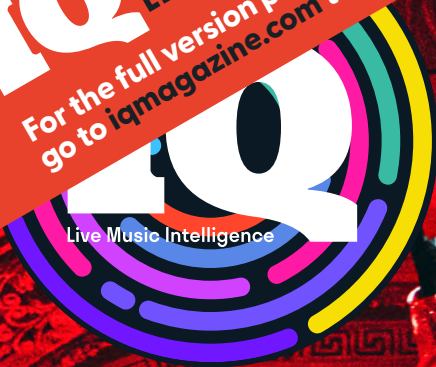


IQ PREVIEW EDITION

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IN FULL BLOEM

Kim Bloem's
25 Years at Mojo

GREAT SOUTHERN LAND

Australia
Market Report

ROCK & ROLL WITH THE PUNCHES

Bryan Adams Tour Report

5TH PRIDE TAKEOVER EDITION

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LGBTIQ+ LIST

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FLYING IN THE FACE OF ADVERSITY

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Cover: Live Nation promoted four sold-out shows with Lady Gaga at Singapore National Stadium in May. Photo © Hoong Qi Hao (@QHventures)



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LIQUID & PROUD

We shine our rainbow-coloured light on some of the queer acts currently taking stages around the world by storm. This year's 12 notable artists appear here thanks to their representatives at ATC Live, Earth Agency, Midnight Mango, MN2S, One Fiinix Live, Primary Talent, Pure Represents, Solo, UTA, Wasserman, and X-ray Touring.



BENEDICT CORK (UK)

AGENTS Christina Austin, Gary Howard & Lucy Pullin
United Talent Agency

British singer-songwriter Benedict Cork was described by Sir Elton John as “sensational” and “a name to look out for” on his Beat 1 radio show – and rightfully so.

Debut album, *Notes On A Hopeless Romance*, was released last year, earning him a top 30 entry into the Official Record Store Chart and raking in support from Spotify, BBC Radio 1, and BBC Music Introducing. He's set to follow it up with deluxe edition *Footnotes On A Hopeless Romance*, out 4 July, followed by a headline show on 24 July at London's Hoxton Hall.

Several music institutions – PRS, *Wonderland Magazine*, the BBC, and *Retro Pop Magazine* – have described Cork as an artist to watch. His music, which chronicles his journey as a gay man, disconnection in a digital world, and exploration of identity, has amassed over 50m streams and been featured across film, television, and fashion.

He's supported the likes of Adam Lambert, Stevie Wonder, and Lionel Richie; toured alongside Tors, Tom Walker, Duncan Laurence, and MØ; and headlined shows across the UK, EU, and US.

This year is poised to be his most exciting yet.

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CODY FROST (UK)

AGENT Jake Nevens | X-ray Touring

Blending punk, rock, and hyperpop, angsty alternative act Cody Frost broke onto the scene with their debut EP *IT'S NOT REAL* in 2021. After years of releasing unapologetically honest music, the Burnley-born artist has cemented their place as a lyrical force with bold and beautiful EP *Anatomy* released in November.

An artist who defies categorisation, Frost spoke with *Kerrang!* about their borderless sound: "There really is no limit to where I can go with it. There are elements of dub, rave, nu-metal, punk. When people ask me, 'What do you sound like?' I never have an answer!"

They've supported Enter Shikari and Skindred across UK and Europe, been nominated for the Heavy Music Awards' UK Breakthrough Artist, and been earmarked by BBC's Jack Saunders as an artist to watch.



FOREST CLAUDETTE (AU)

AGENT Angus Baskerville | Pure Represents

The Forest Claudette sound moves effortlessly between two distinct loves for R&B and pop. Their sonic palette formed on the foundations of '00s hip-hop and a burgeoning wave of indie music.

Debut single *Creaming Soda* was taken from the 2022 album *The Year of February*, which was followed by *Everything Was Green* in 2023. The latter earning two ARIA awards.

