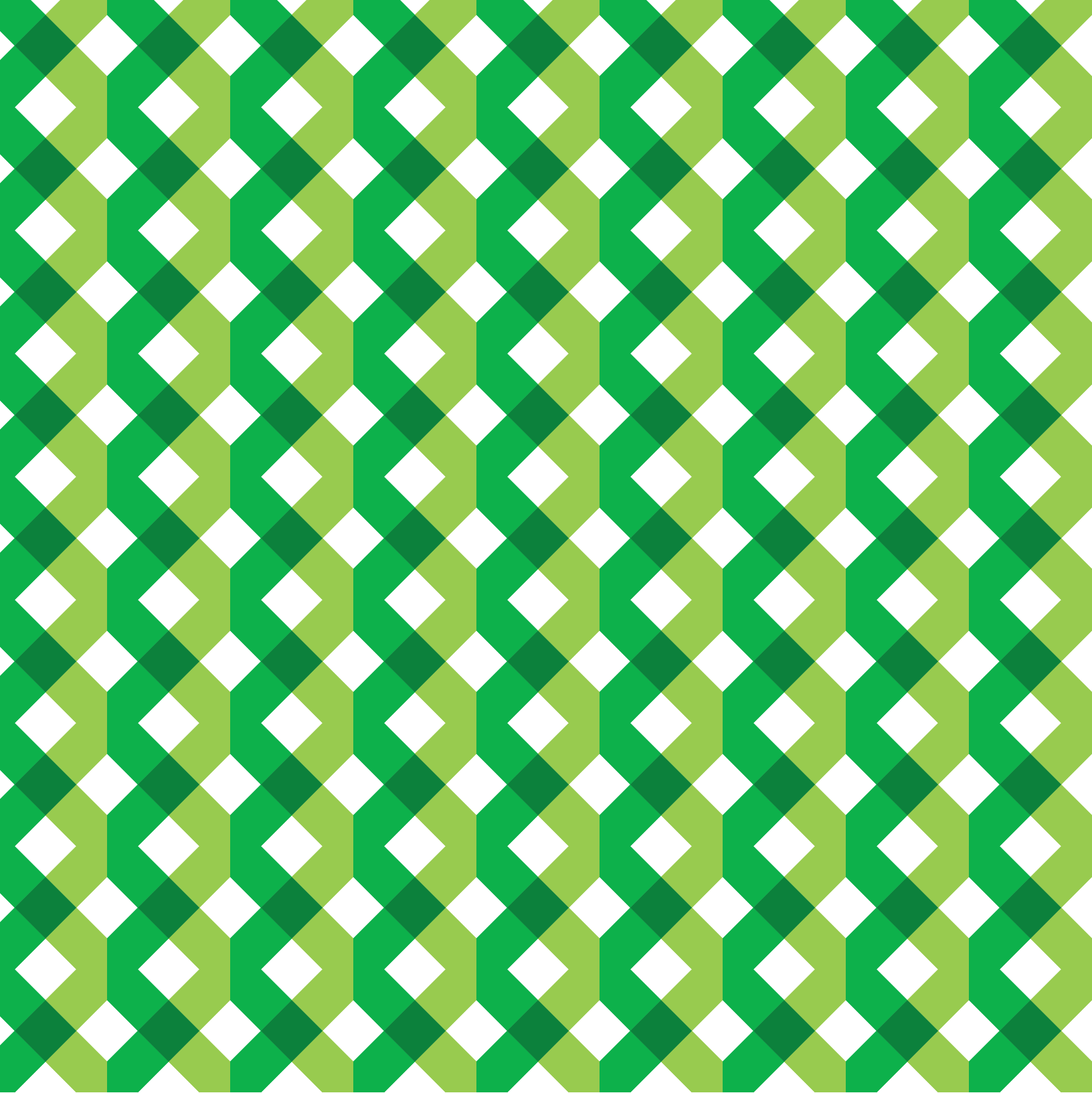




THE STATE OF LIVE

2017/2018



DISCLAIMER

Presentations are intended for informational purposes only and do not constitute or replace individualized professional advice. Statements of fact and opinions expressed are those of the participants individually and, unless expressly stated to the contrary, are not the opinion of Intellitix. All insights presented are observations only and based solely on the global online surveys or, when expressly stated, on data extracted from Intellitix’s platform. All data presented is fully aggregated and anonymized. While we strive for accuracy, Intellitix assumes no responsibility for, the content, accuracy or completeness of the information presented. Intellitix disclaims all warranties, expressed or implied, including without limitation warranties of fitness for a particular purpose regarding this presentation.



INTRODUCTION

In 2018 and beyond, data will continue to power the most successful players in the live event industry, and the event producers that continue to seek deep and honest insights into their fans' experience will always stay ahead of the pack.

ABOUT INTELLITIX

Intellitix is the leading global platform for festivals and live events. Our platform delivers Access Control, Cashless Payment, and Experiential solutions to increase revenues, enhance the guest experience, and decrease costs for event organizers.

Fast Company ranked Intellitix as one of "The World's Top 10 Most Innovative Companies" in Live Events, recognizing leading enterprises that exemplify the best in business and innovation. Since 2011, Intellitix's platform has enhanced over 25 million guest experiences at live events around the world and processed over \$500 million in cashless transactions.

IN THIS REPORT YOU WILL FIND:

- » Rich insights and personal accounts of the fan experience
- » Insight from event professionals on scores of issues
- » Tangible tips, techniques and expert spotlights to deploy this data effectively

MESSAGE TO THE READER

The global live event industry continues to rapidly develop and seek ways to deliver better customer experiences. Intellitix is in the unique position of partnering and working with a broad spectrum of events around the globe. We are obsessed with trying to both elevate the attendees experience and empower the event producer with our platform.

Our aim in publishing the inaugural **State of Live** report is to develop a data-driven profile of the live event industry and its attendees. By comparing the event producer and the attendees perspectives, we sought to establish a benchmark for events to compare themselves against their peers, and to gain insight into the strategies that are generating ticket sales, increasing revenue, and driving innovation.

I am confident that we will see more exciting innovation driving the long-term health and prosperity of our industry in 2018. We are wholly committed to spearheading that innovation with our platform and are currently developing the next generation of solutions to delight attendees and deliver our event partners with the crucial business insights they need.

We want to thank all of the event producers and attendees that took the time to give us their thoughts and insights, most importantly, the millions of fans that power this industry!

We hope you enjoy the inaugural Intellitix **State of Live 2017/2018**,

Carlo Chiarello
President and CEO



TABLE OF CONTENTS

Introduction	1
Message to the Reader	2
Who are the Fans - Overview	4
Who are the Event Organizer Respondents - Overview	6
Key Fan Insights	8
Fan Data	9
Ugh, Prices and Lines...	14
The Festie Squads	15
Hey, Big Spender!	16
Key Event Organizer Insights	18
Event Organizer Data	19
Breaking Down the Budgets	24
Cutting Through the Noise	26
Methodology + Byline	28



