



MUSIC FANS REPORT

2025

FOREWORD

Music has always been about more than just sound—it's about connection, community, and shared moments that stay with us long after the last note fades. At Eventbrite, we're witnessing a profound shift in the live music landscape of 2025—a return to authenticity that's reshaping how fans experience music and what they value most about coming together.

Today's music fans are craving something real. The data is clear: they're moving away from anonymous events and toward gatherings that feel personal, intimate, and genuine. This isn't a passing trend but a fundamental recalibration of what matters most in live music—social electricity, that magical energy that sparks when people come together with purpose and passion.



This trend takes multiple forms. Our recent studies show fans are seeking events where they can truly connect with artists and each other. They're gravitating toward genre-specific communities, embracing daytime events as alternatives to traditional nightlife, and exploring hybrid experiences that blend multiple interests into something uniquely meaningful.

For independent venues and promoters, this shift represents a tremendous opportunity. We see your spaces evolving to meet these new expectations. By transforming your venues into spaces that prioritize genuine connection over passive consumption, you're providing exactly what today's audiences seek.

This report combines insights from industry leaders with Eventbrite's unique perspective to help you navigate this significant shift. We've spoken with influential promoters and venue owners across regions to understand how they're responding to changing expectations and reimagining what "live music" can be in 2025.

The future of live music lies in this return to authenticity—the shared moments of discovery, the communities built around common passions, and the unforgettable experiences that bring people together in an increasingly fragmented world. We're honored to partner with you in bringing these vital cultural moments to life and helping music fans find their perfect place to belong.

A handwritten signature in black ink, reading "Julia Hartz".

Julia Hartz,
Eventbrite Co-Founder, CEO &
Executive Chair

IN FANS WE TRUST

The way fans consume and discover music might be shifting, but their passion for live music and artists is unwavering. That's why we're putting attendees front and center for our annual music report.

We spoke to music event producers, promoters, and venue owners to discover what fans want, and how event organizers are adapting to an ever-evolving landscape. We also analyzed Eventbrite data and market research, including our [Fourth Spaces study](#), to pinpoint six actionable fan insights.

Our report shows attendees crave intimate experiences, blended events, and genre-specific programming. Meanwhile, organizers are finding new ways to drive revenue, reach audiences, and shape their event offerings.

If you want to strike the right chord in 2025, look to your audience—because fans are the headline act.



OUR PANEL



**CHRIS
BAUSOR**

FOUNDER AND
DIRECTOR, BAR POP

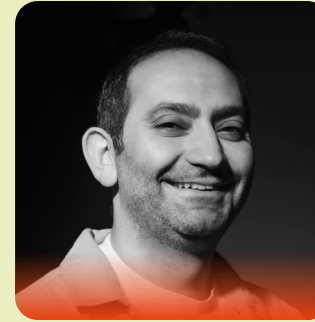
Perth, Australia



**KELECHI
FLAUNT**

DIRECTOR & CEO,
FLAUNT EVENTS

Birmingham, UK



**RAMI HAYKAL-
MANNING**

PRESIDENT &
CO-FOUNDER,
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**STEFANOS
MAKROYIANNIS**

HEAD OF MARKETING
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**EVELYN
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OFFICER, CRUST
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**ADAM
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01 GET INTIMATE

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Audiences are craving intimacy, with 63% of attendees looking for micro-events and intimate gatherings, according to [Eventbrite's 2025 Trends Report](#).

Ultimately, intimacy is a feeling.

Event-goers want connection, closeness, and exclusivity. And how event organizers create those feelings depends on multiple factors, including who's playing, the audience, and the location itself.

From stripped-down sets in non-traditional spaces to exclusive mini shows with upcoming artists, it's about creating the right vibe and letting the energy flow.

CREATE THE RIGHT VIBE FOR YOUR AUDIENCE—AND ARTISTS

This is something legendary Brooklyn venue Elsewhere knows all about. The venue is committed to showcasing “underground and unbound music,” and for Elsewhere's President, Rami Haykal-Manning, it's novelty that keeps people coming back.

Concerts on the more intimate side are the perfect setting for emerging artists, he explains, and not just for the audience.

“Intimacy is really important for the artists,” Haykal-Manning says. “When you're booking rooms of this size, you're getting everyone—including the management, artists, promoter—really excited about [the gig].”

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“There’s usually a lot of momentum, and that translates to the audiences as well,” he explains. “It’s only later, as you do play in bigger rooms, you kind of start to lose access to fans or have to create various fan clubs or VIP meet-and-greets to be able to get that feeling.”

