Eventbrite

The Future of Concert Technology
Can’t-Miss Music Technology Predictions from 20 Industry Tastemakers
Live music technology is getting smarter — are you?

Technology is changing the live music industry. If you don’t adapt with it, you’ll be left behind.

Promoters and venues are struggling to make a profit on each show thanks to high artist fees and small marketing budgets. Employees are frustrated with their current technology; they’re keeping track of info across different systems, and they’re wasting time on repetitive tasks. And while the technology may exist to help with these challenges, deciding which tech is worth your time and money is a challenge all its own.

Despite these uncertainties, one fact remains certain: those who stay ahead of the curve have a huge opportunity to impress fans, simplify their work, and increase profit. So, how can you get smarter about how you use technology to produce and promote live shows?

To find out, we interviewed 20 music and technology leaders who are on the cutting edge of concert technology. We also surveyed nearly 50 live music venues about their top challenges, and how they’re using technology to solve them.

Here’s how music industry tastemakers predict technology will change the business — and which tech they say is worth your investment now.
The Future of Concert Technology

**ABOUT THE SURVEY**

We surveyed 48 venue owners and employees in major cities like New York City, San Francisco, and London, along with several smaller metros. The majority of respondents worked at clubs or auditoriums/theaters, with some representing larger complexes, arenas, or mixed use spaces.

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**Meet the Experts**

- **Kevin Arnold**
  Founder, NoisePop and Swedish American Music Hall

- **Rob Bonstein**
  VP Business Development, Music, Paradigm Talent Agency

- **Hema Budaraju**
  Product Manager for Facebook Events at Facebook

- **Chris Carver**
  Co-Founder/CEO, Lennd

- **Neal Cohen**
  Marketing Director at Superfly

- **Caleb Custer**
  Director of Marketing, National Sawdust

- **Angela Gonzalez**
  Box Office Manager/ Director of Patron Experience, National Sawdust

- **Josh Greenberg**
  Global Director of Experiential Marketing at Spotify

- **Jordan Gremli**
  Head of Artist Insights, Spotify

- **Thomas Gutches**
  Band Manager/ Former Venue Rep for Ace of Spades

- **Rami Haykal**
  Talent Buyer, PopGun Presents

- **Jesse Kirshbaum**
  Co-Founder, NUE Agency

- **Heath Miller**
  VP of Concerts at Webster Hall and Excess dB Ent

- **James Moody**
  Guerrilla Suit / Owner of Mohawk Austin, Former Co-Founder at Transmission

- **Max Pollack**
  Matte Projects and Full Moon Festival

- **John Riccardi**
  Strategic Account Manager, Music at Eventbrite

- **Jen Sellers-Dimitriov**
  Director of Operations, CEG

- **Mathew Thomas**
  Founder, ConcertPass

- **Kat Tooley**
  Senior Director of Event Production, Superfly

- **Amber von Moessner**
  Director of Content Marketing, Livestream
Prediction #1: Fans will do the heavy lifting for marketing shows with new visual technology

Live music promoters are already active across social networks — 95% of venues surveyed use Facebook, 87% use Instagram, 85% use Twitter, and 20% use Snapchat. But the next big thing won’t be how you use social to communicate with fans — it will be how fans use it to share their own stories. With technology like drones, Facebook Live, and RFID, those stories will become richer than ever before.

“Every individual that attends one of our events takes a unique path through it,” Neal Cohen, the Marketing Director at Superfly, says. “Now, the full breadth of a festival’s story is being told on a totally new level. With Snapchat and Facebook Live, storytelling is instantaneous and in everyone’s hands. It enables everyone who attends a show to share their choose-your-own-adventure view of the event.”

The result is a much more accurate portrayal of the show or festival than a two-minute recap video — with the endorsement of hundreds of fans on social media.

“We invite people to use their devices in the space, and they’re using Facebook Live,” says Caleb Custer of National Sawdust in New York City. “It can be really helpful to get buzz about the venue for our next show. Something that’s more controlled wouldn’t really fit the vibe of the shows.” Rami Haykal, the Talent Buyer for PopGun Presents, has used a similar approach with his own livestreams. “Really quick Facebook Live teasers seem to be the way to peak interest before shows,” Haykal says.

Even professional concert livestreams may start incorporating fans more. “I think these viewing experiences will get more interactive, letting fans really feel like they’re part of the action,” says Amber von Moessner, the Director of Content Marketing at Livestream. “Once fans realize this type of behind-the-scenes access is available, they’ll tune in for shows and festivals they couldn’t physically attend.”

