

INTERNATIONAL TICKETING YEARBOOK 2017



DEAR READER

Welcome to the 2017 edition of the *International Ticketing Yearbook* – our third annual examination of the global ticketing business. The feedback we've received from previous editions has been extremely encouraging and that's reflected in the growing number of countries under the microscope, with the likes of Chile, Hungary, Kazakhstan and New Zealand making their debuts in 2017.

The importance of the ticketing industry is underlined by the number of requests we receive each year for copies of *ITY*. And there's barely a week goes by without a merger or acquisition and now deep-pocketed hedge funds are eagerly targeting investment opportunities in ticketing, confident that the live entertainment industry still has room for growth.

Once again, we've used research from the *Global Entertainment and Media Outlook*, produced by PricewaterhouseCoopers (PwC), to provide estimated market values for the years 2017-2021 in 36 of the territories featured in this edition.

We've provided country-specific data for the typical demographics for live entertainment events – ages 15-24 and 25-54 – while statistics relating to smartphone penetration provide ticketers, promoters and venues with information about potential opportunities in mobile ticketing.

Using PwC's estimates, we've also formulated a chart (right), detailing the top 20 live music markets in the world for 2017. The one major change from last year's chart is PwC's elevation of Germany to the second biggest live music market in the world, leapfrogging the United Kingdom.

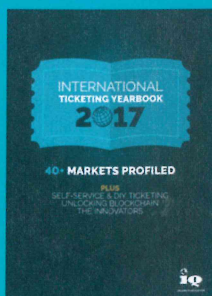
The chances are that if you are reading this publication, you are a member of the International Live Music Conference (ILMC), or a subscriber to *IQ Magazine*. Or you may have picked up a copy at one of our partner's events, to whom we're very grateful for their encouragement and support. A big thank you also goes to our tireless contributors around the world who have helped to compile this tome.

And finally, it should be noted that the *ITY* would not be possible without our executive editor, Tim Chambers, whose knowledge of the business is second to none, and whose patience and ability to keep us all on track throughout the preparation of this publication, has been unparalleled. Thank you, Tim.

Gordon Masson, Editor

TOP 20 LIVE MUSIC MARKETS BY US\$ MILLIONS

1	USA	10,652
2	Germany	2,135
3	UK	2,070
4	Japan	1,926
5	France	1,035
6	Italy	721
7	Canada	711
8	Netherlands	629
9	Australia	603
10	Russia	490
11	Sweden	466
12	Norway	352
13	Switzerland	348
14	Spain	336
15	Austria	331
16	Belgium	322
17	Denmark	248
18	China	233
19	Mexico	201
20	Poland	180



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