

Ticketmaster Written Crisis Plan

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History

Background

Ticketmaster was founded in 1976 by Alber Leffler, Peter Gadwa, and Gordon Gunn III. Leffler and Gadwa had run into problems when purchasing tickets of their own in the past, so they developed an efficient computerized ticketing service to help ticket buyers quickly and successfully purchase tickets (Reference for Business, n.d.). One year after founding the company, Ticketmaster sold tickets to its first concert, “Electric Light Orchestra” at the University of New Mexico (Ticketmaster, n.d.). In the years following, they partnered with international clients, signed with major venues, and hired their first CEO (Ticketmaster, n.d.).

In 1999, Ticketmaster was hit with its first lawsuit, a Supreme Court case alleging the company of being a monopoly in ticket distribution (Zippia, n.d.). The conversation of Ticketmaster being a monopoly is still very prevalent today, following the merger with Live Nation in 2010 up to the Taylor Swift presale incident in 2022.

In 2000 they were considered the world’s leading ticket company, selling more than 83 million tickets worldwide, totaling over \$3.2 billion in revenue (Zippia, n.d.). Today, Ticketmaster is still one of the largest, most popular ticket websites.

Strategic Goals

According to the Ticketmaster website, they help artists connect with their fans. They do this by “re-imagining” the way fans discover events. The company prioritizes fan interaction by trying to connect with them on other platforms and channels. As Ticketmaster says, “If you want to sell more tickets to more fans, you need to be where they are” (Ticketmaster, n.d.).

One of their goals is to reach a wider audience. They do this by extending their partner portfolio to platforms like YouTube, Spotify, and Facebook. They also claim to strive for a smooth and consistent user experience (Ticketmaster, n.d.). Another one of their goals revolves around fraud protection. Ticketmaster claims to be protecting real fans from bot disruptions during online sale experiences. With the launch of their ‘virtual line’ in 2018, fans are meant to be able to secure their tickets while systems are “kicking bots out of the queue” (Ticketmaster, n.d.). Ticketmaster's last strategic goal involves personalized fan engagement. TM1 Events was introduced to help artists and companies accurately target their audience. It allows them to find their fans based on purchase history, venues, and more (Ticketmaster, n.d.).

Key Products and Services

Ticketmaster allows consumers to purchase and resell tickets to other users. As far as sellers go, Ticketmaster uses its modern approach to ticketing to keep sellers up-to-date and informed on their audiences and allows businesses to expand (Ticketmaster, n.d.).

Ticketmaster utilizes data points for marketing and meeting revenue goals. Ticketmaster has developed multiple technologies to ensure fans get the tickets they want at a price that works for them. They have implemented bot-blocking technology to prevent resellers from purchasing tickets, allowing fans to get tickets at the original price (Ticketmaster, n.d.). Ticketmaster introduced their ‘Verified Fan’ registration program. This program was developed for events with higher demand, as Ticketmaster says on their website, “getting tickets to fans at fan-friendly prices” (Ticketmaster, n.d.). The ticket-selling website claims to prioritize a safe and transparent marketplace. On the Ticketmaster website, the company says they value protecting fans from ticketing fraud, showing this by verifying transactions from resellers (Ticketmaster, n.d.).

Market Standing, Assets, and Liabilities

As of 2022, Ticketmaster controls over 70% of the ticketing market for live events (Ederer, 2022). There are mixed statements as to if Ticketmaster is a monopoly. Some sources believe since there are other ticketing platforms in today's market, Ticketmaster can't be considered a monopoly. Many are stating, however, due to the dominant position of the company, other ticketing websites are being excluded from the market making the company a monopoly (Ederer, 2022).

Current liabilities include cybersecurity and the software TradeDesk. In 2018 there was a data breach at Ticketmaster U.K., resulting in the leak of nearly 9.5 million European customers' names, and credit card information. This breach lasted several months and was a result of security negligence and failure to assess fraudulent activity (SecureWorld, 2020). The TradeDesk software is a program designed to allow brokers to upload bulk tickets to resell on the company's website. In September 2018, two reporters leaked an interaction they had with a representative of the software stating the company "looks the other way while ticket brokers use multiple accounts to upload tickets for resale" (Brooks, 2018). Over the years Ticketmaster has faced class action lawsuits for both of these instances (Simmons-Simmons, 2022).

Company Image With Key Stakeholders

According to the Ticketmaster website, the company believes they are an easy-to-work-with and reliable market. With statements like, "Building the technology and service to seamlessly connect fans with events they love is our passion" (Ticketmaster, n.d.), one would believe this is an agreeable statement with the company's stakeholders, but this couldn't be further from the truth.

