UNIVERSITY OF TURKU

“An affluent music scene keeps the city alive” Helsinki Live Music Census

2024

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“An affluent music scene keeps the city alive”

Helsinki Live Music Census 2024

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KEY FINDINGS

I. The Accessibility of live music as a major concern for Helsinki venues and audiences
II. The smaller spaces providing live music within Helsinki as vital for a diverse local live music ecology
III. A healthy local live music ecology gives back economically, culturally and socially

INTRODUCTION: Helsinki’s Live Music Matters

On Friday 11 October 2024 around 10,400 people went to see live music in Helsinki.[1] The number of music enthusiasts heading out to gigs, concerts, choirs and musical theatre equates to roughly 1,5% of Helsinki residents.[2] In 2023, the turnover of Finland’s private live music sector was estimated at 453M €.[3] Within Helsinki in the same year the annual value of gigs and concerts in clubs and concert halls (excluding mega concerts) was estimated

[1] The number of gig-goers on 11 October was estimated using the observation survey that the group of Helsinki Census volunteers along with the two project researchers filled in while visiting 24 venues and 26 events on the snapshot date. Prior to Census date a total of 43 events were mapped out to take place on 11 October. As a part of filling out the survey observers talked to members of venue staff, e.g. restaurant managers, door staff and the tickets-sale personnel. Cf. Behr et al. 2021, 112.

[2] In June 2024 the population of Helsinki was 679 103, with a population of 1 772 071 in the Metropolitan area (Helsinki Metropolitan Area 2024).

[3] LiveFIN 2024, 4.

at 50M €.[4] Put simply - as just shown - live music *matters*. It does so in various ways. The first of these is *culturally*. People *like* to go and see live music and for many it is a passion. The second is *economically*. Since the advent of the digital world, the economic value of live music has continually outstripped that of recorded music. In Finland in 2023, the total value of all live music was 588M €, compared to 123M € for recorded music.[5] Additionally, as we show below, live music matters *socially*, as it provides for human beings to interact, come together, enjoy ourselves and actually *be* human.

But if live music matters, then its future is often fragile. Venues come and go as processes such as gentrification, redevelopment and economic ups and downs take hold. One example of this fragility from overseas concerns the establishment in 2015 of the UK's Music Venues Trust, the prime aim of which was simply to help the country's music venues survive.[6] Within academia, live music is often referred to as an 'ecology', defined as 'a mix of venues of different capacities, demographic variations and the distinctive features of its local government and infrastructure'.[7] The concept seeks to clarify the interdependencies and interrelatedness within the networks of live music. One way of assessing the health of a live music ecology is via a census of audiences and venues, which can provide insights in to what is going on in the local scene. Such censuses have been undertaken in places such as Edinburgh, Glasgow, Melbourne, Newcastle, Oxford and many more.[8]

In October 2024 we conducted the first ever live music census in Helsinki, as one of the five European Live Music Censuses, conducted by the OpenMusE research project and taking place simultaneously across European cities.[9] We set up this report with an illustrative objective in order to provide an evaluation of the current health of the live music 'ecology' in Helsinki. The report sets out the Helsinki Census database figures and key findings, including a step-by-step depiction of the semi-localised methodological process

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[4] We would like to thank LiveFIN ry for these figures.
[5] See Music Finland 2023 – Finnish Music Industry in 2023. Available: www.musicfinland.com/en/finnish-music-industry-in-2023. Accessed 29 January 2025.
[6] For more information, see www.musicvenuetrust.com. Accessed 29 January 2025.
[7] Behr et al 2016.
[8] See, e.g., Behr et al. 2016. Music Victoria 2022, Vázquez de Lara et al 2018, Webster et al. 2018.

[9] The Open Music Europe research project (2023—2025) is funded by the Horizon Europe Grant (No. 101095295). For more information on the project please visit https://www.openmuse.eu/live-music-census/. Accessed 21 January 2025. On October 11th a total of five censuses took place simultaneously in Heidelberg, Lviv, Mannheim and Vilnius. The Helsinki Census was the most comprehensive in terms of overall reach of audiences.

conducted in Helsinki. Our methodology followed the template provided by UK's first ever national live music census in 2017.[10] In order to bridge an existing knowledge gap around the Helsinki live music ecology, the report draws mainly on survey data, both quantitative and qualitative, focusing on the relationships between the cultural and economic value of live music on the one hand and the current challenges facing the live music sector in Helsinki on the other.[11] During a 24-hour snapshot period on 11 October a group of 13 volunteers and the two researchers working on the Helsinki Census collected data to map out different sectors of the live music scene in the city - from open mics to pub gigs, concert halls and theatres.[12] Additionally, three online surveys were made available for venues and audiences in October 2024, before and after the snapshot date. The next section lays out the main tasks undertaken in the Census.[13]