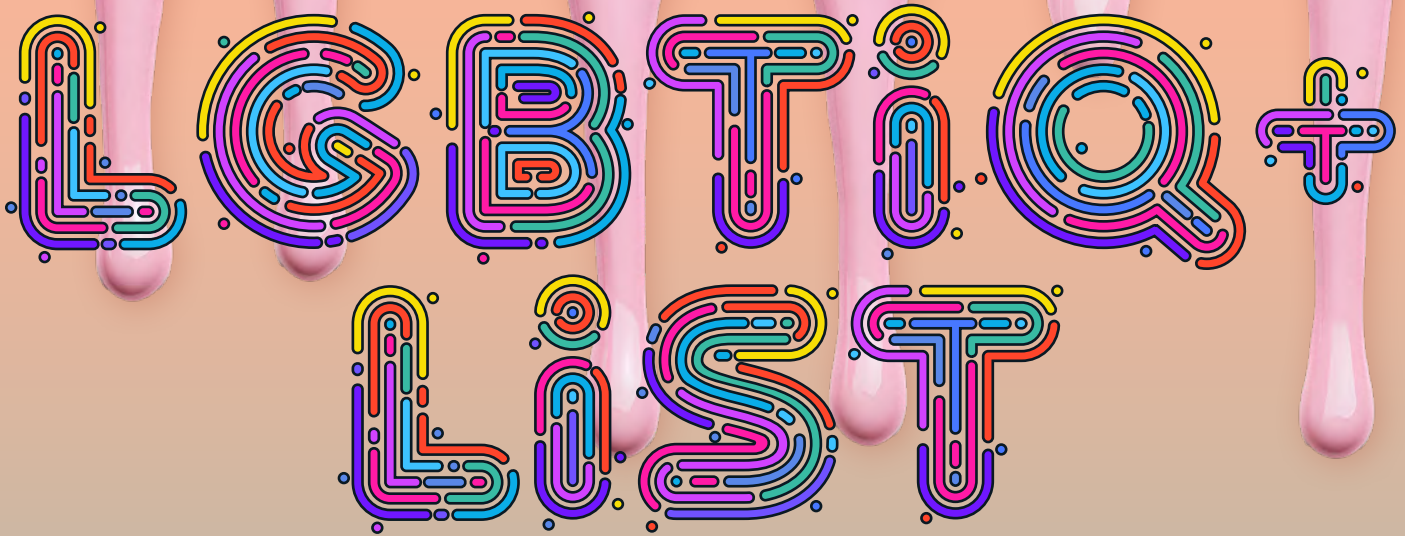
In 2024, the *Jupiter & Stone Between* EP and single *Kobe Beef* led to two headline UK/EU tours, a Great Escape Festival set, and a second APRA nomination – proof that the stars are aligning. In 2024, they were also featured in *Wonderland Magazine* and *NME*.

Throughout *Jupiter & Stone Between*, Claudette explores gender identity and sexuality; the joy and sacrifice of coming out; and life's complexities – the asteroids and stones we encounter en route to our outer-space oasis.

They are currently in the studio putting touches to their next release.

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QUEER PIONEERS FOR 2025

Say hello to our latest cohort of LGBTQ+ execs making an impact on the international live music business and beyond. This year's LGBTQ+ List, as nominated by our readers and verified by an esteemed steering committee, have gone above and beyond to wave the flag for a more diverse and inclusive industry. So, without further ado...

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ALLIE GALYON

[she/her]

Agent, WME
Nashville, TN, US



Tell us about the professional feat you're most proud of so far in 2025

There are too many to name! A few that come to mind: rising star Saya Gray selling out her global 2025 tour, and the WME team coming together to sign multi-hyphenate artist Scout Willis. Excited for all that's to come for both artists.

With the US rolling back LGBTQ+ rights, how are you taking care of yourself and the rising LGBTQ+ acts you're working with?

It's my responsibility to make sure that my clients feel comfortable and safe on the road. I stay apprised of new laws (or rolling back of laws) and make sure the spaces they enter are supportive of them.

As for myself, I spend time with my community, who are supportive and loving.

How do you see the live music business developing in the next few years?

I see the music industry becoming more inclusive for women and queer people. Just looking at the Grammys this year, women dominated, and it's not slowing down. I'm seeing it in the music business side as well – having an incredible leader like Lucy Dickins paving the path for women across all areas of the business.