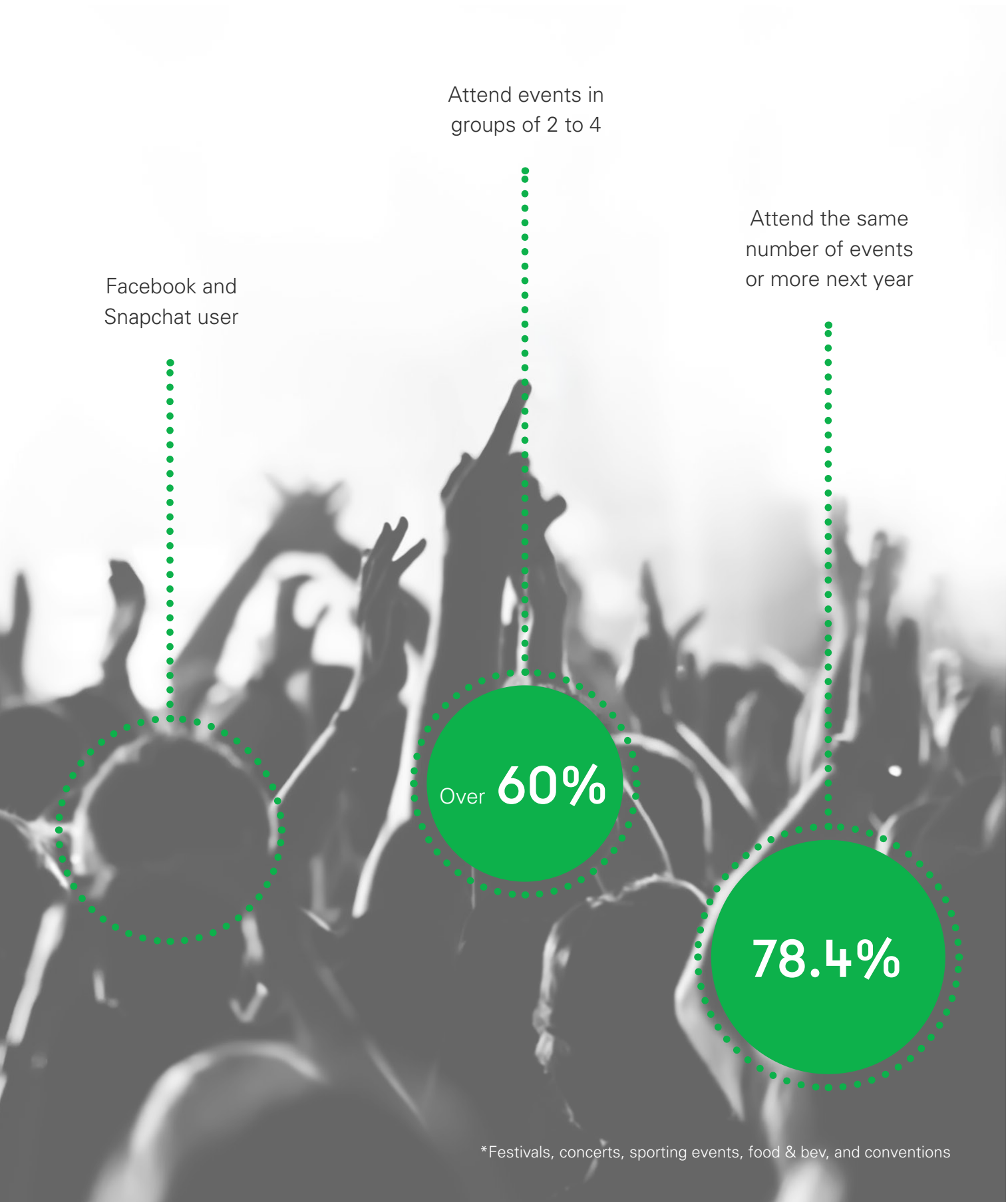
WHO ARE THE FANS - OVERVIEW

Between
19-25
Years Old

More than **10**
events per year*

2 festivals
per year

01



WHO ARE THE EVENT ORGANIZER RESPONDENTS - OVERVIEW



4%

Fixed venue/
facility



13%

Food, wine, or
beer festival



65%

Music
festival



13%

Sports

6%

Other

6%

DECREASED



AVG. EVENT ATTENDANCE

Compared to Previous Year

69%

INCREASED

EVENT LOCATION
56%
IN NORTH AMERICA

21%

EUROPE

16%

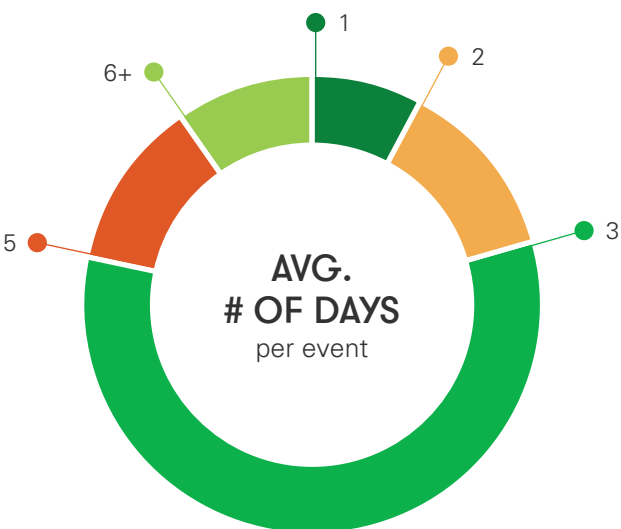
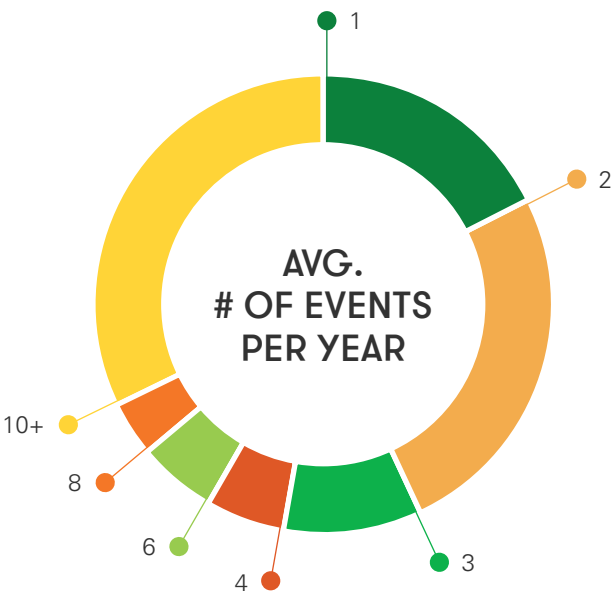
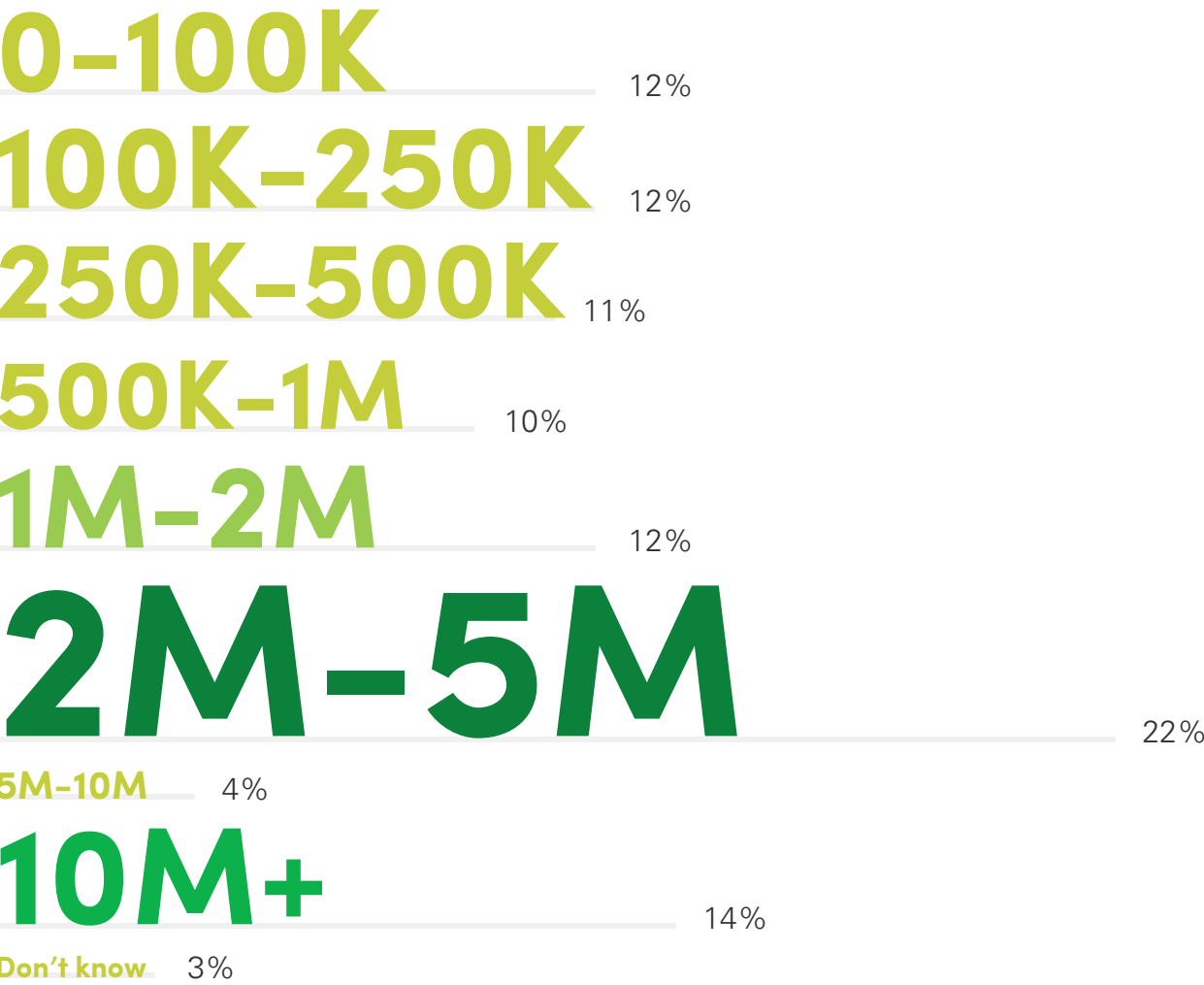
LATAM

3% IN AFRICA

4% IN OCEANIA

02

AVG. TOTAL EVENT BUDGET

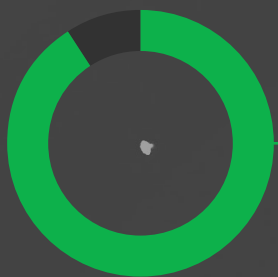


FIVE KEY FAN INSIGHTS



58%

of fans feel that long lines are their biggest frustration



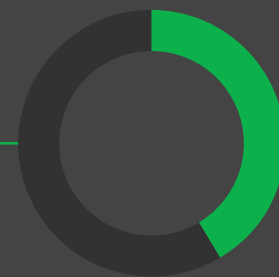
91%

of fans hear about new events via social media



70%

of fans hear about new events via word-of-mouth



41.5%

of fans hear about new events via email



1/3

of all VIP ticket buyers feel that it wasn't worth the money



79%

of fans would go to more events if the tickets were cheaper



29%

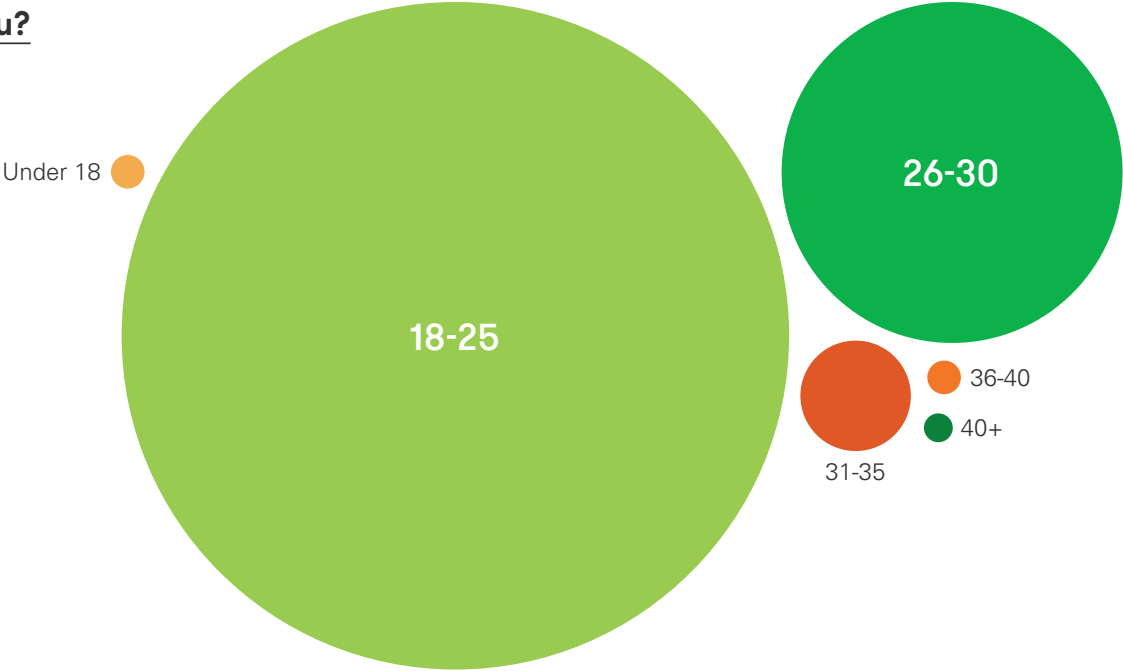
of our total respondents go to festivals in groups of 4 or more

03

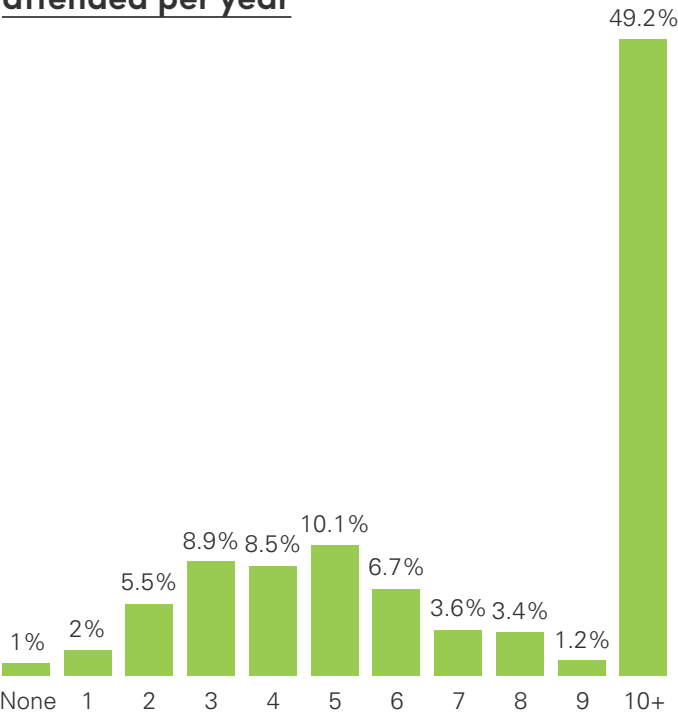


FAN DATA

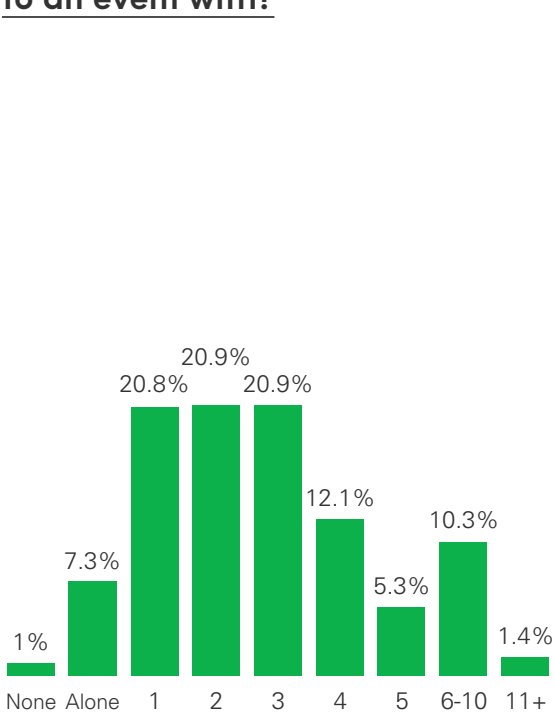
How old are you?



