



Client:

Live Nation Entertainment

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ASYNC Agency Client Report

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Executive Summary

Live Nation is a live entertainment company founded in 2010 following the merger of Live Nation and Ticketmaster. Following this, Live Nation has turned into a mega conglomerate, controlling a large majority of the live music and entertainment sector, having direct influence over ticket sales, venue ownership and management and event promotion. Due to this market dominance, the company has received widespread criticism regarding pricing practices, accessibility and overall consumer experience. ASYNC Agency conducted a comprehensive, multi-method research study to better help Live Nation understand and respond to their key publics.

Our first study method, a focus group study, was conducted on March 27th, 2026, where our team collected participants' opinions and sentiments surrounding Live Nation. The session lasted approximately 40 minutes, with 12 selected Syracuse University students between the ages of 19 to 21. Participants agreed that main issues like ticket pricing, transparency with consumers and market dominance damaged their perception of the company. Additionally, participants' growing distrust of Live Nation and Ticketmaster is driven by pricing and safety issues, as the topics of major artists' ticketing "wars" and the Astroworld Festival incident in 2021 were brought up multiple times to highlight these grievances. To understand the issues discussed in the focus group on a broader scale, we also conducted a social listening analysis on Brandwatch. Major findings mainly mirrored the sentiments discussed in our focus group study – high ticket prices and service fees, Fan frustration and boycott discussions, and a growing demand for accessible and safe live concerts and events.

From this research, ASYNC Agency has suggested three recommendations for Live Nation to repair their relationship with key publics as well as better connect their actions to their mission statement. First, implementing a "no hidden fees" pricing model would directly address consumer frustration and rebuild trust by ensuring transparency throughout the purchasing process. Second, enhancing the ticketing experience and accessibility through improved technology, clearer communication and more reliable systems would reduce stress for consumers and create a more positive interaction with the brand. Finally, increasing brand transparency by clearly communicating Live Nation's relationship with Ticketmaster would increase awareness among consumers and strengthen accountability. These recommendations work to improve trust, accessibility and overall consumer perception by addressing the concerns identified in the research conducted.

Introduction

Live Nation is the world's leading entertainment and ticketing company. Serving more than 150 million fans and 50,000 artists, this international conglomerate has dominated the entertainment industry for many years (Music Business Worldwide). Through its expansive control of many realms of entertainment, included but not limited to: promotion, venue ownership, artist management, and ticketing services, the company has established its supremacy. Since its 2010 merger with Ticketmaster, Live Nation has operated under a vertically integrated structure that allows it to oversee all of the different stages of the live event experience (Boston College Law Review). This framework has given the company huge financial growth, as well as large global expansion.

However, this dominance has also become the foundation of mounting controversy and enhanced public criticism of the company. Live Nation has faced backlash over increased ticket prices, services fees, dynamic pricing models, and concerns about resale markups. In addition to pricing related problems, the company has faced scrutiny over federal antitrust lawsuits, investigations by the government, business practices, and safety failures. These safety failures lead to high profile discussions over business operations, due to their outcomes of human life loss tragedies.

These issues present beyond just a temporary public relations crisis, they pose threats to the credibility of Live Nation, and may lead to a decrease in stakeholder trust and long-term sustainability. As a company who aims to bring more music to more people, heightened public distrust and pressure from the government undermines their brand's promise to the public. If these issues are left unaddressed, these challenges may lead to more government regulation, increased financial penalties, loss of customer loyalty, or even a strain with the artists themselves.

The purpose of our comprehensive research is to examine both the internal and external factors that shape Live Nation's current position and also to evaluate how reputational, legal, and operational pressures impact the organization. Through analyzing the company's mission alignment through the different factors and by conducting an extensive analysis, we are able to provide a strategic foundation for the recommendations that we are providing in order to restore trust and protect Live Nation's leadership within the industry.

Live Nation Mission Statement

Artists power everything we do. From small clubs to stadiums, Live Nation is on a mission to bring more music to more fans in more places around the world. Since 2005, Live Nation has helped shape modern live music connecting touring, ticketing, partnerships, venues and fan experiences to better support artists and the communities where they perform.

Problem Statement

Following the 2010 merger between Ticketmaster and Live Nation, the company has faced governmental scrutiny with over 450 lawsuits alleging industry dominance regarding the company's control of roughly 80% of all venues and ticket sales globally. Fans have expressed dissatisfaction with Ticketmaster's dynamic pricing policy as there is an overall 20% increase in entertainment admission prices for concerts, shows, and other performances worldwide, and have expressed scrutiny for Live Nation's safety concerns, such as crowdcrushing and equipment malfunctions, which have resulted in roughly 200 deaths and over 700 injuries. Live Nation's failure to provide a more accessible experience for both fans and artists has jeopardized their mission to "bring more music to more fans in more places around the world," and has led to widespread negative public sentiment and increased scrutiny, calling for governmental regulation of the entertainment conglomerate.

Situation Analysis

Internal Factors

Vertical Integration System:

Live Nation operates under a vertically integrated corporate structure divided into three primary reporting segments: concerts, ticketing, and advertising (Live Nation Entertainment Quarterly Report). Concerts refers to global promotion, the venue operations, and artist management. Ticketing is what is operated primarily through Ticketmaster, following the merger between the two companies. Sponsorship and advertising comes through brand partnership and corporate sponsorship activations. This structure allows for the company to be able to have control over every aspect of the live entertainment process.

After the 2010 merger between Live Nation and Ticketmaster – approved by the Department of Justice (DOJ) – Live Nation became a dominant force within the live entertainment industry. The new Live Nation conglomerate gained control over ticketing services, artist management, venue ownership, and concert promotion. With this, the organization has a significant advantage over the remainder of the industry. Live Nation gained control over all areas of the live entertainment sector, where it can leverage its power to maintain dominance.

This concentration of control has positioned the company as a target of public criticism and scrutiny, as Live Nation reinforces its market dominance. This makes the internal structure and system a central issue and contentious topic among the live music business.

Organizational Structure and Leadership:

Live Nation is led by its President and CEO Michael Rapino, who has been in the position for over twenty years, playing a central role in orchestrating the 2010 merger (Michael Rapino). His leadership tenure with the company has been at the forefront of the aggressive global expansion and orchestrates strategic continuity. Live Nation also maintains an executive leadership team that oversees the overall operations day-to-day, ticketing technology, legal affairs, and business strategy.

According to recent reports, Live Nation employs 22,182 full-time employees globally, and even more employees are employed on a seasonal basis (Macrotrends, 2025). This labor directly reflects just how reliant the company is on live event production and venue staffing across all of the international markets.

The company operates in more than 40 countries and manages 265 venues worldwide. These venues range from clubs to theaters all the way to amphitheatres and stadiums. This expansive infrastructure reinforces the internal capacity to promote, produce and monetize live events at this scale.

Revenue Streams and Finances:

Live Nation earns revenue from four areas: concerts, ticketing, sponsorship and advertising. As the company is a venue operator and promoter, a majority of revenue comes from concerts, festivals, and ticketing, with a smaller percentage – ranging from 5 to 13% – generated from sponsorships, ticket rebates, and commissions on the earnings of their represented clients. (Live Nation Entertainment, 2024)

Ticketmaster's dominance in the ticketing market significantly strengthens the company's financial position in the live entertainment industry. In 2022, the gross revenue of all ticketing services in the United States was \$2,911,651,970, where Ticketmaster accounted for 83.4% of this total. (American Economic Liberties Project, 2023) While this dominance supports strong economic growth, it also exposes Live Nation to mass public criticism surrounding contentious pricing practices.

As demands for live events increased following the Coronavirus pandemic, the company reported \$2.7 billion in third-quarter revenue in 2021. (NPR, 2021) This highlights Live Nation's ability to capitalize on – and keep pace with – increased consumer demand for live entertainment due to its vertically integrated structure. The financial success of Live Nation is also closely linked to reputational risk, observed with the Astroworld tragedy of 2021. The company's stock price experienced a 4% decrease, illustrating how crisis and public backlash impacts reputation despite strong overall revenue performances.

Social Media:

Live Nation maintains multiple active platforms with a strong presence across Instagram, X, TikTok, Facebook, and even YouTube. Live Nation has a main Instagram corporate account, but also many event and location-specific pages. The company leverages social media as a tool to promote tours, announce ticket sales, and serve as a place for community building between artists and fans. This digital setting allows Live Nation to reach many global audiences in real time and build demand for their products.

Additionally, Live Nation has been able to benefit through artist promotion of their venues and brand partnerships with their events. This continues to help them build this dominance in the industry through extending the reach of their campaigns. Social media also provides data that Live Nation can use to continue to evaluate their marketing strategies while gaining consumer insights.

However, Live Nation's prominent social media presence can also expose them to a lot of public scrutiny. People often turn to social media to vent about their grievances with a company, and with Live Nation having many accessible platforms this allows for people to tarnish their pages with their frustrations. While social media can offer powerful promotional tactics, it can also prevent internal challenges in relation to a company's reputation management.

External Factors

Market Concentration and Industry Competition:

In 2005, prior to its merger with Ticketmaster, Live Nation operated as a sector of Clear Channel Communications, later rebranded as iHeartRadio, a leading American media company controlling radio broadcasting (iHeartMedia, Inc., n.d.). In 2006, Live Nation acquired the House of Blues venues, gaining dominance of over 117 entertainment venues. This growing presence became more visible in 2008 when Live Nation signed extensive deals with headline artists such as Nickelback, Shakira and Jay-Z, including promotional and branding rights, and recorded music products (Georgetown, n.d.).

Live Nation Ticketing launched in 2009 to bundle promotion and ticketing services but proved largely unsuccessful, paving the way for a proposed \$2.5 billion all-stock merger with Ticketmaster in 2010, claiming improved efficiencies and cost savings for all shareholders. At the time, Ticketmaster controlled approximately 83% of the ticketing market. Despite significant criticism from politicians, musicians, competitors, and consumer advocates, the merger was approved by the Department of Justice through a settlement in 2010 (Fruits, Manne, and Albrecht, 2024).

As a result of this merger, Live Nation Inc. now controls approximately 87% of the ticketing market through Ticketmaster, and about 65% of the concert promotion market via “exclusively dealing,” or negotiating multi-year venue contracts to control all event services (Investing.com, 2026 and Carrier, 2024). Competitors such as Anschutz Entertainment Group control roughly 30% of the remaining market, while Ticketmaster generates 50.1 million more visits than primary ticketing competitors SeatGeek and StubHub, which combined attract 57% less traffic (Hepner and Van Dyck, 2024; Semrush, 2026). No competitors possess the vertically integrated structure that allows Live Nation to consolidate tour promotion, venue ownership, and ticketing services, ultimately granting Live Nation exclusive and monopolistic power (PredictStreet, 2026).

Media Coverage:

The Merger

Live Nation’s merger with Ticketmaster in January of 2010 faced intense scrutiny from the Department of Justice, with 19 states joining the DOJ, claiming that this merger violates the Clayton Act by thwarting competitors' access to major concert venues. The merger was approved under a 10-year consent decree prohibiting Live Nation from penalizing venues that used different ticketing services. Before the decree expired, the DOJ accused Live Nation of violating this agreement by retaliating against venues that partnered with competing ticketing providers (Gastelum, n.d.).

Criticism largely focused on consumer harm, particularly rising ticket prices driven by reduced competition. Consumers described Ticketmaster’s fees as “unfair, too high and inescapable” and “known for the ever-rising cost of an assortment of tacked-on fees” (Segal,

2010). Multiple groups were formed to protest the merger, including the American Economic Liberties Project's coalition titled "Break Up Ticketmaster," a campaign to pressure legislatures to dismantle Live Nation. Senators like Charles Schumer also cautioned against the merger, fearing "combining the largest ticket seller in the world with the largest event producer."