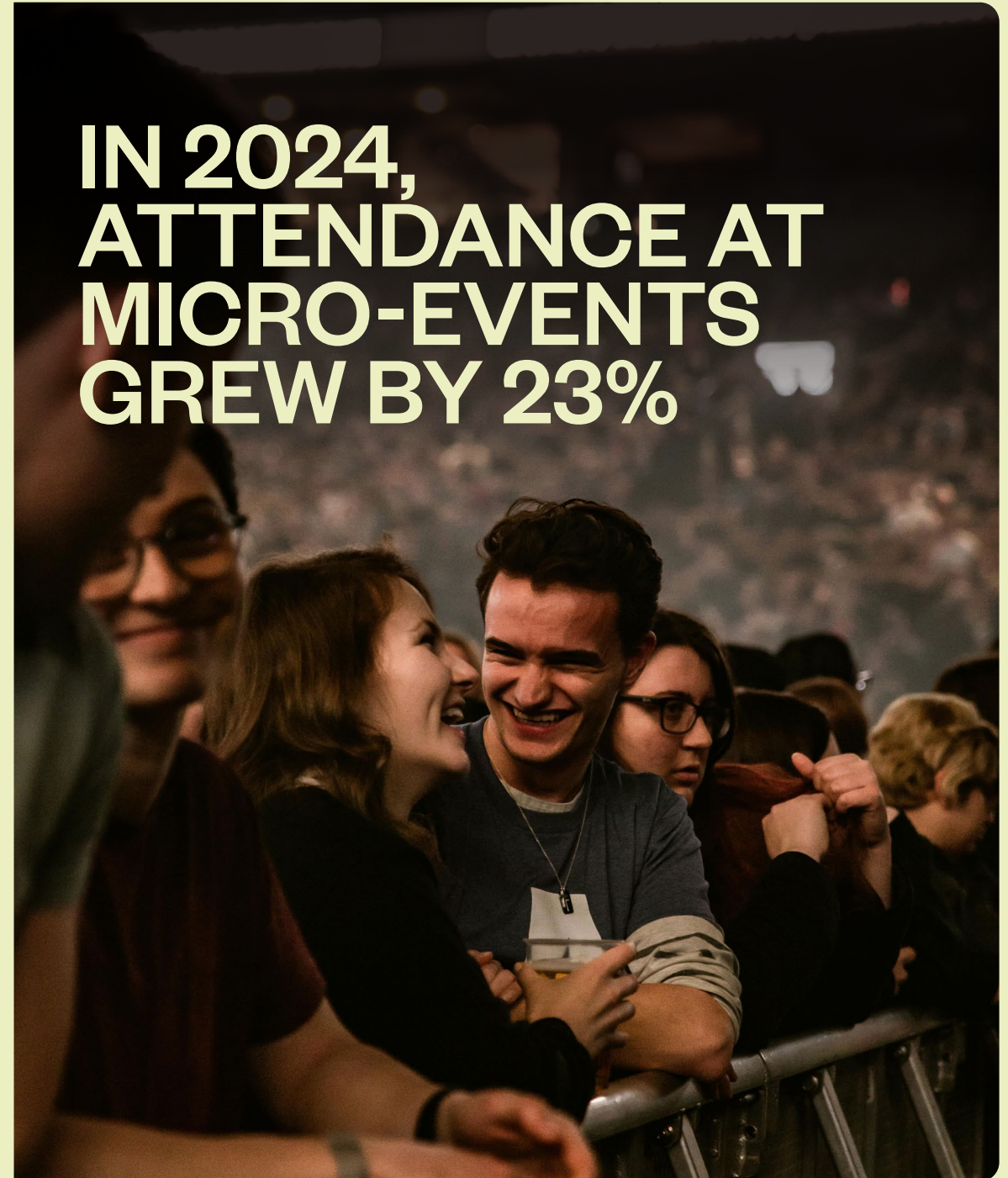
When it works, it works.

One particular event springs to mind. “DJ Nia Archives played our small room in Zone One in 2022 to 100 people,” he recalls. “Since then, she’s come back and played extremely sold-out and memorable sets with us both on the Roof and in the Hall. Each time, the energy was really special.”

Elsewhere has five rooms with varying capacities, with most late-night dance parties and club nights offering all rooms open under the same ticket. “The way the stages are set up, the ability to mill around and discover spaces and different music from each room really helps towards that [intimate] experience,” Haykal-Manning explains.

Our Trends Report also shows that in 2024, attendance at micro-events grew by 23% on Eventbrite, and **all major metros saw year-on-year increases in more intimate (under 250 capacity) events.**

IN 2024, ATTENDANCE AT MICRO-EVENTS GREW BY 23%



TURN INTIMATE EVENTS INTO POWERFUL PROMOTIONAL OPPORTUNITIES



Intimate concerts are a great marketing opportunity, too. Just look at the resurgence of guerrilla gigs, which are both a response to the closure of independent venues and the astronomical rise in ticket prices for stadium tours. Not only do guerrilla shows offer a once-in-a-lifetime experience, but they also create incredible content opportunities. The All-American Rejects' House Party Tour is another recent example of this.

"DJs are just popping up at pizza places and delis, and putting the decks out and playing," says Evelyn Szachniewicz, COO of Crust Nation. "I feel like people are kind of fed up with clubs and the regular stuff. They want things that are more exclusive and unexpected, where there's a surprise factor."

"There was a pop-up with Meduza, who's a huge artist, at a really famous Italian bakery in the middle of Miami," she adds.

Intimacy isn't only for pop-up shows in smaller venues; it works on a festival scale, too. Melbourne-based Novel runs a mix of sell-out electronic music festivals and event series. For Novel's head of marketing, Stefanos Makroyiannis, event-goers are craving something different.

"Maybe people don't want to digest their sort of entertainment in that grand format of massive stages of massive artists with 20,000 people watching," he says. "A lot of the time, we find that our most popular stages are the small stages at an event."

Bar Pop's flagship event, Ice Cream Factory, takes place over a month in December in Perth, Australia. It welcomes 50,000 people during its run, but attendance is capped at 4,500 each day.