RESEARCH TIMELINE & DATASET FIGURES

In order to gain insight to the present state of Helsinki's live music ecology, we undertook a number of tasks, which can be summarised as follows:

I. Mapping of Helsinki venues following the open access live music venue list provided by the Live Music Advocacy Organization LiveFIN ry.[14] Total sample of Helsinki venues = 115.
II. Mapping of snapshot date events. Number of events identified to take place on 11 October = 43.
III. Publicity campaign & preparatory work:
    a. Contacting venues, the City of Helsinki Council, the Helsinki Live Music Association ELMU ry, LiveFIN ry & the Musicians' Union.

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[10] See Behr et al. 2020; Brennan et al. 2020; Vázquez, Kasikov & Flynn 2018; Webster et al. 2018.
[11] Cf. Webster et al. 2018, 9—12.
[12] In mapping the venues, we followed a broad definition of 'live music' similar to our predecessors in the UK: "A live music event is one at which musicians (including named DJs) provide music for audiences and dancers gathering in public places where music is the principal purpose of that gathering." (Behr et al 2021, 114).
[13] It should be noted that the UK Census was significantly better resourced than the Helsinki one. Limited resources likely affected the scope and overall coverage that the Helsinki Census was able to reach.
[14] The LiveFIN list of venues in Helsinki is available online: http://livefin.fi/avoin-toimialadata/. Accessed 20 January 2025.

   b. Setting out a media release and contacting culture desks and journalists of major news media, the music media and local newspapers.[15]
   c. Raising awareness of the audience survey: 100 posters, 1500 beermats, 2000 flyers distributed to venues prior to snapshot date.

IV. Recruitment of volunteers for the snapshot date through the Helsinki Live Music Association ELMU ry. Total number of volunteers = 13, plus the two authors.

V. First venue survey released three weeks prior to the snapshot date. Total sample of 15.[16]

VI. Snapshot date of 11 October: Visits to 26 events in 24 venues by 13 volunteers and 2 researchers to gather information on the events.
   a. Estimated total audience attendance on snapshot events = 10,400 people.

VII. Audience survey made available on the snapshot date, resulting in a total sample of 164[17].
   a. The audience survey included an incentive of a draw for tickets to live music events in cooperation with four local venues[18], each offering ticket prizes for upcoming events. The draw was carried out on 5 December. Total number of draw participants = 121.

VIII. The second, complementary venue survey made available on the snapshot date for a period of one month. Total number of replies = 12[19].

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[15] We issued a media release, which in the case of Helsinki attracted very little attention. This doubtless is an issue for further reflection.

[16] The total number of responses for the first venue survey issued before the Census date was 16, including two responses from the same venue. The second response with mainly missing values was deleted from the sample, thus resulting in the total sample of 15 cited here.

[17] We had purposefully designed a snapshot survey for audiences which could be filled out quickly – within less than 5 minutes – while at an event and with similar intentions made the venue censuses as short as possible. The total sample for Helsinki consisted of 187 responses, but for the purpose of this report the responses with mainly missing values were excluded from the sample, thus resulting in the reported N=164 here. In the Helsinki audience survey the questions regarding respondent's gender, year of birth and whether the respondent attended a live music event on the Census date had a response rate of 100% = 164. For the rest of the questions the response rate varied between 82% and 95% (N=135—164). The variance in response rates had likely to do with some of the questions marked as optional, to be answered only by the respondents attending live music events on the Census date. The percentages were calculated using the number of responses given to the respective questions, also cited systematically throughout the report. The percentage figures were then rounded up or down corresponding to whole numbers.

[18] We'd like to express our gratitude to the four venues in question – heartful thanks for the cooperation. However, to ensure the anonymity of the venue survey respondents, we withhold the names of the venues here.

[19] The total sample of the second venue survey consisted of 12 responses. Unfortunately, however the response rate gradually declined after the first question, resulting in a total of 8 responding surveys finishing the survey and filling out all the answers. This doubtless is an issue for further methodological reflection.

IX. Continued liaison with venues and local stakeholders post Census.

X. Communicating Census findings: the Helsinki Live Music Census Report, academic articles, blog posts etc.

Figure 1: Flyer, Poster and the Beermat for Helsinki Live

After the first question the response rate varied between 67% and 91% (N=8—11). The variance in response rates had likely to do with most of the questions marked as optional. The percentages cited in the report were calculated using the number of responses given to the respective questions, also cited systematically throughout. The percentage figures were then rounded up or down corresponding to whole numbers.

