Live Entertainment Industry in Australia 2010

Ticket Attendance and Revenue Survey
Live Performance Australia

8 July 2011

Ernst & Young

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Ms Evelyn Richardson
Chief Executive
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8 July 2011

Private and confidential

Dear Evelyn

Live Entertainment Industry in Australia: Ticket attendance and revenue survey

Further to the agreement between Ernst & Young and Live Performance Australia dated 27 April 2011, we are pleased to present you with the final report for the 2010 Ticket Attendance and Revenue Survey Report (the "report"). We understand that the information contained within the report is to be used by Live Performance Australia as part of its own annual publication.

Restrictions on the report use

The report may be relied upon by Live Performance Australia for the purpose of publishing the Ticket Attendance and Revenue Survey Report only. It should not be relied upon for any other purpose.

Ernst & Young disclaims all liability to any party for all costs, loss, damage and liability that the third party may suffer or incur arising from or relating to or in any way connected with the provision of the deliverables to the third party without our prior written consent. Any commercial decisions taken by Live Performance Australia are not within the scope of our duty of care and in making such decisions you should take into account the limitations of the scope of our work and other factors, commercial and otherwise, of which you should be aware of from the sources other than our work. Please refer to Section 5 of this report for terms of use and reliance on our report by third parties.

Basis of our work

Our work in connection with this survey is of a different nature to that of an audit. We have relied on ticketing data that was individually supplied to us from the various ticketing companies and the Australia Council on behalf of the Australian Major Performing Arts Group (AMPAG). We have not independently verified, or accept any responsibility or liability for independently verifying, any such information nor do we make any representation as to the accuracy or completeness of the information. We accept no liability for any loss or damage, which may result from your reliance on any research, analyses or information so supplied.

If you would like to clarify any aspect of this study or discuss other related matters then please do not hesitate to contact me on (03) 9655 2551 or Matt Colston on (03) 9288 8628.

Yours sincerely

Dr David A Cochrane
Partner

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1. Introduction

1.1 Scope of work

Ernst & Young has been engaged by Live Performance Australia (LPA) to undertake a survey of ticket attendances and revenues for the Live Entertainment Industry for the 2010 calendar year. The Live Entertainment Industry encompasses performances, productions, rehearsals or concerts that are performed in front of a live audience. The scope of our work included:

- Coordinating the collection of the ticket sales and revenue data for the Live Entertainment Industry in Australia from various ticketing companies and the Australia Council for the Arts.

- Compiling the 2010 national survey data on an overall basis, by state and by event category, for the purposes of inclusion in *LPA's Live Entertainment Industry in Australia Attendance and Revenue Survey 2010 Report*.

- Performing an analysis of the 2010 national survey data on an overall basis (and in comparison to previous years), by state and by event category.

This study follows on from the previous annual ticketing studies published by LPA in partnership with Ernst & Young since 2006.

1.2 Approach

For this survey, Ernst & Young compiled data from ticketing companies, self-ticketing venues and the Australia Council for the Arts (collectively referred to in this study as the "survey participants"). The ticketing companies surveyed as part of this study were as follows:

- Araluen Centre for Arts & Entertainment NT
- Darwin Entertainment Centre (new in 2010)
- Arts Projects Australia (Womadelaide) SA
- BASS SA
- BOCS Ticketing WA
- Canberra Ticketing
- The Arts Centre (Melbourne)
- Queensland Performing Arts Centre (QPAC)
- Sydney Opera House
- Moshtix (new in 2010)
- Ticketmaster
- Ticketek

These companies were identified by LPA and provided both gross revenue and attendance data to Ernst & Young for the 2010 calendar year. Gross revenue comprised revenue sourced from paid tickets only (i.e. it excludes sponsorships); while the attendance data provided and applied in the analysis included both paid and non-paid tickets.[1] Average ticket price data was calculated based on paid tickets only.

As for the Australia Council, the data was limited to the Australian Major Performing Arts Group (AMPAG) of companies. These were:

- The Australian Ballet
- Australian Brandenburg Orchestra

[1] Non-paid tickets include complimentary/sponsor/zero price tickets which are defined as those tickets that are given away for free or as part of contra, sponsorship or sales incentive agreements. It may also include tickets with an undetermined value at the time of issue, providing the ticket is generated with a zero price.

- Adelaide Symphony Orchestra
- Australian Chamber Orchestra
- Bangarra Dance Theatre
- Bell Shakespeare
- Belvoir
- Black Swan Theatre Company
- Circus Oz
- Malthouse Theatre
- Melbourne Symphony Orchestra
- Melbourne Theatre Company
- Musica Viva
- Opera Australia
- Opera Queensland
- Orchestra Victoria
- Queensland Ballet
- The Queensland Symphony Orchestra
- Queensland Theatre Company
- State Opera of South Australia
- State Theatre Company of South Australia
- Sydney Dance Company
- Sydney Symphony Orchestra
- Sydney Theatre Company
- Tasmanian Symphony Orchestra
- West Australian Opera
- West Australian Ballet
- West Australian Symphony Orchestra

For these AMPAG companies, the gross revenue includes both single ticket sales as well as subscription revenues.

Ticketing data was assigned by the ticketing companies, self-ticketing venues and the Australia Council to event categories based on the guidelines established between LPA and these organisations. Table 1 presents a description of these event categories. Further, as part of these guidelines, the ticketing companies are requested to exclude from their data all events produced or presented by the AMPAG Companies. This is to avoid double counting of revenue and attendance data.

Table 1: Category descriptor guide (2010)

Category	Description
Ballet and Dance	Traditional forms, Ethnic dance, Folk dance, Ballet, Ballroom, Latin dance, Liturgical dance, Modern dance, Ballet, Tap, and Breakdancing
Children's/Family	Live entertainment for children, Interactive performances for children and Workshops for children
Classical Music	Any of the following in classical/contemporary art (i.e. current, but not 'pop') style: Orchestral music, Chamber music, Choirs and choral music, Recitals, and Singing/playing. All styles of the following: Sacred music and Traditional music/ethnic music/world music
Festivals (Multi-Category)	Festivals/events which contains a number of different types of events which fall into two or more categories
Festivals (Single-Category)	Festivals/events which contain a number of events but which fall into one category only

Category	Description
Musical Theatre	Staged productions which include music/drama/movement in popular form, primarily (but not limited to): Musicals Cabarets in cabaret mode/style
Non-Classical Music	All forms of the following, performed by any type of ensemble or soloist (including any ensemble/chorus/solo musicians advertising a program which is exclusively one of the following categories, e.g. 'pop' or 'jazz,' as in The Australian Jazz Orchestra): Pop, Jazz, Blues, Country, Rock, Folk, Soul, R&B, Techno, Hip hop, Rap, Heavy Metal, and Dance parties
Opera	Theatrical presentations in which a dramatic performance is set to music in classical or contemporary art style: Opera and Operetta (includes Gilbert and Sullivan)
Special Events	Unique presentations which do not fall into any other category
Theatre	Script based theatre, Drama, Comedy theatre, Mime and Plays
Circus and Physical Theatre*	Physical Theatre Circus
Comedy*	Stand up Comedy performances (but not Comedy plays)

*These categories were introduced in 2009

Ticketing companies and the Australia Council provided data to Ernst & Young directly. Confidentiality Deeds were in place between all data providers and Ernst & Young. As such, and consistent with our agreed approach, Ernst & Young did not reveal disaggregated raw survey data or event specific revenue or ticketing data to LPA.

While our scope of works did not include a detailed review of all data to determine the appropriateness of event category allocations, where obvious anomalies were identified, Ernst & Young queried the data with the relevant survey participants and where appropriate amendments were made. Examples of such anomalies included for instance:

- Sporting events, fashion festivals, workshops, cinema screenings, award nights and balls were excluded as not being considered part of the Live Entertainment Industry.
- Royal Melbourne Show included in Special Events was excluded as not considered being part of the Live Entertainment Industry.
- Comedy events included in Theatre or Festivals (Single-Category) were reallocated to the Comedy category.
- Circus events included in the Theatre, Special Events, or Children's/Family categories were reallocated to the Circus and Physical Theatre category.

1.3 Limitations

As with previous studies, data on ticket revenues and attendances for the Live Entertainment Industry was limited to that provided by the survey participants. While national in reach, the coverage of this survey excludes events in some regional venues, free performances, and also schools' performances of the AMPAG companies. Small to medium companies and independent theatre are also under-represented as many of these companies either self-ticket or use ticketing service providers and venues not currently involved in the Survey.

Moreover, attendances at festivals and non-classical music events are under-reported in this survey. Firstly, some festivals maintain their own ticketing systems and are not part of this survey. The addition of data from Moshtix for the first time this year has reduced the extent of under-reporting of contemporary music festivals. Secondly, the survey only reports paid tickets and does not include the substantial unpaid and/or unticketed components of festivals. The non-classical music category is subject to similar limitations; as pub and club venues that self-ticket, or use ticketing companies who are not part of the survey are not included in the results. Therefore, this study provides a conservative estimate of the total ticket revenues and attendances sourced from live entertainment events in Australia.

As part of the study, the 2010 data was compared against historical data sourced directly from Live Performance Australia's *Live Entertainment Industry in Australia 2006, 2007, 2008* and *2009 Reports*. Ernst & Young note that we did not revisit the data collection and allocation methodology used in 2006 and 2007 as the historical data used to prepare the reports in these years was not provided in a disaggregated format. As such, Ernst & Young was unable to query the accuracy of the allocation of events in these years.

We note that caution should be applied when comparing the 2008, 2009 and 2010 data with data from previous years as inconsistencies may exist in the data collection methodology between the studies performed in these three years, and for previous studies (where more detailed event specific information was not requested).

1.4 Changes in the 2010 Ticketing Survey as compared to prior years

We have made two changes to the Ticketing Survey in 2010, being:

- The inclusion of data from Darwin Entertainment Centre. Darwin Entertainment Centre provided ticketing information for performances held at Darwin Entertainment Centre and other Northern Territory locations during 2010.
- The inclusion of data from Moshtix. Moshtix is a ticketing service provider that operates nationwide, primarily in the categories of Festivals (Single-Category) and Non-Classical Music.

When comparing 2010 and 2009 Survey data with previous years, it should be noted that four major changes were made to the Ticketing Survey in 2009, being:

- The introduction of the 'Comedy' and 'Physical Theatre' categories. As defined in Section 1.2 under our Approach, the Comedy category includes all comedy events such as stand up but does not include comedy plays, while the Circus and Physical Theatre includes Circus and Physical Theatre events. The introduction of these categories do not represent an extension of the scope of the Ticketing Survey, rather events which fall within these new categories would have been included in other categories in prior years.
- The inclusion of data from Arts Projects Australia. Arts Projects Australia provided ticketing data for Womadelaide - a single category festival in Adelaide previously not covered by this survey.
- The analysis and reporting of live entertainment attendances and revenue for each state/territory of Australia.

- The inclusion of data from The Arts Centre (Melbourne). For the last two quarters of 2009, The Arts Centre (Melbourne) maintained their own ticketing system, which was previously outsourced to Ticketmaster (and therefore included in Ticketmaster's data).