Additional concerns involved Live Nation's increased access to consumer data, which smaller promoters and artists feared could be used to promote selective, self-serving shows (Georgetown, 2). Live Nation responded with reassurance that the merger will produce a "financially strong, well-diversified combined company that will be better positioned to enhance stockholder value" and will "...improve the live entertainment experience and drive major innovations in ticketing technology, marketing and service" (Live Nation Inc. and Ticketmaster Entertainment Inc., 2009).

Various remaining critiques led to further congressional regulation by amending the Federal Trade Commission Act in 2016, attempting to curb unfair competition strategies that disproportionately affect commerce. Enforcement of this act resulted in Live Nation's implementation of security measures that prevent ticket scalping and criminalize the usage of bots (Gastelum, n.d.).

Legal Disputes:

The 2021 Astroworld Safety Crisis

Travis Scott's Astroworld festival in Houston, Texas resulted in over 450 civil and personal injury lawsuits against Live Nation, citing concerns over insufficient crowd control, negligence, inadequate security, and an exceeding overcapacity of 15,000 attendees. Ten attendees suffered fatal injuries and fans described the experience as "traumatizing" and "horrifying" (Live Nation, 2023; Elassar, 2021; Perreault, 2025).

Following the incident, Congress raised concerns over festival planning and crisis response, stating that "the tragedy at Astroworld Festival follows a long line of other tragic events and safety violations involving Live Nation." The House Committee on Oversight and Reform demanded all planning, pre-show security and briefing documents, and alleged that Live Nation delayed its safety response, failing to end the concert until 40 minutes after the "mass casualty event." Furthermore, Live Nation's post-crisis conduct was noted as the brand allegedly withheld employee pay until revised contracts limiting company liability were signed (Willman, 2021).

United States v. Live Nation (2024)

The Department of Justice sued Live Nation Inc. in May of 2024, citing their unlawful monopolization of the entertainment industry, violating Section 2 of the Sherman Act. As a result, fans and artists are subject to Live Nation's ticket prices and venue services nationwide (Office of Public Affairs, 2024).

FTC v. Live Nation Inc. (2025)

A subsequent lawsuit followed in September 2025, when seven states accompanied the Federal Trade Commission to sue Live Nation Inc., alleging the company deliberately coordinated with brokers, despite claiming security measures, to harvest millions of tickets for resale at inflated prices. This allows Ticketmaster to profit from additional resale fees and markups. The FTC cited concerns over Live Nation's TradeDesk platform, which allegedly enables brokers "to track and aggregate tickets purchased from multiple Ticketmaster accounts into a single interface for simpler resale management," and accused the company of misleading consumers by advertising lower prices while concealing mandatory fees until checkout. The DOJ trial began on March 2, 2026 (Office of Public Affairs, 2025).

On April 15, 2026, a federal jury concluded that Live Nation has been operating as an illegal monopoly, violating federal and state antitrust laws. The jury also found that the company overcharged concertgoers by \$1.72 per ticket in major concert venues. The trial lasted for seven weeks, where Live Nation argued they were not violating any laws, but rather competing aggressively. Their claims of the live entertainment market being filled with other ticketers and concert promoters were struck down by the courts. As a result of their violations, Live Nation and Ticketmaster will pay \$9.9 Million for deceptive ticket pricing practices, (Office of Attorney General, 2026) as well as could face massive divestments, monetary damages and a breakup of the two companies. (Sisario, 2026)

Note: Due to the recency of this case, information may still be developing.

Consumer Trends Over Time:

Over time, rising ticket prices and service fees have changed how consumers experience live shows and performances. The high demand for tickets has limited access to low-income and disadvantaged communities. For example, during the sale of Taylor Swift's Eras Tour, Ticketmaster's system crashed, and resale price inflation led to many fans being unable to buy face value tickets, with resale prices leading to thousands of dollars. Because so many fans were unable to purchase tickets for a reasonable price, Ticketmaster faced public backlash and lawsuits, which establishes how high demand and pricing can exclude average fans (D'Addario). Another example includes Bruce Springsteen's 2023 tour. In this case, Ticketmaster faced criticism when ticket prices rose to over \$4,000 in some cases, which led fans and consumers to argue that pricing models prioritize profit over accessibility (CBS News). These examples and many more demonstrate a consumer trend in which concerts and live shows can be seen as luxury experiences that increase pressure on Live Nation and Ticketmaster to address affordability and accessibility.

Artist Trends Over Time:

Over time, artists have become more vocal over ticket pricing and Live Nation's control over ticket sales. Many argue that the merger between Live Nation and Ticketmaster limited competition and artists' negotiating power: "Critics of the Live Nation merger with Ticketmaster

contend that, with each of these industry actors operating as separate entities, the artists had more control in negotiations because they could select from competing promoters, the promoters could select from competing venues, and the venue operators could select from competing ticketing agencies” (Boston College Law Review). Taylor Swift’s Eras tour highlighted these concerns when Ticketmaster’s website crashed during the presale due to extreme demand, leading to public backlash. Additionally, Zach Bryan has also openly criticized ticket pricing and even named an album *All My Homies Hate Ticketmaster*. These examples establish a growing trend of artists advocating for a change and fair prices while still relying on Live Nation’s industry dominance.

Target Publics

Fans:

Live Nation's financial dominance and control over ticketing, venues, and promotions directly impact consumers, shaping both accessibility and pricing of live events. As PredictStreet (2026) notes, the company's vertically integrated business model allows it to consolidate multiple revenue streams such as concerts, festivals, ticketing, marketing, and sponsorships, which highly strengthen its market position. While this generates strong financial results, it also enables practices that can limit ticket availability, increase dynamic pricing, and create barriers for average fans seeking affordable access. Consequently, consumers represent a primary public whose trust and satisfaction are critical to Live Nation's reputation and long term success. Public backlash over high ticket prices, website crashes, and resale markups demonstrates the direct influence of Live Nation's business strategy on fans' experiences and perceptions.

Artists:

Artists are another primary public affected by Live Nation's market power. While the company provides broad exposure and global touring opportunities, its control over venues, promotion, and ticketing can limit artists' negotiating power and flexibility. PredictStreet (2026) highlights how Live Nation's consolidated financial and operational structure positions the company to maintain dominance across the live entertainment ecosystem, which can reduce competition and the range of options available to performers. The public criticism during Taylor Swift's Eras Tour and Zach Bryan's vocal opposition to Ticketmaster pricing illustrate how artists are increasingly vocal about restrictive practices. As key stakeholders who influence fan perceptions and media narratives, artists are crucial publics whose satisfaction, advocacy, and opinions directly affect the company's reputation and the sustainability of its operations.

Young Adults:

The primary target public consists of U.S. adults ages 18-34 who actively attend music events, particularly frequent concertgoers who demonstrate high discretionary spending on entertainment. This demographic is especially significant because younger consumers consistently prioritize live experiences over other forms of entertainment. A global survey of 40,000 respondents found that live music ranks as the world's favorite form of entertainment, surpassing movies, television, and gaming (PR Newswire, 2025). This broad preference is particularly strong among younger audiences who value experiential spending.

Behavioral data further supports this segment. According to a 2025 CNBC survey of more than 1,000 music fans, 36% plan to spend between \$100 to \$499 on concert tickets this year, while 17% shared their expectancy to spend up to \$1000. Concertgoers attended an average of seven shows in 2024, and many indicated plans to attend even more in 2025. Most notably, 40% of younger adults reported spending as much as \$5,000 on destination live events, reflecting a willingness to prioritize concerts despite rising ticket costs.

Furthermore, industry data confirms the scale of this incredibly engaged audience. In its third-quarter 2025 earnings report, Live Nation announced \$8.5 billion in quarterly revenues and 89 million fee-bearing tickets sold, with projections of approximately 160 million tickets sold by the end of the year. This volume demonstrates the substantial size and economic impact of the live consumer base.

With these statistics, it is clear that young adult concertgoers are not only emotionally invested in live music but also financially committed. Their consistent patterns with attendance and high spending levels and strong preference for live entertainment make them a strategically valuable and measurable target public.

SWOT Analysis

ASync Agency conducted a SWOT (strengths, weaknesses, opportunities and threats) analysis on Live Nation in order to assist the agency in determining what outlets to explore further. The results helped to guide the research objectives of the agency.

Strengths:

- Earns revenue from different aspects of the industry (industry dominance)
 - Live Nation earns revenue from different aspects of the industry (industry dominance), controlling over 80% of ticket sales for major venues, 64% of top amphitheaters and managing over 400 artists (Brown, 2023).
- Many industry relationships and artist partnerships
 - Live Nation has many industry relationships and artist partnerships, signing long term contracts with major artists and managing over 400 artists worldwide, which guarantees popular tours and ticket sales (Brown, 2023).
- Ownership of many venues
 - Live Nation operates over 400 venues globally, including amphitheaters, clubs and arenas, allowing the company to decide when artists perform and requiring artists to use its ticketing services. This also allows Live Nation to earn additional revenue from venue sales such as concessions, parking and merchandise, increasing overall event profit (Brown, 2023).
- Sponsorships and brand partnerships
 - Live Nation is part of many sponsorships, collaborating with over 1,500 major brand partners as of 2025. These sponsorships generated more than \$764 Million in 2024 and continue to grow, providing strong financial support and additional revenue (Aswad, 2023).

Weaknesses:

- Reputation for high fees (pricing transparency issues)
 - Ticketmaster charges service fees to tickets that generally add roughly 20%-30% extra cost of the face value tickets (Ticketmaster, n.d.). These prices are not shown while the customer is choosing the ticket and the full price is not shown until checkout, allowing many consumers of tickets to criticize pricing transparency.
- High number of website crashes during ticket sales
 - Ticketmaster has experienced major technical failures during high-demand ticket releases. For example, during the Taylor Swift Eras Tour Presale, millions of fans experienced long wait times, bot activity, system errors and cancellations, preventing fans from being able to purchase tickets and attend the tour. This led to a lawsuit from over 300 fans accusing Ticketmaster of antitrust violations, fraud

and bot infiltration (D'Addario, 2023). Taylor Swift also spoke out herself expressing her disappointment regarding the sales of tickets through Ticketmaster.

- Legal issues
 - Live Nation has faced hundreds of lawsuits, including over 387 regarding the 2021 Astroworld tragedy and a 2024 Department of Justice antitrust case involving 40 states (Live Nation Entertainment, n.d.). As of early 2026, the company is defending eight major ongoing legal cases such as federal antitrust lawsuits and class action claims. The government wants to reduce the company's control over ticketing, promotion and venues (Federal Trade Commission, 2025). These lawsuits could lead to stricter regulations, fines and changes to how the company is operated.
- Overselling of tickets and crowd safety issues
 - The overselling of tickets has led to many safety issues, which have led to lawsuits against the company. For example, at the 2021 Astroworld Festival, 10 people died and many others were injured in a crowd rush, and about 400 lawsuits were filed against Live Nation for safety issues (Live Nation Entertainment, n.d.).

Opportunities:

- Collaborations are bringing new customers / strategic partnership
 - Braves Country Fest and Fenway opens doors to new audiences and more revenue in states across America, especially huge cities like Boston and Atlanta. Combining music and sports two niches that attract different audiences can create more customers and better retention rates.
- International Expansion
 - With more than 50% of its fan base now located outside the U.S., Live Nation is less dependent on the domestic market than ever before. Mexico is a part of their expansion and rise in representation in the Asia Pacific region.
 - When you start expanding to different locations you can create different target audiences to better your reputation and status in other parts of the world
- Popular artists are beginning tours in the next two years
 - Noah Kahan, Harry Styles, and Megan Moroney will be going on state tours adding to the revenue that will be brought in from the demand for tour tickets.
 - Because these artists don't tour often, tickets will be high in demand and fans can possibly overlook old scandals or put them to the side just to obtain tickets using Livenations ticket platforms.
 - If the selling goes good for some of these tours Livenations reputation can be fixed and fans could gain more trust and therefore become loyal fans.
- Technology advances in scamming bots and new venues
 - Ticketmaster's "Fan-to-Fan" resale platform allows the company to double-dip on fees for the same ticket, a segment that is still growing.