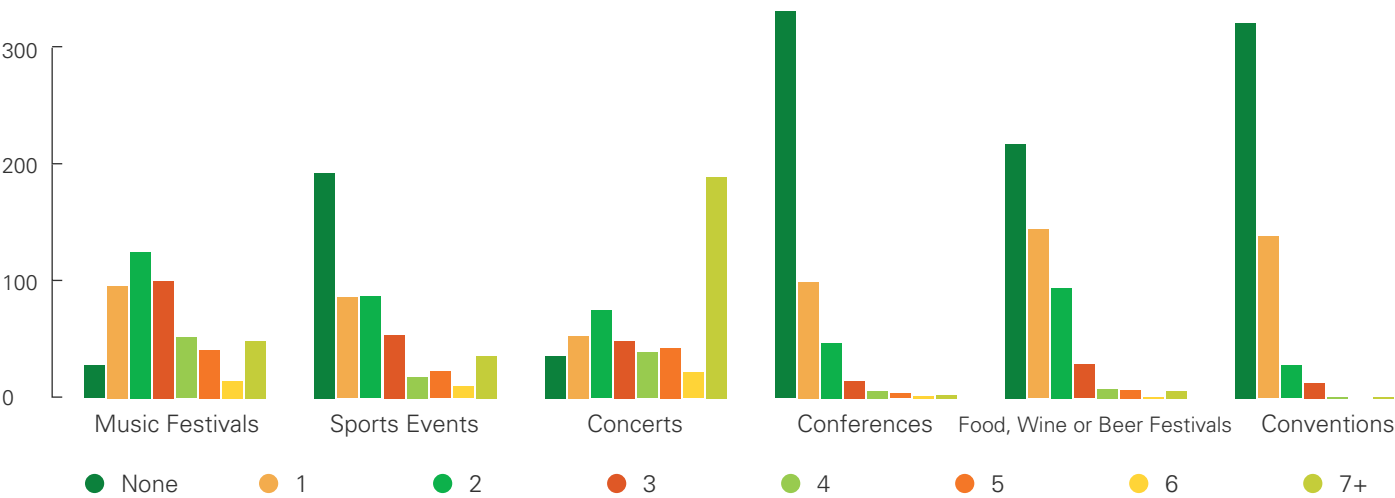
Average number of events attended per year



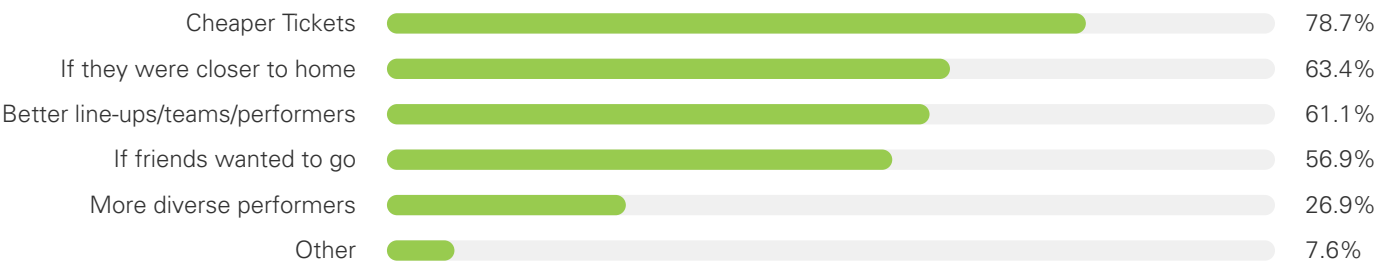
How many people do you usually go to an event with?



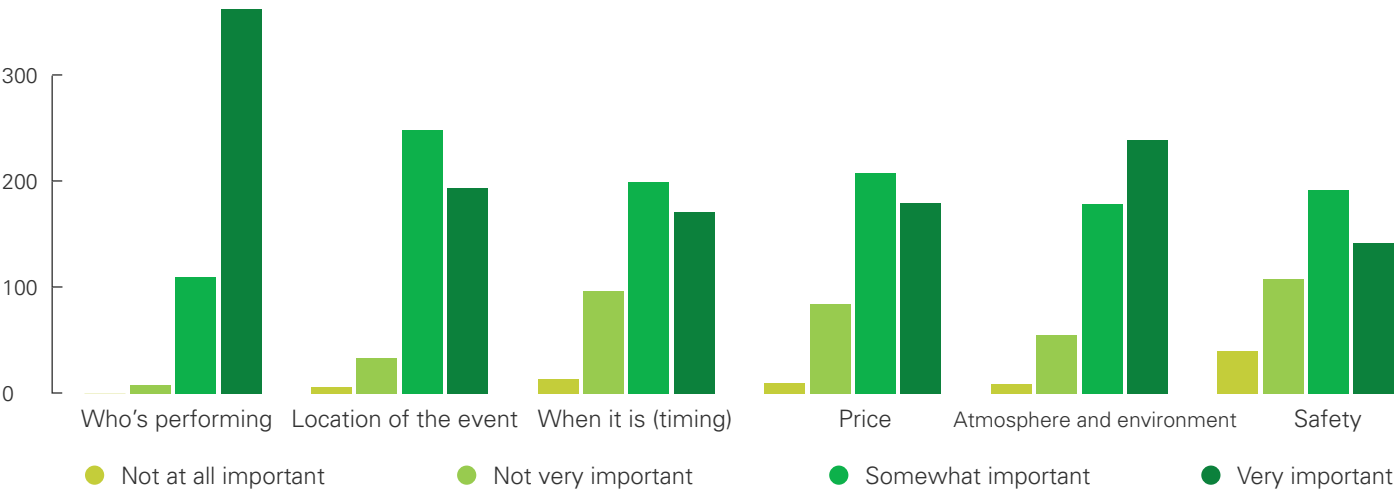
How many of each type of event do you typically attend in a year?



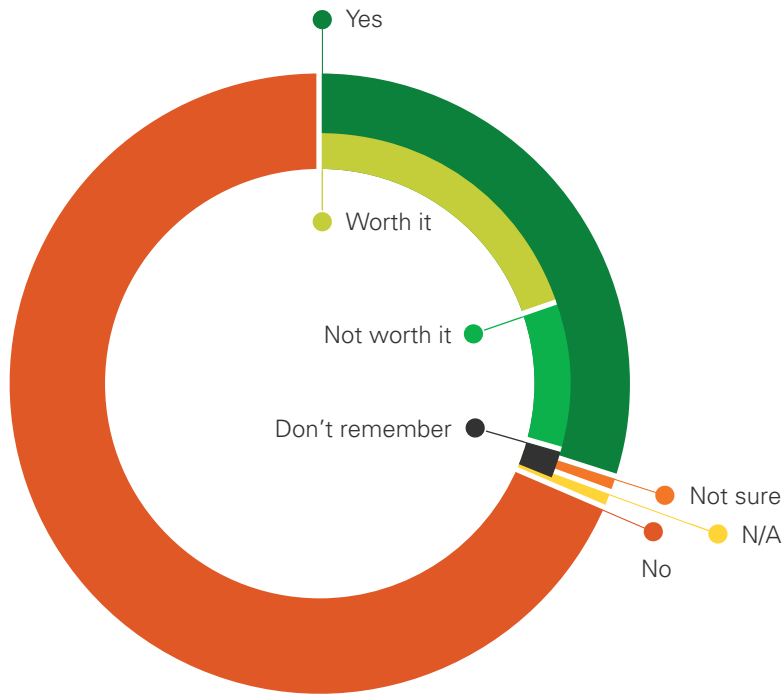
What would make you attend more events?



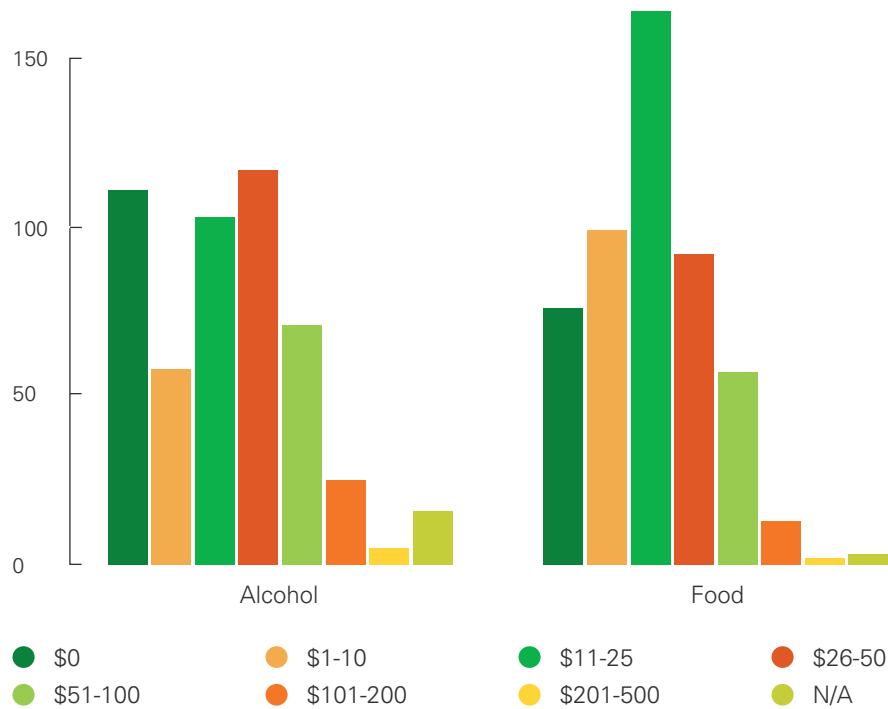
What are the most important factors when deciding whether you go to an event?