This creates a powerful, authentic connection between fans who are at your show and fans who aren’t. To mimic that connection, many venues are turning to influencer marketing. Nearly half (44%) of venues we surveyed want to know which of their fans are the biggest social influencers.
That’s not to say you can’t recreate or influence this excitement with your own social posts. “Some of our most successful posts on social are performance shots that include the audience,” Superfly’s Neal Cohen says. “It compels people to want to say they were there, so you get the ‘Hey, that’s me!’ reaction. Between RFID and drones, soon we’ll be able to actually zero in on that feeling, with photos that place the fans in that exact moment in time.”

Technology like drones and RFID will make this self-identification even easier in the future. “Drone selfies could be big,” Jesse Kirshbaum, Co-Founder and CEO of NUE Agency, says. “Everyone wants the Instagram photo, but imagine a drone showing yourself in the festival and zooming in.”

By enabling fans to tell their own story with visuals, you get the word out to their friends and leave them more satisfied at the end of the night.

“At the end of a festival, people could look through a photo archive of the best shots from the shows captured on their RFID wristband,” Cohen says. “Fans could line it up as a slideshow, add clips from their phone, and pictures from photo booths... After a festival you’re so overstimulated that unpacking it in this way, after the fact, will allow us to leave the consumer feeling that much more satisfied.”

Some in the industry are already at work to bring these visual and social experiences onto one platform. “Social sharing in concert environments will evolve,” says Josh Greenberg, the Global Director of Experiential Marketing at Spotify. “Using CrowdAlbum, which Spotify has brought in-house, you can aggregate all of the social conversation around one moment into a gallery that can be consumed by artists, fans, and more. That tells a story of group engagement instead of singular engagement.”

A SPOTLIGHT ON:

Some artists will shun smartphones at shows

While many venues are eager to have their fans do their marketing for them, some artists would rather the audience put their phones away. Technology like Yondr, a case put around smartphones upon entry that automatically locks when fans enter a phone-free zone, allows venues to make this a reality. Yondr has already been used by A-list entertainers like the Guns N’ Roses, Alicia Keys, the Lumineers, Dave Chapelle, and more.

While fans posting on social media is a form of aspirational marketing for venues, John Riccardi, a Strategic Account Manager in Music at Eventbrite, calls these phone-free zones a form of “mystery marketing.”

“In an age where everything is online already, events and activities that are off limits to phones and cameras are equally popular,” Riccardi says. “It creates a ‘you had to be there’ event, which can only live on by word of mouth from those with bragging rights.”

When looking to the future of phone-free technology, it’s worth turning to the company behind the phones. Apple has also recently patented technology for deactivating iPhone cameras at live concerts, though their plans for the technology remain to be seen.
RFID (radio frequency identification) technology has already taken over music festivals, and venues are next. 80% of the venues we spoke to believed capturing more data about fans with RFID would be impactful in coming years.

“We’re starting to explore how RFID applies to smaller venues,” says Angela Gonzalez, the Box Office Manager and Director of Patron Experience at National Sawdust in New York City. On an individual venue level, she sees RFID helping to speed entry and prevent scalping. However, she sees the full potential of RFID when it helps venues collaborate.

“You could use RFID as a multipoint check-in solution to streamline between venues, even with different ticketing accounts,” Gonzalez says. “It would help create greater community within our neighborhood. Instead of being in competition, you could spin it so you and the other venues have an advantage and a marketing opportunity across venues.”

To understand RFID’s future, Kat Tooley, the Senior Director of Event Production at Superfly, says we should look beyond the music industry.

“I believe we’re going to see additional offerings in the RFID space, like at Disneyland,” Tooley says. “For example, you could hit certain “Easter eggs” throughout the event site to open up content on your phone, or discover a surprise show somewhere. Or you could ditch the camera completely if there are cameras in the area where you can tag your wristband and get photos that way. This would allow people to put down their phone and enjoy the moment, because they know it’ll be on their wristband.”

If you’re considering implementing RFID at your shows or festivals, keep in mind: not all RFID solutions are created equal. To make sure everything runs smoothly, be sure you understand where your provider gets their RFID chips, if the system works offline, how long it will take to install entry points, and how fans will receive their wristbands. To find out more about RFID technology and its benefits, check out this comprehensive guide to RFID technology.
Prediction #3: Fans will be able to purchase tickets on their favorite sites

Streaming and social media platforms have become the go-to destinations to discover concerts. In fact, venues ranked Facebook ads as the most effective marketing channel to drive ticket sales in our survey. So what if fans could buy tickets the moment they discover the show — through the platform they’re on in that instant?