In today's market, Ticketmaster's image has been tarnished as many articles are discussing issues relating to fraud, monopolization, and poor cybersecurity. Stakeholders are upset and confused about the control Ticketmaster has over the market and their mismanagement of current events. With fan insights, shared in news articles and on social media, viewers can see that a majority of buyers are upset with Ticketmaster and how they are handling current situations regarding their events and favorite artists. With the overselling of Taylor Swift tickets in November 2022 and now the selling of fraudulent tickets to Bad Bunny's latest concert in Mexico City in December of 2022, outrage continues and it doesn't look like the rebuilding of Ticketmaster's image is coming anytime soon.

Analysis of Key Risk Factors

One risk factor is potentially another pandemic. A pandemic is considered a public health crisis and could represent a strategic, financial, and operational risk (Coombs, 2021). A national virus outbreak could be a strategic risk because it could prevent an organization from meeting its revenue goals, which presents a financial risk. Additionally, a pandemic could present an operational risk because it could delay accomplishing tasks. Operational risk is internal because it includes affected employees and operations (Coombs, 2021). Employees could become sick, which would cause a setback because operations would be unfinished.

Although the chance of another pandemic is slight, the recent outbreak of Respiratory Syncytial Virus (RSV) raised some suspicions. According to the Centers for Disease Control and Prevention (2022), RSV “is a common respiratory virus that usually causes mild cold-like symptoms.” The virus only seriously affects infants or older adults (Centers for Disease Control and Prevention (CDC), 2022), but it could present a potential crisis for ticket seller companies. For example, the COVID-19 pandemic greatly affected many corporations. In 2019, Eric Baker sold StubHub to Viagogo for \$4.05 billion. After doing so, the Coronavirus came to the states, which caused a massive outbreak forcing everyone into a pandemic. Once COVID-19 hit the states, “stadiums shuttered, artists canceled tours, and Broadway shows went on hiatus-wiping out at least 90% of StubHub and Viagogo’s revenues, analysts estimate.” (Kirsch, 2020). Additionally, Ticketmaster was affected by COVID-19 as well. In November 2020, Live Nation Entertainment experienced a “95% drop in revenue in its third quarter” (Millman, 2020) compared to 2019. Since COVID-19, organizations have created regulations that might delay the spread of the virus. Ticketmaster provides coronavirus resources on their website, allowing for more ticket flexibility and fan and venue safety.

Another risk factor is that the organization could get hacked. In 2014, StubHub customers' accounts were hacked. More than 1,000 accounts were hacked and used to purchase online tickets for events (Peltz, 2014). StubHub said that the hackers did not get through their security system but accessed "account-holders" login and password information from data breaches at other websites and retailers or from key-loggers or other malware on the customers' computers" (Peltz, 2014). Ticketmaster experienced hacking back in 2018.

Ticketmaster UK experienced a data breach and fraudulent purchases in 2018. A law firm in the United Kingdom filed a lawsuit over a data breach in the summer of 2018 (Burns, 2019). Ticketmaster did not notify their users in the UK until 2 months after the data breach happened (Burns, 2019). Furthermore, there were 9.4 million European customers were affected by the breach (SecureWorld, 2020). The information compromised was "customer names, credit card numbers, security codes, and expiration dates" (SecureWorld, 2020). Ticketmaster failed to evaluate the potential risks of having a chatbot on the payment page, implement certain security measures, and determine who committed the fraudulent activity (SecureWorld, 2020). The data breach crisis presented a technology and reputation risk. According to Coombs (2021), a technology risk revolves around cybersecurity and how the technological infrastructure functions. StubHub and Ticketmaster both experienced technology risks because of hacking incidents. Furthermore, the hacking demonstrates a reputation risk because consumers do not want to use a corporation that does not have proper cybersecurity and how the corporations reacted to the crisis. Reputation risk develops when a company's reputation is threatened due to the way it responds to an event (Coombs, 2021). Although Ticketmaster has not experienced mass hacking since 2018, it could present a liability.

Another risk factor is negligent supervision and mismanagement. According to Brooks (2018), two journalists from CBC and the Toronto Star broadcasted a secretly filmed interaction where a representative stated that “the company looks the other way while ticket brokers use multiple accounts to upload tickets for resale.” The representative is for TradeDesk software, which Ticketmaster uses to allow individuals to “upload tickets in bulk to the company’s resale site” (Brooks, 2018). The president of Ticketmaster, Jared Smith, said that what the TradeDesk software representative stated was false and that they would never allow the exploitation of their products (Brooks, 2018). Many consumers were upset, and Ticketmaster received backlash. Another incident that portrays negligent supervision and mismanagement is how an employee hacked into a rival company for profit. According to CBS Broadcasting Inc. (2020), Ticketmaster employees illegally infiltrated CrowdSurge’s servers and retained “business intelligence.” One of the employees, Zeeshan Zaidi, was an ex-employee of CrowdSurge, which is how Ticketmaster obtained the passwords (CBS Broadcasting Inc., 2020). Ticketmaster said they fired Zeeshan Zaidi in 2017 and agreed to pay a \$10 million fine (CBS Broadcasting Inc., 2020). The statement made by the TradeDesk software representative and the ex-employee hacking presents a compliance and reputation risk. According to Coombs (2021), a compliance risk revolves around legal demands. The hacking of CrowdSurge’s servers is a compliance risk because Zaidi unlawfully used private information in order to make Ticketmaster more money. Both crises can fall under a reputation risk because consumers might feel that Ticketmaster allows this type of misconduct.