2. Ticket attendance and revenue results

2.1 Overview

Studies have shown that participation in the Arts, including the Live Entertainment Industry is particularly sensitive to changes in the growth of real household disposable income[2]. The global economy is continuing its recovery since the global financial crisis, however conditions varied across regions. The Australian economy fared relatively well compared to other OECD countries in 2010, which made Australia a more attractive market for international performers and productions.

In light of the continued economic recovery in 2010 overall ticketing revenues have increased significantly from 2009 levels. This was underpinned by strong growth in the key categories of Non-Classical Music, which was driven by an increase in large international tours, as well as strong growth in Musical Theatre due to an increase in the number and scale of productions staged. There was also strong growth in Festivals (Single-Category), although this must be considered in the context of the broadening of the scope of data collected for this category in the 2010 Ticketing Survey.

2.2 Analysis of overall trends

In 2010, approximately 17.24 million tickets were issued to live entertainment events in Australia. The tickets issued were comprised of approximately 15.36 million paid tickets, while the remaining 1.88 million tickets were complimentary, sponsor and zero priced tickets.[3] This generated total revenues of $1.328 billion in 2010, as compared to $1.083 billion in 2009, representing an increase of 22.6% year on year. The increase in total revenues exceeded the increase in paid tickets in 2010, driven by an increase in the average ticket price by 7.3% to $86.43. Table 2 below details the changes in gross revenue and total ticketed attendances between 2004 and 2010.

Table 2: Total revenue and attendance (2004–2010)

	Revenue ($)	Growth (%)	Total tickets*	Growth (%)	Average ticket price ($)**	Growth (%)
2010	$1,327,805,816	22.6%	17,241,139	13.5%	$86.43	7.3%
2009	$1,083,329,949	2.1%	15,196,773	-4.0%	$80.57	5.2%
2008	$1,061,273,304	-13.6%	15,823,705	-24.2%	$76.60	16.0%
2007	$1,228,658,664	6.1%	20,887,365	5.3%	$66.03	3.1%
2006	$1,158,064,526	38.8%	19,835,756	25.5%	$64.08	5.7%
2005	$834,337,206	21.0%	15,808,790	17.3%	$60.62	10.0%
2004	$689,599,070		13,477,231		$55.13	

**Based on both paid and unpaid tickets*

*** Average Ticket Prices are calculated based only on paid tickets*

The compound annual growth rate (CAGR) for revenue from 2004 to 2010 was 11.5%, while the CAGRs for attendance and average ticket price for the same period were 4.2% and 7.8% respectively.

[2] 'Music and Theatre Productions in Australia'- IBISWorld Industry Report (August 2010), p 4

[3] It is industry practice to issue sponsor tickets at zero price, but these are effectively paid tickets via the sponsorship arrangement. In this analysis, the ticketing revenue excludes any sponsorship revenue.

Figure 1 and Figure 2 below show that overall attendances and gross revenue have both increased in 2010 as compared to 2009.

Figure 1: Gross revenue (2004-2010)

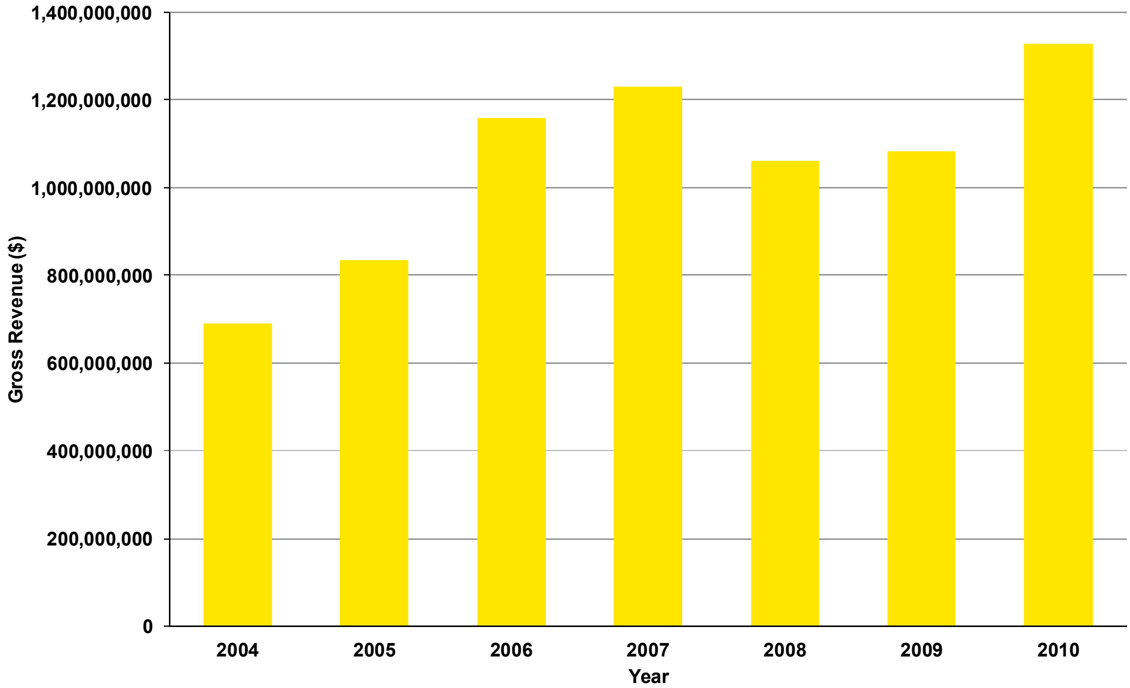
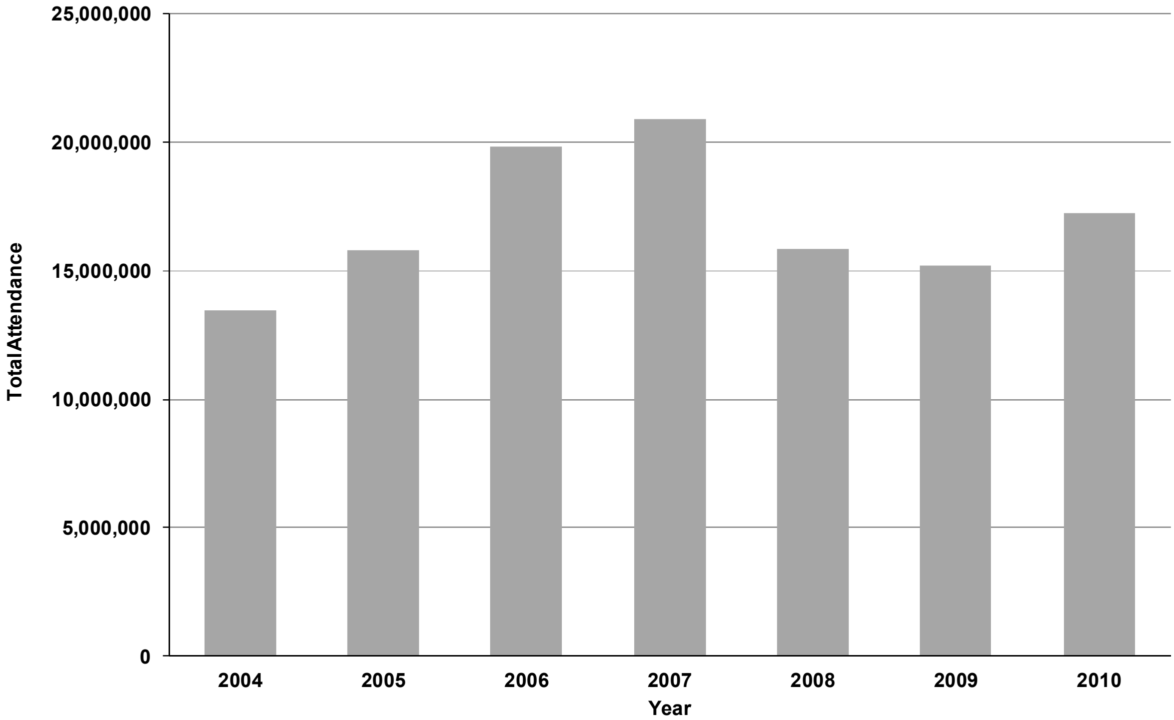


Figure 2: Total attendances (2004-2010)



Note: Caution should be applied when comparing the 2008, 2009 and 2010 data with data from 2004 to 2007, as inconsistencies may exist in the data collection and allocation methodology.

3. Revenue and attendances by state

This section presents the revenues and attendances for all eight states and territories within Australia for 2010 as detailed in Table 3 below.

In 2010 events staged in New South Wales generated 35.1% of gross revenues, while events staged in Victoria generated 34.0%. Combined, these states account for 69.1% of market share by gross revenue.

Figure 3 and Figure 4 illustrate the state/territory breakdowns for both revenue and attendances for 2010, as well as the comparative 2009 figure for the revenue share of industry by state and the 2009 ticket share of industry by state.

Table 3: Total revenue and attendances by state/territory (2009-2010)

Category	Revenue	Share of Industry (2010)	Share of Industry (2009)	Tickets	Share of Industry (2010)	Share of Industry (2009)
New South Wales	$465,761,849	35.1%	35.4%	5,818,163	33.7%	34.1%
Victoria	$451,053,035	34.0%	32.1%	5,820,603	33.8%	31.2%
Queensland	$160,520,942	12.1%	13.6%	2,043,327	11.9%	13.2%
Western Australia	$145,479,374	11.0%	9.7%	1,879,408	10.9%	9.7%
South Australia	$68,538,320	5.2%	7.6%	1,035,243	6.0%	9.5%
Australian Capital Territory	$15,248,151	1.1%	1.3%	304,168	1.8%	1.7%
Tasmania	$3,783,068	0.3%	0.3%	59,753	0.3%	0.5%
Northern Territory	$3,313,888	0.2%	0.0%	96,872	0.6%	0.1%
Unallocated*	$14,107,190	1.1%	NA	183,603	1.1%	NA
Total	$1,327,805,816	100.0%	100.0%	17,241,139	100.0%	100.0%

**Unallocated events are mostly comprised of festivals that were held across several states for which ticketing data was not segregated by state. This category is new in 2010.*

Figure 3: Market share (revenue) by state/territory (2010)

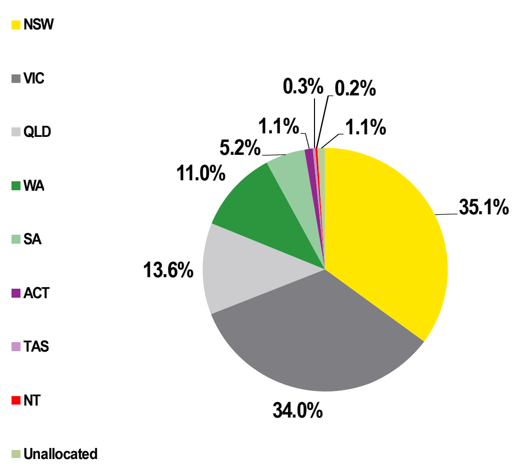
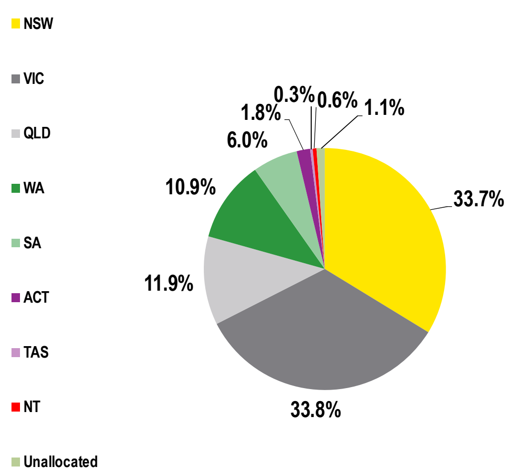


Figure 4: Market share (attendances) by state/territory (2010)



4. Category analysis

4.1 Category trends

This section presents analysis for each of the twelve categories, as defined in Table 1. Table 4 below and Figure 5 and Figure 6 over the page illustrate the breakdown of the Live Entertainment Industry in Australia based on share of gross industry revenue by category in 2009 and 2010, while Figure 7 and Figure 8 illlustrate the industry breakdown based on share of total attendance by category in 2009 and 2010.