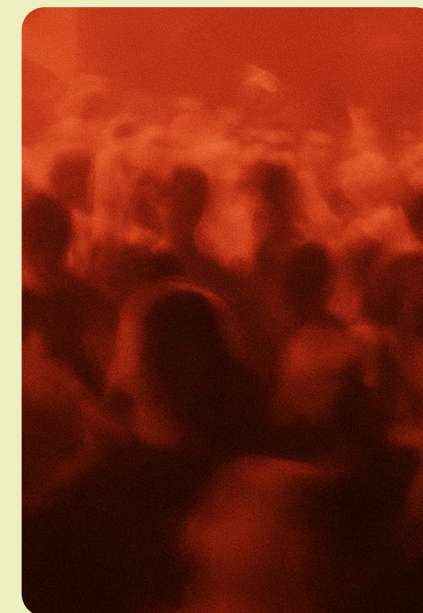
For Bar Pop co-founder Chris Bausor, a more intimate festival setting allows people to fully immerse themselves. **It's also a great opportunity to create FOMO through selling out and not releasing more tickets to pack more people in.** "The only way to do it is to leave revenue on the table," Bausor explains. "To sell out a show and say, 'Look, sorry. When we say sold out, we mean sold out.'"

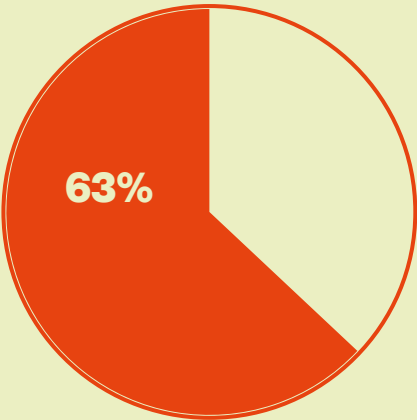
Kelechi Flaunt runs luxury nightlife events in Birmingham, UK. He creates an intimate vibe by setting up his events in a "half-club" environment.

"The logic around the 'half-club' is that when you make content, it looks filled up. So that makes people want to come out," Flaunt says.

If you succeed in creating that unmissable feeling, you can be confident you'll sell out future shows.

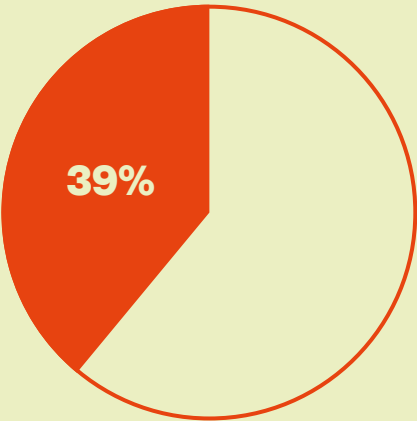
After all, as Bar Pop's Bausor says: **"The best marketing strategy for next year is to deliver a good product this year."**





BIGGER ISN'T ALWAYS BETTER

63% of attendees are looking for micro-events and intimate gatherings



INTIMACY MAKES AN IMPACT

39% of Gen Z respondents said they favor immersive, intimate music experiences, according to Eventbrite's Fourth Spaces study.

All major cities saw year-on-year increases in more intimate 1-250 capacity events on Eventbrite in 2024. **Las Vegas led the charge with an increase of 64%.**



02 EMBRACE FANOMENON



Heavily curated, single-genre events are so in right now. We're talking niche, audience-focused events catering to superfans, music aficionados, and people who just know what they like.

These events can take many forms: a club night playing nothing but deep cuts, a festival going big on one genre, or an artist-themed night for those who couldn't score tickets to the stadium tour.

So instead of trying to be all things to all people, doubling down on a niche can make all the difference and build a reputation among smaller groups of devoted music fans.

ZONE IN ON A SPECIFIC AUDIENCE, AND CREATE CAN'T-MISS EVENTS THEY'LL LOVE

Take Novel's A3 festival, for example. The electronic music and arts festival, which takes place near Melbourne, Australia, has an exclusive, niche offering that caters to superfans. For those deeply tuned in to EDM, it's the place to be.

"There would be a lot of people who are unfamiliar with the artists on our lineup," says Makroyiannis. "There is definitely a place for niche events."

"Organizers are starting to tailor events to their audience and create a really clear and distinct voice," he adds.

For Makroyiannis, this hyper-niche programming allows attendees to see true value in attending an event. "Instead of spending a lot of money on a major multi-genre festival that you may not fully align with, you can put that towards something more curated and aligned with what you actually enjoy," he explains.

And they must be doing something right. Where some festivals are struggling to make ends meet or getting cancelled altogether, Novel's are selling out.

On the Eventbrite platform in 2024, the number of EDM/electronic music festivals increased by 38%, with ticket sales rising by 15%. Meanwhile, Americana festivals have seen a 29% growth in the number of events and a 36% rise in ticket sales.

NICHE FESTIVALS ARE INDEED HAVING A MOMENT

Bass Boat / Crust Nation

KEEP YOUR FANS COMING BACK WITH GENRE-SPECIFIC EVENTS

And it's not just festivals seeing success. Crust Nation is one of the largest concert producers in New York City. Famous for its epic iBoatNYC boat parties, the team has mastered genre-specific event programming.

One of Crust Nation's hottest genres has been dubstep. "We've created this product called the Bass Boat," Szachniewicz explains. "It has been very successful for us because of the entire experience. We set sail with a crazy audience who's like headbanging on a boat, dancing the entire night."