- There are new scamming bots created to make sure it is real fans that are gaining access to these tickets and not third-party sellers or websites.
- After the Astroworld incident new venues are being created to be more sustainable and durable for fans all across the US.

Threats:

- Legal action
 - The DOJ, joined by 30 states, is suing Live Nation and its Ticketmaster unit under federal antitrust laws, claiming the company has illegally monopolized the concert ticketing and event promotion markets. They allege Live Nation used exclusive contracts, threats to venues, and other tactics to lock out competitors, harming fans with higher fees and less choice. The lawsuit seeks remedies including breaking up Live Nation and forcing divestitures.
 - A major class action suit also by ticket buyers cleared a key hurdle when a judge granted class certification, allowing consumers to pursue claims that Live Nation's arbitration clauses were unfair.
 - As well as multiple putative antitrust class actions are proceeding in federal courts (e.g., in the Southern District of New York and the Central District of California), alleging similar competitive harm.
 - There have also been data-breach class actions related to Ticketmaster security incidents, and various other litigation matters arising in the ordinary course of business, including intellectual property and personal injury claims.
 - These are all just to name a few of their legal issues that could jeopardize their reputation to fans, investors, and company staff members.
- Consumer Sentiment
 - Fan engagement lost because of scandals including the DOJ lawsuit
 - Revenue down because of different internal and external factors
- While live music has proven resilient, a sustained global recession could eventually curb the high-end "VIP" spending that has driven recent margin expansion.
- Negative Earned Media
 - Following scandals and rumors, news websites and social media platforms have spoken negatively about Livenation damaging their reputation. If they continue to do this it can affect Livenations publics and revenue can go down.
- People might be going to competitors for better prices like seatgeek, msg, or stubhub for resales.
 - People are starting to not look for which company is selling tickets, but more for who's selling the cheapest and safest tickets.
 - If their publics start going to other competitors that can draw a divide and lead others away from LiveNation and its ticketing platforms.

Research Objectives

To better understand how we can assist Live Nation in improving their relationship with the public and continue to advance their corporation, ASYNC Agency developed three research objectives to explore in our research.

Research Objective 1: To analyze individual fan perception, reaction and sentiment toward Live Nation's industry monopolization and how brand procedures impact fandom trust, accessibility, perception and consumer experience. We sought to address this through conducting a focus group research study method.

Research Objective 2: To measure how Live Nation's crisis management tactics after the 2021 Astroworld safety crisis and the 2026 antitrust crisis influenced shifts in consumer sentiment, trust and consumption habits. This was researched through social listening conducted on Brandwatch.

Research Objective 3: To examine the effects of Live Nation's market dominance and dynamic pricing on affordability, specifically towards college students, hoping to target those facing financial constraints such as limited income and budget restrictions. ASYNC used a survey research methodology for this objective.

Focus Group Study Method

ASYNC Agency conducted a focus group study with 12 participants on March 27th, 2026 in Classroom 214 of Syracuse University's S.I. Newhouse School of Public Communications. Its purpose was to analyze how frequent Ticketmaster consumers and dedicated fandom members perceive the brand's monopolization, security measures and ticketing policies, and how these factors impact consumer habits and entertainment accessibility. While conducting this focus group, we explored fan perception, emotional responses and collective sentiment regarding Live Nation. The study served as an enhancement for key publics such as fans and fan-centered groups (also known as "fandoms") that operate in socially-constructed areas and are shaped by group discussions. A dynamic and enthusiastic environment was fostered to most accurately capture the nuanced sentiment of the participants.

Research Design and Setting:

Our focus group consisted of 12 participants between the ages of 18-22. On arrival, each participant signed a consent form [see Appendix A] stating their voluntary participation and granting permission to record and analyze their responses to further the study. They were also required to view ASYNC's series of structured questions prior [see Appendix C].

The focus group study lasted 40 minutes and included a series of structured questions for response. 14 different questions will be asked, as well as documented follow-up questions that are addressed in the consent form. All questions were anticipated from participants and were formulated with the goal of developing increasing, in-depth insight to better gauge consumer perception, behavioral tendencies, and brand complexity.

Sampling Technique and Recruitment Methods:

Participants for the focus group were selected through non-probability sampling techniques, specifically through dimensional sampling. Dimensional sampling required conductors of the study to select participants who adhere to multiple characteristics: Between the ages of 18-22, frequent usage of Live Nation/Ticketmaster and association with a specific fandom base, such as Taylor Swift, Harry Styles, Zach Bryan, etc.

Supporting Materials:

Ava Ascenzo and Yasmina Gall were the ASYNC Public Relation's moderators for the focus group session. Two notetakers and two observers gathered the most information from the focus group session.

Recording Method:

We utilized two methods of recording. One primary method: audio and visual recording on phone cameras and a backup method: audio-only recording on voice memos. Recording both audio and visual confirmed that we have some type of footage from our focus group in case of any technical difficulties, but also will provide more in-depth details about the sentiments and opinions of our focus group participants.

Limitations:

ASYNC Public Relations acknowledges that the focus group study has a high potential for reactive measurement, recognizing that observer interference and presence may impact the authenticity of individual responses. We also acknowledge that authenticity may shift depending on the strength of participants' personal values and peer influence, but assure that our moderator and monitoring team developed methods to foster group synergy rather than a dynamic dominated by strong opinions and quieter voices. Transcripts [Appendix B] are supported with planned follow-up questions [Appendix C] to guide moderators in facilitating collaborative group discussion that prevents changes in participant genuineness and responses. Finally, we acknowledge that the gender dynamic of our focus group sample may not accurately reflect Live Nation's consumer base or higher education's gender percentages.

Data Analysis:

After transcribing the focus group, ASYNC Agency measured key findings, conducted a sentiment analysis, and evaluated outcomes while incorporating participant's personal anecdotes regarding individual experiences with Live Nation and Ticketmaster. While prioritizing these components, we found a variety of prevalent key themes that encapsulate individual experiences with Live Nation.

Profile of Participants

Participant 1

A 19-year-old male. He is familiar with Ticketmaster and Live Nation and his favorite singer is Frank Sinatra.

Participant 2

A 20-year-old female. She is familiar with Ticketmaster and Live Nation and her favorite artist is Frank Ocean.

Participant 3

A 20 year-old female. She is familiar with Ticketmaster and Live Nation and her favorite artist is Noah Kahan.

Participant 4

A 20-year-old female. She is familiar with Ticketmaster and Live Nation and her favorite artist is Taylor Swift.

Participant 5

A 19-year-old-male. He is familiar with Ticketmaster and Live Nation and his favorite artist is Don Toliver.

Participant 6

A 19-year-old male. He is familiar with Ticketmaster and Live Nation and his favorite artist is Caamp.

Participant 7

A 20-year-old female. She is familiar with Ticketmaster and Live Nation and her favorite artist is Billie Eilish.

Participant 8

A 19-year-old female. She is familiar with Ticketmaster and Live Nation and her favorite artist is Kenny Chesney.

Participant 9

A 20-year-old female. She is familiar with Ticketmaster and Live Nation and her favorite group is The Beatles.

Participant 10

A 19-year-old female. She is familiar with Ticketmaster and Live Nation and her favorite artist is Billie Eilish.

Participant 11

A 20-year-old female. She is familiar with Ticketmaster and Live Nation and her favorite artist is Zach Bryan.

Participant 12

A 21-year-old male. He is familiar with Ticketmaster and Live Nation and his favorite artist is Simon & Garfunkel.

Focus Group Results

Consumer Dependence and Reliability

All participants were familiar with Ticketmaster, and a majority of participants were familiar with the Live Nation/Ticketmaster merger. Participants displayed an overwhelming sense of familiarity with Ticketmaster, suggesting that it was one of the only viable options for accessing ticketing services. Participant 6 stated that they “...bought tickets for a couple concerts this summer and all of them were through Ticketmaster,” exemplifying the relationship between entertainment attendees and the platform. To follow, Co-Moderator 2 asked all participants to describe words or phrases that come to mind when thinking of Live Nation or Ticketmaster. Participants 9, 6 and 1 described the brand as “inconsistent,” “predatory” and “scammers,” exemplifying various negative perceptions of the brand. However, participants 8 and 11 added that they would describe Ticketmaster and Live Nation as “reliable” and “efficient,” further demonstrating the consumer dependency that shapes the public’s relationship with the company. Participant 8 continued, stating that she “...had a big issue with StubHub regarding college basketball tournaments. So, like, I only trust Ticketmaster at this point just because there were so many issues. People were having you buy tickets, then canceling last minute, but your card was already charged, and like, I know there was a lot of fraud with all that.” Essentially, ticket resale competitors do not match the reliability that Ticketmaster provides, demonstrating a potential factor that contributes to the brand’s monopoly. These findings exemplify both consumer dependence and the reliability that Live Nation maintains with its publics in order to sustain its brand reputation.

Negative Perception of Ticket Purchasing Process

Although participants interact with Live Nation and Ticketmaster frequently, they expressed annoyance with the ticket purchasing process and its accessibility. Participant 11 explained that she was a part of the Taylor Swift Eras Tour “Ticketmaster War,” stating that “so we had like ten people total trying to get tickets. Only one of us, one person out of the ten, was actually able to get tickets. So that was like really annoying.” Participant 10 added, stating that “...me and my best friend both had our phones out, and she was 17,000th in queue, and I think I was 745th.” Ticketmaster’s lack of accessibility provides consumers with minimal opportunities to purchase tickets, yet consumers continue to circle back to the brand. Furthermore, Participant 12 explained that he “...was in Belgium and I was trying to use Ticketmaster because there was an event. It wasn’t a concert, but it was an event that you would purchase tickets to. The issue was, they didn’t really explain why there were certain tickets that I could not buy because there were definitely seats available for it, and uh I felt that very annoying because I felt that I had to purchase something that was more expensive than I was hoping to.”

Depending on the demand of the event, ticket accessibility is impacted, causing frustration. The ticket purchasing experience is not only characterized by inaccessible queues, but also by an unexplained lack of affordability regarding reservable seating. Overall,

participants' responses reflect disapproval of Live Nation's ticket purchasing process, particularly its lack of accessibility.

Participants also believe that high-profile artists come with longer queues and higher prices. Participant 3 explained that she "...saw this a lot with Taylor Swift, and I got tickets to see Bruno Mars this summer, but I feel like once I was clicking onto the actual tickets to purchase them, they would sell out in like, five seconds if I didn't get them right on the spot, which I feel like was very stressful in a sense. And then I would have to go and find more tickets at a similar price because having a price range was something me and my friends and I set in place before we even looked at the tickets. So I feel like that was something that was a struggle for me, like buying actual tickets."

Depending on the demand of the event, ticket accessibility is significantly impacted, causing frustration among consumers. Overall, the ticket purchasing experience is characterized by inaccessible queues, high-pressure environments, limited availability and inconsistent affordability. These findings reflect participants' broader disapproval of Live Nation's ticket purchasing process, particularly its lack of accessibility.

Decreases in Consumer Trust

The most prevalent takeaway measured from participants was their lack of trust toward Live Nation, particularly regarding ticket pricing and security measures. Participants felt strongly about added fees, expressing dissatisfaction and a desire for transparency. Participant 6 described how he felt about the expense of added fees: "It kind of sucks. Like I bought tickets for a concert that were um, \$50 each, and so, I thought it was gonna be \$100. And then with fees, it ended up being \$150, and not saying that there's something wrong with having fees, I get it, but the fees being the same price as one of the tickets is excessive." Participant 1 emphasized the price of the fees, adding, "I just always feel like I don't even think I mind too much if they do add a fee, it's just that it's always so much. Like you look at the ticket and like, oh this is a fair price, then they add like, practically half of what it was worth onto it, and now you're paying way more than you thought you would. It just seems, like, very deceptive." Even when tickets are accessible, the expense of added fees restricts fans from purchasing. According to Participant 7, Live Nation would benefit from including "...the fees with the ticket prices so that when you were just scrolling, figuring out where to buy from, it was just easier to see how much it would be before they added the fees at the end." Some participants feel that, despite their pricing, added fees are inherently "deceptive."