The Non-Classical Music and Musical Theatre categories represent the two largest categories in the industry, with Non-Classical Music generating 49.6% of industry revenues, while the Musical Theatre generated 18.3% of industry revenues. Combined these two categories represent around 67.9% of the Live Entertainment Industry by gross revenue. The most notable movement was in the Non-Classical Music category, where gross revenue as a share of the industry total has grown 7.1%, from 42.5% in 2009 to 49.6% in 2010. We note that this was partially attributable to the inclusion of Moshtix data in 2010. Other categories which have grown in terms of industry share of revenue include Comedy, Festivals (Single-Category) and Special Events.

Figure 9 illustrates the year on year percentage revenue movement by category. The most significant movement was in Festivals (Single-Category) which increased 82.6%, which we note was also impacted by the inclusion of Moshtix data in 2010. Other significant movements between 2009 and 2010 were in the categories of Non-Classical Music, which increased by 43.1%, and Comedy, which increased by 40.4%.

Figure 11 and Figure 12 present time series data of the market shares of each event category over the past seven years for ticket revenues and attendances. The Non-Classical Music category has trended upwards over the past three years in terms of industry share by revenue and attendance while Theatre, Musical Theatre, Classical Music, Children's/Family, and Festivals (Multi-Category) have trended downwards in terms of industry share by revenue and attendance over the three years to 2010.

Table 4: Total revenue and attendances by category (2010)

Category	Revenue	% change in revenue (from 2009)	Share of industry	Tickets	% change in attendance (from 2009)	Share of industry
Ballet and Dance	$57,509,401	-1.8%	4.3%	1,023,077	-2.6%	5.9%
Children's/Family	$31,247,780	-2.1%	2.4%	974,624	-9.4%	5.7%
Classical Music	$45,882,050	-35.6%	3.5%	962,132	-14.1%	5.6%
Festivals (Multi-Category)	$9,570,915	-10.1%	0.7%	263,464	-38.9%	1.5%
Festivals (Single-Category)	$100,918,020	82.6%	7.6%	1,028,170	28.5%	6.0%
Musical Theatre	$242,897,364	13.0%	18.3%	2,612,507	6.3%	15.2%
Non-Classical Music	$659,102,048	43.1%	49.6%	7,028,235	50.1%	40.8%
Opera	$40,128,943	-8.9%	3.0%	409,541	-8.6%	2.4%
Special Events	$31,449,876	33.3%	2.4%	526,503	-5.9%	3.1%
Theatre	$60,151,139	-21.1%	4.5%	1,354,336	-20.8%	7.9%
Circus and Physical Theatre	$9,900,116	15.1%	0.7%	265,837	34.1%	1.5%
Comedy	$39,048,164	40.4%	2.9%	792,713	19.8%	4.6%
Total	$1,327,805,816	22.6%	100%	17,241,139	13.5%	100%

Figure 5: Gross revenue by category (2010)

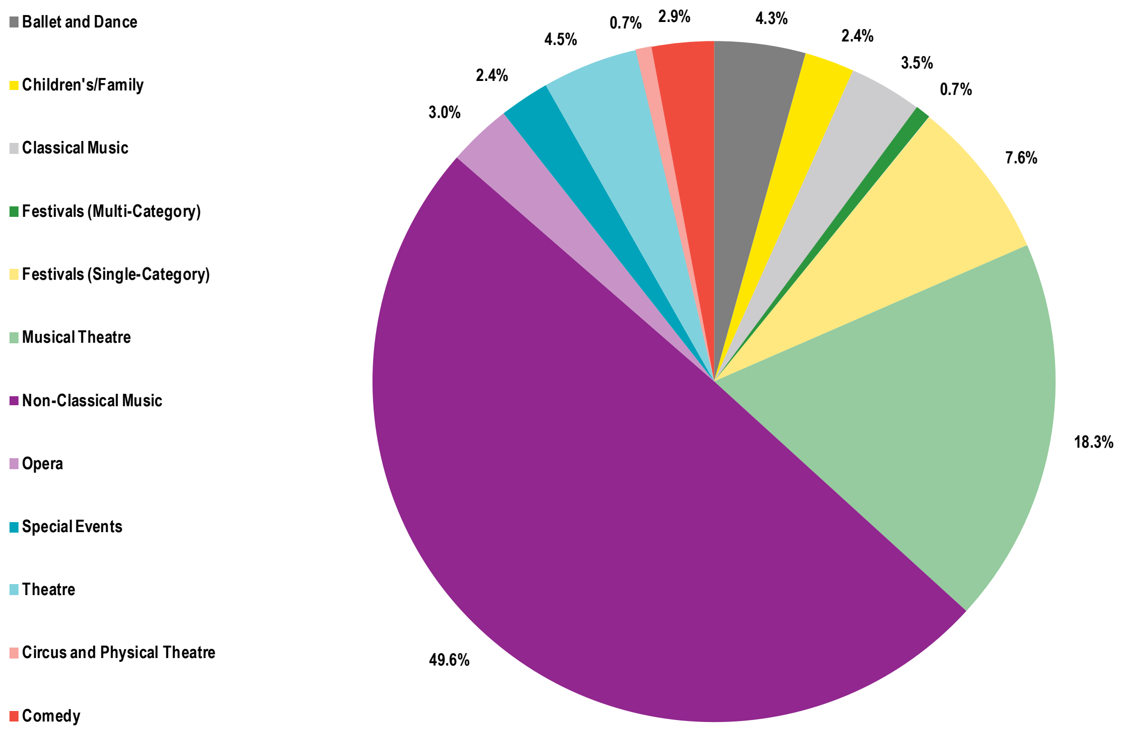


Figure 6: Gross revenue by category (2009)

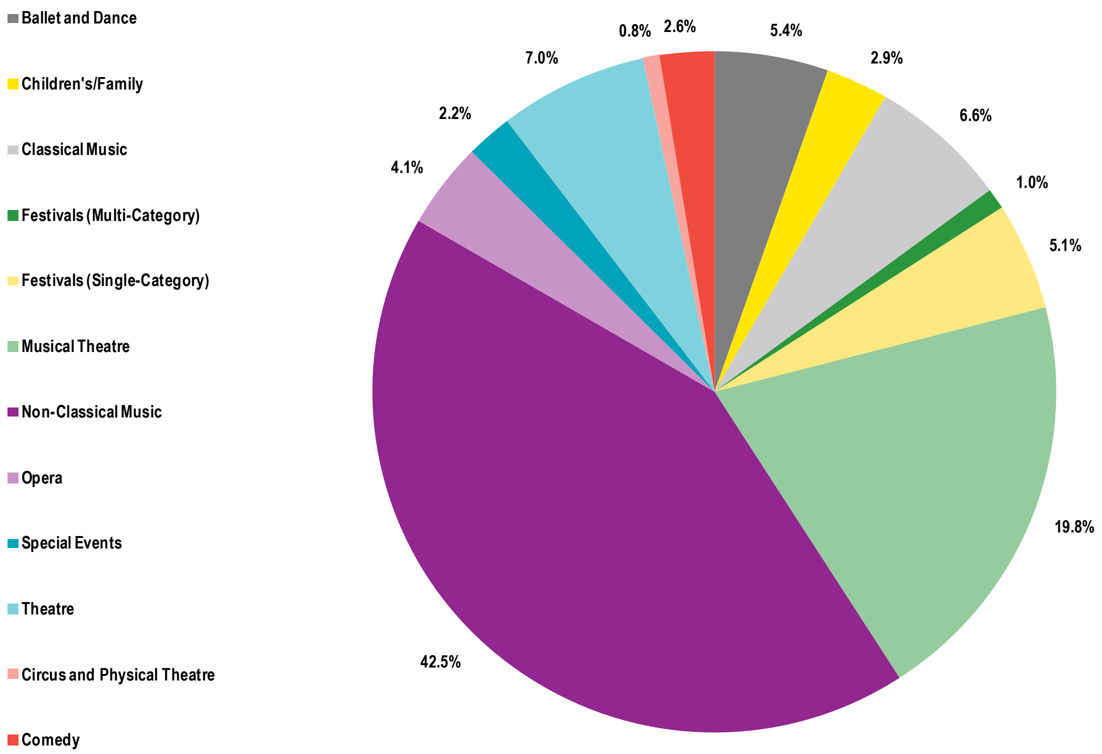


Figure 7: Total attendance by category (2010)

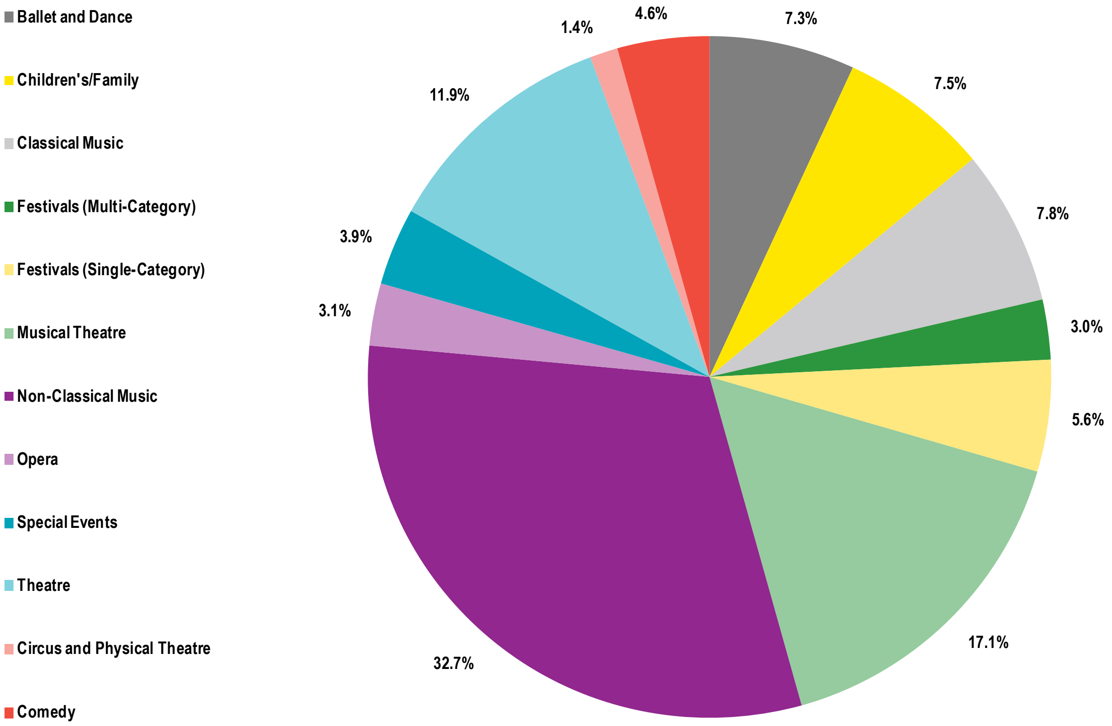


Figure 8: Total attendance by category (2009)