If your first reaction is to imagine a spike in ticket sales, you’re not alone. 98% of surveyed venues said enabling ticket sales on other platforms will drive growth in coming years, with nearly three out of four calling it extremely impactful.

“The advent of social media and music streaming give the average music fan more information about their favorite artists than ever before,” says Jordan Gremli, the Head of Artist Insights at Spotify. “But all that information can be overwhelming. At Spotify, we feel that organizing all of that information for our users will be beneficial for both our users and for artists. To that end, we’ve recently launched several features that help users find shows near them featuring artists they love, including a ‘Concerts’ tab and a personalized Concert suggestion feed.”

The potential of these platforms doesn’t end with helping users find shows — they can help users buy tickets to shows as well. After all, how to buy tickets is just one more layer of information that could overwhelm uncommitted fans. In fact, our surveyed venues said that the second most influential way ticketing companies could increase their ticket sales is by allowing fans to buy tickets directly on a wide variety of popular sites and apps, like Facebook, Bandsintown, and Spotify.
This vision isn’t a distant reality. An integration between Facebook and Eventbrite already allows fans to buy tickets to shows directly on their Facebook Events page.

“Our primary focus for Facebook Events is helping people connect and spend time together in the real world,” says Hema Budaraju, the Product Manager for Facebook Events. “Enabling the ability to buy Eventbrite tickets on Facebook provides consumers a convenient and safe way to go to events that interest them, and helps event organizers and promoters sell more tickets.”

In the future, similar integrations could exist wherever fans are: on their preferred social networks, streaming platforms, or event discovery sites. “If you’re listening to music in Spotify and want to go see it live, we want the lowest barrier of entry for fans to access that artist,” says Josh Greenberg, the Global Director of Experiential Marketing at Spotify. “Integrations of ticketing companies into other environments where people are spending their time is going to be very beneficial.”

Venue owners agree. “The fewer clicks it takes to get a ticket, the better,” says James Moody, the owner of Mohawk in Austin. “You can get tickets on Facebook or Instagram easier today than a year ago, but it’s still three to four steps away if you have to link to the ticketing company interface. [We need to mimic] apps using touch sensitivity, thumbprints, quick purchases that cut to the chase. People are already less likely to respond to ads, and if buying tickets takes too many clicks they’re going to bail.”

Don’t underestimate the impact a simple purchase process can have on your business. Each additional step in the checkout process can cause a 10% decrease in transactions. That means technology that makes it easier for fans to buy tickets helps your bottom line as well.

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1 Ticketmaster
Prediction #4: Smaller music rooms will use beacons to engage with sponsors at scale

“Sponsorship” can be a dirty word — but it doesn’t have to be.

There’s $1.4 billion in sponsorship dollars going to music in the U.S. “It goes to the top festivals and artists,” says Mat Thomas, the Founder of ConcertPass, the first mobile rewards and loyalty app for concerts. “Very little of that money really trickles down to independent artists, venues under 3k, or brands that aren’t as big as Pepsi and Budweiser. But they still might want to activate.”

In fact, two thirds of venues we surveyed want to increase revenue beyond ticket and bar sales. And one in five venues specifically want to increase sponsorship revenue using technology. But only one third of venues currently rank sponsorship as a “very important” revenue stream for their room.

So why the gap between interest in sponsors and engagement with them? Venues face two main challenges when trying to attract sponsors. First, sponsoring venues isn’t scalable for many brands that have to find contacts at every room they’re interested in sponsoring. And second, venues often don’t have an attractive package to offer sponsors in return.
Luckily, emerging technology has a solution. By using apps and beacons (small wireless devices that use Bluetooth in mobile phones), individual rooms have the opportunity to craft appealing packages that can bring venue sponsorships to scale.

“Festivals typically have apps, but when users interface with venues, you usually don’t see more than a website, Instagram, Facebook, and Twitter,” says Kevin Arnold, the Founder of NoisePop and Swedish American Music Hall in San Francisco. “There’s opportunity to build upon the concepts of festival apps in a year-round way for venues. It could be a membership or loyalty program, so you can reach out to those fans in the real world when they’re happening by a location or are listening to a certain artist.”