Shout out any LGBTQ+ causes you support

I love The Trevor Project and the Ally Coalition. Both organisations make it easy for artists to mobilise their communities and support meaningful fundraising efforts.

How do you like to celebrate Pride?

I enjoy spending time with my friends and family, supporting LGBTQ+ artists and my local lesbian bar, The Lipstick Lounge.



AMY HYLANDS

[she/her]

Music touring assistant, CAA
London, UK



Tell us about the professional feat you're most proud of so far in 2025

Earning trust and responsibility in a fast-paced environment like CAA. From joining the team with little experience, I have very quickly become a key cog in Team Disco. I'm proud of the growth I've experienced and of becoming a reliable voice in rooms where I never expected to be heard so soon.

I want others in similar positions to know you don't have to wait until you have a senior title to take up space, contribute meaningfully, or be recognised. You belong here. Now.

How do you see the live music business developing in the next few years?

Working across electronic acts that bridge club and live formats, I believe we're about to witness a transformative shift in how music is curated and experienced. Genre boundaries are already dissolving, and artists are embracing creative freedom, leading to more immersive and emotionally resonant live shows.

This evolution is not limited to sound; it's about storytelling and representation. Many of our artists now prioritise performing at events that reflect fair representation across all minority groups, sometimes declining offers that don't align with these values. This trend is set to intensify, and should challenge promoters and agents to be more intentional and open-minded in curating talent, ensuring that live music spaces celebrate a multitude of voices and experiences.

Biggest allies in the live music industry?

Maria May and Jen Hammel. Having such powerful, respected women to learn from has been amazing for my development and a reminder of the impact true allies can have.



ANOUK GANPATSING

[she/her]

Booker / promoter, Friendly Fire
Amsterdam / Utrecht, NL



Tell us about the professional feat you're most proud of so far in 2025

Over the past few months, I've been slowly but steadily building my own roster. I am really proud of how diverse it's become, both in terms of artists (male, female, and non-binary) and the team I'm building around them.

How do you see the live music business developing in the next few years?

There's a growing awareness around making the industry more inclusive and sustainable, which is promising, but there's still a long way to go. When I went to the ILMC Futures Forum, I was really inspired. It was a diverse, young crowd with a lot of talented women who are the future of the music industry. Especially in an industry that's still so dominated by white men.

Name one thing the industry could do to be a more equitable place

We need to start creating safer spaces for underrepresented voices. And not just on stage but behind the scenes as well. That means hiring more diverse teams and making sure the people making decisions aren't all coming from the same background.

Name one queer act you're itching to see live

I am super-excited about this year's Best Kept Secret lineup; it's such a good one! Can't wait to see Jacob Alon and Jasmine.4.T perform there.

Biggest allies in the live music industry?

Huge shout out to the whole Friendly Fire crew. And especially Age Versluis.



IN FULL BLOEM

Despite early ambitions to pursue a career in medicine, Kim Bloem was destined to work in music. Now, as head promoter and MD of one of the world's most successful operations, Mojo Concerts, she looks back on 25 years in the business. **Gordon Masson** talks to the winner of this year's Arthur Award for Promoters' Promoter as she celebrates another landmark year...

Growing up in the quiet town of Zeist, live music was never an obvious career choice for Kim Bloem. But raised in a household filled with music, where she was encouraged to learn to play instruments, provided a path to a life that has seen her become one of the industry's most influential – and popular – promoters, enjoying an enviable reputation that recognises her quiet determination, as well as the sense of humour with which she approaches everything and everyone.

Sharing her earliest memories, Bloem tells *IQ*, “My dad worked in the Dutch Royal Air Force, so he sometimes lived far away, only coming home at the weekends, while Mom was at home looking after me. But Zeist was a great place to grow up, and my parents still live in the house where I was born, which is really nice.”

The youngest of three children, Bloem benefited from listening to a range of music beyond her years. “My brother listened to AC/DC, Madonna,

Elton John, and other '80s stuff, while my sister was into bands like Led Zeppelin. The radio was always on, and my parents listened to lots of different music, like The Carpenters, Genesis, J.J. Cale, Mercedes Sosa, but also Bach and Grieg, and they'd take me to lots of classical concerts. So my tastes then and now are very eclectic.”