Another risk is the fact that Ticketmaster is a monopoly. Since Ticketmaster is a monopoly and controls 70% of the market (Ederer, 2022), the government will be more interested to investigate. The United States antitrust laws “prohibit conduct by a single firm that unreasonably restrains competition by creating or maintaining monopoly power” (Federal Trade

Commission, 2022). Examples of past monopolies that have fallen are Enron, Standard Oil Company, American Tobacco Company, and AT&T. Although these companies do not fall under the same category as Ticketmaster, learning how the corporation fell is vital. The likelihood of Ticketmaster falling within the next ten years is slim, but it is still important to know what to avoid, and change could help save Ticketmaster from falling.

The last risk factor is the website crashing or the overselling of tickets, causing a technology risk. The most recent para crisis involves Ticketmaster's website breaking down during the sale of Taylor Swift concert tickets. According to Mark (2022), an influx of individuals on the site led to "historically unprecedented demand" that snapped up 2 million tickets." Ticketmaster stated that Taylor Swift's fans were not the only ones trying to purchase tickets, but bots as well (Mark, 2022). Furthermore, Ticketmaster stopped the general public sale of tickets because it reported: "extraordinarily high demands on ticketing systems and insufficient remaining ticket inventory to meet that demand" (Segal, 2022). Ticketmaster did not prepare for the number of individuals wanting to purchase Taylor Swift tickets, and the unpreparedness led to people becoming upset and their company looking bad. Furthermore, the Taylor Swift crisis presented a reputation risk because the organization's response was not ideal. Ticketmaster had much time to prepare for selling Taylor Swift tickets but failed to understand the gravity of selling tickets for a well-known artist. Although the website crash happened fairly recently, our team decided that it is the single most likely threat that could occur for Ticketmaster. If Ticketmaster decides to sell tickets exclusively for another big artist, their website could malfunction again, especially if they do not prepare far enough in advance.

Contact Information

Crisis Directory

The CMT contact list, otherwise known as the crisis directory, provides contact information to key members in a crisis. It includes whom to contact (name, contact information such as phone number and email) as well as their area of expertise and why they are relevant to a crisis (Coombs, 2023).

NAME	POSITION	PHONE NUMBER	E-MAIL	AREA OF EXPERTISE	TYPES OF CRISIS
Mark Yovich	President & CEO of Ticketmaster	(000) 000-0000	name@ticketmaster.com	Management	All
Marla Ostroff	Managing Director, Ticketmaster, North America	(000) 000-0000	name@ticketmaster.com	Management	All
Trevor Allin	EVP, Business and Commercial Operations, North America	(000) 000-0000	name@ticketmaster.com	Business and commercial operations, finance	Financial, business
Dave Scarborough	Chief Strategy Officer	(000) 000-0000	name@ticketmaster.com	Strategic organization	All
Larry Plawsky	Executive Vice President/Global GM - Marketplace	(000) 000-0000	name@ticketmaster.com	Brand management, marketing	Financial, marketing
Sarah Nist	VP of Finance	(000) 000-0000	name@ticketmaster.com	Strategic and competitive analysis, project management, financial modeling	Financial

Michael Wichser	Chief Operating Officer	(000) 000-0000	name@ticketmaster.com	Corporate development, strategic planning, marketing and research	All
Greg Maffei	CEO of Liberty Media, Chairman of the Board of Directors	(000) 000-0000	name@ticketmaster.com	Finance, management and organization	Financial
Peter Casciani	CFO	(000) 000-0000	name@ticketmaster.com	Finance management	Financial
Brendan Lynch	Global Executive Vice President of Enterprise and Revenue	(000) 000-0000	name@ticketmaster.com	Product development, revenue management, brand and performance marketing, client services and sales	Financial
Mollie Nock	Communications Manager	(000) 000-0000	name@ticketmaster.com	Communications	All

The following are additional key members who are not necessarily a part of the CMT, but could be contacted in case of a crisis.

