its own, the audience for this performance is counted under the touring theater's audience total. Many theaters will count these audience members in their own activity reports. In this statistics, this will result in the same audience being counted twice. Some theaters may also have other activities, such as concerts, on their stage, and if the audience numbers for these are included in the theater's own activity report, they should not be included in the performing arts statistics.

The 2018 Cultural Habits Survey asks about Danes' cultural consumption, including performing arts. Since the performing arts statistics are based on business reporting, while the Cultural Habits Survey is personal statistics, caution should be taken if one wishes to compare the numbers. In the Cultural Habits Survey, performing arts is more broadly defined, for example, in terms of genre and where people have experienced performing arts, etc. The Cultural Habits Survey defines performing arts more broadly and includes both live and non-live performing arts, such as those on television or via the internet. Additionally, it should be noted that the Cultural Habits Survey is quarterly, while the Performing Arts statistics are reported annually. The Cultural Habits Survey measures cultural consumption over the past three months. With these considerations in mind, the two statistics can complement each other well. The Cultural Habits Survey can shed light on the population's activity level and link it to background variables, providing a picture of who consumes performing arts and what characterizes these consumers. The lack of performing arts consumption can also be described using the Cultural Habits Survey.

### 7.4 Coherence - internal

From the 2017/2018 season onwards, Statistics Denmark, in collaboration with Tereba, has formed the population list. Data received from Tereba is compared with the seven spreadsheets that Statistics Denmark receives from the Agency for Culture and Palaces. These spreadsheets contain a summary of which theaters or individuals have received state funding. A theater or individual may receive different types of support; for example, a theater can receive both project funding and funding for the dissemination scheme. If a theater or individual receives multiple types of support, the theater or individual is assigned the largest support amount.

## 8 Accessibility and clarity

The statistics are published in *Nyt fra Danmarks Statistik* (News from Statistics Denmark - in Danish only) and in the StatBank under [Theatre and dramatic art](#).

You can also find figures on performing arts in the [Publication on culture](#) (In Danish only).

### 8.1 Release calendar

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

### 8.3 User access

Statistics are always published at 8:00 a.m. at the day announced in the release calendar. No one outside of Statistics Denmark can access the statistics before they are published.

## 8.2 Release calendar access

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

## 8.4 News release

See [News From Statistics Denmark](#) (in Danish only).

## 8.5 Publications

News from Statistics Denmark and Statbank.

Yearly publications: Statistical Yearbook, Statistical 10-year-review.

## 8.6 On-line database

The statistics are published in the StatBank under the subject in the following tables:

- [SCENE01A](#): Productions and performances at danish theatres (own stages) by category of theatre, activity and genre (2020/2021-)
- [SCENE01B](#): Audiences at danish theatres (own stage) by category of theatre, activity and genre (2020/2021-)
- [SCENE02A](#): Productions at danish theatres by category of theatre, audience group, scene, genre and time (2020/2021-)
- [SCENE03A](#): Performances at danish theatres by category of theatre, audience group, scene, genre and time (2020/2021-)
- [SCENE04A](#): Audiences at danish theatres by category of theatre, audience, scene, genre and time (2020/2021-)
- [SCENE05A](#): Danish theatres by category of theatre, the theaters primary audience and time (2020/2021-)
- [SCENE06A](#): Guest appearances in Denmark by category of theatre, activity, genre, nationality and time (2020/2021-)
- [SCENE07A](#): Danish theatres tour abroad by category of theatre, activity, genre, country and time (2020/2021-)
- [SCENE08A](#): Economic performance of state-subsidised theatres by category of theatre, economic and time (2015/2016-)
- [SCENE09A](#): Danish theatres tour in Denmark by region, category of theatre, activity and genre (2020/2021-)
- [SCENE10A](#): Activities at danish theatres by category of theatre, audience group, type and genre (2015/2016-)

## 8.7 Micro-data access

There is no access to micro-data.

## 8.8 Other

Not relevant for these statistics.

## **8.9 Confidentiality - policy**

See [Danmarks Statistiks datafortrolighedspolitik](#).

## **8.10 Confidentiality - data treatment**

The statistics are published at a level that does not require further treatment to ensure confidentiality.

## **8.11 Documentation on methodology**

The statistics are documented in connection with the publication of the statistics in Statistical News.

## **8.12 Quality documentation**

Results from the quality evaluation of products and selected processes are available in detail for each statistics and in summary reports for the Working Group on Quality.

## **9 Contact**

The administrative placement of these statistics is in the division of Science, Technology and Culture. The contact person is Christian Max Gustaf Törnfeldt, tel.: + 45 2163 6020, and e-mail: [CHT@dst.dk](mailto:CHT@dst.dk).