Those rewards and loyalty programs are the perfect opportunity to activate sponsors at scale, even across venues. That’s Mat Thomas’s vision for ConcertPass. Instead of requiring venues to build their own apps to use beacons and other new location technologies, he hopes ConcertPass will be the app that connects artists, venues, and brands to serve relevant information to fans before, during, and after events.

“We’re creating a matching system in New York, pairing multiple venues with multiple brands as ‘digital sponsors’ across events,” Thomas says. For example, they could package 25 shows from different venues that target 18-27 year-old fans of country music in New York City, and brands could offer rewards at all those shows. (Imagine a push notification as you’re waiting in line at your favorite venue that offers you a VIP upgrade or a meet and greet with that artist, brought to you by a brand.) “This is a way for brands to more effectively spend more marketing dollars on artists and venues while getting better ROI. It’s a win-win-win.”

Whether venues create their own apps or use a communal approach like ConcertPass, beacons will enable new types of relationships with sponsors — and rewards for fans.

“It’s an interesting technology because of its potential to serve up content in unique ways,” says Chris Carver, the Co-Founder and CEO of Lennd, an event operations company. Consider the “dual screen” phenomenon: when people are watching TV, they’re still looking at their phones. “As everything goes to mobile, the dual screen component is another thing I think could see being used much more in the event world,” Chris says. “We can expect phones to be more incorporated in the experience. It’s not just about serving up ads and commerce, but creating a better, more personalized experience for the attendee.”
Prediction #5: The artist booking process will be simplified

The majority of venue employees we surveyed spend between one to four hours a day managing holds and confirming shows. So it’s no surprise that “saving time” is the second most common benefit venues hope to gain from technology, through improved workflow and operations for their team.

So, why do holds take up so much time? Live music venues and promoters are often pigeonholed into using technology that wasn’t built for their needs — or end up not using technology at all. Four out of five venues we surveyed still use a non-music tool like Google Calendar, or a paper calendar. Tools built for managing corporate meeting schedules (or their 1980s equivalents) are slowing down an already complex booking process.

“Any major talent agency is booking tens of thousands of shows per year,” Rob Bonstein, VP of Music Business Development at Paradigm Talent Agency, says. “The technology you use to organize is core to the value of your business... Information is power, and being able to make the most of that info is valuable to people.”

Of course, booking isn’t the only task in which live music producers face this challenge. “Producers’ traditional workload is pretty archaic,” says Chris Carver, Co-Founder and CEO of Lennd. “Everything from advancing a show to managing assets and inventory to production schedules behind the scenes were historically printed out in a binder, or done in an Excel spreadsheet.” By connecting those schedules with other systems — from ticketing to RFID to catering — those same tasks become easy.

We heard similar visions for streamlining artist booking. “The ideal booking calendar and ticketing system would be unified,” says Angela Gonzalez of National Sawdust in New York City. “Right now we have two departments, and two steps, and it’s the same info. Streamlining the workflow would let us spend labor resources on other things.”

To accomplish these tasks, venues and promoters need to use a booking tool meant for the live music space. “Talent buyers are looking at ten venues a time, and it’s a hot mess to manage,” says James Moody, the owner of Mohawk in Austin. “Most of them are managing on Google Calendars, but no one built Google Cal to work for talent buyers. They’ve duct taped it together to make it work.”

As one of the first investors in Queue, a booking calendar tool for music, Moody’s vision is to streamline the booking process not just for his own team, but for venues and promoters everywhere. “What Queue does is let you customize multiple holds and enter all the economics and promotional tools, so all the info is built into the show calendar,” Moody says. “It helps organize the mayhem, and it’s mobile. Queue has enormous potential to disrupt the music industry.”
Prediction #6: Fans will be able to influence performances in real-time with wearable tech

More than one third of venues we spoke with say they want to use technology to improve the fan experience at their shows. We’re starting to see hints of how this could look from some of this year’s largest arena tours: Taylor Swift and Coldplay made headlines for giving fans wristbands that light up with their performance. Our experts say this is just the beginning of technology that makes fans part of the performance.

“Light-up wristbands are giving a whole new dimension to lighting at a show,” Rob Bonstein says. “Artists will always come up with new ways to wow an audience and bring them into a show.”
Like the light-up wristbands, these new ways to wow an audience are likely to involve “wearables” which live on your fans, not on your stage. But data from those devices could influence performances in surprising ways.