Typically, the lineup includes headliner dubstep DJs to draw the crowd and guarantee a sell-out. Crust Nation supports the main act with up-and-coming talent. If a newer artist does well and gains traction, they'll work with the artist on another boat or venue.

Running genre nights doesn't have to mean big names. For Adam Taylor of Mothership Group, which is behind iconic venues like London's Queen of Hoxton and Brighton's Patterns, genre events are a hit with regular customers.

EMBRACE FANOMENON

“Our genre nights are based on a walkup crowd that’s familiar with the venue,” Taylor says.

“The most important thing when it comes to venue offering is consistency and the importance of customers coming and then coming back again because they’ve had a good time.”

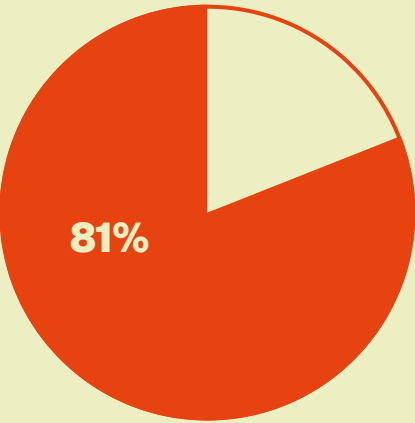
For Mothership, the over-30s audience is leaning into niche events, too. And Taylor says booking big names is less of a risk, as higher-earning audiences are willing to splash on hard tickets.

They’ve had success with country music shows, too. “We just went on sale with a country show with an artist called Willow Avalon. It sold out in a few minutes, so they’ve upgraded it to a bigger venue.”

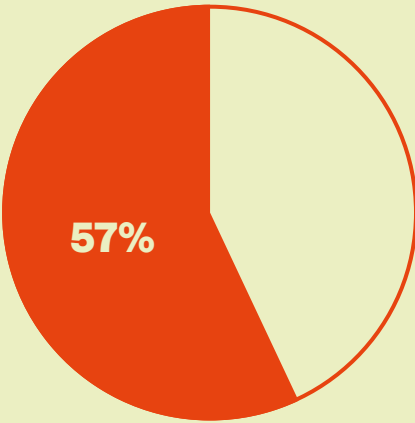
Afrobeats is the most popular genre for Flaunt, who runs an eponymous luxury nightlife event brand, Flaunt.

The Flaunt launch event combined Afrobeats with Cirque du Soleil–style brilliance, including a contortionist, fire breathers, and stilt walkers.

For Taylor, it comes down to giving the audience a positive experience. “Festivals like End of the Road and Love Supreme care about what the audience wants, and they care about the experience that the audience gets,” he says. “I think that’s always going to be the main thing...if you lose sight of the audience, you’re not going to survive.”



OFFBEAT IS IN
81% of fans aged 18-35 say their interests are “somewhat” or “very” niche, according to Eventbrite’s Fourth Spaces study.



GET IN WHERE YOU FIT IN
57% of concertgoers want to stick to genres they already know. This rises to 66% for Gen Z.



CHAPPELL
ROAN-THEMED
EVENTS SOLD
MORE THAN 28K
PAID TICKETS ON
EVENTBRITE IN
2024—

AN INCREASE
OF +745% YEAR
OVER YEAR.

03 CUT THROUGH THE NOISE

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Event marketing today isn't just about promoting a show—it's about creating a moment, a vibe, a community. From social buzz to targeted emails and influencer power, success comes from knowing your fans and showing up where they are, with authenticity and intention.

KNOW WHAT YOUR AUDIENCE WANTS

Today's fans are seeking unique, experiential moments. They want experiences that feel personal and exclusive. This aligns with what our featured experts see and are tapping into for marketing and diversifying their revenue streams.

Elsewhere, for example, responds to seasonal demand with a popular rooftop event series that keeps concertgoers coming back. The venue also offers memberships with enticing perks.

“When sponsors, special events or private events get announced,” says Haykal-Manning, “we’re able to tap into our premium members to show up. It has been good in continuing to keep certain rooms busy and activating the spaces when we need a little bit of promotional help.”

To extend the brand's influence beyond their physical space in Brooklyn, Elsewhere also has an online shop selling venue-branded merchandise, and the team creates and shares a monthly Spotify playlist. “There is a very strong core group of people who really enjoy coming to the venue and are very avid supporters,” Haykal-Manning says.

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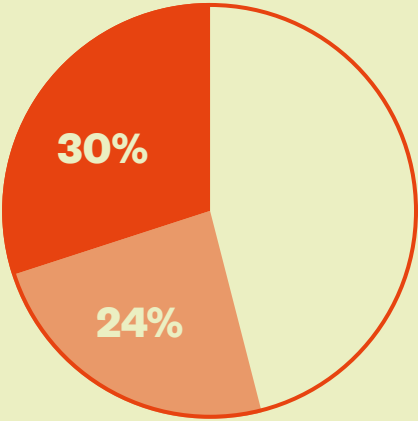


Merchandise is also a marketing tool for Flaunt. He sends out boxes of branded merch and entry wristbands to his VIP clients, including footballers and influencers. This makes them feel part of an exclusive experience. They post themselves unboxing the merch to social, and tag Flaunt. These posts generate buzz and let Flaunt get his brand in front of their followers.