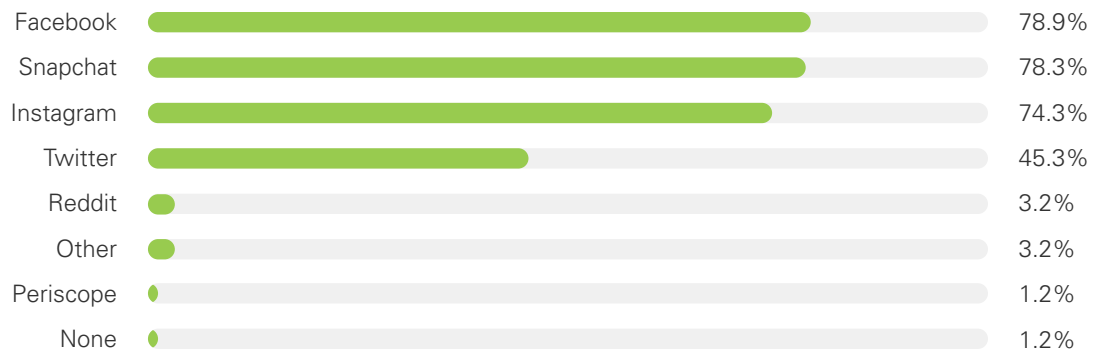
Have you ever bought a VIP ticket? If so, was it worth it?



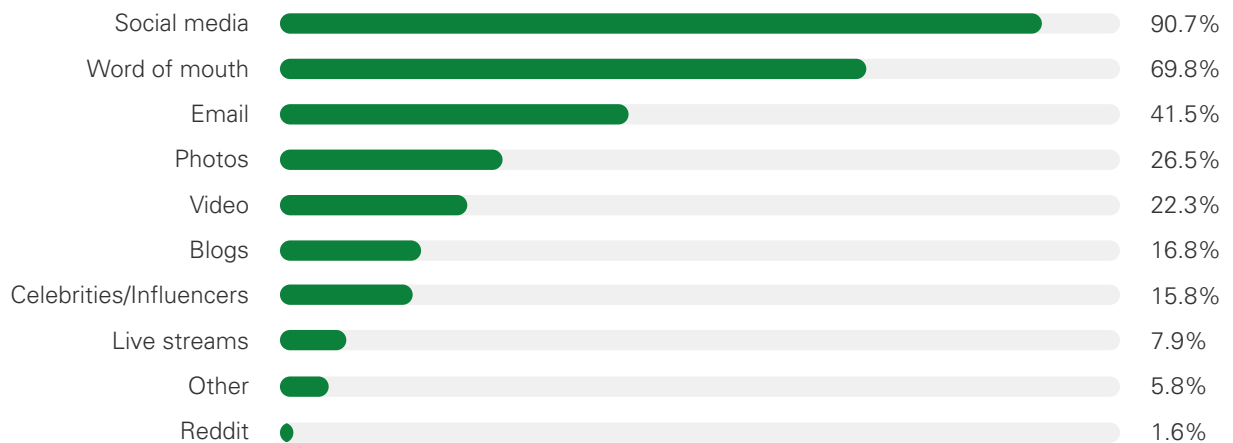
How much do you usually spend on alcohol & food at an event?



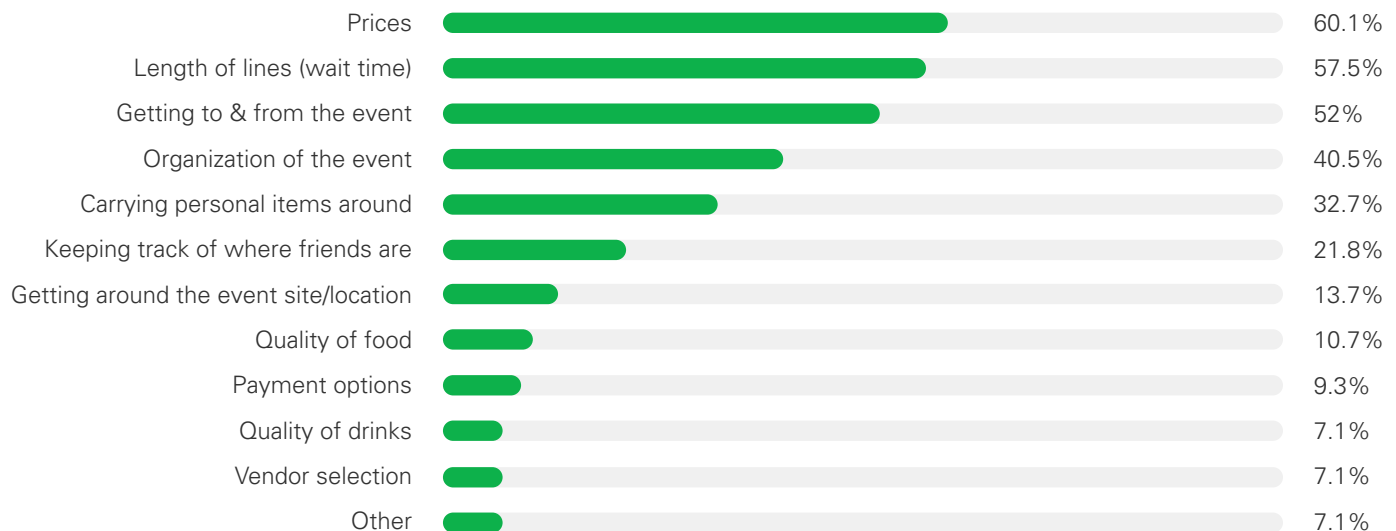
What social media platforms do you use?



Where do you find out about new events you might want to attend?



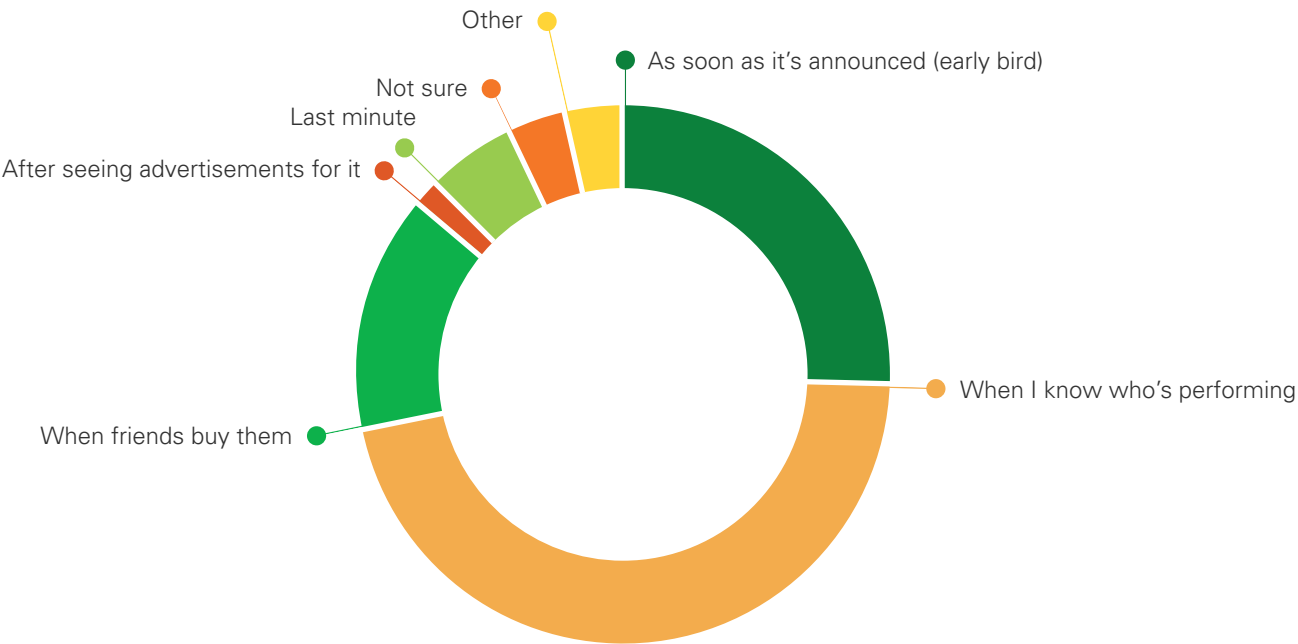
What are your biggest frustrations at events?



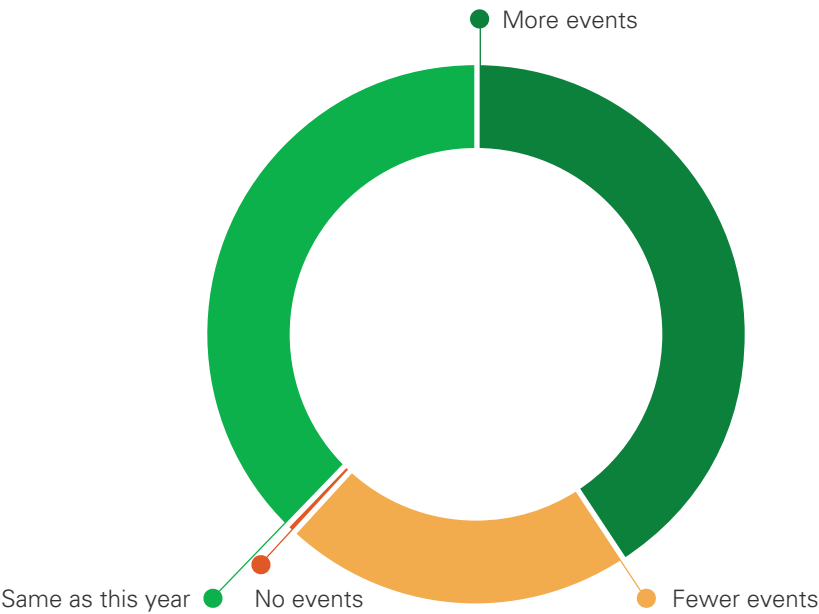
How likely are you to attend the same event more than once?



When do you usually buy your event tickets?



Do you plan to attend more or fewer events next year?



UGH, PRICES AND LINES...

The fans feel like they are standing in long lines to spend too much money.

Over 60% of fans felt that attending a festival was too expensive, while 58% cited long wait times as their biggest frustration.

Long lines at the bar eat into your bottom line and thus hinders event producers from being able to reduce prices to a level that works for them and for the fans.

But it's important to remember that merely beefing up the headcount behind the bar doesn't scale. You need to focus on maximizing efficiency as opposed to just packing more staff behind there.

Cashless payment is a solution to both of these problems. An RFID solution can **reduce the average transaction time from 90 seconds to 15 seconds**, while delivering as much as **30% higher spend per guest**. You can slash those wait times, increase revenue and pass the savings back onto the customer!

“

Drink prices have to change. \$15-\$18 for a drink?! Are you kidding me? Are they literally trying not to make money?

Fan survey respondent

“

Lines for bar can be a real pain. Sometimes they are so long that I've gotten lost and can't find my friends afterwards.