With music at the heart of the family, Bloem started playing recorder aged six. “I was quite fanatical,” she laughs. “An oboe student from the conservatory taught me, so I reached quite a level. Then we got an electronic organ, and I loved it because it had a rhythm box where you could push the samba button and then play something that sounded pretty professional.”

She was hooked.

“I was taught by a very religious woman who I'd turn the pages of sheet music for during her pipe organ recitals in church. It was my introduction to a different kind of live music, and it was a lot of fun.”

Soon music had taken over, at the expense of

Bloem's early career choice. “I wanted to be a doctor, so the plan was to study medicine, and I'd lined up my school subjects accordingly – maths, science, and all of that. But in high school, music became a bigger part of my culture, so I started playing piano and singing. In the end, I only cared about my music exam, for which I achieved an A [grade], but all the other subjects suffered, and I never got my high school diploma.” She adds, “I still sometimes have those anxiety dreams where, as a 48-year-old, I have to go back to high school to sit my exams...”

Still, she'd impressed her teachers enough that they recommended she become a musician, and upon leaving school, she found a job at the Conservatory in Utrecht – a 30-minute drive from Zeist. “I stayed at home for the first year, in year two, I went to live in a flat with a student fraternity. My first gig was at a pub, so those included a six-

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PRIDE AND PROTEST

Janelle Monáe
© Jon Viscott

Amid an international assault on LGBTQ+ rights, Pride events are grappling with a decrease in corporate sponsorship and an increase in safety concerns. But armed with blockbuster lineups and backed by an ever-resilient community, organisers won't be going down without a party...

Lisa Henderson reports.

It's been 55 years since the first Pride marches took place in New York, Chicago, Los Angeles, and San Francisco – the year after the Stonewall riots ignited the modern LGBTQ+ liberation movement. Since then, annual Pride events have taken place around the world and have expanded beyond marches and rallies to incorporate concerts and, in some cases, fully fledged festivals. Even as global LGBTQ+ rights have ebbed and flowed over the decades, the mission of the annual celebration has only been reinforced: Pride is a protest.

In 2025, there is one event that epitomises the spirit and the struggles of the current Pride movement, and it's being held in Trump's backyard. At the time of writing, WorldPride is well underway in Washington, D.C., a stone's throw from the government that has targeted transgender rights, made major cuts to HIV prevention programmes, and rolled back DEI schemes across the country.

The political timing of WorldPride's arrival in D.C. is purely coincidental. It was more than two years ago that the local Pride organisation, Capital Pride Alliance, won the bid to host this year's

WorldPride to coincide with the 50th anniversary of the city's Pride celebrations. Still, organisers found themselves in the eye of the storm.

"There were calls to cancel WorldPride – that D.C., the United States, shouldn't host it," Ryan Bos, executive director of Capital Pride Alliance, tells *IQ*. "But isn't this how Pride began? It was about standing up, being visible in hostile environments, and saying, 'No, we are not going to let this happen; we demand to be part of the fabric of our freedom,' which is the theme this year."

Still, Bos was forced to publicly caution transgender attendees about travelling to the US as the Trump administration cracks down on the gender minority through executive orders defining gender as either male or female based on sex assigned at birth.

"There has needed to be a lot of education and awareness campaigns," explains Bos. "What's going on here has definitely weighed personally on me and others in our team. Our community has been through a lot and continues to be challenged. There is a real fear of losing rights that we have fought for for so long. This hatred and fear isn't just localised

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here in the US. This is spreading across the globe.”

Rage Against the Regime

That hatred is notable in Hungary, where prime minister Viktor Orbán banned LGBTQ+ focused events, signing into law a bill that proposes fines of up to 200,000 forints for organisers of Budapest Pride and anyone attending. The bill also allows the use of facial recognition to target and fine attendees of LGBTQ+ events in the country.

However, the disruption to and outlawing of Pride events is nothing new and rarely deters organisers or the community. In fact, EuroPride (the European equivalent of WorldPride) has intentionally selected host cities in countries that are lagging with LGBTQ+ rights, such as Warsaw (2010), Latvia (2015), and Belgrade (2022), in an effort to progress equality.