MEET YOUR AUDIENCE WHERE THEY ARE

Getting in front of the right audience with the right format and in the places they're already spending time is key. Haykal-Manning says email is Elsewhere's most successful marketing channel. The venue leverages email's ability to segment and target audiences with precision. For example, the rooftop event series has its own mailing list that rewards subscribers with priority access to tickets.

Social media continues to grow its influence, with 40% of consumers using TikTok to search for new interests, and 64% of Gen Zers using it as a search engine. Each of our panelists has found success with different social platforms and content types, and the most effective can differ from one event to another.



CHRONICALLY ONLINE

30% of Gen Z reports using TikTok for event discovery, and 24% find events by following people with similar interests on social media.

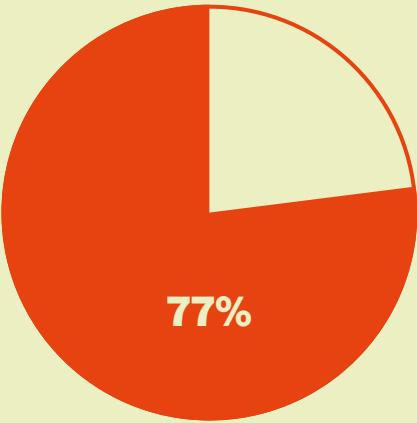
Froth Town’s audience trends older so, “Facebook still hits really well, but it’s pretty tough to do anything on Facebook with Gen Z—they’re just not on there,” says Bausor.

Flaunt uses all social media channels for his events. His most effective channel for reaching his demographic of people in their 20s and 30s? Snapchat.

He posts live updates and footage for his events to build FOMO. “My account is quite popular for nightlife events and stuff. By the time you start posting [from the event], people see it’s getting packed. They start getting ready. They start coming to your event,” he says. “That’s how it works for me.”

And as the venue fills up, he gets DMs from people telling him they’re on their way and to reserve them a table. He screenshots the engagement and reposts it to further build excitement.

But it’s not just live event footage that he posts. He’ll also post photos and videos setting up for his event and feature vendors he’s working with. “People want to see your life behind the scenes. They want to see what you’re about, what you enjoy,” he says.



EYEBALLS ON YOUR EVENTS
Eventbrite email open rates are 77% higher than industry average.

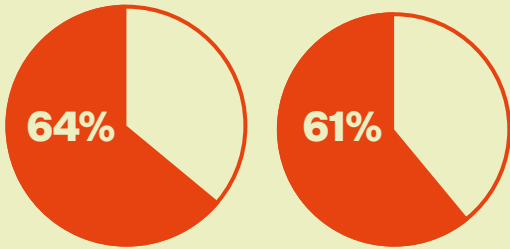
While Snapchat is an authentic space to post live event footage, Instagram is where he posts promotional flyers and more polished professional videos.

Working with influencers is big for Crust Nation. Szachniewicz says they’re having success with influencer-hosted events, where an influencer will MC or simply be present.

“Influencer culture is definitely on top right now,” she says. “We are having shows with influencers that are blowing up. Influencers are selling out parties.” In some cases, she believes the influencer is the main draw rather than the DJ.

With our online and IRL lives blurring so much, people feel a real connection to those they follow online. For Crust Nation and Flaunt events, inviting those influencers and using them to promote events fosters connection with the audience, builds community, and ultimately, sells tickets.

Or as Bar Pop’s Bausor puts it: “The experience of live music is being part of something that’s more than just yourself.”



SCROLL-STOPPING EVENTS
64% of Gen Z and 61% of millennials use social media to find things to do.

**WITH OUR ONLINE
AND IRL LIVES
BLURRING SO MUCH,**

**PEOPLE FEEL A
REAL CONNECTION
TO THOSE THEY
FOLLOW ONLINE.**

04 SEIZE THE DAY

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Daylight hours are where the fun's at in 2025. We're talking day parties that end at a decent hour, so attendees can function the next day—because creeping into bed after sunrise is so 10 years ago.

Day parties have been steadily rising in popularity and now represent a crucial revenue stream for event organizers navigating changes in consumer behavior.

For Mothership, day parties represent a sizable revenue opportunity. “It gives us flexibility in our programming. It’s not something that we do instead of our regular club program. It’s something we do alongside. So we can potentially increase our club program by a third,” Taylor explains.

“It’s a way that we’re backfilling the loss of revenue that we’ve had in the last few years from the younger crowd,” he adds. “We’re hitting a more daytime crowd who are generally a bigger drinking, older crowd with a bit more money.”

For Julie Kim, co-founder of Brooklyn’s Littlefield venue, **day parties aren’t so much of a guaranteed revenue driver but a way to reach new communities.** “Day markets are hit or miss, but generally they’re good for introducing the venue to a broader and different audience,” she explains.

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“My neighborhood is filled with a lot of young parents who have little kids, but they still want to go out,” says Kim. “So for the first time this year, I’m going to start hosting earlier dance parties just to capture them. It’s about pivoting to see what works because whatever was happening before, it’s different now.”

Fam Jam is a weekly family-friendly event hosted by Littlefield’s smaller sister site, Parklife, offering music for kids, alongside tacos and margaritas for the adults. They’ve also run EarlyBirds (a party based out of Chicago), which starts at 6pm and ends at 10pm, because as the tagline says, ‘We have sh*t to do in the morning!’ “It’s marketed towards women, non-binary and trans women, and for female parents and older women who can’t party late due to their home lives but wish they could,” Kim explains.