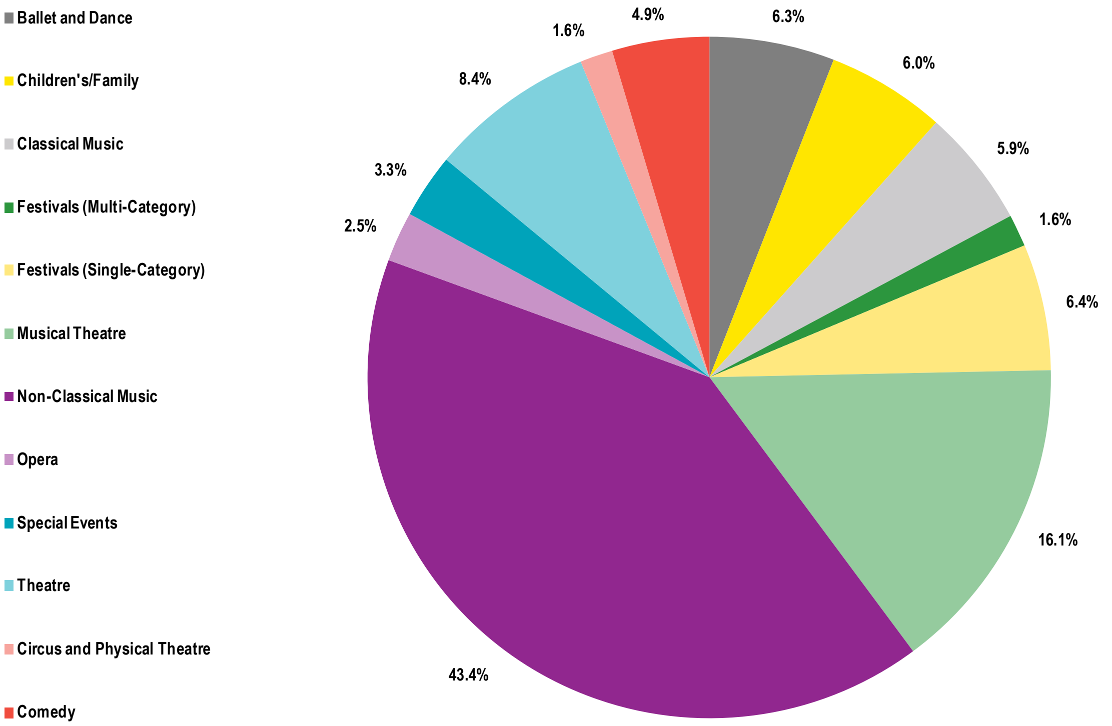


Figure 9: Percentage movement in revenue by category (2009-2010)

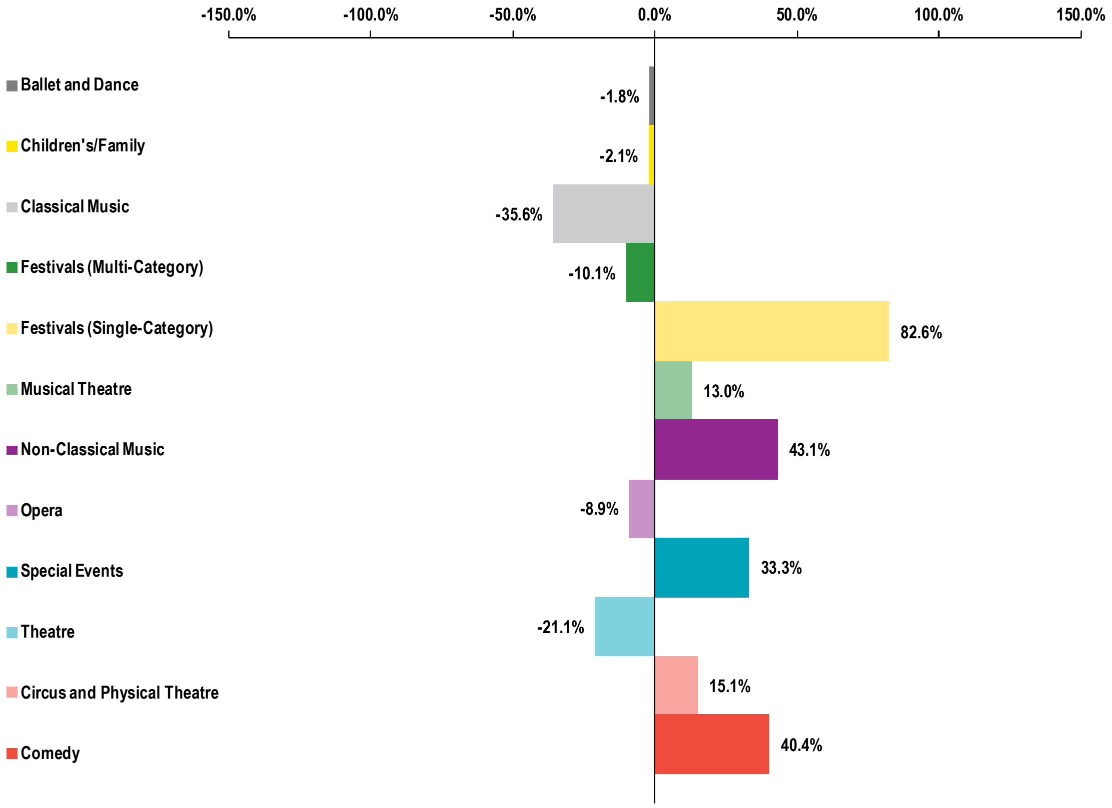


Figure 10: Percentage movement in attendance by category (2009-2010)

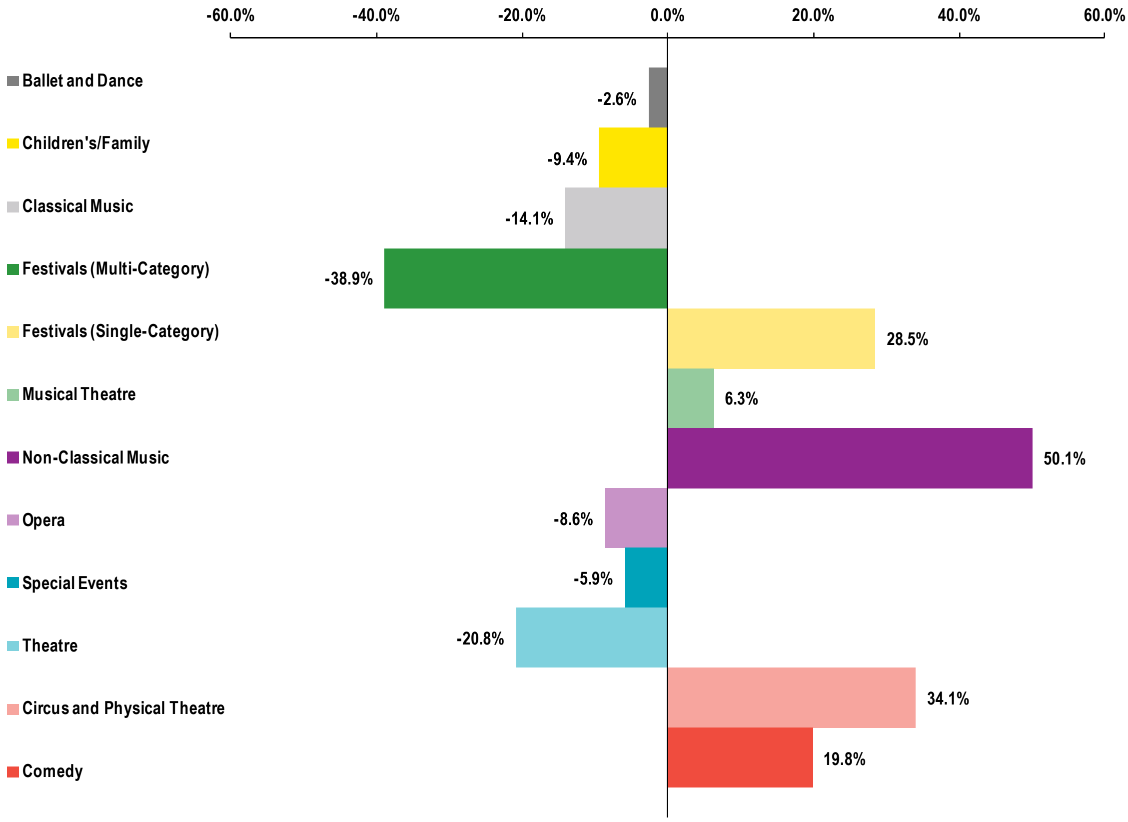


Figure 11: Market shares (gross revenue) by category (2004-2010)