Some participants feel that despite their pricing, added fees are inherently "deceptive." Participant 12 stated that he thinks "...that the worst part is that it feels deceptive. They're not fronting with that just that price to be included in the ticket. Because I feel like if they did that, I wouldn't feel as bad about it. It was the fact that it gets out of it at the end of the transaction feels very deceptive and shitty. And uh there have been cases where I was contemplating purchasing a ticket and decided to not buy the ticket after that." Each participant's emphasis on transparency

suggests that pricing clarity could promote increased positive consumer sentiment and trust, ultimately transforming Live Nation's reputation.

Excessive, added-on fees are not the only factors preventing participants from purchasing tickets through Live Nation. Safety measures such as ticket oversale impact consumer choices. Responding to the discussion about the 2021 Astroworld Crisis, Participant 6 explained that he would like the brand to avoid overselling, stating that they should "...try to stay within the bound the venue can offer." Proactive, preventative safety implications could encourage increased trust between consumers and the brand, strengthening the brand's implication of its mission.

Live Nation's Market Control

Participants expressed their concern regarding Live Nation's lack of addressing consumer needs. Because of its market domination, participants believe that "...there's like no reason for them to switch how they do things, even if there is backlash from the public" (Participant 5). Essentially, because Live Nation holds a vertically integrated, dominant structure, the brand will not adjust or adapt to consumer concerns. Participant 4 explained that, despite long-lasting complaints, "...they [Live Nation] know people are still going to use their website and buy tickets from them. So I just feel like they—there's no effort by at least those companies to improve." She added that, despite the impacts of the 2021 Astroworld Crisis, she feels "...like most people's perception was pretty negative before and probably even more so after the event. But again, like, where else are people gonna buy tickets and go to concerts? So it's not enough to make people decide to stop using this company."

Placing Live Nation at the forefront of the industry has reinforced a monopolization of the market, with participants expressing subordination to the brand. Participant 12 stated that "...they don't care about what anyone says because they're monopolists and they can just do whatever they want because everyone uses their services." These key findings highlight the misalignment between Live Nation's operations and its core values, while reinforcing the causal nature of the relationship with consumers, explaining why they continue to return to the brand despite its ineffective responses.

Corporate Accountability

Participants believe that Live Nation holds greater responsibility for inflated, expensive ticket prices than individual artists. Participant 3 explained her personal experience: "I know, at least for Noah Kahan, I did not end up winning that Ticketmaster war, but I was trying to buy tickets for that and I was reading, basically he tried to eliminate as many states that had laws that could prevent resell. He wouldn't let them resell. So I know that that's like an example of an artist partnering with Ticketmaster to eliminate people reselling it for a higher value." Participant 11 shares this view, explaining that the elimination of ticket resale falls on the individual artist, and that's because "...artists are more sympathetic to the fans and Ticketmaster, in my opinion, they just want money. They don't really care from who." As evidenced by these responses, consumers tend to hold Live Nation accountable rather than individual artists.

Social Listening Method

ASync Agency member Sophia Volz conducted a social listening analysis through Brandwatch we were able to better understand how consumers perceive the Live Nation conglomerate. Our goal was to assess the public reaction to campaigns shared by the company and identify areas of concern or appreciation by the public. Our agency's research objective to be answered through this method was: "To measure how Live Nation's crisis management tactics after the 2021 Astroworld safety crisis and the 2026 antitrust crisis influenced shifts in consumer sentiment, trust and consumption habits"

Social listening involves the process of tracking and analyzing digital conversations using keyword searching across social media and the web. We used platform Brandwatch and their automated data collection from multiple social platforms: Instagram, Facebook, X, Tumblr, Reddit to find organic conversational mentions and larger account shares. This method allows for us to analyze conversations that are naturally occurring about our company, that we may not have been able to access otherwise. We were able to access data from the past year utilizing the historical data feature in order to find the most relevant information to figure out our research claim. We tracked mentions of Live Nation from October 1st, 2025 to February 1st, 2026. This data allowed us to analyze all aspects of trends: customer sentiment, emotional tone, and keyword associations during the progression of the antitrust settlement situation. We were able to examine the timeline to find out if moments online had a large impact on the sentiment towards the company.

Limitations

The ASync agency understands that while we can use Brandwatch for mentions, it is important that we use thorough sorting techniques to ensure we are receiving accurate mentions. Different uses of "Live Nation" may be used in contexts that are unrelated to our business so we will use various filters such as "music" and "entertainment" to best refine our search to be most useful for our project. For this reason, the agency understands that through our boolean query [Appendix D], we did our best to avoid separate mentions. Other mentions could include "live game" or "TV Nation" so we did our best to avoid cluttering the mentions with useless data through incorporating lots of search refiners such as "AND" and "OR" to simplify the results to what we needed.

Social Listening Analysis

For our client, Live Nation, we created a boolean query [see Appendix D] to gauge changes in public sentiment towards Live Nation's response following the 2025 antitrust crisis. ASYNC is utilizing this data to answer our research objective that measures "...how Live Nation's crisis management tactics after the 2025 antitrust crisis influenced shifts in consumer sentiment, trust and consumption habits." Our search ranged from October 1, 2025 until March 20, 2026. We determined this time frame during a comprehensive Brandwatch workshop, noting that covering this range would allow us to analyze developments in public sentiment from before the antitrust crisis up to the recent settlement. By analyzing more recent information, we would utilize more relevant data to answer our research objective. In all, our query provided us with valuable insight on the public opinion surrounding Live Nation and their performance.

Results:

While conducting social listening research, our group at ASYNC Public Relations found generous amounts of information on Live Nation. We believe this is because Live Nation is consistently newsworthy and under public scrutiny due to internal operations. While completing this, we outlined a query that provided us with mentions only related to Live Nation. We used trial and error to narrow down key terms, ensuring that mentions merely including "live," or general "entertainment" were excluded as they are completely unrelated to our client.

Volume Over Time + Mentions:

Mentions about Live Nation totalled 4 million, with a large spike in January and February of 2026. This was not surprising to our group, as we know this is when Live Nation's antitrust case gained traction in court. On January 24, 2026, Live Nation mentions peaked at 276,000, aligning with the fact that the antitrust settlement announcement between the Justice Department and Live Nation, including Ticketmaster, would be resuming their case debate. This captivated a lot of interest from individuals and consumers, who were ready to use the internet to share their grievances with the company (see Figure 1).

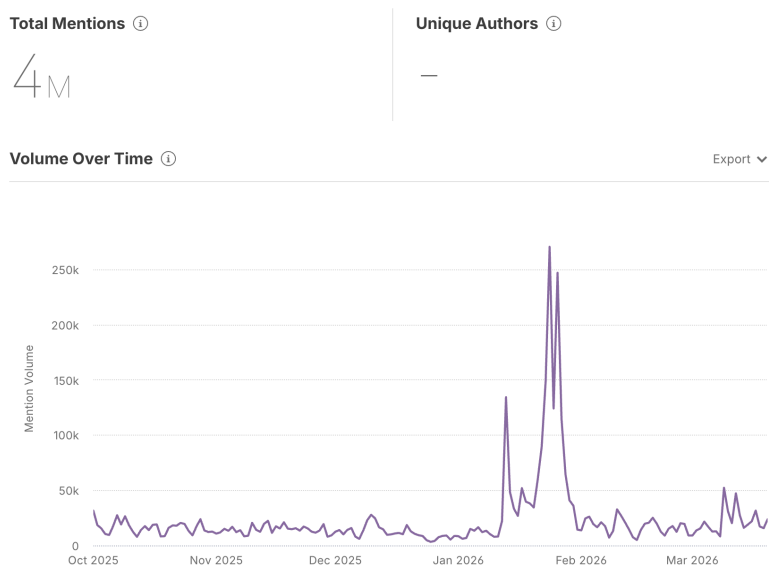


Figure 1

In the month of March, mentions of Live Nation peaked for various reasons. Following the antitrust settlement announcement between the Justice Department and Live Nation, mentions of the entertainment conglomerate skyrocketed, increasing by 699% on March 9, 2026 alone. Furthermore, on March 12, 2026, mentions increased by 220% due to internal communication leaks revealing a lead executive’s statements about “robbing fans blind.”

Social Media & Sites:

Twitter (X) had the highest number of mentions about Live Nation, dominating with 3,531,080 mentions during our time frame (see Figure 2). Using the Iris feature on Brandwatch, we were able to summarize the mention’s main topics into bullet points:

- High ticket prices and service fees (50% of mentions)
- Fan frustration and boycott discussions (10% of mentions)
- Tour announcements and presale promotions (8% of mentions)
- The antitrust crisis (21% of mentions)
- Growing demand for live concerts and events (11% of mentions)

This information is directly applicable to our research objective and we can analyze individuals' opinions on the antitrust crisis through social mentions.

Top Sites ⓘ Export ▾










Site Name	Mentions
 twitter.com	3 531 080
 reddit.com	138 460
 facebook.com	29 660
 instagram.com	23 720
 bsky.app	22 860
 newsbreak.com	11 740
 youtube.com	10 860
 iheart.com	6 900
 yahoo.com	6 320
 einnews.com	5 840

Figure 2

Sentiment and Emotion:

The sentiment towards Live Nation is never very positive, and tends to be overwhelmingly negative or neutral. On January 24th, 2026, tickets were announced for Cardi B and BTS' tours. This created a neutral spike, as fans were anticipating the upcoming concert, however at the time, no tickets were up for sale so neither a negative or positive connotation was formed. On January 26th, 2026, a large, negative spike in sentiment occurred due to viral statements alleging scammers were selling fraudulent tickets to fans looking to attend a concert in Spain. People were airing their grievances over getting scammed and being unable to attend, decreasing their overall trust in the brand (see Figure 3).

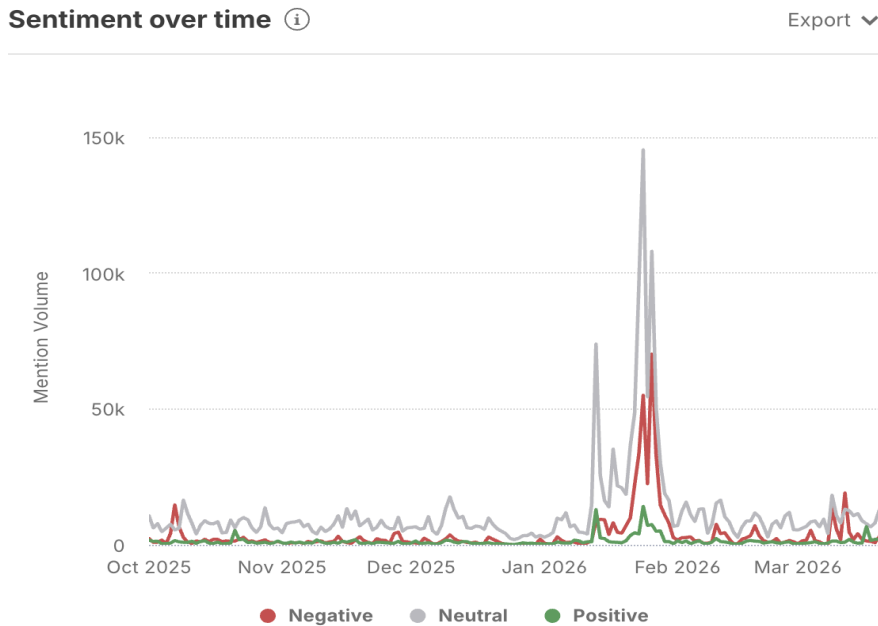


Figure 3

Through these emotion charts we are able to see that negative emotions (anger, disgust, fear and sadness) make up the majority of total customer sentiment towards Live Nation. It is clear that many consumers experience negative feelings due to Live Nation operations. ASYNC Public Relations believes that recent spikes in disgust are due to the antitrust crisis settlement, political polarization and negative press that came with it (see Figures 4 and 5)(Appendix F).