NAME	POSITION	PHONE NUMBER	E-MAIL
Legal Team	Legal team	(000) 000-0000	legalteam@law.com
Lawyer	Lawyer	(000) 000-0000	name@law.com
Media	Media team	(000) 000-0000	media@ticketmaster.com
SoFi Stadium	Entertainment venue	(424) 541-9100	press@hollywoodparkca.com
Kristi Mexia	SoFi Stadium's Sr. Director	(000) 000-0000	name@hollywoodparkca.com

	Communications/Head Corporate Communications		
Inglewood Police Department	Police department/emergency services	(310) 412-5111	N/A
Meran Metters	IPD's Public Safety Dispatch Manager	(310) 412-5530	mmetters@cityofinglewood.com
Centinela Hospital Medical Center	Emergency services/hospital	(310) 673-4660	N/A
Melba Giraldo	Centinela Hospital's media manager, business development and Marketing	(909) 272-5474	melgiraldo@primehealthcare.co m
Madison Square Garden	Entertainment venue	(212) 465-6000	MSGEcormcomms@msg.com
Grace Harris	Entertainment PR Communications Director	(000) 000-0000	name@msg.com
Columbia University Irving Medical Center	Emergency services/hospital	(212) 305-2500	cumcnews@columbia.edu
Scott Schell	Columbia University Medical Center's Chief Communications Officer	(212) 342-2947	sns30@cumc.columbia.edu
New York Police Department Midtown South Precinct	Police department/emergency services	(212) 239-9811	N/A
Dispatcher	NYPD Midtown South Precinct Dispatcher	(000) 000-0000	name@nypd.com
American Airlines Center	Entertainment venue	(214) 665-4218	marketing@americanairlinescent er.com
AAC Communications	Communications head	(000) 000-0000	name@americanairlinescenter.co m

Dallas Police Department	Police department/emergency services	(000) 000-0000	N/A
Dallas Police Department	Police Media Relations Office	(214) 671-4065	pio@dpd.dallascityhall.com
Kristin Lowman	Dallas Police Department Police Media Relations' Assistant Director	(000) 000-0000	name@dpd.dallascityhall.com
Baylor Scott & White Health	Emergency services/hospital	(214) 820-0111	N/A
BSWH media team	Media relations team	(214) 727-6633	mediarelations@bswhealth.org
BSWH PR head	BSWH PR head	(000) 000-0000	name@bswhealth.org
CNN	News outlet	(000) 000-0000	N/A
Sydney Baldwin	CNN Communication Senior Publicist	(000) 000-0000	name@cnn.com
Fox News	News outlet	(888) 369-4762	N/A
Irena Briganti	Senior Executive Vice President, Corporate Communications - FOX News Media	(000) 000-0000	Irena.Briganti@fox.com
NBC News	News outlet	(212) 413-6142	NBCNewsMediaRelations@nbcuni.com
Dana Klinghoffer	Senior Vice President, Communications at NBC News	(000) 000-0000	name@nbcuni.com

Strategic Response Plan

The single most likely crisis Ticketmaster could face would be a weak digital security network with software that would lead to an artist being unable to sell valid tickets on their platform at the time of sale. Having a functional website that can handle the demand of fans trying to purchase tickets will be crucial for the future of Ticketmaster. Despite planning for the demand of tickets for Taylor Swift's Eras Tour, Ticketmaster went through a major website crash that delayed fans from getting access and caused a significant upset for those that did not get tickets. As the entertainment industry looks toward the future of concert sales, it has become entirely paperless. Post the Covid-19 pandemic, there is an even larger demand to see some of the top artists than before the pandemic.

The response will be critical for the reputation of Ticketmaster and building their trust with fans to utilize them in the future. The first step in responding to a crisis Ticketmaster could face is to promptly send a message recognizing the problem. According to Purdue University, although "you may not have all of the details for days or even weeks, a prompt announcement to the media and your key publics will (a) minimize speculation and rumor and (b) let audiences know you are in control" (Davenport, n.d.). Creating a sense of accountability and acknowledgment will show Ticketmaster's stakeholders that they are taking the crisis seriously, and as soon as they have further information, they will release it to the public. The next step will be to analyze the crisis and identify key stakeholders that are affected by this problem. According to RepTrack, the four stakeholder priorities when responding to a crisis lie within the employees of a company, the communities in which Ticketmaster operates and works, their partners, and their consumers ("6 Key Steps," 2020). With Ticketmaster, key stakeholders will be fans trying to purchase tickets, the artist whose ticket sales are affected, investors of

Ticketmaster, and employees who will need to work together to fix the problem. Once Ticketmaster has decided their course of action, they will assign a spokesperson to deliver the information to the public and reassure their stakeholders that they are doing all they can to address this concern and improve their company for the future. The spokesperson to deliver this news needs to be trustworthy to Ticketmaster's stakeholders and relatable to the audience it intends to reach. According to the Edelman Trust Barometer, distrust is the default, and "59% of people believe that my tendency is to distrust until I see evidence that something is trustworthy" ("2022 Edelman Trust Barometer," n.d.). Through the Edelman Trust Barometer, it is prevalent that people distrust CEOs unless they are that individual's CEO. Stronger signs of trust are apparent in local relationships, so Ticketmaster needs to choose a spokesperson trained to be authentically themselves and cater their response to each type of stakeholder. Having several spokespeople on the Ticketmaster communications team instead of the CEO will ensure a uniform response from each spokesperson, which is directly created by the crisis communications team and translated to the communications team. The primary spokesperson will be the Communications Manager at Ticketmaster. That individual will assist with training the rest of their communications team to be a spokesperson if unavailable. We want to ensure the CEO is present during this time and is in line with the response from the communications team; however, the CEO's impact will be more effective if they focus on resolving this problem. For instance, according to LinkedIn Mollie Nock is the current Communications Manager at Ticketmaster and we believe she would be the correct choice for leading the crisis communications response with care and handling this response with the authenticity that repairs the brand's reputation (Mollie Nock, n.d.).