KEY FINDING I: The Accessibility of live music as a major concern for venues and audiences

"Accessible culture increases people's well-being."

On the census night the price range for entering events (including possible door charge) was from 0 to a notable 226 € for VIP tickets to an arena concert, with an average entry price of 27,25 € and a median of 20 €.[20] The vast price range seems to reflect the variety of responding venues wherein the majority of venue survey respondents (60%) described their venues as either concert halls or music venues with overall capacities of between 40 and 399 people. Our venue categorisations ranged from cafes, through bars and small venues all the way up to arenas. All these categories were represented in the venue surveys: a quarter of responding venues reported their venue's capacity as being 700-999 people, with two responding venues at a capacity of 1000-1999 and one at 2000+. There was no entrance fee for venues such as an open mic at a local community centre or a music college students' concert at a local conservatory. Accordingly, the ticket price ranged from 8—15 € with a 'pay what you can' pricing at an indie/punk bar to 55—226 € between

Disclaimer

We should note that the limited scope of issues covered in the surveys, along with the relatively low response rate means that our findings ought to be treated with an element of caution. In particular, with regard to the small quantitative samples, the findings set out in the report can be considered as elucidating and illustrative, rather than *necessarily* being representative. For the purpose of this report, we conducted a comparative cross-reading of the quantitative and qualitative datasets and thus were able to map out the most distinct and recurring themes and topics across sets of data. In addition, the Census date was chosen to be exemplary, not representative of a 'typical' night for live music among the participating cities. As previous research has found, no such night can be predefined, as the number of events on any given night inevitably varies across the year and across cities (Behr et al 2015, 23). In this report we aim to indicate that Helsinki is a suitable site for such work and to establish a precedent for future censuses. However, we are confident that the findings here provide further knowledge of - and insights in to - Helsinki audiences and venues' current concerns.

[20] The average and median ticket prices were calculated using average figures when a range for ticket pricing was announced instead of a fixed ticket price.

standard and VIP tickets for an arena concert. While such price differentials would appear to be common across and beyond Finland, it became evident that significant numbers of Helsinki's live music fans felt that prices in the city were becoming too high.

A total of 164 audience participants from varied age groups and of different musical tastes shared their experiences and practices of attending live music events in the city. The audience survey responses showed that lack of time and scheduling conflicts was the primary reason considered to stand in the way of attending live music events, with 62% of the respondents reporting such concerns.[21] Notably, the cost of event tickets was brought up as the second-most prevalent reason reported to prevent participation in live music events, with 53% of the respondents noting this. Correspondingly, 28% of the audience responses suggested 'cheaper tickets' as the best way to encourage people to attend live music events. The second-most popular encouraging factor in Helsinki, with 19% of responses, was for the events to start earlier.[22] Additionally, a central information point for announcing local live music events was regarded as a potentially pulling factor for the audience survey respondents with 14% of responses, after 21% of the respondents having reported a lack of information prior to events standing in the way of attendance taking place.

> *"It is important that live music is performed in places with good transport connections before and after the gig, so that it is accessible to everyone."* [23]

In the light of our findings, it should be noted that the question of accessibility of live music also relates to the provision of public transport. Recent research has indicated a multifaceted and complementary relationship between live music, public transport and city

[21] The responses cited here were given to a multiple-choice question "Have any of the following things prevented you from going to live music events in your area more often?". A total of 142 people (86,6% of the total sample) answered to the question. The statement cited here included both the lack of time and scheduling conflicts.

[22] It should be noted that the age and gender distribution may hold some explanatory power in the division of responses to this question, with age groups 40-49 (N=50), 50-59 (N=36) and 30-39 (N=35) as the most numerous age groups of respondents and comprising 74% of the total sample, along with the majority of respondents identifying as women (54%), followed by men (41%) and other gender identities (5%). The response rate for the question regarding potentially pulling factors was 90,2% of the total sample of audience responses (N=164).

[23] The anonymised quotes presented in this report were entered as answers to the open question closing the audience survey: "Why do you think a healthy live music scene is important?".

development, again resonating with the idea of a wider ecology around and within the live music scene.[24] With a notable majority of 69%, the audience survey respondents reported traveling home by either bus, local train or tram, indicating the significance of diverse means of public transport.[25]