Jessi, blogger at [Where's My Tent?](#)

THE FESTIE SQUADS

You shouldn't think about a festival as 60,000 individuals, but rather 10,000 groups of six.

Of all those surveyed, only 4.3% of fans attend festivals alone, and yet 66.9% hearing about new events from their friends. Event marketers should focus on activating groups and incentivizing those group members to squad up.

The **Festie Squad** is a pack of **six or more fans** that roll deep to your event. They represent about 10% of your audience. The Festie Squad makes decisions together, is super lineup-driven (74%), active on Twitter (77%), and almost never buy tickets last minute (2.4%).

83.3% of the Festie Squad members learn about new shows via word of mouth, yet they conclusively (like 100%...) feel that ticket prices are holding them back from going to more events.

“ *I've found that deposit schemes are really great for big groups. Some people can't 100% commit months before the event, so it's almost like a get-out clause if something comes up.*

Response from Fan Survey

FESTIVE SQUAD TAKEAWAYS

- » While these big groups are less common, they do represent a lucrative market for event producers.
- » Target them early in the campaign, ideally as soon as the lineup comes out.
- » Encourage them to encourage one another by offering group discounts on tickets.



HEY, BIG SPENDERS!

You might immediately think of the flashy guy in VIP as your big spender, but don't ignore the deep pockets in GA. Of all the big spenders surveyed, 53.3% have never even purchased a VIP ticket.

Your big spenders—which we defined as those that splurge over \$100 per day on alcohol—are a curious bunch. They make up just 6% of the attendee survey, are extremely sensitive to ticket prices and wait times at the bar (surprise, surprise...), but if you court them right, they are loyal to your event and always spend big.

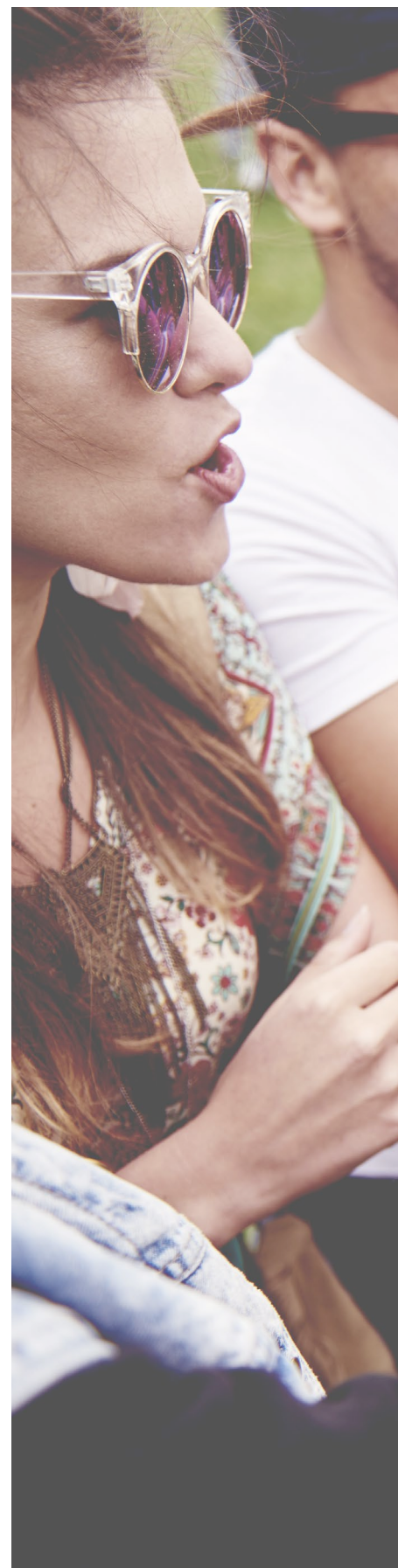
YOUR BIG SPENDER:

- » Wants cheaper tickets
- » Is between 26-30 years old
- » Buys ticket when the lineup is announced
- » Uses Facebook and Instagram
- » Extremely likely to come back next year
- » Attends more than 10 live events per year

Almost two-thirds of big spenders indicated that long lines were their primary frustration at events, while 69% indicated that cheaper tickets would make them attend even more events.

CAMPAIGN TIPS TO BRING IN THE BIG SPENDERS

- » Prime the audience with information that lets them know when the lineup is coming, and create the smoothest path to purchase
- » Start using data tools available to identify those that spend big at the bar, and make a point of targeting them the following year





FIVE KEY EVENT ORGANIZER INSIGHTS



70%

of event producers feel that next year's growth will come from increasing digital marketing spend and seeking out sponsorship opportunities



54.3%

of North American music festival budgets increased in the past year



69%

of events increased attendance in the past year



41%

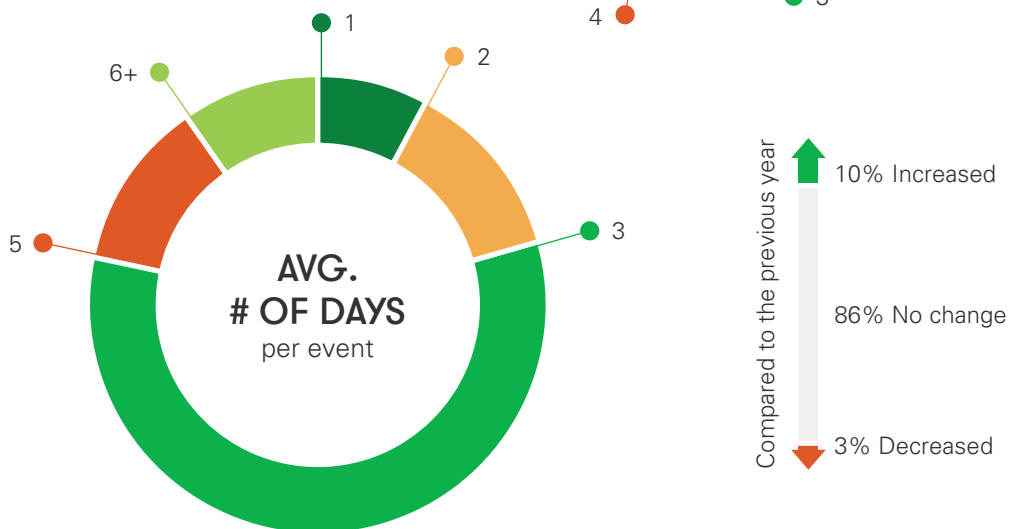
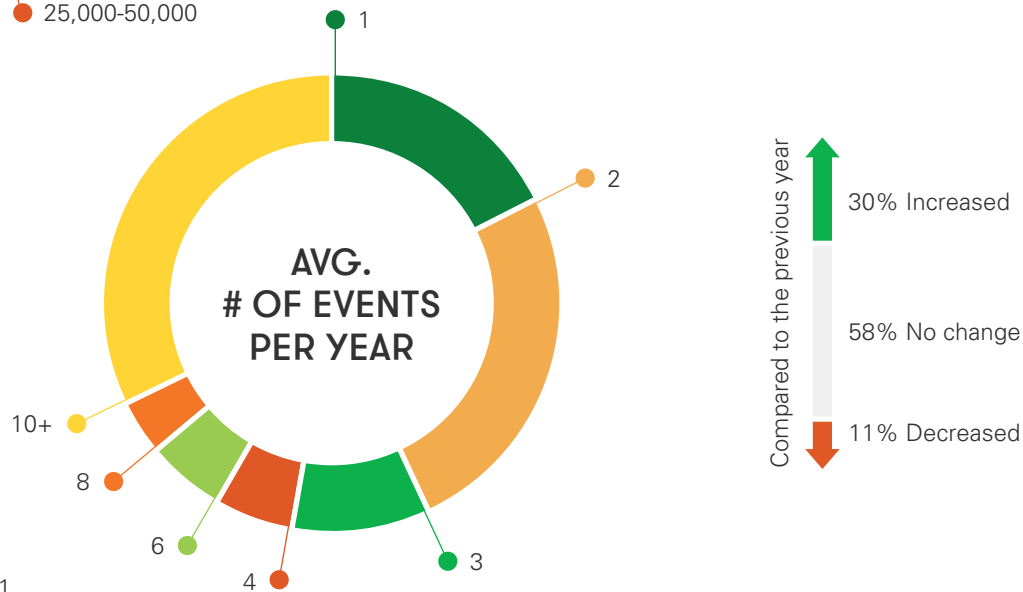
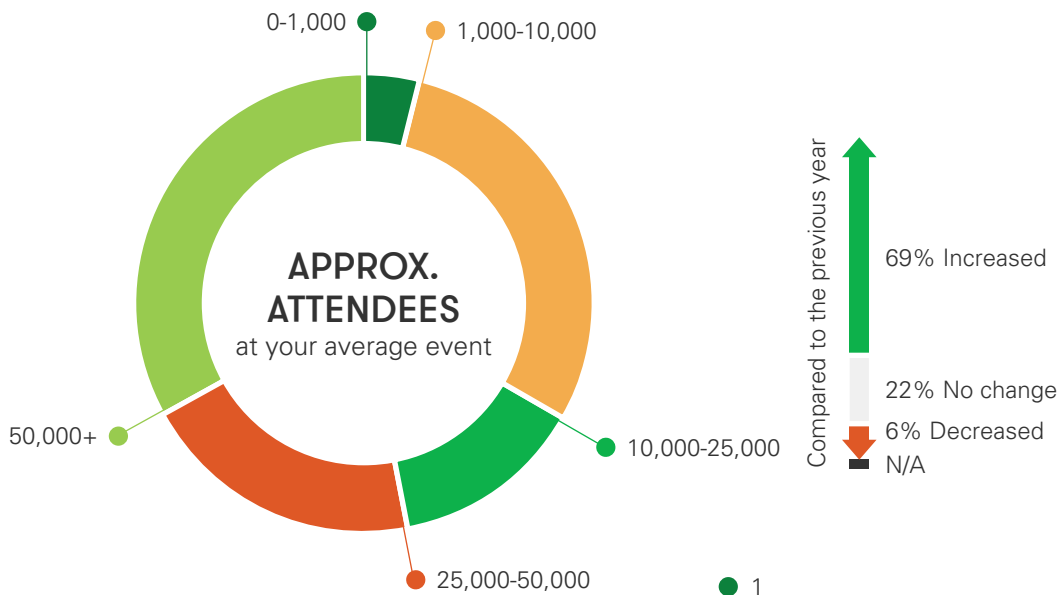
of event producers don't know what their cost per customer is