As soon as a crisis is recognized, whether it is a para crisis or a true crisis, the individuals to contact at Ticketmaster are the Communications Manager, Director of Public Relations,

Director of Public Relations, Director of Digital Marketing, Chief Executive Officer, and the Ticketmaster Communications Legal Counsel. As soon as this team collectively acknowledges the crisis they will follow the crisis communications plan and work to release a response to the crisis addressing it to their stakeholders. If applicable, information will be released to Ticketmaster users, Ticketmaster subscribers, Ticketmaster presale code users, employees, investors, and law enforcement. Ticketmaster subscribers will be notified through email, Ticketmaster app users will be notified through a pop-up shown as soon as a user opens the app, and Ticketmaster's social media platforms will reflect the crisis communications update on their Instagram, Twitter, and Facebook. Employees will be notified of the crisis via internal communications with a course of action message from the Ticketmaster IT department. Investors will be advised through a mass email messaging system informing them of the response plan the crisis communications team is implementing to fix this crisis. Suppose law enforcement is informed due to emergencies such as a fire, explosions, damage, or security concerns. In that case, Ticketmaster may refer the media to the Ticketmaster Communications Manager for initial reports. Media inquiries should be directed to the Ticketmaster Office of Communications as the official spokesperson for the company. Only official Ticketmaster information communicated through email from the Communications team or posted on an official Ticketmaster website can be released to the media if media are not directed to the Ticketmaster Office of Communications. If Ticketmaster, family, Ticketmaster users, employees, or investors involve additional spokespersons on the Ticketmaster communications team, the name and contact information will be released by the Office of Communications.

Key Objectives

The main objectives of the crisis communications plan for Ticketmaster are to regularly assess our stakeholder's engagement with our company and assess if para crises need further crisis communications responses to avoid a public crisis. They will work to monitor the relationships with Ticketmaster's stakeholders through social media, their internal communications outlets, and their employee interpersonal relationships. By assessing their stakeholder engagement, they will ensure their crisis communications team is aware of warning signs that can be addressed before a public crisis. The second main objective is to create a crisis communications team that reviews the crisis communications plan at least once a year and to define a course of action that implements effective crisis responses to protect the brand's reputation. By the end of the crisis communications response, if there was little to no media coverage, the team did a great job of controlling the crisis and using this as an opportunity to build their company's reputation. The final main objective is to identify appropriate spokespeople that will handle the strategic direction of the crisis and respond to the crisis with care, accountability, and ensure action is being taken to increase the brand's credibility. When looking to create a team of spokespeople, Ticketmaster will need to focus on having communications experts make the team of spokespeople and not rely on the CEO to be the company's spokesperson. The Communications Manager will lead the crisis communications team and will lead the team in diagnosing current vulnerabilities and selecting and training the crisis management team and spokespersons surrounding their present vulnerabilities.

Publics to Target

Ticketmaster's customers and potential customers are the biggest targets. This group is one of the most important to reach out to because they are the most negatively affected. A para crisis or crisis could negatively impact a customer's image of Ticketmaster and, in turn, not want

to use them in the future. Musical artists/performers selling tickets through Ticketmaster is another big group that requires attention during a crisis. Musical artists and performers use Ticketmaster as the main point of purchase during presale and general admission sales. A crisis for Ticketmaster could have performers looking for more reliable platforms to sell their tickets through. Finally, In 2010 LiveNation and Ticketmaster merged and created Live Nation Entertainment. The merger of the two brands now means that any crisis that one faces the other will also take a hit in turn.

Key Messages

Ticketmaster's quick and straightforward purchasing experience allows customers to purchase tickets quickly and efficiently.

Ticketmaster's "virtual line" feature will help customers purchase tickets online without losing tickets to bots.

Ticketmaster's spokespeople are the best way to get reliable and timely information.

Strategies and Associated Tactics

Creating an open line of communication between Ticketmaster and the customers will allow for more reliability and certainty during a crisis. Before an event or big presale, Ticketmaster should use social media platforms to inform customers about a potential crisis that may occur. This will help if a real crisis takes place. A disclaimer before a presale about the potential of a slow connection is a great example of how Ticketmaster can use social media to prevent a crisis. Ticketmaster should use an email list to establish more contact between potential customers and Ticketmaster leading up to a big ticket sale. Doing so will establish a relationship between the company and the customer. During a crisis, send an email to potential customers via email list regarding the crisis and what Ticketmaster will do to fix the situation. Post-crisis, offer support and compensation to customers and even employees affected by the crisis.