DAYTIME EVENTS ARE GETTING JUST AS MUCH LOVE AS LATE-NIGHT PARTIES

Not that day parties are reserved just for millennials and above. Makroyiannis is seeing a similar trend among Gen Z at Novel’s festivals and club nights.

“People are realizing that they like to make it to bed on time, and I think there is a huge wellness trend amongst the younger generations that probably wasn’t there five or 10 years ago,” he explains.

Another benefit to day parties is that booking talent isn’t as competitive as evening events. Mothership’s Taylor explains: “We found that we’re able to get bigger DJs because they’re able to essentially do two shows in one day.”

“We’re essentially running a club night in the daytime. It’s the same idea but a different format. Instead of a crowd that’s interested in cabaret or bottomless prosecco, these crowds are interested in DJs,” he says, adding: “It’s clubbing without the late night.”

Crust Nation’s Szachniewicz says it all comes down to relationships with venues and promoters, and what unique experience you can offer an artist.

“Maybe you have a partnership with a promoter, and you can offer them a daytime party for an artist selling out Saturday or Sunday night,” she explains. “I see other venues creating different concepts for day parties. If an artist is here for a few days, one day they’re playing open air on a rooftop, then a warehouse, then a club.”

EARLY IS THE NEW LATE

Daytime events are experiencing a massive rise in popularity, with **Latin day parties increasing 128% from 2023 to 2024** and **experimental daytime events growing 75%** in the same timeframe.

It's clear that day parties present a big opportunity to reuse a space and tap into ever-evolving audiences as priorities shift.

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05 MASH IT UP

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Cheese Rave / Eventbrite



People are hungry for blended events, where their eclectic mix of interests can be truly realized.

We've found that 79% of young adults are interested in events that blend multiple interests into one-of-a-kind social experiences.

Early morning dance movement Daybreaker blends yoga and fitness with music. A pioneer in the sober wellness rave trend, it now operates in 60 countries and counting. But now, attendees' appetite for blended events is growing.

Take Eventbrite's recent New York City [Cheese Rave](#), the ultimate melty mashup of delicious beats and artisanal cheese. Hosted by *Queer Eye*'s Antoni Porowski, **the event sold out in just 13 hours**. Proof that novelty and unexpected experiences are cutting through the noise.

Anime and music are another popular mashup. Eventbrite data shows that events combining the popular Japanese animation and music increased by 17%, and attendance increased by 44% year over year.

At Brooklyn's Littlefield, a Sailor Moon-themed event has been the venue's most successful day party. The event was hosted by promoters who are big fans of the show, Kim explains. "They incorporate live DJs, vendors, and provide a setting for other anime fans to meet one another," she says. "Their day party has been much more successful than their late-night parties."

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UNDERSTAND THE ASSIGNMENT AND KEEP YOUR AUDIENCE'S NEEDS FRONT AND CENTER

For Kim, the key to a successful blended event is tapping into communities you think will be most interested. She suggests finding a local media sponsor who can easily reach these communities. “Media sponsors can have huge lists and legit reach,” she says.

Blended events offer a unique marketing opportunity when the demand for attention has never been fiercer. “[With blended events,] we broaden our audience. We also get to work with different and new communities, which in turn come back to do a different show,” Kim explains.

Blended events are emerging for Crust Nation, too. They’ve started hosting soccer viewing parties that turn into a night out. “It’s hosted in a Latin neighborhood spot where people hang out,” Szachniewicz explains. “The matches are basically an intro to the event. So you watch the game and, when it ends, we bring in a DJ.”

“There are open bar packages, so you can have drinks for two hours while you’re watching the game,” she says. “It’s recreating a home experience where you might just sit on your couch and someone brings you a beer, so you don’t have to pay for them every single time.”



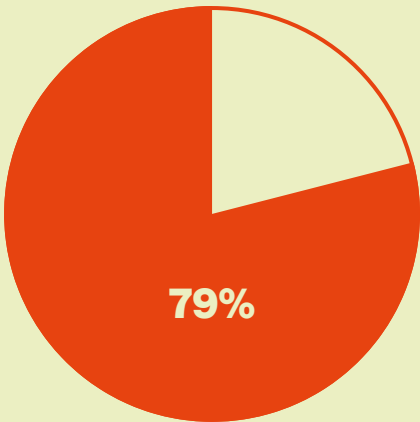
Another blended event that has worked well for Crust Nation in the past is around NFT.NYC, which is a major conference for Non-Fungible Tokens (NFTs) and the broader Web3 space. Crust Nation has hosted boat parties that double up as an exhibition space.

“We have partnered with people who would bring in an artist showcasing NFT art and their community,” Szachniewicz says. “We would arrange for screens to be brought onto the boat, so one floor would be turned into a mini gallery. That way, art and tech enthusiasts can come and enjoy the art alongside being at the party.”

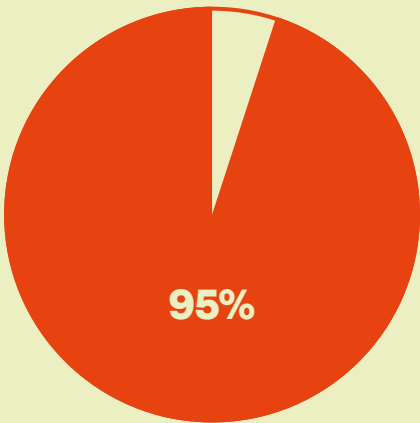
The key to a successful blended event is nailing the brief and staying focused on what your audience wants.