“We would ask these local Pride organisations: how can we make it happen?” Patrick van der Pas, from EuroPride, tells IQ. “Our mission is to strengthen the Pride movement in Europe and enable organisers to exchange knowledge so they can all benefit and support each other.”

Lack of Support

With the international rollback of LGBTQ+ rights, swathes of Pride organisations have seen corporate sponsors step back amid economic fears, particularly in the US.

Eve Keller, co-president of USA Prides, a national network of LGBTQ+ Pride organisers, told *NBC News* that members across the country have reported receiving significantly less in sponsorship dollars this year. Some of the smaller rural Prides are down 70–90% when compared to the average year, she said. NYC, a major Pride festival, reported a \$750,000 budget shortfall.

WorldPride’s Bos says his organisation is expecting to get about \$6m in corporate support, about half of what they’d hoped for, which has created some “unique challenges.” A handful of other corporate sponsors are still contributing but covertly, Bos says.

“We’re hoping that human decency and the true value and significance of what diversity, equality, and inclusion mean will ultimately win out”

Ryan Bos | Capital Pride Alliance

“The fact that many sponsors aren’t able to support openly is extremely frustrating and disappointing for some, because that’s what Pride is about – being visible,” he says. “But they know that the government won’t award those federal contracts to corporations that overtly support DEI. We’re hoping that human decency and the true value and significance of what diversity, equality, and inclusion mean will ultimately win out.”

Either way, EuroPride’s Van der Pas says the community will find a way to ensure Pride events continue. “The Pride movement is super resilient, so we’re now seeing other creative ways of gathering money, such as community fundraising and donations,” he says.

Booking

Politics aside, Pride events are also contending with the well-publicised challenges that all festival organisers are facing in 2025 – perhaps to an even greater degree. The criteria for headline talent, sponsorship, and ticket prices are even more prescribed for Pride events, which are often held to a higher standard than other festivals by attendees. Despite these hurdles, major 2025 Pride events have still managed to draw huge names.

Among WorldPride’s marquee events are ticketed concerts by Shakira, Jennifer Lopez, and Troye Sivan, as well as free-to-attend concerts by Cynthia Erivo and Doechii. Elsewhere, attendees can see performances from Tinashe, Kim Petras, Zedd, Raye, Rita Ora, Marina, SOFI TUKKER, Galantis, Paris Hilton, and RuPaul.

That roll call of stars is impressive by anyone’s standard, but even more so when you consider that

the pool of available and willing headliners is reduced further to artists who identify either as LGBTQ+ or are regarded as allies of the community.

“There are only so many out LGBTQ+ artists, which creates a dilemma,” says Bos. “I think the community feels that it’s easy [to secure headliners]. Every year they say, ‘Hey, why don’t you get so and so to play?’ But it’s based on tours, availability, costs.

“The ideal, in regard to resources, was to try and find a tour that we could route through D.C. at the time of WorldPride,” he explains. “And one of our goals was to hold a concert in our baseball stadium, Nationals Park.”

The stars aligned for WorldPride DC when Shakira retooled the North America leg of her *Las Mujeres Ya No Lloran World Tour*, which Live Nation routed through D.C. for the beginning of the LGBTQ+ celebration. However, it was eventually cancelled due to production issues.

The UK’s Brighton & Hove Pride (B&H Pride) has also secured a major coup for its 2025 ticketed event in the form of a UK festival exclusive with Mariah Carey. Pride in the Park organisers have long set the bar for national and international Pride events, having hosted the likes of Britney Spears, Kylie Minogue, Dua Lipa, Raye, Nile Rodgers & Chic, Clean Bandit, Pet Shop Boys, Grace Jones, Sister Sledge, and Carly Rae Jepsen.

“Why shouldn’t Pride have some of the best artists in the world?” Paul Kemp, MD at B&H Pride, tells IQ. “It amplifies the Pride message internationally, and you gain allyship from artists.”

A stalwart of Brighton Pride, Kemp launched the event’s first-ever dance tent in 1992, and many years later, rebuilt it after it fell into administration. During his 12 years at the head of the Community Interest Company, he has transformed B&H Pride from a “traditional Pride” into a world-class event that has raised over 1.4m for LGBTQ+ causes in the city and injects around £22.5m into the local economy annually.