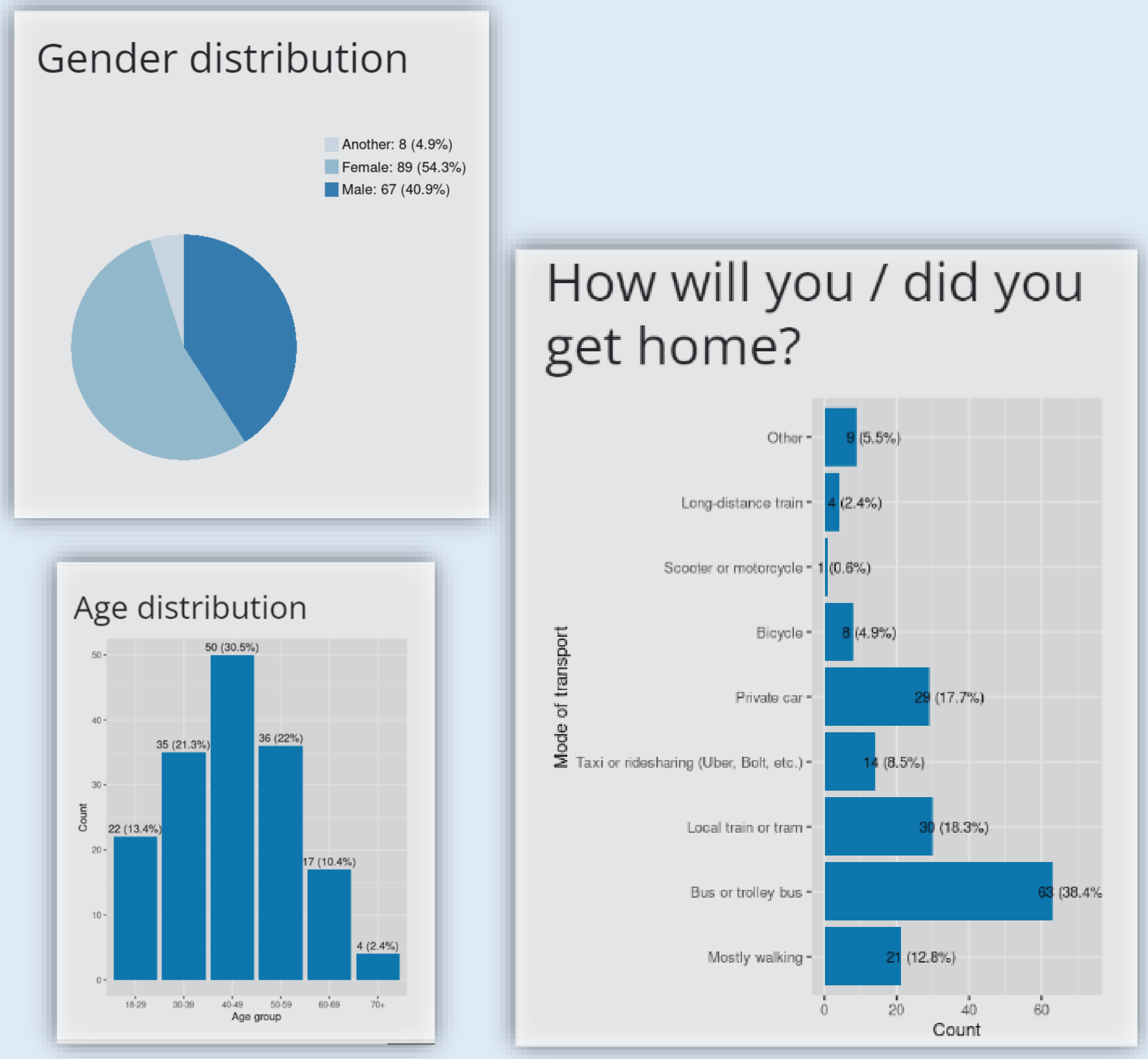

Figure 2: Gender Distribution, Age Distribution and preferred modes of Transport in the Audience survey responses. The dataset is available online Open Access:

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[24] See e.g. Liverpool Live Music Venue Map (2022) by the *Live Music Mapping Project* Research Programme. Available online: https://livemusicresearch.org/liverpool-venue-map/. Accessed 3 February 2025.

[25] The most popular option with 47% of responses was taking a bus, followed by taking a tram or local train (with 22%). The third-most popular option was to travel by a private car (21%). In the fourth place was walking home (16%), followed by taking a taxi or a rideshare (10%). The response rate for the question was 82,3% with 135 responses.

KEY FINDING II: The smaller spaces providing live music as vital for a diverse local live music ecology

The majority of audience survey respondents (71%) reported enjoying seeing live music in very small to small venues the most, in comparison to large venues attracting 5% of respondents the most.[26] In both the audience and venue surveys, the smaller venues were reported as being vital for the local live music ecology, both in terms of variety in genres performed and in the overall enjoyability of live music performances. They were also considered to provide a springboard for upcoming bands and artists in the capital. If Finnish artists are to reach international stages, then they must first gain access to stages in their capital city. As an audience respondent put it: *"You never know which band will become the next Nightwish, which will also bring back to the country in many ways the Euros that have been invested in it in the past, e.g. by offering training facilities and performance venues*."