Kim at Littlefield says, “I think there should be one main focal point or draw, or the event should be curated in a way that keeps the audience constantly engaged and wanting to stay. Some of these events have multiple things going on, and not everyone likes every aspect, so curation is pretty important.”

Whether it’s a Hogwarts rave or a vampire roller disco, blended events offer endless opportunities to create unique and memorable experiences. And music event organizers are perfectly positioned to harness IRL spaces for online communities to meet.



FANS WANT FUSION
79% of attendees are interested in events that blend multiple interests into one-of-a-kind social experiences.



FROM URL TO IRL
95% of fans aged 18-35 are interested in exploring interests and communities they discovered online through in-person events.



06 DIVERSIFY TO AMPLIFY

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There's no denying that budgets are tight, margins are getting narrower, and many music venues and organizers are struggling to break even. The reasons are well-documented, whether it's consumer spending habits, lower alcohol sales, challenges around artists touring, privatization of venues, or the constant fight for attention in a digital world.

While the challenges are consistent, the best way to tackle them and thrive in this new landscape will depend on your unique circumstances. There's no one-size-fits-all, as our panel can attest, but knowing your attendees and pivoting to their evolving desires is key.

KNOW YOUR AUDIENCE, KNOW IT MIGHT CHANGE, AND BE READY TO SWITCH GEARS

"You need to be able to read the room, have the stamina to try something different, and then pivot hard, if needed," states Littlefield's Kim.

As a venue, Littlefield has historically relied heavily on bar sales for revenue. "The understanding is, if [artists] can bring a drinking crowd, I'm going to make money at the bar, I'm going to support my staff and my business in that way," Kim says. "But now it's sort of changed, where I have to restructure things just based on, well, who's your audience? Are they just going to drink a seltzer water all night?"

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Mothership has faced a similar challenge. “Before, the 18 to 30 [crowd] would be your main focus, whereas now we focus on the mid-30s up to 40,” explains Taylor. “Whereas before it might be unusual for someone in their late 30s to be going to club nights, now it’s a totally acceptable thing, and we know that we can put together programs that kind of audience is still going to be interested in. Ultimately, we know that the audience has more disposable income than the younger audience, and we can make more money on the bar and drive more revenue through ticket sales.”

It’s not about moving away from younger audiences entirely, but finding ways to make it work through different kinds of events or generating revenue elsewhere.

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Mothership is hosting more day parties and booking artists that cater to an older crowd as an expansion of its programming, whereas Littlefield has had huge success diversifying its programming to host comedy and theater events, as well as viewing parties and blended events.



For Elsewhere, they’re operating a less-is-more model by reducing the number of events overall.

“We decided to be more impactful with fewer events,” Haykal-Manning explains. **“Rather than spreading, we’re being more picky with our Sunday to Wednesday programming.”**

“When you know that people are going to be more careful about spending, you think twice about the number of events you are doing on the weekdays, especially in winter,” he says, adding that smart programming is about “playing to your best odds.”

And for venue owners, private events offer a lucrative opportunity, especially if you are reducing your programming and the space would otherwise be empty. For Elsewhere, private events make up 6% of its revenue.

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For a brand with such a strong, radical identity around creativity and inclusivity, finding the right partners is key. **We try to align ourselves with folks who understand our community and mission,**” Haykal-Manning says. A Marc Jacobs Fashion Week event is a particularly strong example of Elsewhere’s cultural clout, with Doja Cat and Charli XCX performing, and Madonna in attendance. Cue lots of press coverage.

YOU’VE GOT MORE OPTIONS BESIDES BUMPING UP TICKET PRICES

Elsewhere is also experimenting with ticket bundling, with reduced prices for bundles of four or six tickets. This is working for Crust Nation, too, which has reduced ticket prices by 15% to keep events selling out.

“I’ve seen people spend less money on events, and I didn’t want to start the ticket prices at the same price point as last year,” Szachniewicz says, adding that as a result they were able to sell out a boat party early in the season, which had been a struggle in the previous year. “The price drop definitely helps, as did incentives for group purchases when people attend in groups of four or six.”

“People still spend money, but having that lower price point wins over the competition,” she adds. **It’s better to have a full event with people more likely to spend at the bar than an empty**

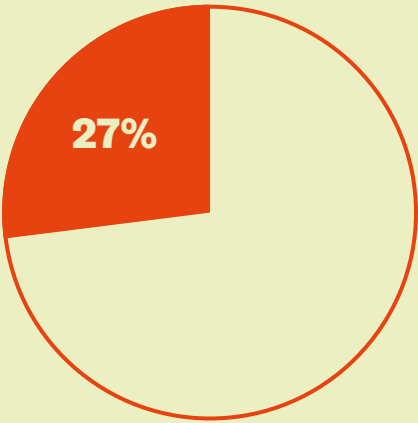
venue because ticket prices are a barrier to entry.

In terms of other potential revenue options, fans are hungry for merchandise. Eventbrite data reveals that 34% of attendees are on the hunt for unique keepsakes to buy at shows.

Additional revenue streams don’t necessarily need to come through your own event programming, as Crust Nation proves.

With so many successful events under their belt, the team works as a marketing agency to support other events, promoters, and even artists. “We don’t highly advertise that, but that’s definitely been a good revenue stream for us, where people come in and say, ‘We need your help with XYZ’ and then we’re like, ‘Okay, we’ll put a package together for you.’”