Set up a plan to make buying tickets during presale and general admission an easier and smoother customer experience. Ticketmaster should update their software and website software to withstand an influx of customers during ticket sales. This will allow customers to have a better experience buying from Ticketmaster and make a website crash less likely. Ticketmaster should create a dark site in case there is a website crash. Activating a dark site as soon as a crisis begins will allow customers to be immediately informed and know that Ticketmaster is doing everything it can. Ticketmaster should work with performers/music artists on their approach when dealing with potential backlash from a website crash or other technical issues.

Promote safety before and during an event as well as provide safety resources to those attending. Using social media to give resources/communicate with those attending events will allow more people to not have feelings of being lied to or deceived by a potential crisis during an event such as a cancellation or setback. During a crisis, using a spokesperson to relay the venue's and law enforcement's updates to the public will create an open flow of communication between all parties.

Timeline

Within 15 minutes of the crisis, Ticketmaster will make a small announcement through social media, their website, and customers addressing the issue, alerting people that they are aware of the problem. Ticketmaster will alert the public that they are aware of the website's crash, are working on getting the site running again, and will have more information soon. The first 15 minutes are crucial to responding. Within the age of social media the faster a company acknowledges that a crisis is taking place the less likely the public will penalize the company.

Within the first 30 minutes, Ticketmaster should activate a dark site to redirect people trying to buy tickets and explain the site crash in more detail. This will include graphics and possible next steps for both the customers and the company while thanking everyone for their

patience. Activating a dark site to redirect people, with a clear message stating that the company will make it right is a great way to ensure that customers are informed and feel up to date.

Within the first hour, Ticketmaster will put out a statement across social media platforms, their website, and to customers on their emailing list. Ticketmaster's spokesperson will deliver the statement and describe the problem and the company's next steps. A statement being released within an hour will help ease customers and ease the potential of social media outbursts.

Finally, within the first hour and a half, Ticketmaster will hold a press conference. This press conference will explain the problem as well as their solidified plan to fix it. In addition, it will address the people that were affected and how they will either be compensated or able to purchase tickets soon. It is crucial to keep the public updated from an hour and a half forward. In addition, it is the company's job to keep a positive image of the brand.

Evaluation

Ticketmaster will determine the evaluation of the crisis through fourteen strategic, measurable assessments post-crisis. According to Forbes, the Communications Counsel advises that a company can evaluate its crisis communications plan's impact through fourteen tips to monitor its success. The fourteen tips for a successful evaluation of a crisis communications plan are to "assess how well-prepared you were, measure success against your strategy objective, track RFC metrics instead of ROI, evaluate how much news of the crisis has spilled, align a range of metrics with desired performance outcomes, measure short-term sentiment and long-term perceptions, survey internal stakeholders to assess their concerns, measure how quickly the news cycle passes, monitor your social media to quickly respond to customers, measure traffic to your website to evaluate engagement, measure the KPIs that matter to your organization, measure share of voice data, view metrics and company actions as part of a holistic

picture, and use ‘normal’ metrics to analyze impacts hour by hour” (“14 Ways to Measure,” 2021).

To gauge how well prepared Ticketmaster was for any given crisis, it will be crucial to see if the crisis communications plan worked and, as a team, discuss where the team needs improvements for the future. Were there any errors in the plan? Should the team add anything to the plan that was helpful to the crisis communications efforts? Is there a need for an addition to the crisis communications team? Every aspect of the plan will need to be reviewed to determine if the plan was successful.

To measure the success against Ticketmaster’s key objectives, they will need to reconvene post-crisis and see if their objectives remained at the forefront of their decisions and responses. The relationship between Ticketmaster and their stakeholders is of the utmost importance to their primary objective of monitoring their social media reputation with their stakeholders. Often during a crisis, the stakeholder presence on social media can overwhelm the brand. The objective of building and maintaining the relationship between their stakeholders can get lost in the chaos. Post-crisis, Ticketmaster will need to reevaluate the connections between their crucial stakeholders and see if they need to implement any additional efforts to restore relationships with their key stakeholders.

Instead of evaluating a crisis by looking at the return on investment (ROI) to see the monetary value of an asset during this crisis, it is essential to assess the true value of the crisis communications plan by looking at the positive change that was enacted due to this plan. Did the crisis communications plan elicit a positive response from their key stakeholders, or did it result in further disappointment? Did the ultimate response from Ticketmaster result in a solution to their crisis and ultimately restore trust between the brand and stakeholder relationship? Looking

at the results from change (RFC) versus the ROI will show the true impact this plan had on their stakeholders and where their relationships with them stand post-crisis.

Evaluating how much of the crisis reached the public eye will be essential to ensure that the organization can proceed in the future for any crises that may arise. Suppose the public has witnessed a massive crisis and has seen it through the media, and another one appears in the future. In that case, the company will be associated with that previous crisis. Ideally, the crisis communications team is working to implement the crisis communications plan early on and mitigate warning signs. In that case, there should be little to no news in the media, which is a measure of a well-implemented crisis communications plan.