The turning point? Britney Spears.

Give Me a Sign

“We got lucky with Britney in 2018,” he says. “It was one of the last shows she did, and that was a take-off year for her. We had around 47,000 people to 57,000 people. There was a lot of national and international media.”

Even though Brighton



EuroPride 2023
Valletta, Malta



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GREAT SOUTHERN LAND

MARKET REPORT
AUSTRALIA



Australia has always been tough. A vast brown land at the far end of the Earth, its inhospitableness is matched only by the tenacity of its people. That same grit runs through its music industry – a fiercely resilient ecosystem battered by recent challenges. As **Jack Revell** reports, it's not a place to find yourself without a guide.

After pandemic disruption, cost-of-living shocks, and high-profile festival collapses, Australia's live music industry was feared to be in freefall. Paradoxically, while the eulogies were being penned, the country bought more tickets than ever. Attendance hit 30.1m, contemporary music generated AU\$3.1bn, and the average ticket price of AU\$128.21 was one of

the highest in the world. Select Music's Stephen Wade sums it up by saying the model isn't broken: "If you get it right, it still works."

Getting it right in 2025, however, looks a little different. The market has sharply recalibrated, driven by shifting audience behaviours. Covid-lockdowns and rising costs have created a generation accustomed to staying home and consuming music online. Across demographics, Aus-



Wildlands Festival has established itself as one of the highlights of the calendar in Perth © Jordan Munns

“We’re a remote island. It’s expensive. But if artists and promoters think strategically, it’s an incredibly lucrative country”

Chris O’Brien | Destroy All Lines

of Destroy All Lines. “If you build it right, it’s a very lucrative market.”

Increasingly, must-see events are those that resonate with audiences’ identity and give them something to shout about online. “Post-Covid, music fans prioritise live experiences, amplified by social media,” explains Brett Murrhly, head of Asia Pacific at WME. Live Nation’s annual Gen Z study, *Love Song*, reveals that live music helps form identity and builds community loyalty, with nearly 90% saying it shapes who they are.

“Publicity and media still matter more here than in other markets,” Brant says. Indeed, the Australian media landscape is comparatively concentrated, dominated by three major radio networks with closely aligned digital platforms. Last year, when Taylor Swift’s *Eras Tour* dominated national headlines, Aussies splashed AU\$126m on tickets alone. Fred again... similarly stormed the country with a ‘surprise’ tour teased on social media that sold out six arenas and iconic venues nationwide.

Scarcity and hype breed premium here, and international acts do well. Domestic acts, by comparison, have found it tougher, with just 17 of them making it in the still-iconic Triple J’s Hottest 100 in 2025. Tixel data also shows that local talent accounted for just 22% of the highest-selling gigs of 2024.

This domestic deficit has become a governmental concern. After decades of neglect, the recently re-elected Labor Party sees a robust music industry as vital to national identity. The aptly-named *Revive* programme launched in 2023, dishing out tens of millions in industry funding. Off the back of last year’s festival shocks, a parliamentary inquiry was launched, laying out recommendations for long-term structural reform that Labor is well-placed to enact.

State governments have stepped up, too. Western Australia and

Queensland are emphasising major event strategies and investing in new venues. NSW now incentivises international acts to book local support, following the industry code of Michael’s Rule. More local still, councils now offer artists free town hall hire and easier access to public spaces for performance.

Despite these measures, recovery will take time. “Audiences and consumers will not revert to previous patterns,” MusicSA wrote in a parliamentary submission. “Venues and festivals will need to continue to adapt.”

Australia’s live music sector has undoubtedly been challenged, but fundamentally, this will always be a land defined by music – from its indigenous songlines to its superstar exports like AC/DC, Kylie Minogue, and The Kid LAROI. “Our music sounds like indie pop, neo-jazz, electronic, psych rock, country, folk,” Esti Zilber of Sounds Australia says. “It sounds like the world’s oldest living culture, and it sounds like the future.”