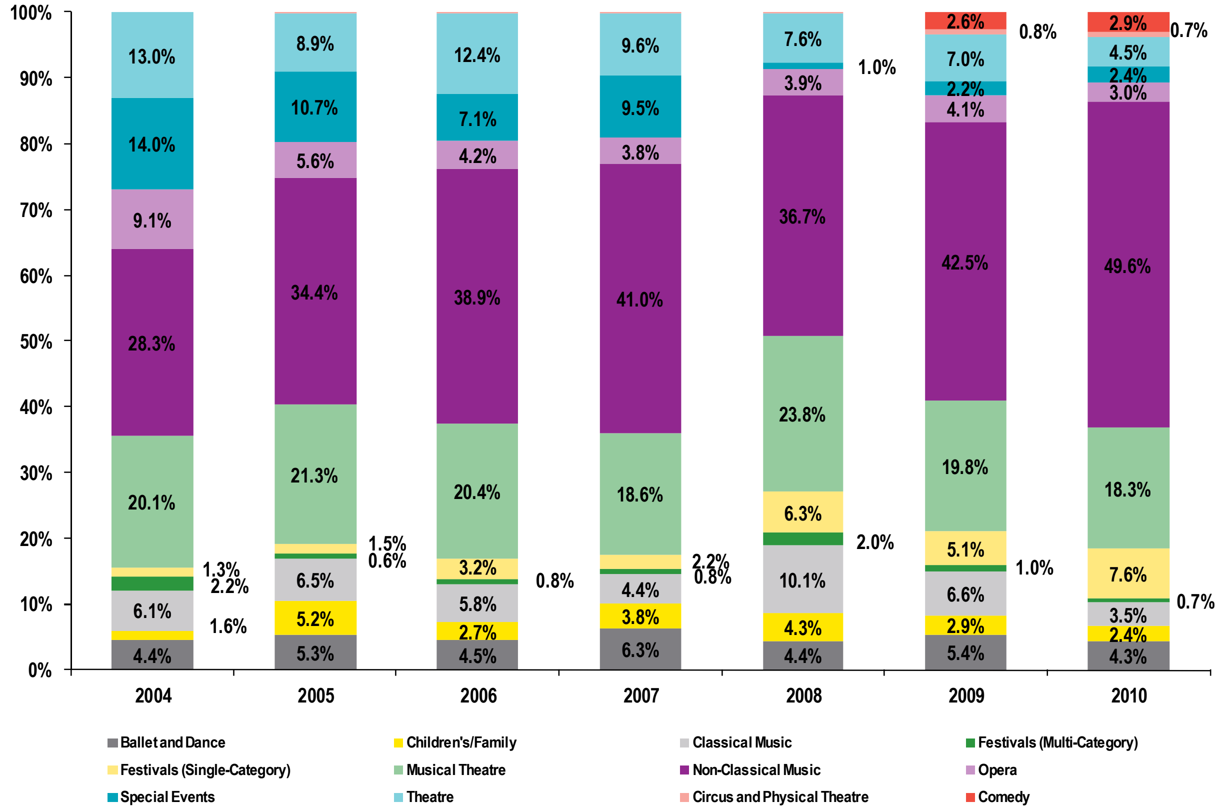
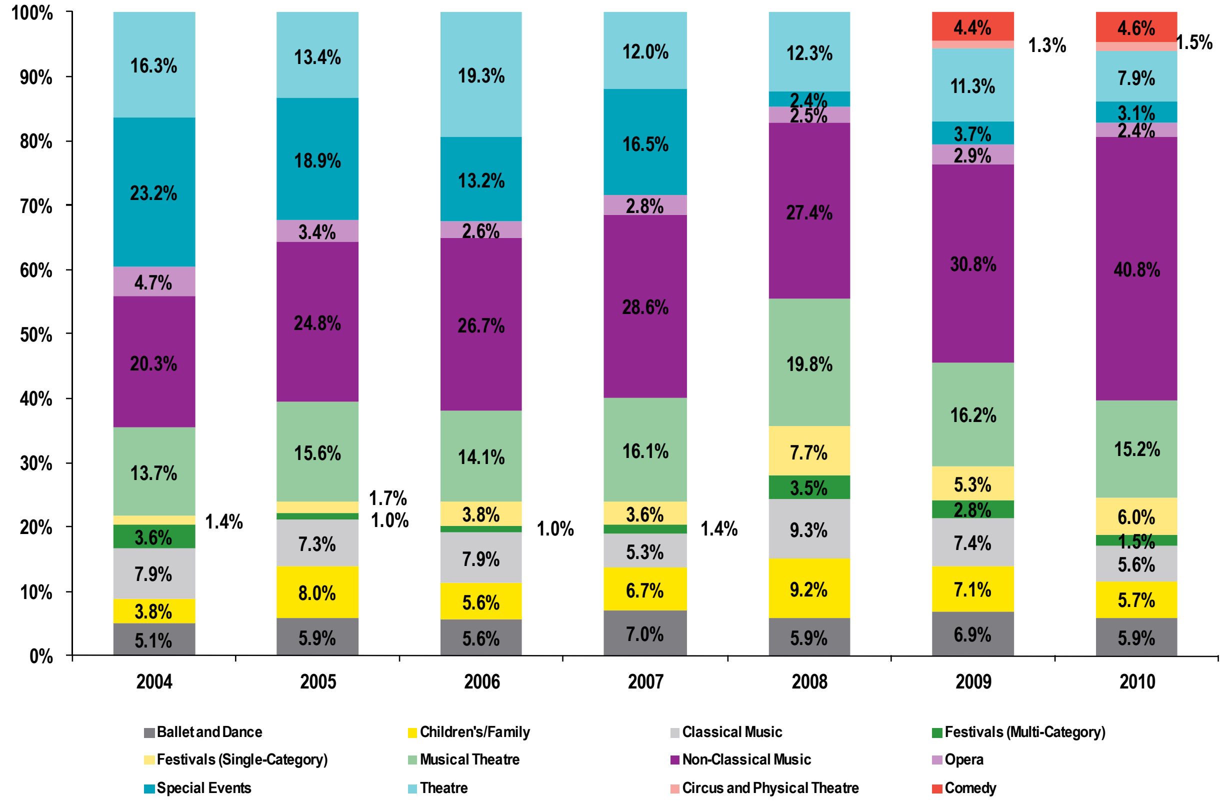


Figure 12: Market shares (attendances) by category (2004-2010)



Note: Caution should be applied when comparing the 2008, 2009 and 2010 data with data from 2004 to 2007, as inconsistencies may exist in the data collection and allocation methodology.

4.2 Ballet and Dance

The Ballet and Dance category has experienced a slight decline in both gross revenue and ticket attendances in 2010. Gross revenue fell by 1.8% from $58.57 million in 2009 to $57.51 million in 2010, while total attendances decreased by 2.6% over the same period. Further, the average ticket price increased 2.4% from $63.33 to $64.86.

The decrease in revenues is in part due to the variation in the type and size of productions staged from year to year (i.e. international companies versus local productions). This category in 2009 included several major ballet tours that boosted revenues and attendances, including tours by the Complexions Contemporary Ballet and the Paris Opera Ballet and the dance productions 'Lady Salsa' and 'Stomp'. Major tours in 2010 included Rock the Ballet, Burn the Floor, and the Imperial Russian Ballet's 'The Nutcracker'.

As with previous years, local productions from the AMPAG companies form a large portion of the revenues and ticket sales in this category. Major AMPAG contributors in this category included The Australian Ballet, The Queensland Ballet, Bangarra Dance Theatre and the West Australian Ballet.

Figure 13: Ballet and Dance – gross revenue (2004-2010)

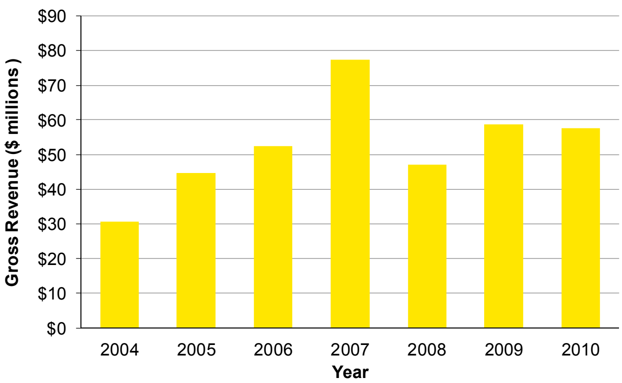


Figure 14: Ballet and Dance – total attendance (2004-2010)

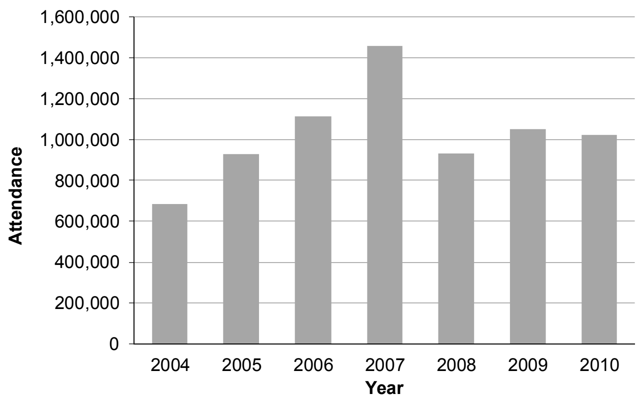


Table 5: Ballet and Dance – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$30,664,060		682,755		$50.07	
2005	$44,563,085	45.3%	930,639	36.3%	$52.76	5.4%
2006	$ 52,523,644	17.9%	1,113,849	19.7%	$50.52	-4.2%
2007	$77,287,071	47.1%	1,457,306	30.8%	$57.39	13.6%
2008	$47,051,946	-39.1%	934,533	-35.9%	$60.67	5.7%
2009	$58,570,704	24.5%	1,050,763	12.4%	$63.33	4.4%
2010	$57,509,401	-1.8%	1,023,077	-2.6%	$64.86	2.4%

4.3 Children's/Family Events

In the Children's/Family Events category gross revenue fell marginally, by 2.1%, from $31.90 million to $31.25 million between 2009 and 2010. Similarly attendances fell by 9.4% from 1.08 million to 0.97 million. The larger proportionate decline in attendance when compared with gross revenue was driven by a 5.7% increase in the average ticket price from $32.38 in 2009 to $34.23 in 2010.

As with 2009, the largest production in this category in 2010 was Disney on Ice. Other major events in this category included productions of The Gruffalo, Dora the Explorer Live and Ben 10 Live, as well as the return of favourite performers such as The Wiggles and Hi-5.

Figure 15: Children's/Family Events – gross revenue (2004-2010)

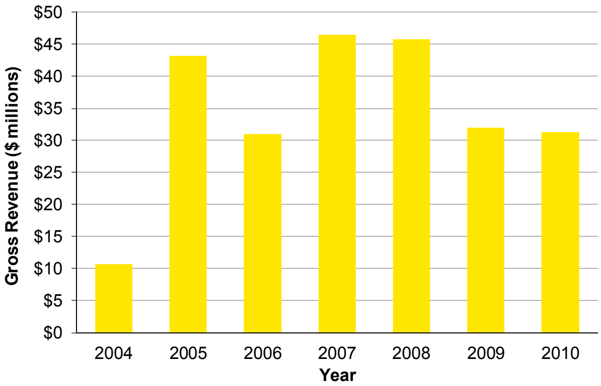


Figure 16: Children's/Family Events – total attendance (2004-2010)

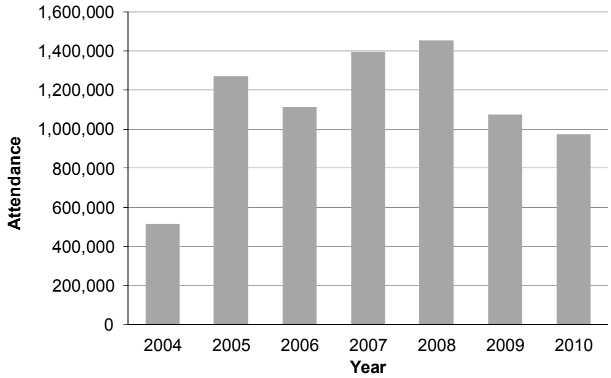


Table 6: Children's/Family Events – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$10,737,662		515,276		$21.25	
2005	$43,108,863	301.5%	1,271,239	146.7%	$35.52	67.1%
2006	$30,944,086	-28.2%	1,114,427	-12.3%	$28.96	-18.5%
2007	$46,535,403	50.4%	1,393,942	25.1%	$36.49	26.0%
2008	$45,647,441	-1.9%	1,455,400	4.4%	$34.24	-6.2%
2009	$31,904,974	-30.1%	1,076,332	-26.0%	$32.38	-5.4%
2010	$31,247,780	-2.1%	974,624	-9.4%	$34.23	5.7%

Note: Caution should be applied when comparing the 2008, 2009 and 2010 data with data from 2004 to 2007, as inconsistencies may exist in the data collection and allocation methodology.