However, the Helsinki Live Music Census provides further evidence that smaller spaces for live music are currently facing multifaceted difficulties which were reported as potentially affecting their long-term viability. Some of the identified issues depicted in the data were internal – for example, issues with staffing or employee retention (a quarter of responding surveys) and noise complaints (a quarter). However, most could be viewed as related to 'the external', such as the general economic climate (with two-thirds of the responding surveys), the unpredictability of both revenue (two-thirds) and audience attendance (80% of responses), and vulnerability to rent increases (40%). It is also notable, that only a quarter of the responding venues were open all year round, which speaks for the seasonality of live music in the Finnish scene, something acknowledged as a matter that negatively affects the venues' operations by a third of responding venues.[27]

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[26] The response rate for the question regarding the audience member's preferred venue size for enjoying live music was 95,1% out of the total sample (N=164). The distribution of answers between very small (34,5%) and small venues (36,5%) was quite even, with medium-sized venues attracting 24% of the respondents the most. Both the audience - and venue surveys defined the sizes of venues according to following capacities: 'Very small' venues: less than 200 people, 'Small' venues 200-699 people, 'Medium' venues 700-1999 and 'Large' venues 2000+ people.

[27] All of the 15 responding venues answered to this multiple-choice question regarding matters that the venue is negatively affected by.

“Currently the VAT increases and e.g. all cuts in social benefits destroy the entire country's economy, and these also affect the purchasing power of event industry customers in a very negative way. These changes should be reversed immediately.”[28]

Echoing the recent findings of the live music industry annual report,[29] a majority of the venues commented that the Finnish government’s recent VAT increase as well as the cuts targeted to the Ministry of Culture’s state budgeting, were affecting the cultural sector. More specifically within the live music industry and its smaller venues, the diversity of genres performed was considered as being impacted.[30] Accordingly, 23% of the audience respondents reported a general lack of interest in the artists and genres in the programme, with 11% of respondents expressing hopes for a greater variety in both music genres and venues in Helsinki[31]. In addition, the effects of increasing ticket prices were considered by audiences as having a deleterious impact. The Helsinki Census findings further highlight the key role of smaller venues within the overall live music ecology in terms of both attendance and performance.[32] As one of the responding smaller venues summarised their concerns of the venue’s future: “*People would do well to remember, that the path to stadiums often starts from the smallest of venues”*[33] – a sentiment which again resonates with the idea of there being a live music ecology.

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[28] The response cited here was entered to an open question in the first venue survey. A total of 14 open responses were given by the venues to the question closing the survey: “What should the government do to help the live music industry in your city?”. The majority of responses with 11 responding venues specifically called for political support related to subsidies, reversing the budget cuts concerning culture, VAT decrease or regulation around alcohol sales. Critique of cuts and the VAT increase were the most prevalent, both with seven mentions.
[29] The survey- and interview-based research report is carried out annually by the live music advocacy organization LiveFIN ry. The report is available online: Elavan-musiikin-toimialatutkimus-2023.pdf. Accessed 20 January 2025. On remarks around the Finnish Government’s recent VAT increase, see pp. 7—8 on the report.
[30] When asked about the organizing of the live music events all but two of the responding venues replied that their events were organized both by venues’ internal and other promoters, resonating with the idea of a networked and communicative ‘ecology’, as well as shedding light in to the possible implications of promoters operating in and around the venues staying cautious in booking gigs.
[31] The responses cited here were given to multiple-choice questions “Have any of the following things prevented you from going to live music events in your area more often?” followed by “What would encourage you most to see more live music?”. A total of 142 people (86,6% of the total sample) answered to the question.
[32] See Webster et al. 2018, 10.
[33] The anonymised quote cited here was entered in the first venue survey as a response to the open question “What should the government do to help the live music industry in your city?”.

The venue survey data echoes recent live music research conducted in Finland in indicating rock and pop as the dominant genres being staged, although jazz, experimental music, rap, R&B, country, folk and world music were also well represented in venue survey responses.[34] The variety in genres staged echoed closely the audience survey responses regarding genres people like to see live the most[35]. As an audience member put it:

> *"Because Helsinki is the capital of Finland, and here, in terms of population, there are the best opportunities for a versatile and rich live music scene. A thriving live music scene also facilitates live performance opportunities for small artists, which is important in a small country."*

Encouragingly, 12 out of the 15 respondents to the pre-Census venue survey were confident about their venue's future (with one not sure and two not optimistic). Similarly, majority of respondents reported the local scene as "good" (69%).[36]