Jesse Kirshbaum, the Co-Founder of NUE Agency, predicts wearables could be used to generate a “heat map” of how the audience is moving to the music, and how the music is creating energy in the room. “The heat map wearable tech could tell you when the song is picking up, and how the energy is moving with it,” Jesse says.

This sort of heat could be measured using beacons (small wireless devices that use Bluetooth in mobile phones) and accelerometers in phones through an app, or through a separate device, given to people as they arrive. Another hypothesis is that audience interaction will be measured using motion, volume, and temperature sensors on wearables. These biometrics could reflect audience interaction and trigger special effects during the performance.

Max Pollack, a Founding Partner of MATTE Projects in New York City, compares the use of these technologies to motion-sensitive triggers that are found in the XBox Kinect. Pollack suggests that phones or wearables could be used to monitor audience movement, which would then influence the images or content show on the stage’s screen. “We’ll allow the audience to impact the show as the tech gets cheaper and smaller — the visuals and music will be more reactive.”

The artists themselves could also respond to the fans’ movement.

“Instead of just trippy images, there’s a chance to tell more of a story with the screen behind the artists,” says Jesse Kirshbaum of the NUE Agency.

Kirshbaum thinks this tech could revitalize the EDM scene in particular. “One of the big pushbacks on EDM is that it’s canned,” Kirshbaum says. “If the audience can interact with the DJ, then the DJ would be creating energy, not just pushing buttons. That will be a huge win for EDM culture.”
Prediction #7: Advertising strategies will get even more targeted

“My least favorite part of my job is trying to sell tickets,” says Heath Miller, the VP of Concerts at Webster Hall in New York City. And he’s not alone. Of all the technology our survey respondents used, they rated advertising tech — the tech that helps them sell tickets — as the least effective.

Four out of ten of our surveyed venues spend more than four hours marketing each individual show, and 40% of them do that with a marketing budget under $200. (Nearly a quarter have less than $100 to spend per show.) When you’re short on time and even shorter on money, it’s no wonder advertising is a challenge.

But venues are hopeful: going forward, expanding the distribution of their events and reaching new fans is the number one way they hope to use technology. In fact, many venues are already taking advantage of targeted, identity-based advertising technology and seeing great results — the venues we surveyed named Facebook Ads as their most successful advertising platform.

Music streaming sites are increasingly of interest for targeting ads as well. 56% of surveyed venues think using listening behavior to drive targeted ticket sales will be extremely impactful to their business.

“We think our data can be helpful in every aspect of the tour-planning process: from booking, to finding artists to tour with, to constructing the setlist, to getting fans in the building,” says Jordan Greml, the Head of Artist Insights at Spotify. “We’ve been working with artists to identify their most passionate fans on Spotify, and then rewarding those

“You have to communicate where your fans are. Don’t use every new tech, because few take. But once they get to a threshold of real usership like Snapchat — you have to get on there and market. Personally, I know I have to start using a platform when politicians are on there. They have the data, so it’s a good signal.”

— James Moody, Owner of Mohawk Austin, Co-Founder at Transmission and Guerrilla Suit
fans with special offers like exclusive meet & greets, early access to tickets, and more. Campaigns like this make fans feel special and give artists the chance to reward the people that support them the most.”

Just as artists now identify loyal fans through streaming platforms, nearly two thirds of surveyed venues said that identifying their own most loyal or highest spending fans would be extremely impactful. And a quarter of them want to use technology to increase customer loyalty. But while artists can turn to streaming sites to identify their most passionate fans, venues and promoters can only identify their show’s most frequent or highest spending attendees using their own data.

“If you see a heavy number of plays from Mexico, does that mean people in Mexico are actually willing to go to your shows there?” says Rob Bonstein of Paradigm Talent Agency. “Or did the streaming company just do a big ad campaign in Mexico that doubled subscribers? You can only measure the true demand for a show by putting the ticket on sale.”

Your own historical ticketing and fan data is ultimately your most reliable resource. That’s why the most strategic way for venues to target their advertising in the future won’t be using data from other sites — it will be using their own data more effectively. (Data management will also help the one in four surveyed venues who want to use technology to automate their marketing efforts.) While one in three of our surveyed venues currently uses a customer relationship management (CRM) system, this number will likely go up in coming years.

“Using a CRM system gives artists and promoters the opportunity to gather more info about who’s interacting with them, how often, and how much money they’re spending,” Bonstein says. “They don’t have access to that info if it’s controlled by a streaming site or social network.”