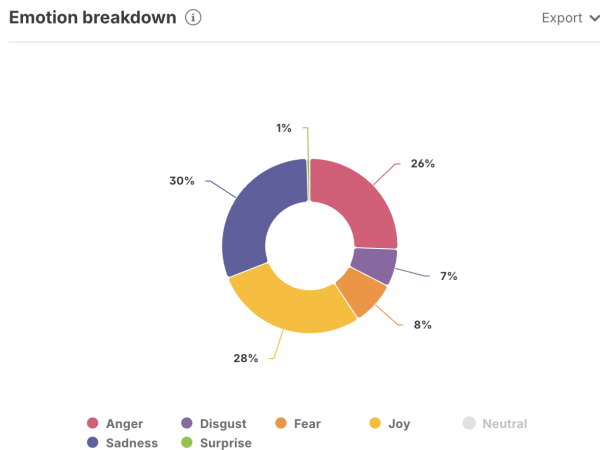


Figure 4

Research Methodology: Survey

Research Design and Setting:

An online survey was developed and sent to various organizations at Syracuse University to better understand public perceptions and experience regarding Live Nation and Ticketmaster. 127 online surveys were collected from March 30, 2026 to April 7, 2026. The survey was conducted on Qualtrics and included quantitative questions in order to measure trends on participants' opinions regarding Live Nation [Appendix E]. In order to protect privacy and encourage honest responses, this survey was conducted anonymously. All participants were required to give their consent prior to beginning the survey and were made aware that their responses would be used for research and would remain confidential.

Sampling Design and Technique:

A cluster sampling method was used by distributing the survey to selected student organizations at Syracuse University, with each organization representing a cluster of participants. This sampling technique allowed for the survey to be effectively reached by groups of individuals within the target population. We aimed to collect a large sample and successfully collected 127 responses.

Data Analysis:

To analyze the data we collected, we reviewed and compared the graphs generated by Qualtrics. Through this, we identified the trends and patterns across the responses. We then selected the data that best represented the key findings of the survey in order to draw conclusions about the participants' perceptions of Live Nation.

Survey Data Analysis

Participant profile:

ASYNC Agency had 125 participants, between the ages of 18-22, with a mixture of genders. Men accounted for 20% (n= 23) of the survey, while women accounted for 77% (n=89), and Non-binary accounted for 3% (n=3) of the survey. 13% (n=15) of the participants were 18 years olds, 37% (n=42) were 19 years old, 32% (n=37) were 20 years old, 21, 7% (n=8) were 21 years old and 22, 11% (n=12) were 22 years old.

Ticket Pricing Biggest Barrier:

90% (n=101) of participants reported that ticket pricing is a major factor preventing them from attending Live Nation events. Additionally, 91% (n=103) agreed or strongly agreed that concert tickets are too expensive for college students (Figure A). Furthermore, 93% (n=105) stated that ticket prices have directly prevented them from attending a concert. We can conclude that ticket pricing has a significantly negative impact on accessibility and is the primary barrier affecting consumer attendance behavior.

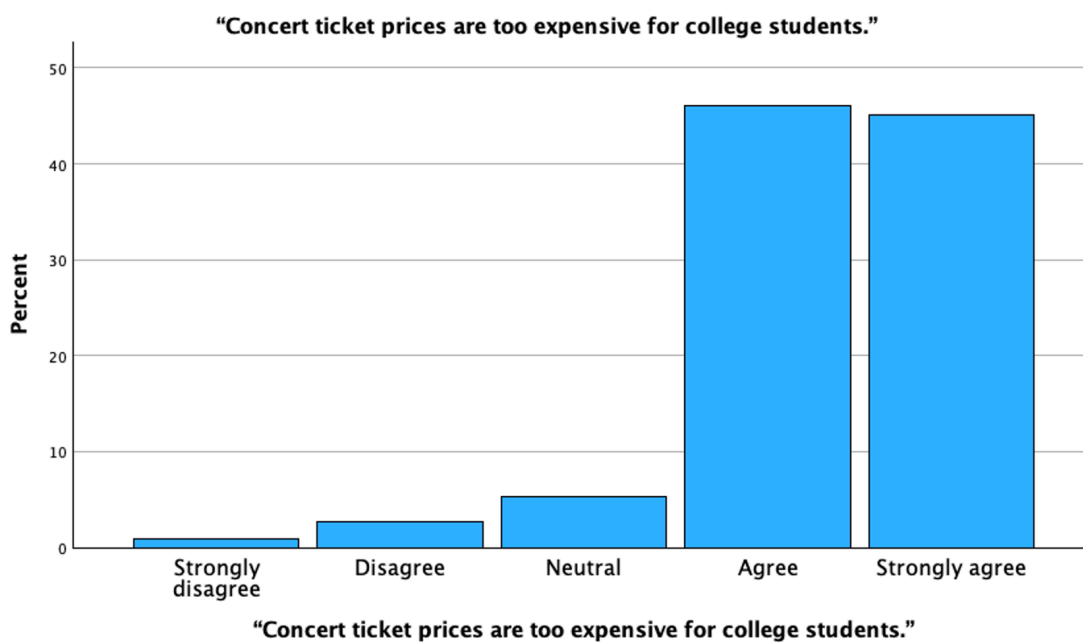


Figure A- responses to opinions on concert ticket prices for college students

Tickets Are Too Expensive For Their Target Publics:

56% (n=63) of participants rated Live Nation's pricing as unfair or very unfair, while only 9% (n=10) considered it fair (Figure C). In addition, 86% (n=97) believe that ticket prices increase based on demand (Figure B). We can conclude that consumers perceive pricing strategies as largely unfair and demand-driven, contributing to negative sentiment toward the brand

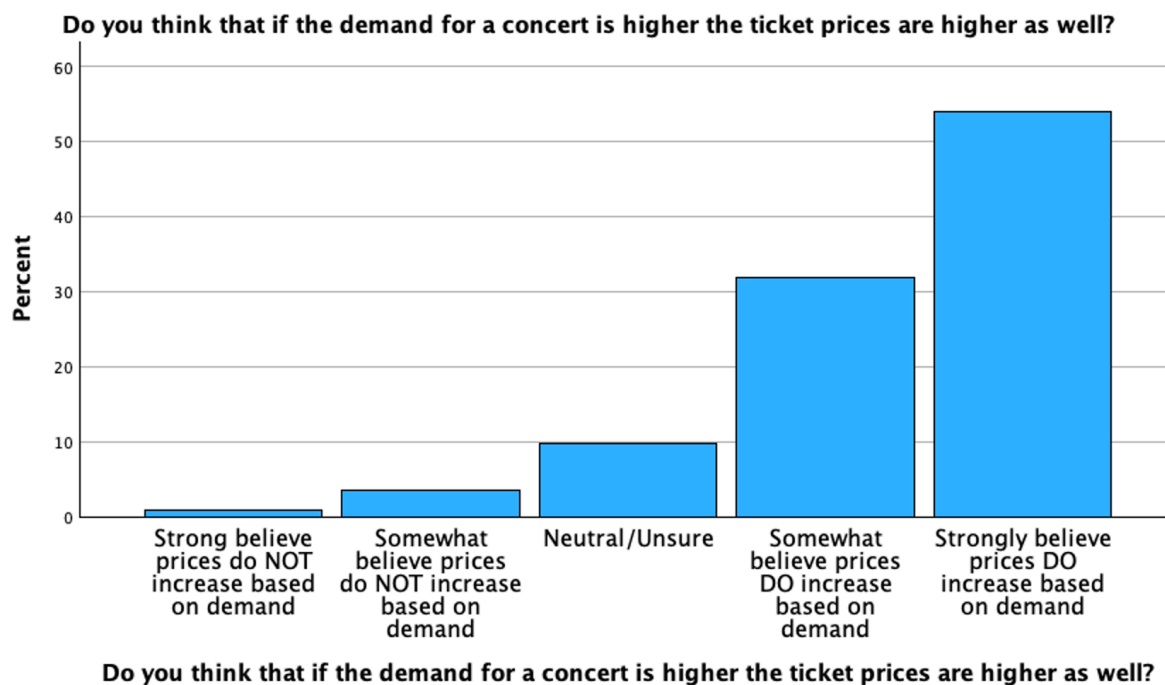


Figure B- Participants thoughts if demand for a concert would affect ticket pricing



Figure C- How fair the participants think Live Nation's pricing is

Price Prevents Attendance:

60% (n=69) of participants reported that they were unaware that Ticketmaster is owned by Live Nation (Figure D). Despite this, 96% (n=110) have purchased tickets through Ticketmaster. We can conclude that there is a significant gap in brand awareness, meaning consumers frequently engage with Live Nation-owned services without fully recognizing the parent company, limiting direct accountability.

Low Awareness of Live Nation vs High Use of Ticketmaster:

65% (n=75) of participants rated their experience at Live Nation events as good or very good. Additionally, 80% (n=92) reported that they are likely or very likely to attend another Live Nation event (Figure E). We can conclude that despite concerns about pricing and fairness, overall experiences remain positive, leading to continued consumer engagement and repeat attendance.

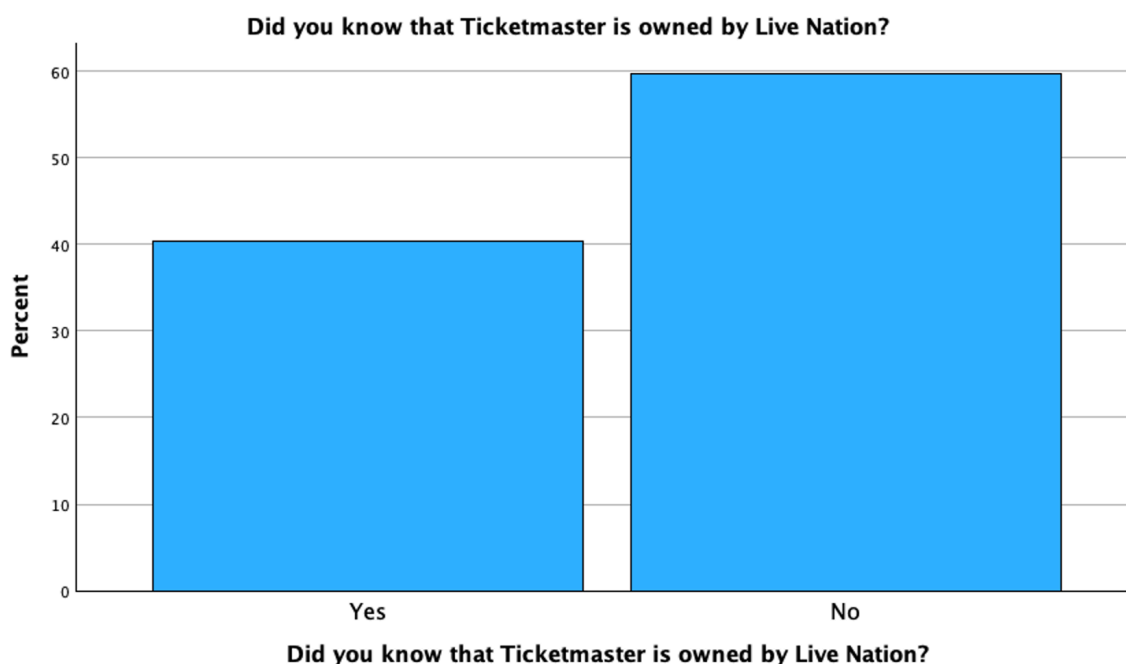


Figure D- Participants aware that Ticketmaster is owned by Live Nation.