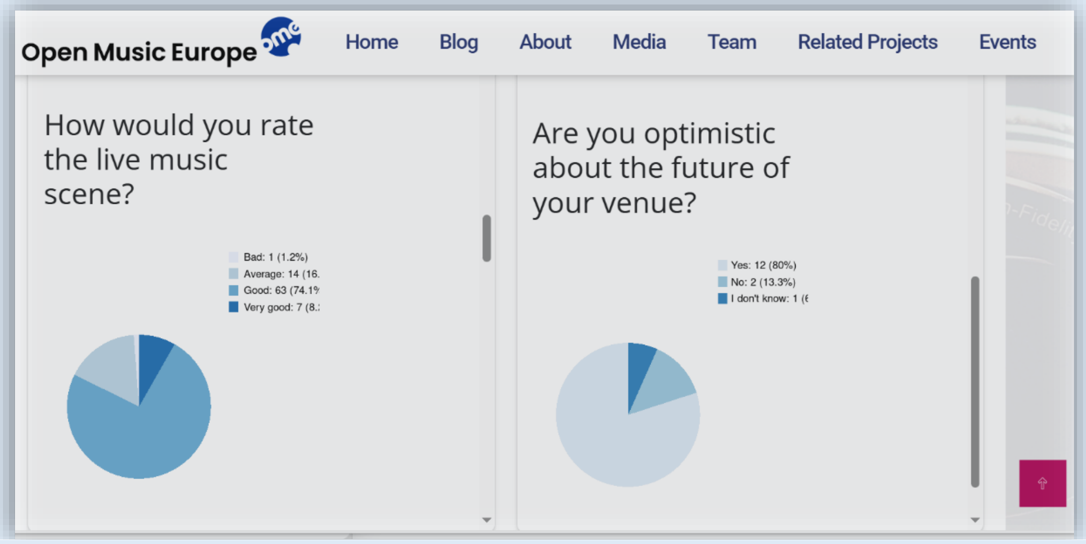

Figure 3: The OpenMusE project Open Access Dashboard. The dashboard includes the Audience and Venue survey datasets from all the participating cities. The dashboard is available online: https://www.openmuse.eu/dashboard/. The figure above shows the distribution of audiences' views on the Helsinki live music scene (on the left) and the distribution of the venues' views on their future (on the right).

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[34] See e.g. Music Finland 2023 – Key figures: available online: https://musiikkiala.fi/avainluvut/. Accessed 20 January 2025. All the genres cited here were reported among the most-often staged genres by at least two-thirds of the responding venues. The response rate for the question with 8 responses was 67% of the total sample in second venue survey.

[35] With 71% of responses rock could be described as an audience favourite, followed by pop with 40% and classical music with 30% of responses reported as the preferred genres.

[36] The response rate for the question was 95,1% of the total sample with 156 responses. 17% of the respondents described the scene as 'average', followed by 13% rating the local scene 'very good'.

KEY FINDING III: A healthy local live music ecology gives back economically, culturally and socially

"Music makes a city a home."[37]

"It [live music] is one of the main reasons why I live in Helsinki."

"Music unites."

The main reasons why people valued live music can be divided into the (overlapping and intertwined) cultural, economic and social reasons noted above.[38] Within the audience survey, 82% of the respondents agreed with the statement 'Live music connects people from different countries and cultures.', illustrating both the cultural and social value of live music in Helsinki.[39] In many responses the three main strands of reasoning were viewed as interrelated and mutually inclusive. If reasoning around the themes of social cohesion, sense of belonging and positive welfare effects was veering towards the sociocultural, then audiences were also well aware of live music's economic impact and the wider ecology surrounding music venues. Live music was described as a potential catalyst for tourism and travel – echoing the notion, one-third of the audience survey respondents came from outside the Helsinki city area – as well as an industry employing a considerable number of people (estimated at 30,000 in 2023).[40] Economic reasoning also came to play with regards to views on musician pay: a notable majority (73%) of the audience survey respondents agreed that 'musicians and DJs should earn a living wage from their work'.[41] Additionally, the audiences in Helsinki were most likely to spend money at live music events, and also spent the most on average in comparison with the four other snapshot cities of European Live Music Census 2024.[42]

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[37] All of the citations quoted in this subchapter were written as responses to the open question closing the audience survey: 'Why do you think a healthy live music scene is important?'.

[38] For the purpose of this report a thematic coding of the open responses entered in the audience survey was conducted by one of the authors using Atlas.ti coding software. The total sample of open responses was N=78. Cultural reasoning was the most prevalent with 62 expressions, followed closely by social reasoning with 58 expressions. Economic reasoning appeared in 23 responses given to the open question regarding the meaning of a healthy local live music scene.