“We’re working on our Salesforce implementation,” says Angela Gonzalez, the Director of Patron Experience at National Sawdust in New York City. (Salesforce is the most common CRM.) “Salesforce is a better way to organize our data so we can speak to our patrons more precisely.”

The most powerful vision for the future is one in which venues and promoters can use all relevant sources of data to target their advertisements. Now, fans sign up for hundreds of newsletters from bands, event listing sites, and venues. But if ticketing, streaming, social media, and event listing site data were all open and accessible, fans could receive the most targeted info about tours and artists coming to town.

This open platform approach could enable the use of artificial intelligence or machine learning that understands fan behavior and delivers recommendations that feel hyper-curated for them alone. But until then, it’s up to each individual venue and promoter to service their fans the best they know how.
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Prediction #8: Virtual reality and augmented reality will find their place at shows

Virtual reality (VR) and augmented reality (AR) have been buzzwords this year, with search traffic for both spiking around the summer release of Pokemon Go. But despite all the buzz, no one in the music industry seems quite sure yet how these hot topics will affect live shows.

“I think it’s really interesting to look at the gaming community for future trends in the events industry,” says Chris Carver, the Co-Founder and CEO of Lennd. “In terms of livestreaming and virtual reality, there’s a way to gamify the experience more.” Venues could use AR to activate challenges within the venue for rewards, or artists could tour with 3D glasses and use a 3D screen behind the performance. Or, the performance itself could become part of games that fans already know and love. “VR will get interesting when you get to play Guitar Hero on stage with the Red Hot Chili Peppers at Coachella,” says Josh Greenberg, the Global Director of Experiential Marketing at Spotify.

National Sawdust in New York City is interested in using AR to develop an elevated experience for VIP patrons. “When Pokemon Go hit, I started digging into AR for what uses that might have in a venue. Not just with the experiential marketing angle, but also in terms of data management,” Gonzalez says. “We’re looking at AR for our first membership program to make memberships worth the extra tier. There are neat tech elements to set it above — like a business card that has AR function on it.”

Using ticketing and travel data to target tourists

One other creative data source ticketing companies could connect with? Travel sites. Tourists are an often overlooked target audience who are likely to actively seek out nightlife when they’re in town. Unfortunately, they’re not likely to receive targeted ads.

“If I’m flying to LA for five days, and the bands I like are there — no marketing will hit me because I’m not there yet,” says Heath Miller, the VP of Concerts at Webster Hall, New York City’s largest nightclub. “The average person coming to town hasn’t been there before, and wouldn’t even know what websites to look on to find concerts. If ticketing companies can align with travel sites and feed venues that data, that would be great,” Heath says. “Ticketing companies could work more with hotel concierges to feed them better suggestions for customers coming in.”
But perhaps the most compelling insight into the future of VR and AR can be seen by looking to the past. Back in 2012, Coachella made the first alternate reality headlines in the music space for their Tupac hologram.

“Holograms present an opportunity to give the audience impossible realities,” says Max Pollack of Matte Projects and Full Moon Festival. “It’s a cool opportunity for bands that build visual characters, like the Gorillaz or some Japanese bands. It won’t be the norm, but holograms could form special experiences that become spectacles of themselves. I’m not sure if that would be considered a concert or an immersive theater experience.”

Across the board, one thing seems certain: VR and AR could serve to enhance the live experience, but they’ll never replace live touring.

“The most rare and valuable commodity will always be the artist themself, being in the same room as them,” Rob Bonstein of Paradigm Talent Agency says. “You want to see the sweat fall off their forehead, or feel the confetti in your hair at the end of an Adele show.”

Conclusion

There’s plenty of reason to be excited about the concert technology on the horizon. And even with twenty music and tech industry leaders weighing in, the next decade is sure to hold technological surprises no one can anticipate.

“Look at the history of what’s happened over the past decade,” says Kat Tooley of Superfly. “Break it down to even just stage production, and the amount of things that have gone from analog to digital. Or the transfer of hard credentials to RFID... Seeing all that come about is a good predictor of how much will change in another 10 years.”

So when evaluating which technology is best for your live shows, keep in mind: technology should make your life easier — and your fans’ experience more memorable. Now that you know what the future of technology has in store, don’t let your technology partners hold you back.

Curious how you could grow your brand and work more efficiently by partnering with a ticketing company that puts technology first? Get in touch by contacting us here, or give us a call at (866) 902-2531.
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