4.4 Classical Music

In the category of Classical Music, gross revenues fell by 35.6% from $71.27 million in 2009 to $45.88 million in 2010. Similarly, attendances in 2010 fell over the same period from 1.12 million to 0.96 million, a decline of 14.1%. The larger proportionate decline in gross revenue when compared with attendance was driven by a 18.3% decrease in the average ticket price from $74.01 in 2009 to $60.43 in 2010.

The decline in revenues and attendances from 2009 to 2010 can largely be attributed to a reduction in major international artist tours in the Classical Music category. Andre Rieu, who contributed a significant portion of revenue and ticket sales in 2009, did not tour in 2010 after his scheduled tour was postponed due to illness. This was also a significant driver in the decrease in average ticket prices in this category. Similarly, the popular international act, Il Divo toured in 2009 but not 2010. Major international events in 2010 included concerts by the Berlin Philharmonic Orchestra in Sydney and Perth.

In 2010 as with previous years, the category was dominated by the AMPAG companies, in particular the Australian Chamber Orchestra, the Melbourne Symphony Orchestra, the Sydney Symphony Orchestra, the Queensland Symphony Orchestra, the Western Australian Symphony Orchestra, the Australian Brandenburg Orchestra, and Musica Viva Australia.

Figure 17: Classical Music – gross revenue (2004-2010)

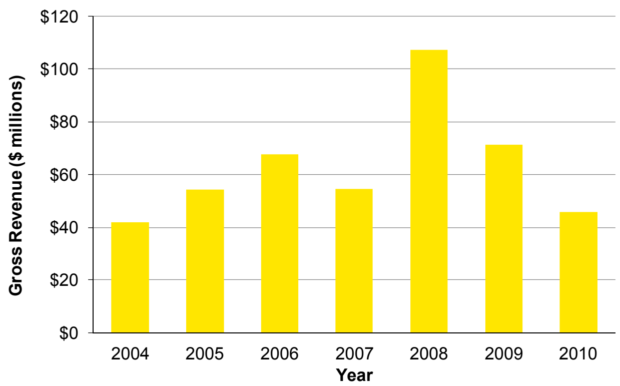


Figure 18: Classical Music – total attendance (2004-2010)

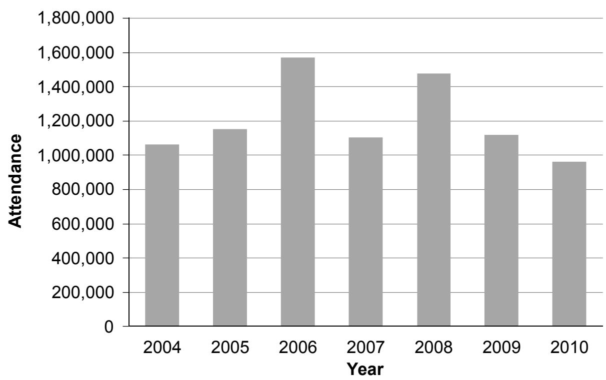


Table 7: Classical Music – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$41,875,659		1,062,071		$43.21	
2005	$54,395,768	29.9%	1,154,340	8.7%	$52.95	22.5%
2006	$67,568,915	24.2%	1,571,748	36.2%	$46.93	-11.4%
2007	$54,615,181	-19.2%	1,104,146	-29.8%	$55.85	19.0%
2008	$107,050,440	96.0%	1,478,281	33.9%	$84.81	51.9%
2009	$71,273,338	-33.4%	1,120,002	-24.2%	$74.01	-12.7%
2010	$45,882,050	-35.6%	962,132	-14.1%	$60.43	-18.3%

4.5 Festivals (Multi-Category)

Gross revenue generated by Festivals (Multi-Category) declined from $10.64 million in 2009 to $9.57 million in 2010, a decrease of 10.1%. Attendances also decreased, falling from 0.43 million in 2009 to 0.26 million in 2010, representing a decrease of 38.9%. The disproportionate decrease in attendance as compared to revenues can partially be attributed to a proportionately large amount of zero priced tickets for this category in 2009 compared with 2010, as well as a 28.3% increase in the average ticket price from $33.60 to $43.12 between 2009 and 2010.

Events in this category in 2010 that were not in the 2009 data include the biennial Adelaide Festival of Arts and the Darwin Festival (for which there was no data provided in 2009). Other regular annual events included in this category are Brisbane Festival, Sydney Festival, Melbourne Festival and the Adelaide Cabaret Festival.

Figure 19: Festivals (Multi-Category) – gross revenue (2004-2010)

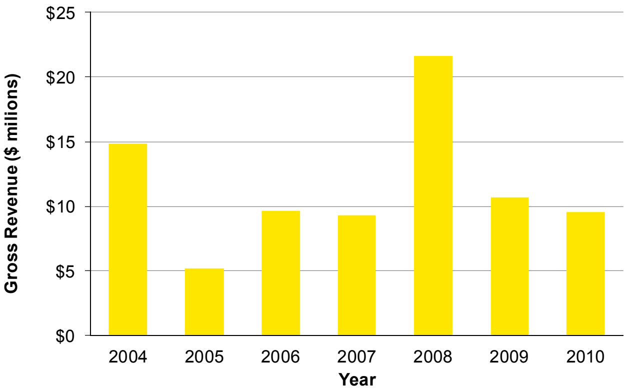


Figure 20: Festivals (Multi-Category) – total attendance (2004-2010)

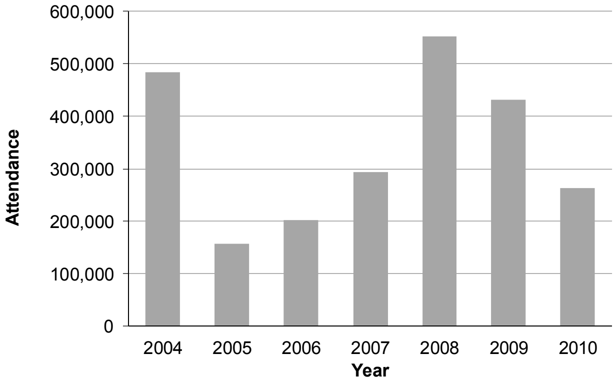


Table 8: Festivals (Multi-Category) – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$14,842,476		483,858		$32.26	
2005	$5,170,934	-65.2%	157,228	-67.5%	$39.13	21.3%
2006	$9,633,454	86.3%	201,711	28.3%	$56.72	44.9%
2007	$9,318,441	-3.3%	294,296	45.9%	$44.09	-22.3%
2008	$21,615,824	132.0%	551,810	87.5%	$52.11	18.2%
2009	$10,642,917	-50.8%	431,061	-21.9%	$33.60	-35.5%
2010	$9,570,915	-10.1%	263,464	-38.9%	$43.12	28.3%

4.6 Festivals (Single-Category)

Gross revenues for Festival (Single-Category) events increased significantly from $55.28 million in 2009 to $100.92 million in 2010, representing an increase of 82.6%. Attendances also increased from 0.80 million to 1.03 million over the same period, representing a year on year increase of 28.5%. The larger proportionate increase in gross revenues as compared with paid ticket sales over the period reflected an increase in the average ticket price of 47.1% from $81.19 in 2009 to $119.39 in 2010.

The inclusion of Moshtix in the 2010 Ticketing Survey has contributed to the large increase in gross revenue, total attendance, and average ticket price from 2009, as Moshtix is the primary vendor for several large festivals including Good Vibrations and Splendour in the Grass. The inclusion of Splendour in the Grass in particular was a major driver of the increased average ticket price, as this was a multi-day event with ticket prices in excess of $350.

In 2010 several new festivals were introduced including Supafest 2010 (formerly known as Jamfest 2010) and Winterbeatz 2010, further boosting revenues and ticket sales for Festivals (Single-Category). As with 2009, other major annual festivals in this category include Big Day Out, SummaDayze, Future Music Festival and Soundwave Festival, however the V Festival which was included in 2009 data did not go ahead in 2010.

Figure 21: Festivals (Single-Category) – gross revenue (2004-2010)

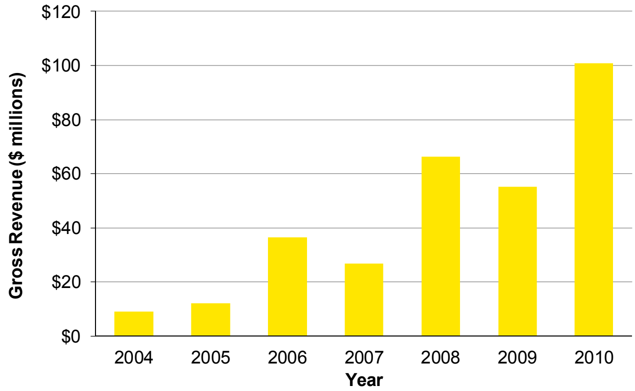


Figure 22: Festivals (Single-Category) – total attendance (2004-2010)

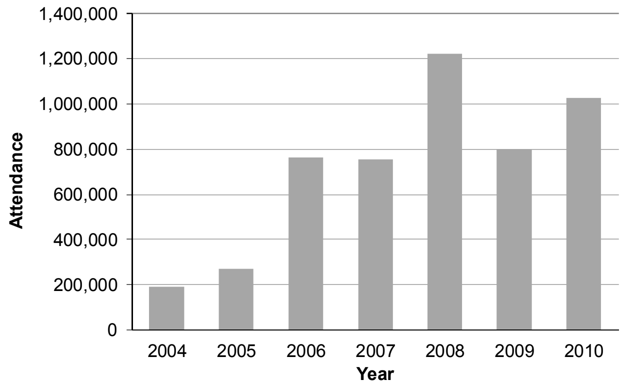


Table 9: Festivals (Single-Category) – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$9,015,128		190,260		$54.69	
2005	$12,128,384	34.5%	269,208	41.5%	$63.05	15.3%
2006	$36,576,877	201.6%	761,920	183.0%	$50.93	-19.2%
2007	$26,972,082	-26.3%	753,247	-1.1%	$39.00	-23.4%
2008	$66,429,106	146.3%	1,221,972	62.2%	$60.91	56.2%
2009	$55,275,589	-16.8%	800,145	-34.5%	$81.19	33.3%
2010	$100,918,020	82.6%	1,028,170	28.5%	$119.39	47.1%

Note: The declines in revenue and attendance in this category from 2008 to 2009 were primarily caused by the introduction of the Comedy category in 2009. Prior to this, a large number of comedy events such as those of the Melbourne Comedy Festival were classified in Festivals (Single-Category). Under the guidelines of the 2009 and 2010 ticketing surveys, these events were re-categorised into the Comedy category.