[39] The response rate for the question was 91,5% of the total sample with 150 responses.

[40] See e.g. Music Finland 2023 – Key figures: available online: https://musiikkiala.fi/avainluvut/ . Accessed 21 January 2025.

[41] The response rate for the question was 91,5% with 150 responses.

[42] All the survey data analysed and cited in this report is available online via an Open Access Dashboard: https://www.openmuse.eu/dashboard/ Accessed 3 February 2025.

"Music takes care of the soul and mind. Offers an escape from the grind of everyday life."

"For the preservation of cultural diversity and the livelihood of musicians"

Live music was regarded as socially and culturally valuable – "*bringing joy to life and connecting people regardless of language and background*" – in multifaceted ways, both explicitly and instrumentally (and oftentimes both). It should be noted, that such value may not necessarily be easily quantifiable. However, particularly with regard to matters like health, wellbeing and engendering hope and unity within an increasingly polarised society, audience members clearly articulated the view that attending live music events brings clear benefits to both attendees and society more widely.[43]

Such a view was also supported by the venue survey responses where it became apparent that music venues are generally much more than simply that. Two-thirds of the responding venues reported also running restaurant or bar activities, one-third theatre and dance-related events. a quarter cinema and film events as well as regular exhibitions and hosting a photo gallery. Venues were also shown to play wider societal roles, such as offering sites to volunteering, charity and educational work.[44] Venues reported tool-lending as well as social and educational activities, along with providing spaces for rehearsing and support for artists' projects. Similar notions bridging the social, cultural and economic dimensions were brought up by audience respondents.

"Live music is a culture that promotes people's mental health. It gives you energy that helps you cope with everyday life even in the middle of the winter darkness."

"It brings customers and the surrounding operators also benefit, e.g. kiosks, bars, shops, etc"

[43] See Webster et al. 2018, 31.
[44] Cf. Behr et al. 2021, 113.

"An affluent music scene keeps the city alive."

"Music is essential for human culture and individual well-being. [It] allows us to express ourselves, share space as equals, helps us understand each other, and gives us hope and inspiration."