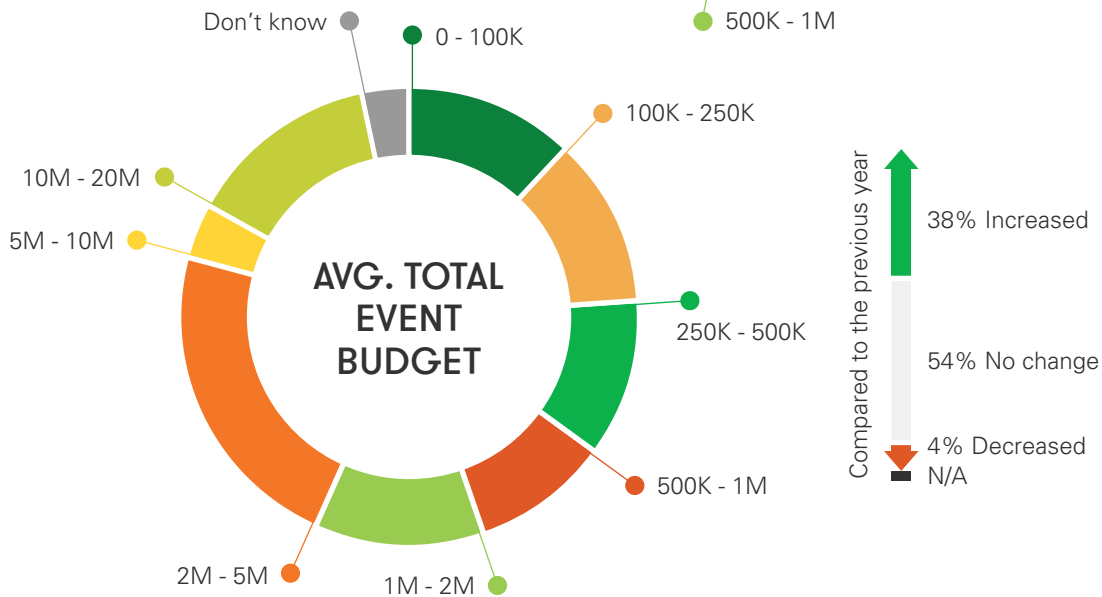
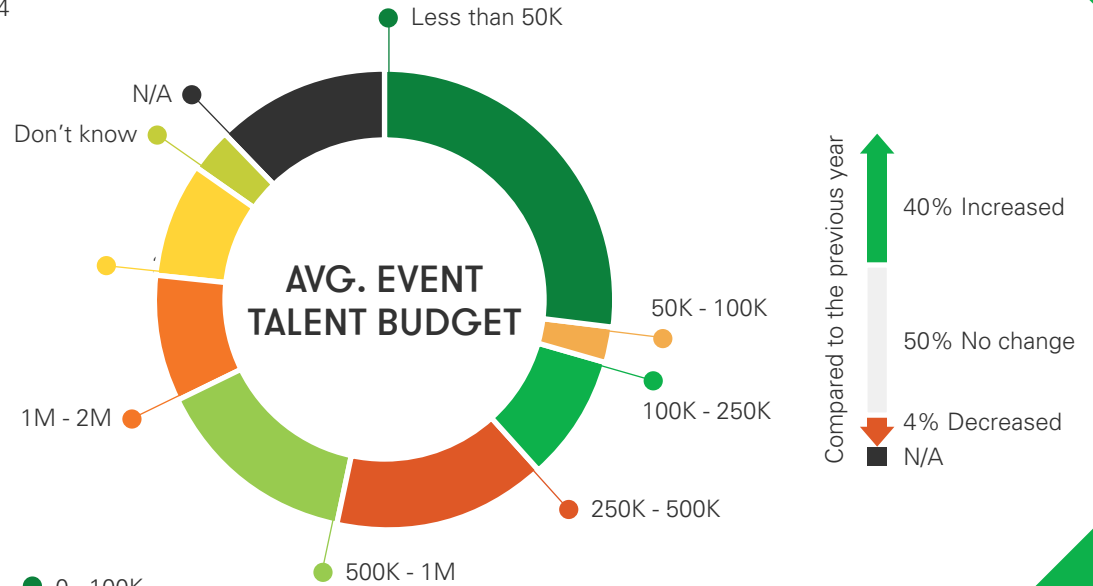
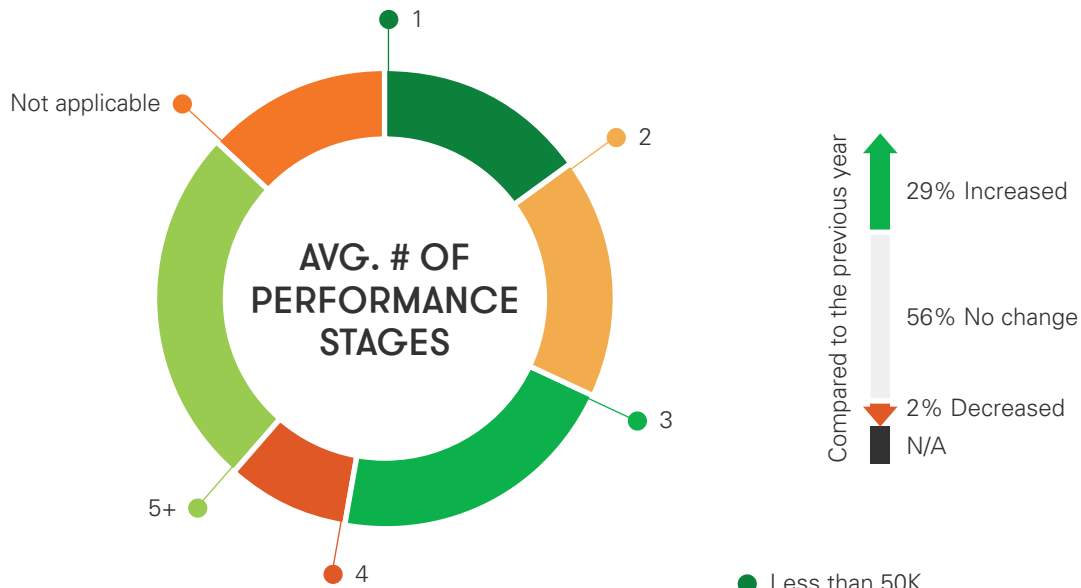


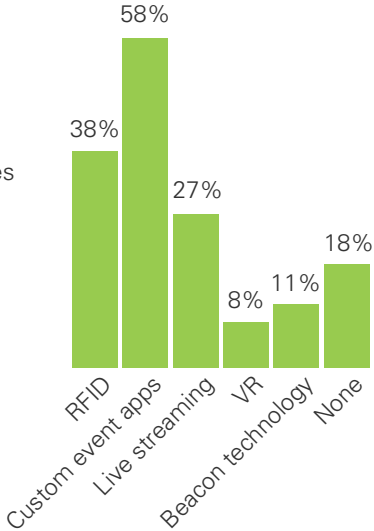
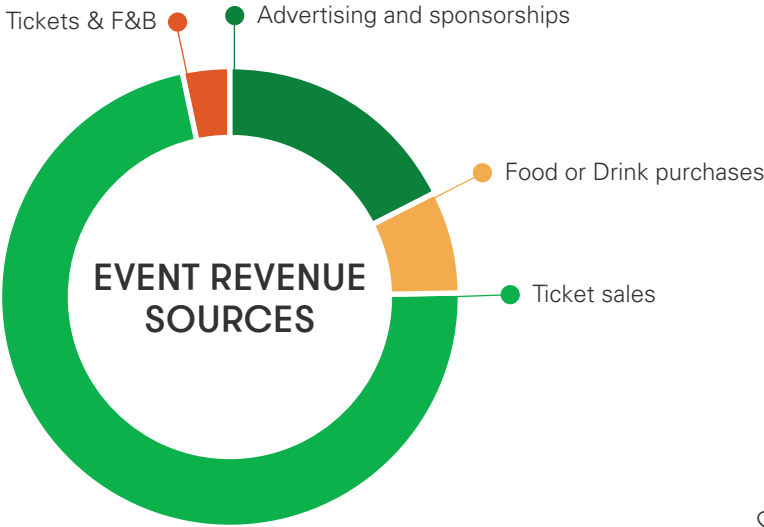
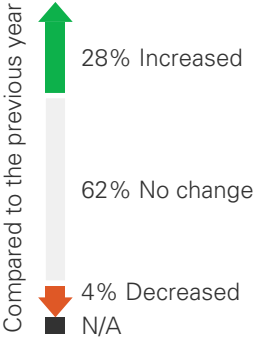
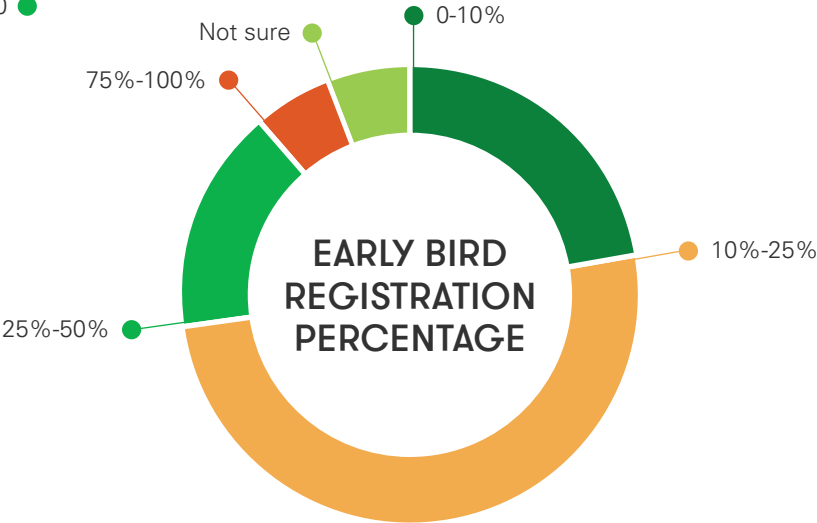
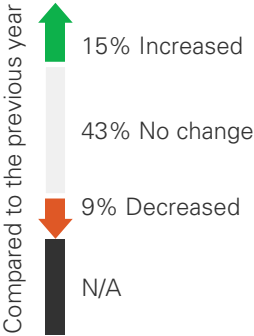
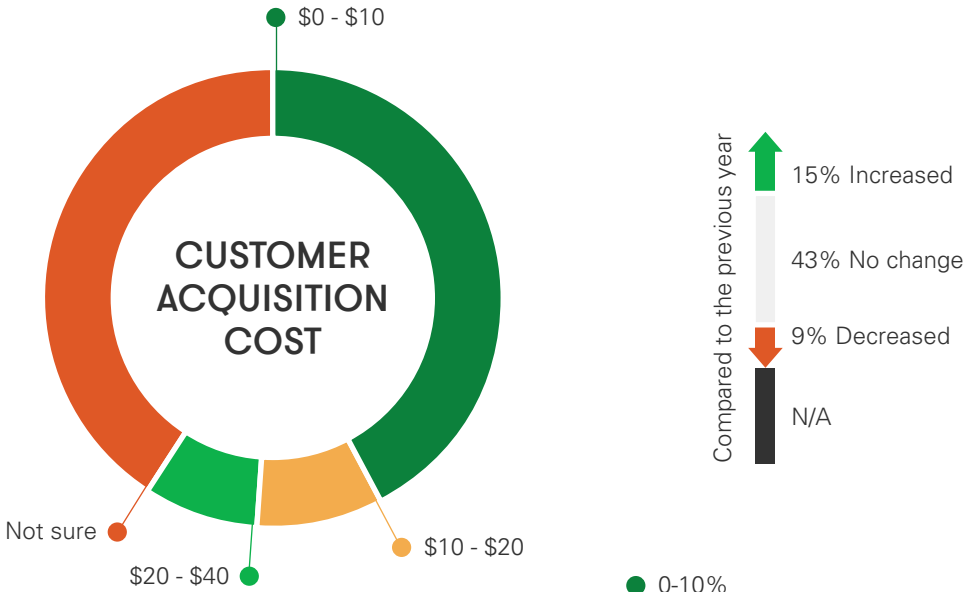
100%

of surveyed event producers that have seen their budgets decline reported influencer marketing as their biggest area of opportunity for next year