4.7 Musical Theatre

The Musical Theatre category increased in terms of both gross revenue and total attendance from 2009 to 2010. In 2010 $242.90 million in revenue was generated, as compared with $214.96 million in 2009, representing an increase of 13.0 %. Total attendance increased by 5.7% from 2.46 million in 2009 to 2.61 million in 2010.

The increase in revenues and attendances in the Musical Theatre category is largely attributable to an increase in the scale and number of large national touring productions staged in 2010 as compared with 2009. Major productions in the Musical Theatre category in 2010 included Jersey Boys, Mary Poppins, Wicked, and Mamma Mia! among others.

Figure 23: Musical Theatre – gross revenue (2004-2010)

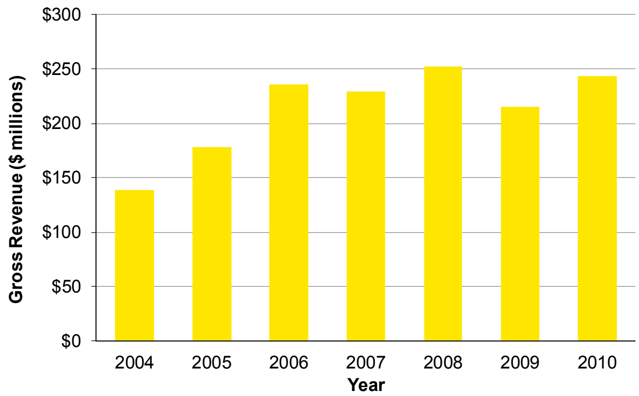


Figure 24: Musical Theatre – total attendance (2004-2010)

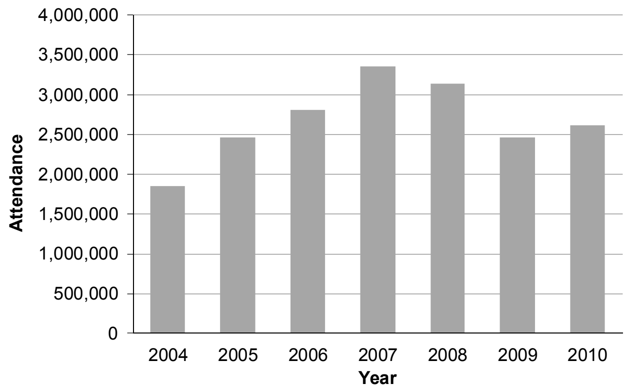


Table 10: Musical Theatre – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$138,718,880		1,847,505		$76.34	
2005	$178,032,172	28.3%	2,460,314	33.2%	$76.01	-0.4%
2006	$235,922,584	32.5%	2,806,153	14.1%	$86.18	13.4%
2007	$228,854,618	-3.0%	3,358,727	19.7%	$70.50	-18.2%
2008	$252,199,267	10.2%	3,129,729	-6.8%	$89.23	26.6%
2009	$214,959,848	-14.8%	2,458,212	-21.5%	$93.54	4.8%
2010	$242,897,364	13.0%	2,612,507	6.3%	$98.84	5.7%

4.8 Non-Classical Music

The Non-Classical Music category grew significantly in terms of both ticketing revenue and attendances. Ticketing revenue increased by 43.1% from $460.44 million in 2009 to $659.10 million in 2010. Similarly, total attendance grew from 4.68 million in 2009 to 7.03 million in 2010, an increase of 50.1%.

The significant jump in this category in 2010 is largely due to an increase in large tours by international acts. The largest of these tours in 2010 included ACDC, U2, Bon Jovi, Metallica and the Eagles. Other large tours included Leonard Cohen, Lady GaGa, Muse, George Michael, Cliff Richard, Taylor Swift, Linkin Park and Yusuf Islam. The combination of the increase in the value of the Australian dollar against the US dollar , as well as the weaker economic conditions in traditional northern hemisphere touring markets, have both assisted in attracting a greater number of international artists to Australia.

Figure 25: Non-Classical Music – gross revenue (2004-2010)

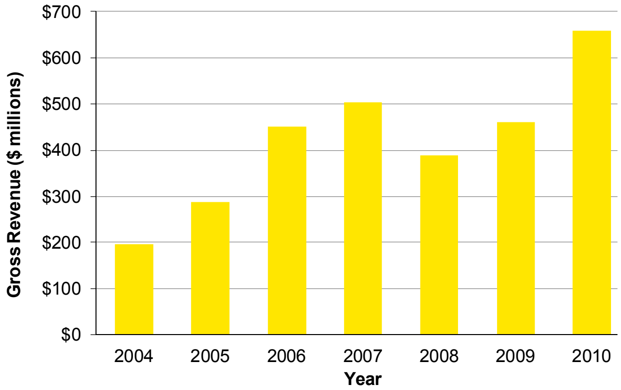


Figure 26: Non-Classical Music – total attendance (2004-2010)

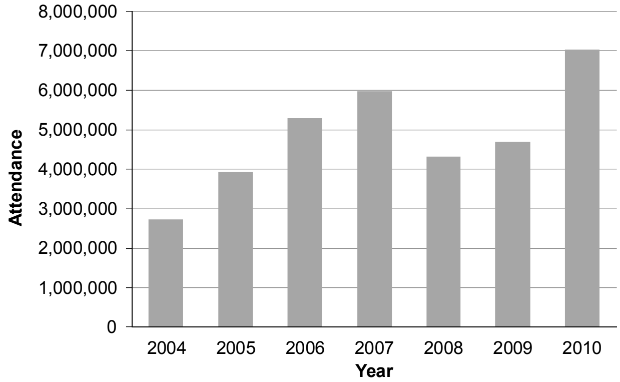


Table 11: Non-Classical Music – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$195,058,791		2,737,873		$77.09	
2005	$287,201,319	47.2%	3,924,276	43.3%	$83.37	8.1%
2006	$450,855,531	57.0%	5,295,988	35.0%	$92.78	11.3%
2007	$503,240,419	11.6%	5,975,561	12.8%	$90.49	-2.5%
2008	$389,160,746	-22.7%	4,330,620	-27.5%	$101.35	12.0%
2009	$460,443,027	18.3%	4,682,805	8.1%	$108.61	7.2%
2010	$659,102,048	43.1%	7,028,235	50.1%	$102.78	-5.4%

4.9 Opera

Between 2009 and 2010, gross revenue generated by performances within the Opera category decreased by 8.9% from $44.04 million in 2009 to $40.13 million in 2010. Similarly, total attendance decreased over the same period from 0.45 million to 0.41 million, representing a decrease of 8.6%.

In 2009 revenues and attendances were boosted somewhat by the Sydney Opera House's production of Jerry Springer: The Opera, which was not repeated in 2010. In 2010, as with prior years, the Opera category was dominated by productions staged by AMPAG companies, for which revenues and attendances declined marginally. Of these companies, Opera Australia accounted for the most significant portion of revenues and ticket sales, followed by Opera Queensland, The State Opera of South Australia, and the West Australian Opera.

Figure 27: Opera – gross revenue (2004-2010)

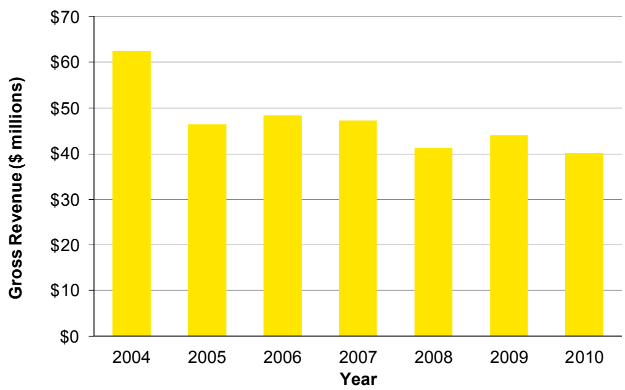


Figure 28: Opera – total attendance (2004-2010)

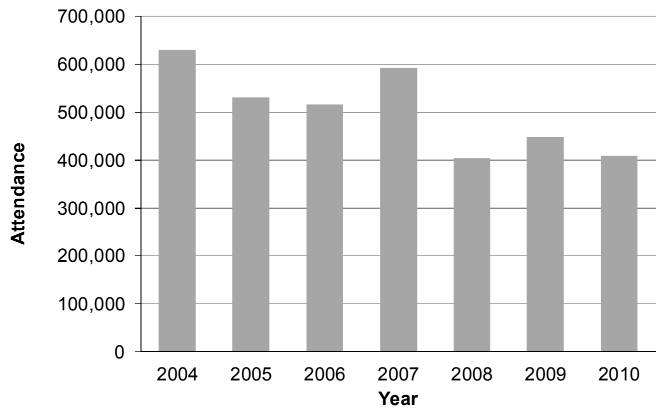


Table 12: Opera – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$62,562,433		629,808		$108.88	
2005	$46,390,544	-25.8%	531,595	-15.6%	$94.38	-13.3%
2006	$48,331,324	4.2%	515,927	-2.9%	$102.40	8.5%
2007	$47,249,031	-2.2%	591,605	14.7%	$85.28	-16.7%
2008	$41,316,885	-12.6%	402,549	-32.0%	$114.46	34.2%
2009	$44,044,027	6.6%	448,096	11.3%	$111.62	-2.5%
2010	$40,128,943	-8.9%	409,541	-8.6%	$112.86	1.1%

4.10 Special Events

In 2010, revenue generated by events in the Special Events category increased by 33.3% from $23.60 million in 2009 to $31.50 million in 2010. Total attendances, however fell 5.9% over the same period from 0.56 million in 2009 to 0.53 million in 2010. The fall in attendances paired with the large increase in gross revenue was driven by a 30.8% increase in the average ticket price to from $67.79 in 2009 to $88.67 in 2010.

The increase in revenue and average ticket prices from 2009 to 2010 were largely generated by two key events; the international Edinburgh Military Tattoo, and the stadium production of Ben Hur, which were both hosted in New South Wales. Other large events in this category in 2010 included the Rockwiz live shows, a tour by psychic medium John Edwards, as well as a tour of 'The Horseman from Snowy River'.