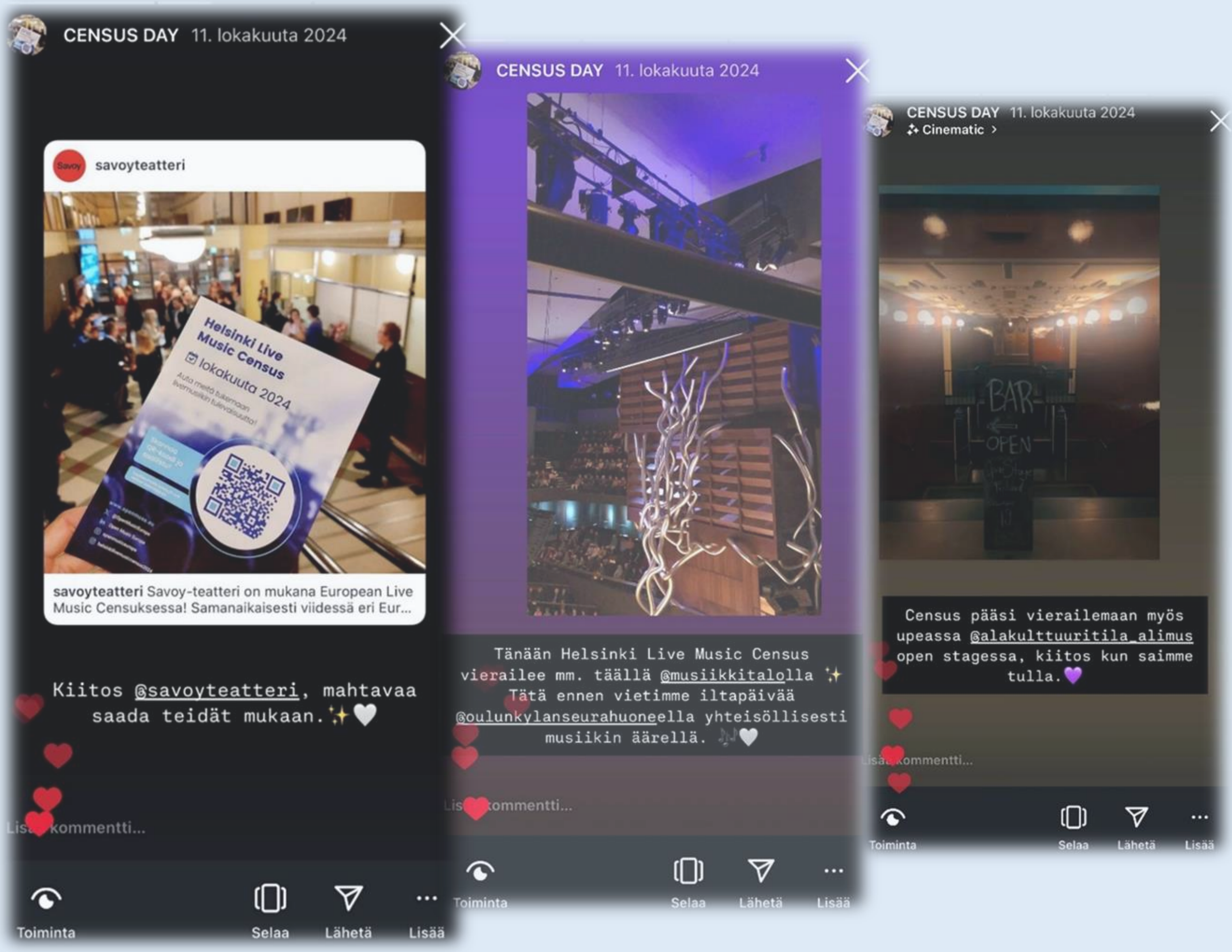

Figure 4: Helsinki Live Music Census on social media 11 October 2024.

CONCLUSIONS

"Because HELSINKI!!!"

"Helsinki is the capital of Finland and home to a large number of people. In addition, there are a lot of travellers here. Music is a great way to connect people and teach new things about the world."

A Live Music Census has proven to serve as a multifaceted tool for illustrating and mapping the value of music to policy-makers[45] and all those who love music. Its arrival in Helsinki is long overdue. Due to the reasons cited above, the Helsinki Live Music Census was always going to be limited in its nature. However, it has set a precedent, building on previous work related to live music's cultural, economic and social value. It has also provided further evidence of the need to gather and report information that supports and propels a healthy, diverse and environmentally sustainable live music ecology – a view highlighted by a notable majority in both the venue surveys and the audience survey.[46] We hope that our findings will encourage future efforts and that data gathered will result in action.

The analysis presented here faced several research limitations in terms of the reach it could have had with audiences and venues. The number of responses for each question fluctuated and leaned towards the low side. This means that there is still the need for further research efforts in order to gather more representative samples, and the development of data on a larger scale. It should also be noted here that Live Music Censuses raise significant questions of resources. The work of mapping all the venues, contacting them and then staying in contact is labour intensive, time-consuming and everything but straightforward.[47] Nevertheless, projects like this may motivate and encourage more research for the construction of historical data that will aid future decision-making. We certainly hope so.

[45] See e.g. Behr *et al* 2020.
[46] 58% of the audience members noted this with a response rate of 91,5% (150 responses) for the question, along with two-thirds of venues 'strongly agreeing' with the statement of the necessity for venues to become more environmentally friendly, while a quarter of responding venues 'somewhat agreed', with just one responding venue reporting to 'slightly disagree' (N=14).
[47] Cf. Behr et al. 2021, 111.

The 2024 Helsinki Live Music Census is a start and not a finish. Like previous researchers, we believe that it should not be a one-off.[48] For the first time, we have links to an unprecedented number of venues in Helsinki, along with details of their programming. We have shown what we already believed - that music fans in Helsinki are passionate about music and willing to spend considerable sums on it. Furthermore, they appreciate diverse forms of music, in diverse venues. It was clear that the prevailing economic climate is a major determinant of the fate of live music. Local authorities and national funding bodies, as well as national organisations can do little about this. However, there are things which can be done and which they can help with. We therefore call upon the relevant authorities to consider the following.

I. Taking the time to look into this report and considering its implications
II. Coming together to fund another, more comprehensive Live Music Census in 2026
III. Investigating ways to make Helsinki's musical offering more diverse
IV. Encouraging the staging of more music at earlier times in the day
V. Bringing stakeholders – e.g. musicians, promoters, venues, cultural organisations, the city and fans – together to build a live music ecology which serves them all and keeps the city alive

We look forward to assisting them in these processes. We end by thanking all the venues and audience members who took part in the surveys, as well as the volunteers recruited in cooperation with ELMU ry – for making the Census possible in the first place. You are the backbone of Helsinki's live music ecology.

Above all, The OpenMusE Live Music Census was a collaborative effort. The project was undertaken by the authors and Aleksi Lahtinen (University of Turku), James Rhys Edwards and Isabella Tautscher (SINUS GmbH), Alona Dmukhovska (Music Export Ukraine), and Mark Adam Harold (Music Export Fund Lithuania), with graphic design support from SYNYO GmbH.

[48] See Johansson 2023, 55.

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