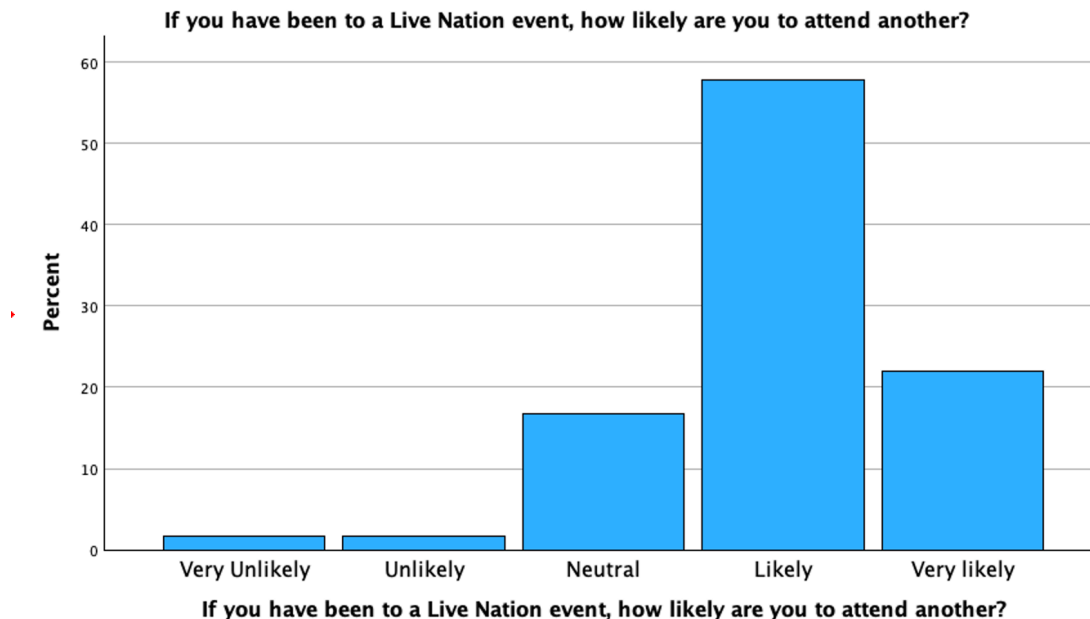


Figure E- Opinions on how likely participants were to attend another Live Nation event.

Conclusion

From the data collected we concluded that while Live Nation maintains strong behavioral engagement from attendance and repeat intent. With strong engagement, the company still faces significant challenges in trust, pricing perception, and brand transparency especially among college students which are a part of their target audience of young adults. While most respondents frequently attend concerts and report generally positive experiences, familiarity with Live Nation itself remains limited, and a majority are unaware of its ownership of Ticketmaster, suggesting that negative sentiment may not be fully attributed to the parent brand. However, pricing emerges as the most critical issue: the overwhelming majority of college students perceive tickets as unaffordable, believe prices are driven by demand, and report that cost has directly prevented attendance. The pricing perception is seen by the majority of the survey population as unfair and too much for their target audiences. This indicates that although Live Nation's market dominance enables continued high usage and repeat attendance, it simultaneously contributes to perceptions of monopolistic control and unfair pricing practices. As a result, there is a clear disconnect between behavior and sentiment. Consumers continue to engage out of necessity and limited alternatives, but underlying trust and satisfaction are weakened, posing potential long-term risks to brand perception, accessibility, and loyalty among younger audiences.

Recommendations

1. Increase Pricing Transparency Through No Hidden Fees Pricing Model

To address the lack of trust and frustration surrounding ticket pricing, Live Nation should implement a “no hidden fees” strategy that clearly displays the full ticket cost, including service fees, before one checks out, not during check out. The survey data revealed that 90% of respondents felt ticket pricing was a main factor that prevented them from attending a live show, while focus group participants described how added fees were deceptive and frustrating due to their appearance only at checkout. Because consumers feel misled when fees are not portrayed earlier in the purchase process, the lack of transparency contributes to decreased trust and negative brand perception. By displaying total costs upfront and showing the fees before checkout, Live Nation can create a more honest and user-friendly experience.

2. Enhance Ticketing Experience and Accessibility

In order to address frustration among customers with the ticketing process, Live Nation should improve its ticketing system by enhancing accessibility, reducing technical failures and increasing clarity throughout the buying process. Within the focus group, participants expressed frustration with the long queues, limited ticket availability and website crashes for high demand events, describing the ticket pricing process as stressful and inaccessible at times. Because negative purchasing experiences can decrease overall satisfaction with the brand and prevent customers from purchasing tickets for future events, improving the ticket purchase experience and accessibility will increase positive consumer relationships. Investing in stronger technology infrastructure, improving queue transparency and providing potential customers with updates during ticket sales will create a smoother and more beneficial experience for consumers. These improvements should be implemented especially before major tour releases in order to reduce consumer frustration, improve accessibility and enhance the overall brand perception.

3. Increase Brand Transparency Through Platform Communication

In order to address the disconnection between consumer usage and brand awareness, Live Nation should increase transparency by clearly communicating its relationship with Ticketmaster within their platforms. The survey data revealed that 60% of respondents were not aware that Ticketmaster is owned by Live Nation, despite the fact that 96% of the respondents have purchased tickets through Ticketmaster. Because many consumers are not familiar with the Live Nation and Ticketmaster merger, the brand should be more transparent in order to gain trust from the consumers. Live Nation can implement transparency measures, include explanations of its role during the ticketing process and incorporate informational content on social media. These updates can increase brand awareness and recognition, improve accountability and create stronger trust with the public.

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Appendix A – Focus Group Study Consent Form:

Syracuse University Focus Group Study Informed Consent Form

Purpose

You have been invited to participate in a focus group session for ASYNC Agency’s research project for PRL 315: Public Relations Research. The purpose of this focus group is to gather and analyze fan perception and sentiment towards worldwide entertainment company, Live Nation.

Procedure

As part of the study, you will be placed in a group of 6-10 individuals. A moderator will be present in the room to lead and facilitate the discussion, lasting approximately 30 minutes. There will also be notetakers (2) and observers (2-3) present to take note of your comments during the session. Additionally, both audio and visual recording will take place, however your responses will remain confidential and no specific names will be included in the final written report.

Taking part in this focus group session is completely optional – withdrawing at any time during the process will not result in any penalty. In saying this, though, there will be no type of monetary or other financial compensation given for your participation. But food will be provided during the focus group session.

Also, please note that all responses to the moderator’s questions are encouraged, even if your opinion may conflict with the majority of the group’s. ASYNC Agency strives to foster an environment where sharing your honest thoughts and opinions feels comfortable and worth everyone’s while. Additionally, please refrain from interrupting out of respect for others. The moderator, along with all agency members present at the focus group session, will strive to encourage everyone to contribute to the discussion, so be prepared to talk.

Conflicts/Questions

If you have any questions, comments or concerns regarding your participation in this focus group study, please contact:

Yasmina Gall, ASYNC Agency Account Supervisor

yzgall@syr.edu

(302) 535-9278

I understand and agree to participate under the conditions written above.

Print Name: _____

Date: _____

Sign Name: _____

Appendix B – Focus Group Study Transcript:

Co-moderator 1

Okay we're gonna get started. So, hi everyone. Thanks for participating. I'm Ava.

Co-moderator 2

I'm Yasmina.

Co-moderator 1

That's Yasmina. And yeah. We are so happy to be with you today. So I would like to talk to you today about your opinions and perspectives on the entertainment industry, for the purpose of this focus group, to help an entertainment company improve its communication with customers between 18 and 30.

So I want to ask you a few questions, but if possible, only, like, one person speaks at a time, and there's also no right or wrong answers. So yeah, just respect everyone's answers. I obviously assume you'll do that, but, um, we'll be recording this, so if you signed the paper, we're good. This will last no longer than 30 minutes, thanks. So, if everyone can go around the table and just share your name and your age and then your favorite artist, like music artist? Do you wanna go this way? Okay.

Participant 1 (Male, 19)

Hi, I'm [participant's name], I'm...what was it?

Co-moderator 1

Just your name, age and favorite singer.

Participant 1 (Male, 19)

Oh, I'm 19 and my favorite singer is Frank Sinatra.

Co-moderator 1

Oh nice.

Participant 2 (Female, 20)

I'm [participant's name], I'm 20 and my favorite artist is Frank Ocean.

Participant 3 (Female, 20)

I'm [participant's name], I'm 20 and my favorite artist is Noah Kahan.

Participant 4 (Female, 20)

I'm [participant's name], I'm 20 and my favorite artist is Taylor Swift.

Participant 5 (Male, 19)

I'm [participant's name], I'm 19 and my favorite artist is Don Toliver.

Participant 6 (Male, 19)

I'm [participant's name], I'm 19 and my favorite artist is Caamp.

Participant 7 (Female, 20)

I'm [participant's name], I'm 20 and my favorite artist is Billie Eilish.

Participant 8 (Female, 19)

I'm [participant's name], I'm 20 and my favorite artist is Kenny Chesney.

Participant 9 (Female, 20)

I'm [participant's name], I'm 20 and my favorite group is The Beatles.

Participant 10 (Female, 19)

I'm [participant's name], I'm 19 and my favorite artist is Billie Eilish.

Participant 11 (Female, 20)

I'm [participant's name], I'm 20 and my favorite artist is Zach Bryan.

Participant 12 (Male, 21)

I'm [participant's name], I'm 21 and my favorite artist is Simon & Garfunkel.

Co-moderator 1

Okay thanks guys. That was awesome. So, now we'll get into, like, you know, the questions. So anyone can answer at any time, like it's super chill, it's not gonna be formal, like you can answer at any time. But we just want to gauge your engagement level. So, how would you guys describe your engagement level with live music? Like, how often do you involve yourself with live music, attend live music events? Let me know.

Participant 3

I can start I guess. Um, I'd say I go to...I've been to a bunch of concerts. I feel like my parents have been taking me from a very young age. Um probably, I would say 2 or 3 concerts a year, especially over the summer. So yeah.

Co-moderator 1

Can the rest of you relate to that? Yeah?

Participant 9

I would say, for me, because most of the music I listen to, or a majority of it, is like really old people or people who are dead because it's just like old music. I don't go to concerts as much as I'd like to, but like, I definitely try to do like live music like when I can, so maybe like once a year, once every 2 years. It depends.

Co-moderator 1

Okay.

Participant 8

I go to concerts probably like 5 times a year, but I also live in the same town as an amphitheater. So even when we don't want to go, it's just kind of there. So it's like close by, it's accessible.

Co-moderator 1

Okay. Do any of you feel like you can't go to concerts because you're not close to an amphitheater? No? All pretty close to one? Alright. So how frequently do you utilize Ticketmaster? Like, are you guys familiar with Ticketmaster? All of you?

Okay, so are you guys familiar with the fact that Live Nation owns Ticketmaster? [Most participants give a thumbs up] Are you all familiar with Live Nation Entertainment? [All participants give a thumbs up] Okay, sounds good. So, how frequently do you utilize Ticketmaster or Live Nation when it comes to your live music entertainment experience?

Participant 6

I bought tickets for a couple concerts this summer and all of them were through Ticketmaster.

Participant 7

I also only use Ticketmaster even though it's [?], but I also just like to scroll on it sometimes when I'm bored.

Co-moderator 1

Okay. That's good. Can the rest of you relate to that? Do you feel like you only use Ticketmaster to get your tickets? Do you guys use any other platforms to buy tickets?

Participant 11

Sometimes I use StubHub.

Participant 9

I feel like I can't name one in particular, but if it's specifically for resale, maybe other websites.

Participant 5

I feel like I usually just use the artist's website.

Participant 12

I think I use mostly Ticketmaster, but I wouldn't really say I'm tracking the website. I kind of just do it.