Figure 29: Special Events – gross revenue (2004-2010)

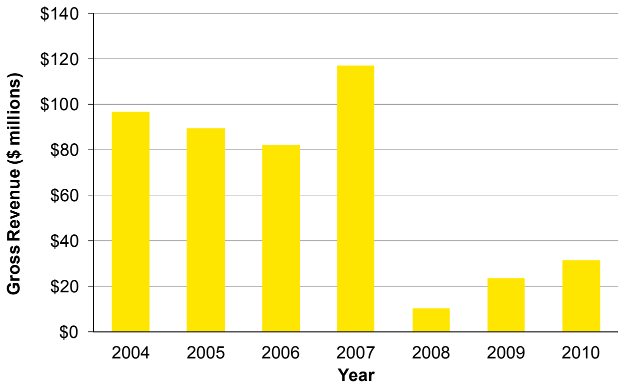


Figure 30: Special Events – total attendance (2004-2010)

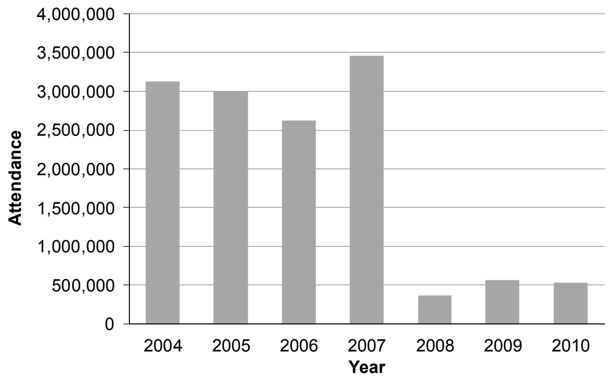


Table 13: Special Events – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$96,706,366		3,125,013		$45.43	
2005	$89,357,246	-7.6%	2,992,097	-4.3%	$31.50	-30.7%
2006	$82,143,879	-8.1%	2,625,779	-12.2%	$42.64	35.4%
2007	$117,203,892	42.7%	3,453,077	31.5%	$48.56	13.9%
2008	$10,324,979	-91.2%	374,623	-89.2%	$43.60	-10.2%
2009	$23,602,096	128.6%	559,434	49.3%	$67.79	55.5%
2010	$31,449,876	33.3%	526,503	-5.9%	$88.67	30.8%

Note: The significant fall in revenue and attendances between 2007 and 2008 can be explained by the fact that 2008 was the first year in which Ernst & Young were able to review data provided at the event level. A large number of events originally included in the Special Events/Other category were subsequently excluded, as they did not fall within the industry and category definitions. As such, caution should be applied when comparing the 2008, 2009 and 2010 data with data from previous years as inconsistencies may exist in the data collection and allocation methodology.

4.11 Theatre

In 2010, total revenue generated from live performances in the Theatre category fell by 21.1% from $76.19 million in 2009 to $60.15 million in 2010. Similarly, total attendance also fell from 1.71 million to 1.35 million, representing a decrease of 20.8%, while average ticket prices remained relatively constant at around $51.

The decline in gross revenue and attendance in the Theatre category from 2009 to 2010 is in part due to the large national tour by French & Saunders in 2009.

Major productions in 2010 included the international production 'Waiting for Godot' as well as an Australian production of the international smash hit 'Calender Girls'. As with 2009 and previous years, the AMPAG companies, in particular the Sydney Theatre Company and the Melbourne Theatre Company contributed, in sum, the majority of the gross revenues and ticket sales in the Theatre category.

Figure 31: Theatre – gross revenue (2004-2010)

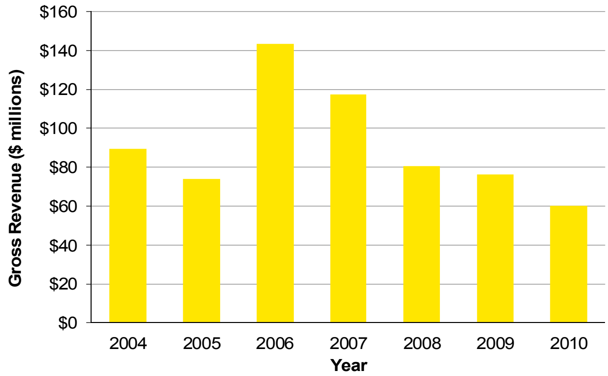


Figure 32: Theatre – total attendance (2004-2010)

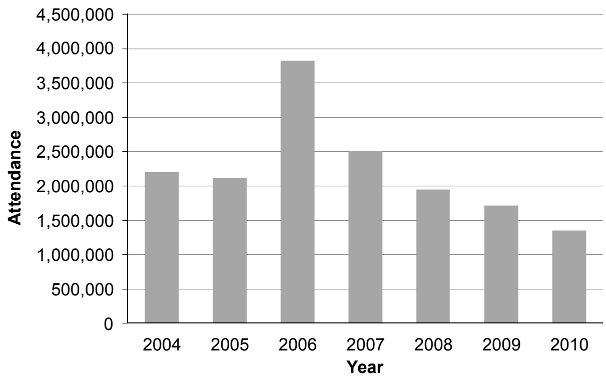


Table 14: Theatre – revenue and attendance (2004-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2004	$89,417,616		2,202,812		$43.87	
2005	$73,988,892	-17.3%	2,117,854	-3.9%	$38.04	-13.3%
2006	$143,564,232	94.0%	3,828,254	80.8%	$39.42	3.6%
2007	$117,382,525	-18.2%	2,505,458	-34.6%	$50.42	27.9%
2008	$80,476,671	-31.4%	1,944,188	-22.4%	$46.92	-6.9%
2009	$76,192,784	-5.3%	1,710,204	-12.0%	$51.34	9.4%
2010	$60,151,139	-21.1%	1,354,336	-20.8%	$51.47	0.2%

Note: We note that 2008 revenue and ticketing data for the Theatre category is not directly comparable to the 2009 and 2010 ticketing data due to the introduction of the new categories being Comedy, and Circus and Physical Theatre. A large number of events which were previously in the Theatre category have now reallocated into these new categories. As a result this has contributed to the decrease in reported revenue and attendances in this category.

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4.12 Circus and Physical Theatre

In the Circus and Physical Theatre category in 2010 gross revenue increased by 15.1% from $8.60 million in 2009 to $9.90 million in 2010. Similarly, total attendance rose from 0.20 million in 2009 to 0.27 million in 2010, an increase of 34.1%. Further, average ticket prices decreased by 10.3% over the same period from $47.98 to $43.03.

In 2010 several major productions that toured in 2009 returned, including Circus Oz, The Great Moscow Circus and Le Grand Cirque. Several new additions to this category included Genesis – The Magic Spectacular, and the international Cirque Mother Africa.

Circus and Physical Theatre is a relatively new category that was introduced in the 2009 survey. In previous years, most Circus and Physical Theatre events were likely to have been included in the Theatre or Children's/Family categories.

Figure 33: Circus and Physical Theatre – gross revenue (2009-2010)

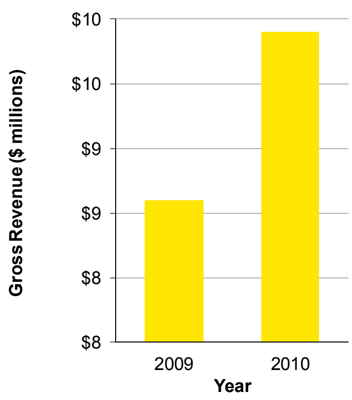

Figure 34: Circus and Physical Theatre – total attendance (2009-2010)

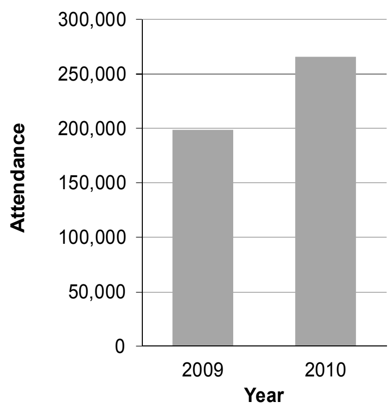

Table 15: Circus and Physical Theatre – revenue and attendance (2009-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2009	$8,601,990	N/A	198,274	N/A	$47.98	N/A
2010	$9,900,116	15.1%	265,837	34.1%	$43.03	-10.3%

4.13 Comedy

In the Comedy category gross revenue increased by 40.4% from $27.81 million in 2009 to $39.05 million in 2010. Similarly, total attendance rose from 0.66 million in 2009 to 0.79 million in 2010, an increase of 19.8%. Further, average ticket prices increased 16.9% over the same period from $44.07 to $51.53.

Major events in this category in 2010 in terms of gross revenue and attendances included the Melbourne International Comedy Festival, as well as smaller comedy festivals such as the Sydney Comedy Festival. The increase is also due to a major national tour by Robin Williams which drew large revenues and attendances with relatively high ticket prices. Other major tours included those by comedians including Russell Brand, Russell Peters, Bill Bailey and Arj Barker.

Comedy is a relatively new category that was introduced in the 2009 survey. In years prior to 2009, most comedy events were likely to have been classified into either the Theatre category or Festivals (Single-Category).

Figure 35: Comedy – gross revenue (2009-2010)

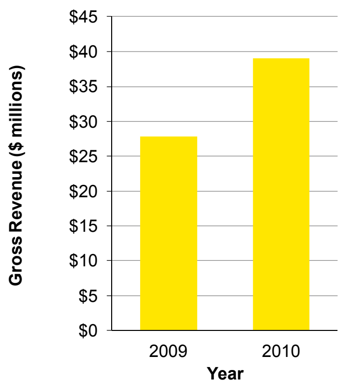

Figure 36: Comedy – total attendance (2009-2010)

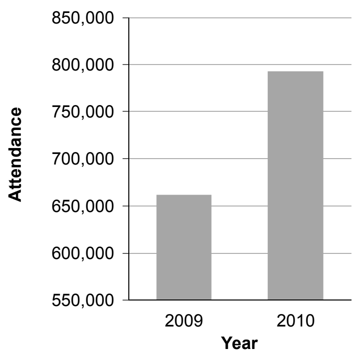

Table 16: Comedy – revenue and attendance (2009-2010)

	Revenue	Growth (%)	Total attendance	Growth (%)	Average ticket price	Growth (%)
2009	$27,817,875	N/A	661,445	N/A	$44.07	N/A
2010	$39,048,164	40.4%	792,713	19.8%	$51.53	16.9%

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The report has been constructed based on information current as of December 2010, and which has been provided by the Survey Participants as outlined in Appendix A of this Report. Since this date, material events may have occurred since completion which is not reflected in the report.

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Appendix A Survey Participants

Participating Ticketing Companies

Araluen Centre for Arts & Entertainment NT
Arts Projects Australia (Womadelaide)
BASS SA
BOCS Ticketing WA
Canberra Ticketing
Darwin Entertainment Centre
Melbourne Arts Centre
Moshtix
Queensland Performing Arts Centre (QPAC)
Sydney Opera House
Ticketmaster
Ticketek

Australian Major Performing Arts Group (AMPAG Companies)

The Australian Ballet
Australian Brandenburg Orchestra
Adelaide Symphony Orchestra
Australian Chamber Orchestra
Bangarra Dance Theatre
Bell Shakespeare
Belvoir
Black Swan Theatre Company
Circus Oz
Malthouse Theatre
Melbourne Symphony Orchestra
Melbourne Theatre Company
Musica Viva
Opera Australia
Opera Queensland
Orchestra Victoria
Queensland Ballet
The Queensland Orchestra
Queensland Theatre Company
State Opera of South Australia
State Theatre Company of South Australia
Sydney Dance Company
Sydney Symphony Orchestra
Sydney Theatre Company
Tasmanian Symphony Orchestra
The West Australian Opera
West Australian Ballet
West Australian Symphony Orchestra

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