With tighter margins, our featured experts have found imaginative ways to drive supplementary revenue.



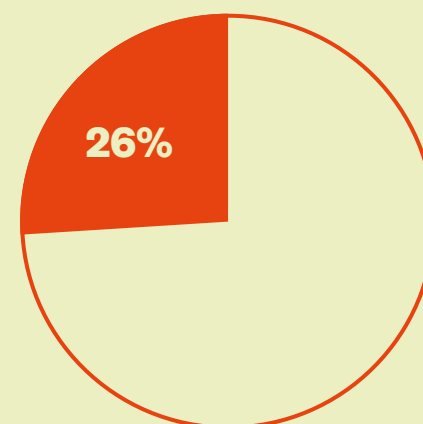
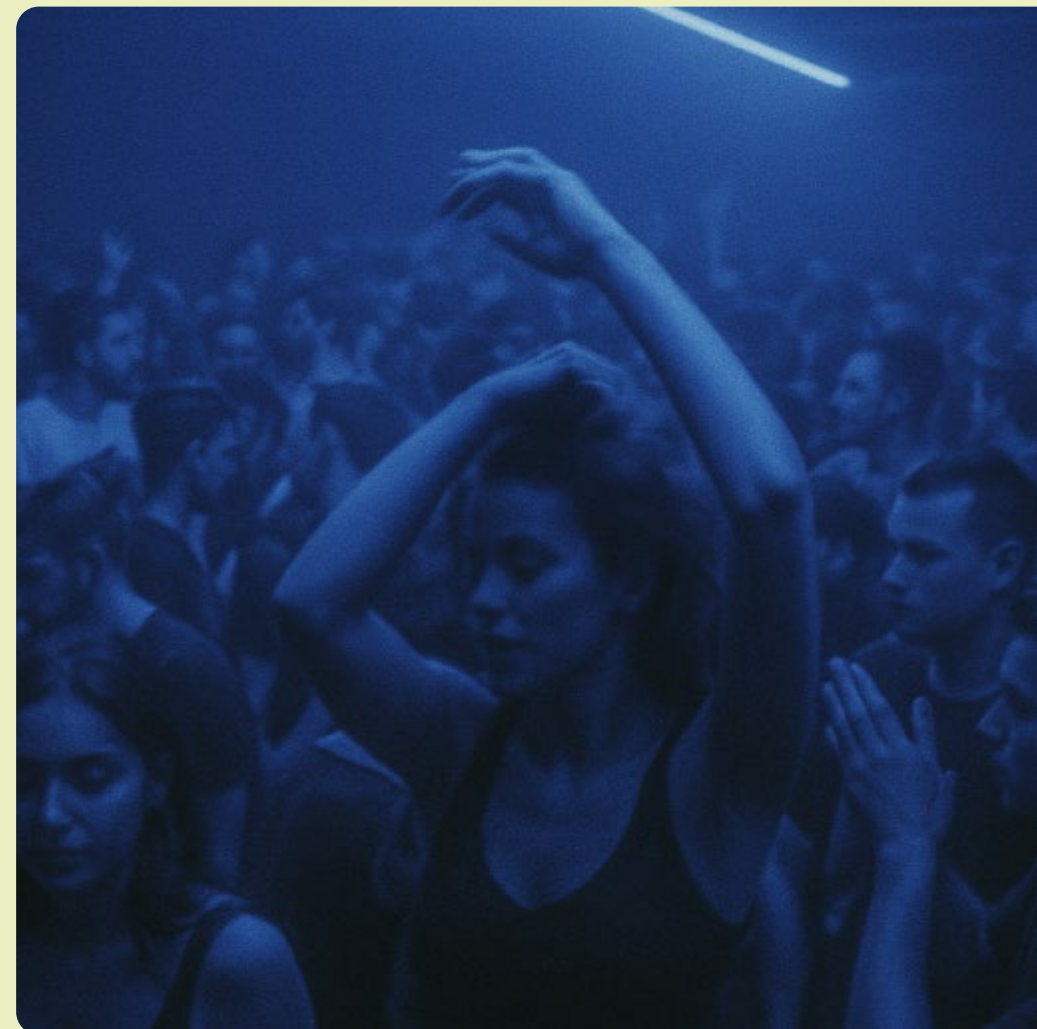
HIT THE MERCH STAND

27% of organizers use sales of merchandise or other products to supplement revenue.

Each has looked at their own unique set of circumstances and identified what they can offer alongside their core product. For some, this means adjusting programming, whether cutting back or expanding into new areas. For others, it's reusing a space or offering a unique skill to others.

Take time to think about what opportunities you could explore to complement or enhance your business offering.

YOU NEVER KNOW WHERE IT COULD LEAD.



EXCLUSIVITY SELLS

26% of live music organizers say they offer VIP or premium experiences.

YOUR TICKET TO SOLD-OUT SHOWS

We know that delivering unforgettable live experiences demands more than talent—it takes serious passion and unwavering commitment to your audience. Use the insights in this report alongside Eventbrite’s industry-leading tools to fuel your growth and sell more tickets.

We’re here to help you get discovered where it matters most and grow your fanbase.

READY TO PACK THE HOUSE?



Methodology

Eventbrite global platform data comparing 2023 to 2024 using event categories, sub-categories, formats, as well as keywords in event titles and descriptions