Participant 7

Yeah, I'd say I just click all of the sites and see whichever one is the cheapest.

Co-moderator 1

Got it. Whatever is the cheapest. Have you guys ever had a personal experience with Ticketmaster or Live Nation? Can you describe that personal experience? Does anyone have any stories to share?

Participant 12

There was this one time, I was in another country. I was in Belgium and I was trying to use Ticketmaster because there was an event. It wasn't a concert, but it was an event that you would purchase tickets to. The issue was, they didn't really explain why there were certain tickets that I could not buy because there were definitely seats available for it, and uh I felt that very annoying because I felt that I had to purchase something that was more expensive than I was hoping to.

Participant 11

Um, I was a part of the Taylor Swift Ticketmaster line queue battle. I had a friend group of 4, so all of us signed up for the queue. And like we all had our mom sign up, so that was another 4. And then two dads also signed up for the queue. So we had like 10 people total trying to get tickets. Only one of us, one person out of the ten, was actually able to get tickets. So that was like really annoying.

Participant 10

Yeah, last year, freshman year, we used Ticketmaster in the little Starbucks to buy Gracie Abrams tickets for the year after. I think we bought them in November, and it was for August of 2025. Um and me and my best friend both had our phones out, and she was 17,000th in queue, and I think I was 745th. So yeah.

Participant 9

I was trying to buy tickets to see Bruce Springsteen this summer with two of my friends, but they wouldn't let you buy more than 2 tickets in a row, so I thought that was kind of weird.

Co-moderator 1

Yeah, those are all kind of weird experiences. When it comes to buying actual tickets, how would you describe your experience? Is it easy to buy those tickets? Is it difficult? How would you describe the ticket pricing on the platform? Do you feel as though it's accurate?

Participant 2

I think it definitely depends on the artist, it comes down to the amount of popularity of the artists. So I guess you could say depending on how popular they are, for example, smaller artists there won't be as long as a queue so you'll get them easier. But say it's like Taylor or like Harry Styles or somebody like that, you can literally be in a queue with 200,000+ people. And then when you get in there, there's obviously gonna be things like dynamic pricing, or if it changes based off of demand. So depending on the artist.

Participant 3

Yeah um I saw this a lot with Taylor Swift, and I got tickets to see Bruno Mars this summer, but I feel like once I was clicking onto the actual tickets to purchase them, they would sell out in like, five seconds if I didn't get them right on the spot, which I feel like was very stressful in a sense. And then I would have to go and find more tickets at a similar price because having a price range was something me and my friends and I set in place before we even looked at the tickets. So I feel like that was something that was a struggle for me, like buying actual tickets.

Participant 9

Kind of on a similar note to what she said about like, it depends on the artist. I'm thinking about, well, obviously there's a huge difference between like Paul McCartney and Pink Pantheress, but I was looking at tickets for both of their shows. And I know specifically Pink Pantheress was very active on social media, either with like people who have ordered tickets from maybe like a scammy site or just like figuring things out with Ticketmaster. Like she was very fair saying like, oh we're gonna make these prices good for you guys. I think the artists have a certain degree of control over their pricing and the dynamic tickets. I don't even know how those work. And then like Paul McCartney, who is like literally a billionaire, his tickets were just insane. Like nobody was gonna take—I mean people did, but I didn't.

Participant 10

I also think it depends on the say, in some way, shape or form. I bought the Beyonce Renaissance tickets like 4 days before the show. And we got on Ticketmaster, somehow there were still many left. But I would say the prices day-of were not as outrageous as getting them the day they dropped.

Co-Moderator 2

Okay we're gonna move on to our second topic now, kind of talking more about platform experience and brand interaction with Live Nation. Um, just in general, how do you guys kind of feel about ticket pricing and fees on the platform? Ticketmaster or any other platform you guys use?

Participant 6

It kind of sucks. Like I bought tickets for a concert that were um, \$50 each, and so, I thought it was gonna be \$100. And then with fees, it ended up being \$150, and not saying that there's something wrong with having fees, I get it, but the fees being the same price as one of the tickets is excessive.

Participant 8

Personally, I've never had an issue with Live Nation or Ticketmaster or outrageous fees. So I feel like, because I've never had those issues, when everyone talks about it, I'm just confused. And I don't know if it's just based on the artist or based on the event, but when I've looked at sporting events, when I've looked at concerts, any of it, I've just, I don't know if I got lucky, but I've never had the issues

Co-moderator 2

Anyone else? Cool. Are you guys at all familiar with fees added on after you buy tickets? You feel similar to Robbie. Do you think they're too much, too little?

Participant 12

I honestly think that the worst part is that it feels deceptive. They're not fronting with that just that price to be included in the ticket. Because I feel like if they did that, I wouldn't feel as bad about it. It was the fact that it gets out of it at the end of the transaction feels very deceptive and shitty. And uh there have been cases where I was contemplating purchasing a ticket and decided to not buy the ticket after that. And I see that they have like, a surcharge, and I just stopped buying because I didn't want to deal with that.

Co-moderator 2

Does anyone else relate to that, kind of seeing the ticket prices or maybe added fees and deciding not to buy the ticket after that?

Participant 7

Yeah, I wish that, like, they included the fees with the ticket prices so that when you were just like scrolling, figuring out where to buy from, it was just easier to see how much it would be before they added the fees at the end. So I kind of agree with that once you see that at the end, it might be too expensive.

Participant 1

I just always feel like I don't even think I mind too much if they do add a fee, it's just that it's always so much. Like you look at the ticket and like, oh this is a fair price, then they add like, practically half of what it was worth onto it, and now you're paying way for that you thought you would. It just seems, like, very deceptive.

Co-moderator 2

Okay cool, moving on. Most of you said that you're aware of Ticketmaster and Live Nation. You've used the platforms before. When you think of Ticketmaster and Live Nation, what words or phrases kind of come to mind? Just off of instinct.

Participant 9

Inconsistent.

Participant 6

I think it's kind of predatory.

Participant 1

Scammers.

Co-moderator 2

Hm yeah, a lot of negatives. Does anyone have any positives?

Participant 11

I'll say reliable.

Participant 8

I'll say efficient.

Co-moderator 2

Kind of building off of what you know about Ticketmaster, what do you know regarding the Ticketmaster and Live Nation merger that combined the ownership of the 2 companies? If you were aware, if you weren't, anything.

Participant 9

I didn't even know that was a thing, so.

Participant 12

I know they had a merger and it was a while ago and there were some like anti-trust stuff. Like I think it was like Jay-Z owned a bunch of things in Live Nation or whatever and there was this

idea, like if someone who has influence over the venues and also over the services of tickets, that could lead to like a cartel situation. So, uh there were some concerns over that, I've heard.

Participant 1

This is something I wasn't really aware of, like the merger. I don't really think it's—at least for me personally—it isn't really something I look into, but it seems like they're definitely trying to take over the market.

Co-moderator 1

Well just some background, Live Nation controls the venue ownership and artist tour promotion, and they own the ticket sales as well. Just for some background, if anyone wasn't aware.

Co-moderator 2

Okay. Now, in regards to some consumer needs that you guys kind of reflected in this discussion, like pricing, accessibility, stuff like that, how do you think that Ticketmaster and Live Nation listen to and reflect these needs you guys have kind of expressed?

Participant 4

I feel like they don't really do much to change their system, because I think the dynamic pricing issue, as well as the website issues, have been a thing that people have complained about for a while. However, they know people are still going to use their website and buy tickets from them. So I just feel like they—there's no effort by at least those companies to improve.

Participant 2

Uh yeah. I don't really think they care. I mean people have been kind of complaining about, like, the fact that there's resellers, and they're just buying all these tickets just to sell them at like outrageous prices, but they've done nothing about that so.

Participant 12

I heard that even the FTC under Joe Biden was like trying to investigate their practices, and they did nothing to improve. So I get the sense that they don't care about what anyone says because they're monopolists and they can just do whatever they want because everyone uses their services.

Participant 5

If they have control over the market then there's like no reason for them to switch how they do things, even if there is backlash from the public.

Co-moderator 2

Okay cool. So we're gonna move on to our last topic here: Crisis awareness, trust, and brand reputation. Describe what you are familiar with regarding the Astroworld incident that happened in 2021. I'm sure many of you guys are probably aware of this, but if not, just describe what your basic knowledge is of the event.

Participant 9

Um, well I know that—I don't know if it's that they just sold too many tickets or they like oversold tickets, but obviously there was like way more people than capacity. And I also heard that there were like people sneaking in, like security wasn't really good. And I mean, a lot of people, like Travis Scott definitely didn't do anything to help when people were kind of like literally getting crushed in the crowd, but also like, I feel like it didn't just depend on him. It probably depended on the people who were like facilitating just crowd control in general, which clearly there wasn't much, and people literally died.

Participant 11

Going off what [Participant 9] said, I feel like it also goes back to the original sales of the tickets. Um, I know this isn't really what you asked, but like, I feel like since they sold so many tickets, they could have controlled that problem. And in that way, there's so many people, and it was overcrowded, and it was just like endangering people in a sense. At the end of the day, people were dying from it. So if Ticketmaster, or whatever the platform that they used to sell the tickets on, if they were able to control the amount of people that were actually at the venue, it totally could have been prevented.

Co-moderator 2

Before we move on, everyone is aware of AstroWorld and what happened? Is anyone not? [Co-moderator 1], did you want to explain it, or do you want me to explain?

Co-moderator 1

Oh yeah. Well basically, there was a concert with Travis Scott and other artists, and there were I think 8-10 people that died because of a stampede sort of incident. Because there was an oversale of tickets, there were a lot of security issues. Um yeah. Does anyone want to share anything else about it?

Participant 10

He like tweeted for everyone to stampede inside, like is that what happened?

Co-moderator 1

Yes, yes, he encouraged it.

Participant 2

I also think there were more casualties, but I don't think they counted them because they weren't in the initial, like, ticket sales. Like those people didn't have tickets or weren't registered for the concert, so they just ignored it.

Participant 12

I'm surprised it was only 8 to 10. Like from what I heard, it seemed like it was a lot worse.

Co-moderator 1

There were a lot of injuries. There were over like 650 lawsuits that resulted from it, but only 8-10 deaths, I believe.

Participant 5

This is like a random fact. I don't know how many people saw the documentary, but I think this is actually Live Nation's fault. But pretty much, the way the event was set up, like the door wasn't centered to the stage, like it was way off to the right. And like, wherever his stage was, it kind of indented into the crowd. So everyone that died was like in one area of the place. Everyone was packing up on one side of the stage, which also caused an issue.

Participant 1

Does anyone know why there was an oversell of tickets? Was it because of miscommunication or like a combination?

Participant 3

I think it was less of an oversell of tickets, it was kind of like a Rolling Loud thing – I don't know if you know Rolling Loud or like Lollapalooza, but it was a big event. Yeah, a festival. And basically it's out in the open and the gates and there's less security because it's so big, and when he was like everyone just stampede, like come to Astroworld, it's so fun. And then like everyone showed up all of a sudden. I think that's what happened more than like an oversell of tickets. And there were a lot of people there though, because he was the headliner of the show.

Participant 8

And in the resulting lawsuits, they were kind of like, this is the stage capacity, and that's how many tickets were sold.

Co-moderator 2

Okay and in response to that, did Live Nation's response or this incident in general affect you or change your perception of the brand in any way? No—some people are shaking their heads no, some people are nodding.

Participant 7

I mean, from my knowledge, like they didn't do much to remedy it. Like I don't know if they gave reparations. I don't know if that's the right word, to like the families or like did any outreach, you know?

Participant 9

But I know that there are like plenty of people who are still fans of Travis Scott. Like they only thing that was really done in my mind is it got people a little bit more concerned about, like, crowd control and crowd crushes in particular. But otherwise, I don't think, honestly, they had much change in their reputation, besides like, oh thanks for nothing.