EVENT ORGANIZER DATA





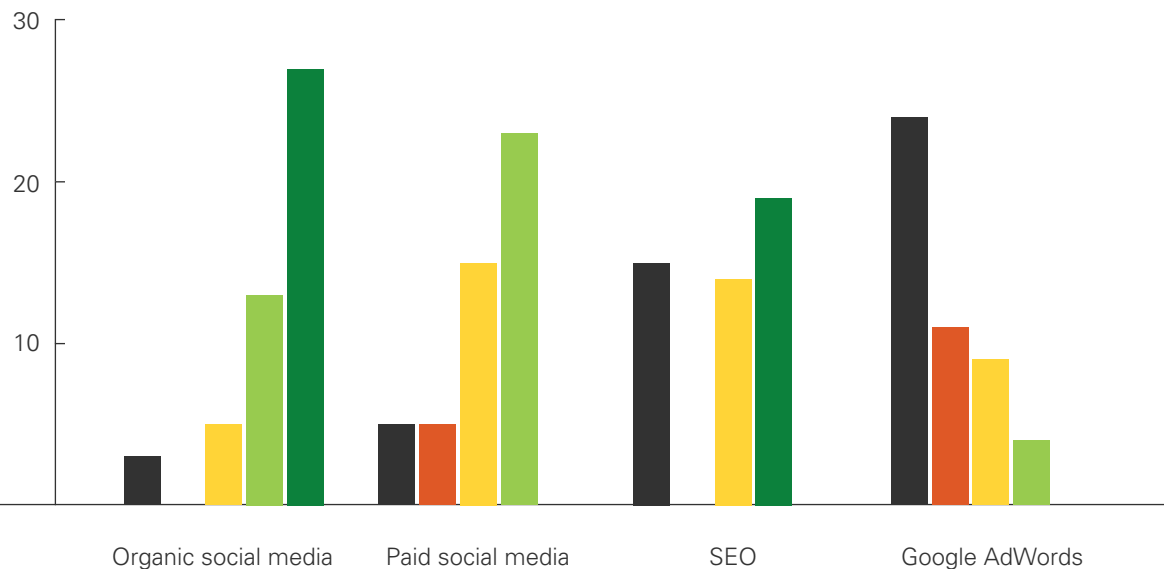




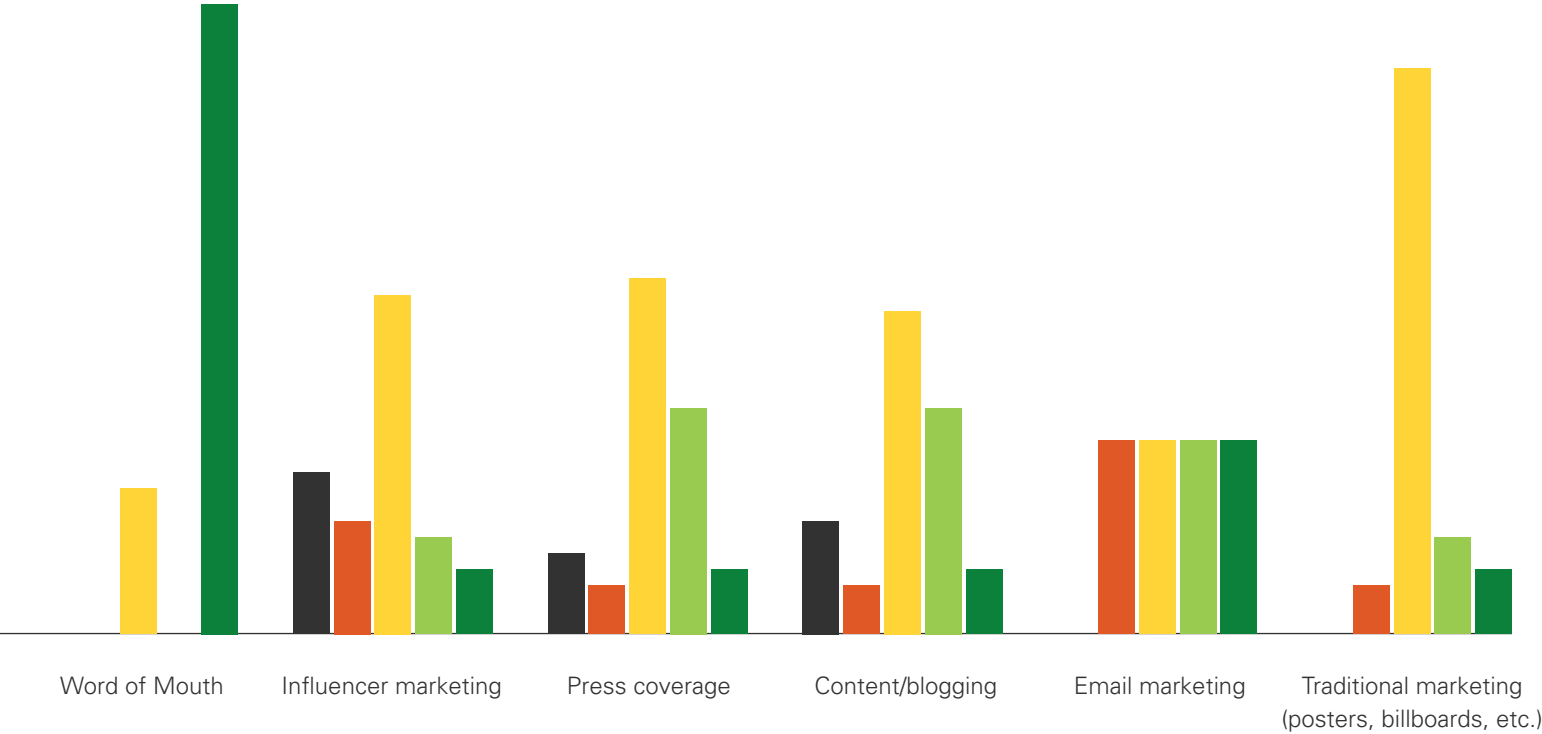
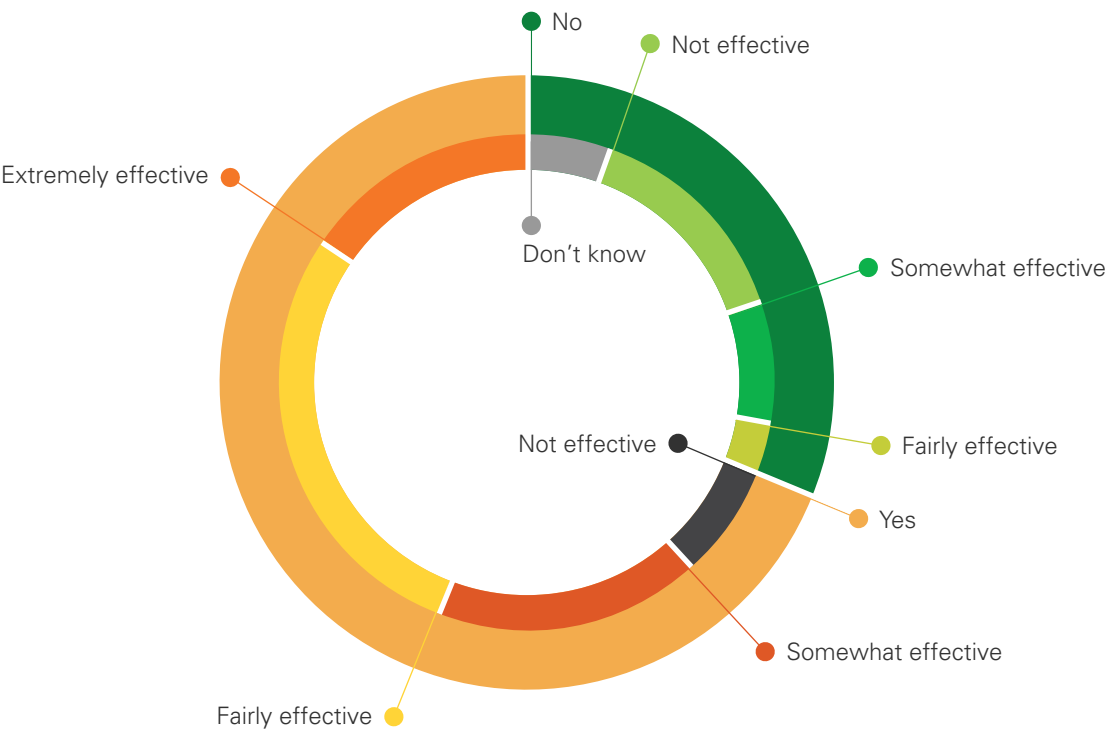
EFFECTIVENESS OF MARKETING TECHNIQUES

according to events that saw their total budgets increase this year

- Don't know
- Not effective
- Somewhat effective
- Fairly effective
- Extremely effective



DO YOU USE EMAIL OR MARKETING AUTOMATION TOOLS?
HOW EFFECTIVE IS EMAIL MARKETING?



BREAKING DOWN THE BUDGETS

We sought out the perspectives of a wide berth of event producers in conducting the second part of our survey, and no graph highlights that diversity quite like our budgeting chart.

Almost two-thirds (65%) of our sample produced music festivals, and 54% of them reported that budgets increased in the past year. Happily, only 4% of those surveyed reported that their budgets had decreased since last year.

Of those who saw their overall budget increase this year, 40% will be amping up their focus on digital marketing and 23% will be increasing sponsorship opportunities.