Analyzing a range of metrics contributing to the plan's performance will ensure that the team knows what worked and what needs improvement. It will be crucial to analyze the time it took to notify individuals of the crisis communications team and the steps the team took to release a response as soon as possible on behalf of the company.

As soon as the company releases its initial response it can start with the evaluation process of how its initial response was perceived in the short term until it can release a further statement with more information. Social media engagement will be important to monitor after their initiation response addressing the crisis and can help Ticketmaster see how their stakeholders react to the crisis. Then their long-term response for how Ticketmaster will proceed to address and fix the crisis will elicit a long-term response from their stakeholders. After this response, Ticketmaster will also participate in a long-term perception study that will curate research to have descriptive insight into where their brand stands with their stakeholders, their level of trust among the public, and what their reputation looks like within their market and stakeholders.

Ticketmasters' backbone is those who work for them and ensure their company functions despite the crisis they have faced. Having an internal communications process with a survey to gain feedback from their employees will be essential to see how the crisis communications team can meet their employee's needs to ensure they are still committed to the strategic direction of Ticketmaster in the future. Having the CEO release the anonymous survey to their employees and check-ins with each team's executives will be crucial to the brand's future. Ensuring the CEO remains an open and accessible source for his employees will be necessary for the brand's longevity.

Immediately after the crisis is seen and recognized by the crisis communications team it will be vital for them to measure how quickly the news cycle passes. The ideal measure for how well their plan was implemented within the media is to see no response from the public media outlets. If there is little conversation about the crisis the company had just faced, the team did a great job of addressing the crisis quickly and resolving it with their key stakeholders internally.

In today's modern world, social media crises can spread rapidly and create rumors without the company's ability to preserve its reputation. The crisis communications team needs to know who will be in charge of writing up a response for their social media that aligns with their crisis communications plan and brand. One of the most critical components of this crisis communications plan is to release a statement as soon as possible that mitigates reputational damage to the brand and creates a sense of trust between the brand and its stakeholders. Through social media monitoring, the crisis communications team can have their Director of Digital Marketing in charge of formulating a plan for their team to protect their brand's reputation with quick responses to stakeholders' concerns.

Upon the crisis becoming public, the crisis communications team needs to work with the web developer of Ticketmaster's website and have them put their approved public statement on

their homepage. Those awaiting a response from the crisis communications team will be looking to see if their brand has posted a response on their website. Monitoring the engagement rates on their website will show the crisis communications team how public this crisis was and if people are looking for more information about it. Suppose the trends of website engagement are higher than in a non-crisis time. In that case, it will indicate that the public is aware of this crisis and is looking to Ticketmaster to release further information on how they handle it.

Measuring the key performance indicators that matter to Ticketmaster will be crucial to analyze how well the crisis communications plan was implemented. Depending on the crisis, Ticketmaster will have to see what key performance indicator measures the effectiveness of their plan. At the beginning of the crisis, the crisis communications team will need to identify its key performance indicators for that given crisis. Throughout the crisis and post-crisis phases, they will need to discuss their success within their key performance indicators.

A common belief from crisis communications experts is that a crisis could be either a risk or an opportunity, depending on the response from the crisis communications team. The share of voice data will show how effective the company was at creating or improving the integrity of the brand through its proactive response, transparency, and proof of accountability. Within the post-crisis phase, does the company have a stronger relationship with its stakeholders than before? If so, this is an indicator that the share of voice between the brand and its stakeholders is stronger than ever before and their plan was implemented successfully.

Viewing a crisis communications plan as a unified effort is important when analyzing its effectiveness of the crisis communications plan. It is essential to gather the analytics from social media, sales, website engagement, and more; however, it needs to be viewed as a whole to create a conclusion as to how successful the crisis communications plan was. How well did the plan do as a whole when implementing their crisis management response, and because of the

implementations of their crisis communications plan, were they able to end this crisis sooner rather than later?

Through the metrics gathered from the crisis communications team, they will need to look at an hour-by-hour analysis leading up to the crisis and right when the crisis heightened. They will need to analyze the metrics of a campaign and see if any lasting reputational damages will impact their brand in the future and how they can work now to address those damages and rebuild their stakeholder relationships.

Overall, for the future success of the Ticketmaster crisis communications team, it will be crucial for them to assess their objectives and how well they responded to the crisis at the time.

Appendix

To: JaneDoeJournalist@latimes.com

Subject: [insert reason for a press conference here]

Ticketmaster Media Advisory

For Immediate Release

[insert date here. Ex: January 1, 2022]

Ticketmaster schedules a media preview event to [insert reason for a press conference here]

What: In this section, you will explain what the press conference is for. You will include the event's time, date, and location here. Include any other relevant information here.