Participant 4

I feel like most people's perception was pretty negative before and probably even more so after the event. But again, like, where else are people gonna buy tickets and go to concerts? So it's not enough to make people decide to stop using this company.

Co-moderator 2

Okay moving on, is there—are there any other ways you've encountered Ticketmaster or Live Nation surrounding an artist controversy? An artist of your liking experiencing a controversy, whether that being Taylor Swift, Harry Styles, any big artist.

Participant 10

I'll just say like, I don't know if this had anything to do with Ticketmaster, but I know Harry Styles' new tour that he announced, there was a lot of controversy surrounding the pricing of tickets. So I don't know if that was like, associated with Ticketmaster or not. But I know a lot of people were throwing shade because he has like 20 nights at MSG, but a lot of people aren't gonna buy tickets because of how expensive they were.

Co-moderator 2

And what do you guys think about Ticketmaster and Live Nation's response towards consumer concerts regarding—well we already kind of went over ticket pricing, but more specifically, scalpers and bots and other safety measures?

Participant 3

I know, at least for Noah Kahan, I did not end up winning that Ticketmaster war, but I was trying to buy tickets for that and I was reading, basically he tried to eliminate as many states that had laws that could prevent resell. He wouldn't let them resell. So I know that that's like an example of an artist partnering with Ticketmaster to eliminate people reselling it for a higher value. Like from my understanding, he's allowing reselling for the exact value that you bought it for, but you

can't resell it for more. In select states that have, like, laws with that. So I think that's something that Ticketmaster has been doing, maybe a good job of.

Participant 11

I feel like that's more the artist's doing than Ticketmaster's doing. I think the artists are more sympathetic to the fans and Ticketmaster, in my opinion, they just want money. They don't really care from who.

Co-moderator 1

You guys ever experienced, like buying games for a basketball game, and there's like the verified resale platform and the prices differ?

Participant 8

I had a big issue with StubHub regarding like college basketball tournaments. So, like, I only trust Ticketmaster at this point just because there were so many issues. People were having you buy tickets, then canceling last minute, but your card was already charged, and like, I know there was a lot of fraud with all that. So, like, in my opinion, I just only trust Ticketmaster because they have prevented that from happening.

Co-moderator 2

And our last question that we have for you guys, do you have any recommendations that you would give to Live Nation or Ticketmaster to kind of rebuild its relationship with consumers?

Participant 11

I would say take away some of the hidden fees that, like, at the end, like it's okay to have them because Ticketmaster does have to make money too, but they're just so expensive, like make them less since they're already selling so many tickets. For games, artists, whatever it is.

Participant 6

Just I guess not overselling, like preventing, like, try to stay within the bound the venue can offer. I mean, yeah that might prevent you from making a huge profit, but I feel comfortable that these companies are probably already making a decent penny off of this.

Participant 1

I think just in general, transparency as a whole, whether that be fees or for queues in line and just stuff like that, so.

Participant 10

I'd say just be reasonable price wise. Um, I feel like a lot of artists that have gotten popular in the recent years, like, the prices are obviously getting higher and that just comes with popularity. But

then, people that want to go see them that have been fans for the longest time just can't afford it and won't have the opportunity to. So reasonable pricing would be something that I would say.

Co-moderator 1

I don't know if we've asked this, but maybe we have. Because of ticket pricing, have you not gone to a certain concert? [participants nod] Yes, can most of you agree that you stopped—not pursued going to a concert because of pricing? [participants nod]

Co-moderator 2

If no one else has anything else to say, thank you so much for coming and sharing your opinions with us. We hope you enjoyed the discussion.

Appendix C: Moderator Guide

<p>Welcome (3 minutes) Co-Moderator 1 and 2</p>	<p>Welcome! We thank you for agreeing to participate in this focus group. My name is Ava Ascenzo and I'm Yasmina Gall – we are Public Relations students at Syracuse University's S.I. Newhouse School of Public Communications and will be co-moderating today's group discussion.</p> <p>I would like to talk to you today about your opinions and perspective on the entertainment industry. The purpose of this focus group is to help an entertainment company improve its communication with customers between 18-30.</p> <p>I am going to ask you a few questions and I request that only one person speaks at a time. There are no wrong or right answers, but I ask that you respect each other's answers.</p> <p>I will be recording the audio and video of this discussion today so that I do not miss any of your responses. All answers will be treated with confidentiality. We will only report first names and last initials during our discussion, and names will not be used in the final study. Please do not repeat any of the information that is shared within this room or identify the other participants.</p> <p>This discussion will last about 30 minutes, and at any point you would like to stop please let me know. Does anyone have a question before we begin? If not, I will begin the recording.</p>
<p>Ice Breaker (2 minutes) Co-Moderator 1</p>	<p>Now, we will go around the circle and share a fun fact about ourselves and your age.</p> <p>** GO AROUND TABLE **</p> <p>Thank you. As we proceed, please state your first name and last initial along with your answer.</p>
<p>Group Discussion - Topic 1 (10 minutes) Co-Moderator 1</p> <p>Participant Background & Usage Behavior</p>	<p>How would you describe your engagement level with live music? How frequently do you utilize Ticketmaster/Live Nation when it comes to your entertainment experience?</p> <p>Can you describe your personal experience with Ticketmaster/Live Nation? How would you describe your experience buying tickets through Ticketmaster? How do you feel about ticket pricing on the platform?</p>

	Do you feel that you have sufficient alternatives when looking to purchase tickets?
Group Discussion - Topic 1 (5 minutes) Co-Moderator 2 Platform Experience & Brand Interaction	How do you feel about ticket pricing and fees on the platform? When you think of Ticketmaster/Live Nation, which words or phrases come to mind? Explain what you know regarding the Ticketmaster/Live Nation merger and the combined ownership of the two companies? How does this structure affect your perception of the brand? How do you think that Ticketmaster/Live Nation listens to and reflects consumer needs? How do you think they reflect their brand identity and commitment to bring the live music experience?
Group Discussion - Topic 3 (5 minutes) Co-Moderator 2 Crisis Awareness, Trust, and Brand Reputation	** SELECT QUESTIONS, BASED ON WHAT HAS NOT BEEN COVERED/ MENTIONED IF TIGHT ON TIME ** Describe what you are familiar with regarding the 2021 Astroworld incident? What was your initial reaction to the crisis? Did Live Nation's response affect you or change your perception of the brand in any way? In what way have you encountered any Ticketmaster controversy surrounding an artist of your liking? What was the result and how did it impact your perception of the brand? What do you think about Ticketmaster/Live Nation's response toward consumer concerns related to ticket pricing, scalpers, bots, and safety measures?
Final Thoughts (3 Minutes) Co-Moderators 1 and 2	What would you recommend the brand do to rebuild its relationship with its consumer base?
Review and Wrap-Up (2 minutes)	** GIVE ONE MINUTE OVERVIEW OF RESPONSES**

	Thank you for coming today and sharing your opinions with me. I hope you enjoyed the discussion.
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Appendix D – Boolean Query

"ticketmaster" OR "ticket master" OR "tmfan support" OR "tm fansupport"
 OR "livenation" OR "live nation" OR "livenation concerts" OR "In concerts"
 OR "live nation entertainment"
 OR "ticketmaster.com" OR "livenation.com"
 OR "ticketweb" OR "front gate tickets" OR "universe tickets"
 OR @ticketmaster OR @tmfansupport OR @livenation OR @livenationinc
 OR @livenationconcerts OR @Inconcerts
 OR #ticketmaster OR #ticketmasterfail OR #ticketmasterqueue OR #ticketmasterproblems
 OR #livenation OR #livenationconcerts OR #concerttickets
 OR #ticketdrop OR #presale OR #verifiedfan OR #concerttickets
 OR "www.ticketmaster.com" OR "help.ticketmaster.com"
 OR "www.livenation.com"
 OR "youtube.com/@ticketmaster"
 OR "instagram.com/ticketmaster"
 OR "tiktok.com/@ticketmaster"
 OR "facebook.com/ticketmaster"
 OR "instagram.com/livenation"
 OR "youtube.com/@livenation"
 OR "facebook.com/livenation"
 OR "verified fan" OR "ticketmaster queue" OR "ticketmaster presale"
 OR "live nation presale" OR "concert presale code"
 OR "ticket resale ticketmaster" OR "dynamic pricing ticketmaster"
 OR (("tickets" OR "concert" OR "event tickets" OR "presale" OR "queue")
 NEAR/3 ("ticketmaster" OR "live nation"))

Appendix E – Survey Questionnaire:

Introduction: The purpose of this survey is to understand how ticket prices affect affordability, access and consumer experience among college students. This survey will take approximately 5-10 minutes to complete. Your participation is completely voluntary and your responses will remain completely anonymous.

Consent Question: Do you agree to participate in this survey?

- Yes, I agree to participate
- No, I do not agree (End survey)

Concert Attendance and Experience

How often do you attend live music events or concerts?

- Never
Rarely (1 time per year)
Sometimes (2–3 times per year)
- Often (4+ times per year)

How would you rate your overall experience at Live Nation events?

- Very poor
- Poor
- Neutral
- Good
- Very good

How likely are you to attend another Live Nation event in the future?

- Very unlikely
- Unlikely
- Neutral
Likely
- Very likely

Ticket Affordability

How affordable are Live Nation ticket prices for college students?

- Very unaffordable
- Unaffordable
- Neutral

- Affordable
- Very affordable

Have ticket prices ever prevented you from attending a concert?

- Yes
- No

“Concert ticket prices are too expensive for college students.”

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

Pricing and Access Perceptions

How fair do you believe Live Nation’s pricing is?

- Very unfair
- Unfair
- Neutral
- Fair
- Very fair

To what extent do you believe that ticket prices increase based on demand? (1- strongly believe prices do not increase, 5 - strongly believe prices do increase)

1. Strong believe prices do NOT increase based on demand
2. Someone believe prices do NOT increase based on demand
3. Neutral/Unsure
4. Someone believe prices DO increase based on demand
5. Strongly believe prices DO increase based on demand

How much does ticket pricing influence your decision to attend an event?

1. Not at all
2. Slightly
3. Moderately
4. Significantly
5. Extremely

Demographic Questions

What is your age?

- 18
- 19
- 20
- 21
- 22

What is your gender?

- Male
- Female
- Non-binary
- Prefer not to say

What is your year in college?

- Freshman
- Sophomore
- Junior
- Senior
- Grad Student

Closing Statement

Thank you for participating in this survey. Your responses are anonymous and will be used for academic research purposes only. Your participation is greatly appreciated.

Appendix F – Social Listening Qualitative Posts



SnipeSearch
snipesearch.co.uk

Live Nation and Ticketmaster lose monopoly lawsuit sparked by Taylor Swift's botched Eras Tour ticket sales

Four years after being slammed by Taylor Swift, **Live Nation** and its Ticketmaster subsidiary have been found liable for having a harmful monopoly over large venues. [Additional Text]: Rommie Analytics

Online News • 15 Apr •



ReNesMeE
@roshyd18

RT @1zentertainment We would like to thank **Live Nation**, Starmedia **Entertainment**, and Sony Music for all the support you've given our kickoff concert at the Philippine Arena. A'TIN, this one's for you. Thank you Filipino Music Awards for SB19's Concert of the Year. #SB19 #FilipinoMusicAwards <https://t.co/vLK3MzQOfn> [https://x.com/1zentertainment/...](https://x.com/1zentertainment/)

X • 21 Oct •



CNN Breaking News
@cnnbrk

Jury finds **Live Nation** and Ticketmaster operated as a monopoly and overcharged fans <https://t.co/mGcHLAmgyh> <https://t.co/rbcrofMT3V> <https://cnn.it/4crCC8G> https://www.cnn.com/2026/04/15/politics/ticketmaster-live-nation-monopoly-verdict?Date=20260415&Profile=CNN,cnn,cnnbrk&utm_cont

X • 15 Apr • Followers 60M