Promoters: Titans at the Top, Tensions Below

Australia’s live music ecosystem is dominated by the big three: Live Nation, TEG, and Frontier Touring. Together, they control roughly 90% of the major concert market, according to the parliamentary report. Through vertical integration strategies – owning ticketing infrastructure, marketing, and venues – they’ve weathered post-pandemic storms and expanded their operations across the Asia-Pacific region.

TEG, headquartered in Perth, exemplifies home-grown dominance. Their holdings in ticketing platform TicketCity and national arena Dainton Hall are testament to their market power.

sies are buying tickets later and spending less at the bar. Gemma Pollard, marketing director at ticket resale platform Tixel, explains: “People can’t lean on their decades of experience or data to map out their campaigns. What’s worked before might not work this time.”

Still, live music’s appeal is solid. “The appetite from audiences remains high,” Frontier Touring CEO Dion Brant says. Two-thirds of fans

surveyed by Tixel attend more or as many gigs as last year. 56% see music as a priority expense. Creative Australia’s *Listening In* report confirms this, showing audiences are more price-sensitive yet still willing to jump at must-see events.

Those who have adapted to these shifts, from the indies to the multi-nationals, have flourished. “Australia punches above its weight like nobody’s business,” says Chris O’Brien

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YOUR SHOUT

If you were launching your own three-day festival, which LGBTQ+ acts would be your ideal headliners and why?

Brandi Carlile – one of the most talented singer/songwriters of American folk music. She's a long-time humanitarian and alongside her wife, leads her foundation, The Looking Out, to support many grassroots initiatives. She's known for giving away proceeds from her shows to continue her activism. And that style? Girl, that style and hair deserve their own award.

FLETCHER – she firmly represents the queer pop scene with her raw lyrics and electric onstage presence. She brings energy and fierceness to every performance. Tortured and flirtatious all at once. Would love to take a poll and see how many millennials had a 'gay-wakening' when Fletcher started popping up on our algorithms.

BLOND:ISH – one of the world's leading female DJs and producers. She's a massive festival headliner, and her sound has evolved into exactly what we need more of these days.

Hila Aviran | PixMob

Janelle Monáe – a dazzling icon of Afrofuturism, funk, and unapologetic queer excellence. Janelle's performances are pure theatre, political, powerful, and full of joy. She's the kind of artist who doesn't just open a festival, she opens minds.

Rina Sawayama – bold, boundary-breaking, and gloriously genre-defying, Rina blends pop, rock, and rebellion in a way that feels utterly now. As a proudly pansexual artist, she speaks to a generation that refuses to fit into boxes, and sounds phenomenal doing it.

Myself – as a multi-racial trans woman, artist, and advocate, it would be an honour to headline a space that's all about empowerment, visibility, and celebration. Representation means little

without action, and my set would be a tribute to every trans and non-binary person who's ever felt unseen in this industry.

Saskhia Menendez | Innovator

Come down – fluid in both identity and sound, she brings depth, power, and an unmistakable connection to her audience. Her live shows are electric and emotionally charged.

Lil Nas X – a cultural disruptor who merges pop, rap, and country with camp, humour, and

bold queer visuals. His artistry sparks important conversations about queerness, masculinity, and race in music.

Janelle Monáe – a pansexual, nonbinary icon who blends Afrofuturism, funk, R&B, and political storytelling. Albums like *Dirty Computer* and *The Age of Pleasure* celebrate liberation, sensuality, and expansive identity with power and grace.

Pembe Tokluhan | PETOK PRODUCTIONS

Day 1: Chappell Roan & Lil Nas X

Day 2: René Rapp & Doechii

Day 3: MUNA, Janelle Monáe & Troye Sivan

Raven Twigg | ASM Global

Frank Ocean, MUNA, and Billie Eilish, because I love them all dearly.

Maddie Arnold | Live Nation

Chappell Roan – by far the most interesting artist we've had in the last couple of years. It's refreshing to see an artist who defends her own rights, takes influence from a lot of different genres, and can make the whole audience sing and dance. It's a joy to watch her shows!

Rebecca Black – she has created her style wonderfully, and her career has been interesting so far. I'm eager to see where her style evolves musically and what the future holds for her.

RuPaul – I mean, need I say more? She's RuPaul.

Joona Juutilainen | Fullsteam Agency



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