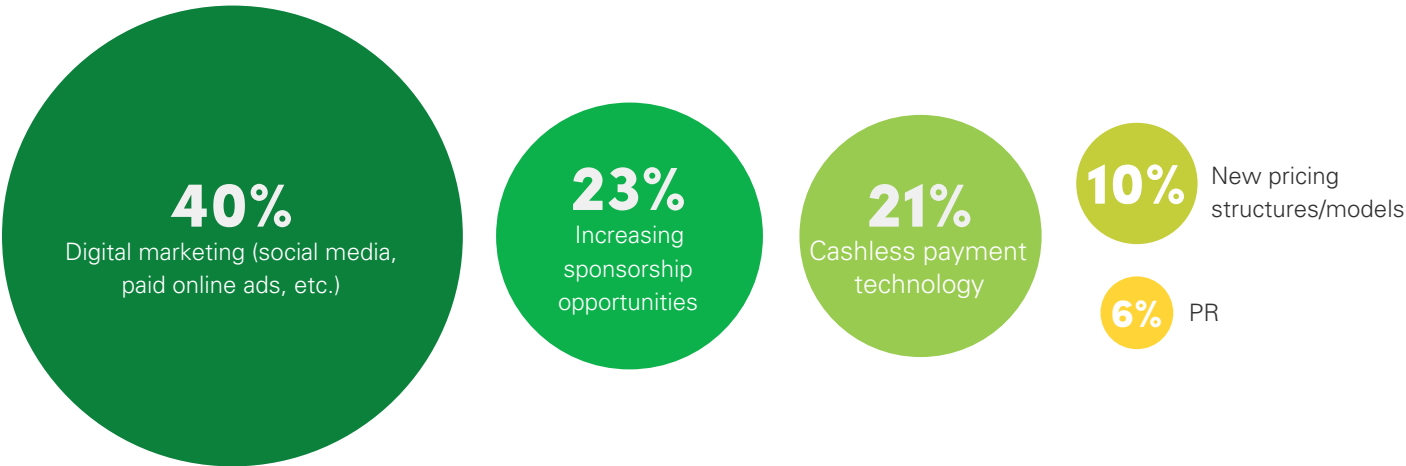
Two-thirds of North American music festivals reported total budget increases, while almost the same number of European festivals reported either stagnant or declining total budgets.

We spotted a positive trend towards increasing talent budgets which correlates nicely with our data indicating that audiences are drawn in largely by bookings.

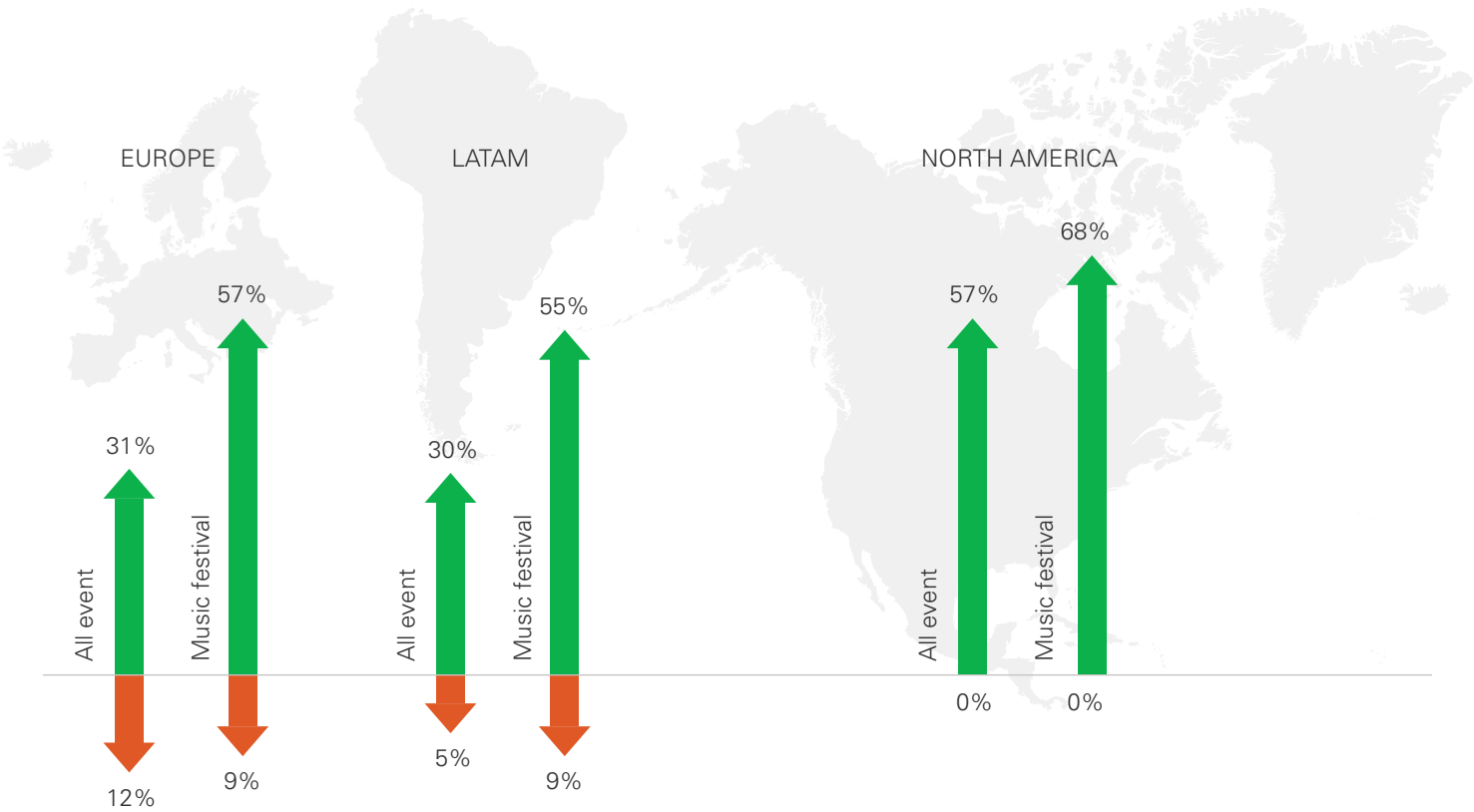
So while it might be tempting to save money or cut costs on talent, our data strongly advises against it. 61.1% of fans surveyed said that "better lineups" would make them attend more events, and while "better" is an entirely subjective variable, the takeaway should be that talent budgets are central to an event's success.



WHAT ARE THOSE WHO SAW BUDGET INCREASES THIS YEAR GOING TO BE FOCUSING ON NEXT YEAR?



BUDGET CHANGES BY REGION YEAR ON YEAR



CUTTING THROUGH THE NOISE

The more competitive the live event calendar becomes, the more congested fans' social timelines get. We wanted to know what marketing strategies event producers are using, and if they are really cutting through the noise.



LINEUP ANNOUNCEMENTS

Every event wants to sell out and sell out quicker, and our data shows that lineups are the single biggest driver of ticket sales.

Your lineup announcements should be powering ticket sales in a big way. Almost half of all fans report that they buy a ticket as soon as they know who's performing, and 75.3% identified the lineup as the most important factor when deciding whether to go to an event or not.

The lineup is the flagship asset of your entire event. Ensure that you have a diverse social strategy to maximize impact, and consider announcing in strategic phases in order to create a sustained effect throughout your campaign.



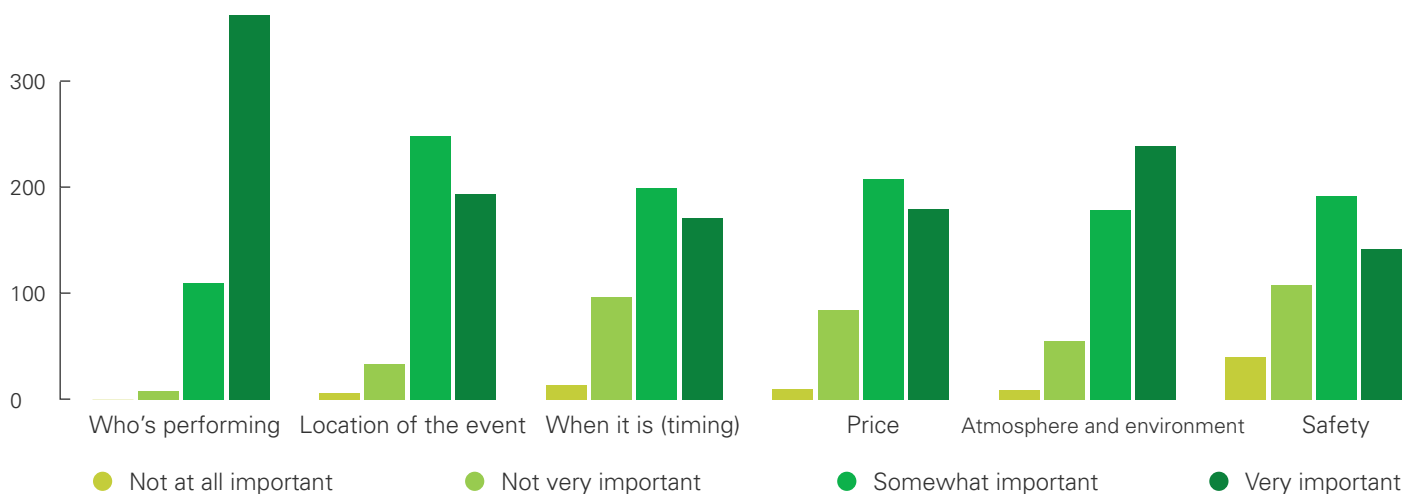
WORD-OF-MOUTH

A whopping 70% of fans surveyed found out about events from their peers, and event producers are wise to the power of this free organic marketing.

60% of all event producers surveyed felt word-of-mouth was extremely effective, with only 5% reporting that it was not effective at all.

Despite increasing competition, 26% of event producers surveyed reported that it was getting easier to sell tickets. And of that segment, 55% cited word-of-mouth as extremely effective, far higher than any other form of marketing.

What are the most important factors when deciding whether you go to an event?





DON'T OVERLOOK EMAIL MARKETING

Almost half of all event producers feel that email marketing is either not effective or only somewhat effective. But fans reported that email is the third most common way that they find out about events, behind only social media and word of mouth.

This tells us that email marketing itself is not the problem, but rather the strategies and techniques used. This is clearest when looking at which event organizers reported email marketing to be effective and ineffective. Of the event organizers that don't use email marketing tools, only 10% reported that email marketing was either fairly effective or extremely effective, but that number jumps to 64% for those that harness tools like Mailchimp.

If you feel that email marketing isn't effective, maybe you should rethink your strategy and invest in the tools that are clearly working for other events.



KNOW YOUR COST PER CUSTOMER

To some this may seem like a no-brainer, but our survey found that 41% of event producers had no idea what their cost per customer is.

For those looking for a starting point, **divide your total marketing and advertising spend by number of attendees or registrants.**

The fact is, you can't make intelligent decisions around your marketing spend until you have a strong grasp on how effective each channel is. You can also get really granular in your analysis by isolating individual channels (e.g. Facebook ad, email, banner ads etc.), and tracking how many registrations resulted from each in order to better optimize your spend.



BIG TAKEAWAYS

- » Lineup announcements are the catalysts for the bulk of ticket sales, so ask whether you want the single big announcement or several smaller announcements.
- » Everyone agrees that word-of-mouth really sells, so think about incentivizing your die hard fans to get their friends in on the action
- » Email really works. You should spend some time deliberating over your subject lines, A/B testing on different days and browsing your inbox for inspiration
- » Learn your cost per customer and start using the effectiveness of each channel to inform how you distribute your budget.

METHODOLOGY + BYLINE

Intellitix fielded two global online surveys from October to November 2017, one aimed at event attendees and the other at event producers. Our outreach consisted of email invitations, live event forums, blog promotion, and social sharing. Attendee email addresses were collected for follow-up questions, but the event producer survey was anonymous.

Author:

Ross Gardiner

Editor:

Milan Malivuk

Survey:

Ross Gardiner and Milan Malivuk

Design:

Jiajie Shi