Who: In this section, you will say who the representative speaker for Ticketmaster is and include any other people speaking at the event. If you are handing out pamphlets or flyers, include that in this section.

Where: In this section, you will list the address and where individuals must go for the press conference.

When: In this section, you will list the day and time the event is happening and when it will end. For example, “this event will begin at 10 a.m. on Thursday, January 5, 2022, and conclude at 11 a.m.

How: In this section, you will list parking situations if any information is required at the entrance. Also, list where individuals can RSVP.

For More Information

[insert contact's name here]

[insert contact's position here]

[insert contact's phone number here]

[insert contact's email here]

Backgrounder

FOR IMMEDIATE RELEASE

[Insert date]

FOR MORE INFORMATION

[Insert Name]

[Insert Position Title]

[Insert Phone Number]

publicrelations@ticketmaster.com

Ticketmaster

Ticketmaster is an American ticket sales and distribution company that buys and sells paperless tickets for concerts, sports, theater, family, and other special events. Ticketmaster has over 6,500 global employees, represents over 12,000 artists, teams, and venues worldwide, and sells more than 500 million tickets annually.

Ticketmaster was founded in Phoenix, Arizona, in 1976 by Arizona State University students Albert Leffler, Peter Gadwa, and businessman Gordon Gunn III. Ticketmaster's first ticketed concert was the 1977 Electric Light Orchestra at the University of New Mexico. In 1978, Ticketmaster began its expansion to go global by signing its first international clients in Oslo, Norway. Then in 1981, they established their UK Ticketmaster office in London's West End above the Albery Theater.

In 1982, Fred Rosen appointed Ticketmaster's Chief Executive Officer and moved the company to Los Angeles, where its headquarters are still based today. Since Ticketmaster started calling Los Angeles its home, they sealed deals in 1983 with some of LA's finest such as the Los Angeles Forum, Los Angeles Lakers, Los Angeles Kings, and their longest-standing client today, Arsenal.

After launching their barcode ticketing system in 1994 with the Cleveland Indians, Ticketmaster advanced further by launching Ticketmaster.com in 1995, and by 1996 they held their first-ever internet ticket sales.

Entering the 2000s, Ticketmaster launched their print-at-home TicketFast online ticket delivery service and started to move with the digital wave. In 2008, Ticketmaster launched its first VIP packages, and by 2009 they surpassed sales of one million paperless tickets. Then, in 2010 Ticketmaster Entertainment and Live Nation merged to form Live Nation, which currently stands today.

The mission of Ticketmaster is to create a vision for the future of live entertainment that provides an advanced service that seamlessly connects fans with an unforgettable experience. Ticketmaster is a publicly owned company trading on the Nasdaq National Market under the symbol TMCS.

###

Press Release

FOR IMMEDIATE RELEASE

[Insert date]

FOR MORE INFORMATION

[Insert Name]

[Insert Position Title]

[Insert Phone Number]

publicrelations@ticketmaster.com

Ticketmaster

[City, State] – Ticketmaster aims to [insert information here], but we could not fulfill this promise. We apologize for any inconvenience.

At approximately [time] on [date], Ticketmaster experienced [insert information here]. Immediately following this incident [insert information here].

“[Insert quote here]” [Spokesperson here] said. “[Insert quote here].”

[Closing statement here].

About Ticketmaster

Ticketmaster is a ticket sales and distributor based in Beverly Hills, California that operates globally. In 2010, the company merged with Live Nation Entertainment. Ticketmaster strives to improve fan experience before, during, and after events.

[Information about spokesperson here].

###

HOLDING STATEMENT

For Immediate Release

Contact:

[Name]

[Title]

[Phone Number]

[Email]

TECHNICAL ISSUE AT TICKETMASTER

The following statement was issued [date] by Ticketmaster

At approximately [time], we were made aware of a technical issue that is affecting our [specify which service].

This [issue] occurred on [date and time] and has affected [this group of individuals]. We apologize for any inconvenience and disruption at the moment. Our technicians are working diligently to get [specify which service] to full functionality as soon as possible.

Our team at Ticketmaster will continue to update you on our progress regarding [specify which service]. We have created a dedicated customer service line for you to contact addressing any questions you have regarding this issue.

The support team can be reached at 1-800-123-4567.

We sincerely apologize for the inconvenience this may have caused and are working to ensure this issue doesn't happen again.

Holding Statement

For Immediate Release

Contact

[Name]

[Title]

[Phone number]

[Email]

HACKING ISSUE AT TICKETMASTER

The Following statement was issued on [date/time] by Ticketmaster. We have recently been informed that the Ticketmaster website has [explain hacking incident]. The [hacking issue name] occurred at [date/time]. At this time we are working to determine more specific details.

Our deepest apologies go out to [group affected] for the inconvenience. We are doing all we can to support those affected by [example of how you are fixing the situation].

We are working with our internet technicians to get our website up and running as soon as possible. Thank you for your cooperation during this time. When more facts are known we will be updating at [darksite].

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