The ticketing industry remains a fairly opaque and inefficient business. Sure, ticketing helps generate billions dollars of revenue each year but the fact of the matter is that for decades consumers have been frustrated by the industry's practices.

Since the emergence of computerized ticketing in the late 1960s, consumers have long believed that ticketing companies set *primary* ticket prices. They do not. Rather, ticketing companies are contracted by a venue or event for their ticketing services that decide what the "face value" of the ticket is going to be as it relates to the talent fee, production costs and so forth.

As a business model, since the early 1980s, ticketing companies have typically paid an advance for the exclusive ticketing rights for a venue or event over an agreed upon duration of time. Through service fees, the ticketing company recoups its advance while simultaneously sharing a substantial percentage of the service fee with the venue or event. Those service fees—which will vary based on event type in a venue—are typically agreed to at the time of signing. For instance, concerts typically have the highest service fees while those same seats for a family event or game will often carry lower ones.

While Ticketmaster, for instance, has long been criticized by consumers for rising ticket prices on the primary market, it has not, surprisingly, made any strenuous efforts to clarify that fact that the artist or event is the one that sets the price and that the ticketing company only receives a portion of the service fee.

Only recently, with the significant growth of the secondary market into its own multi-billion dollar industry, have ticketing companies made efforts to be more transparent with consumers.

It's fair to say that consumer outrage has shifted from the cost of tickets to the ability to access tickets. That shift took a significant amount of time and remains fluid.

It's also fair to say, and this is a point that everyone in the concert industry agrees on, that for years the best seats on the primary market were undervalued. There is no clearer indication of this than the continuing existence, growth and general stability of the secondary market.

It is a rare industry in which something is routinely sold for less than its market value.

If an artist knows their fans will pay $850 to sit in the front row of their concert, then why do they only charge $150? The answer is, typically, they either don't want to be appear greedy. For more fan conscious artists, they want to make sure fans can afford to see them in good seats.

This pricing inefficiency stacked against the unrelenting efficiency of the Internet, has allowed the secondary market to flourish in ways not imagined 20 years ago.

Brokers can now more readily buy tickets for concerts across the country- the world even- rather having to stay more regionalized to areas where they lived and worked.

Computerized programs called bots enable ticket brokers to purchase large quantities of prime inventory with the help of human workforces abroad in places like India.

With consumer confidence growing in secondary marketplaces such as StubHub, Ticketmaster + and SeatGeek, content owners like artists and promoters will often place tickets directly on the secondary market to capture more revenue. While this has longed happened in sports, it's becoming increasingly more prevalent and well known within the music world.

When ticketing companies choose to try and combat these issues—many do not— they have turned to programs or technology that often makes the process of purchasing or transferring tickets even more convoluted. That's not to suggest these are problems with simple solutions but the reality is that ticketing companies have been slow to adopt more robust technologies because they either don't care as they're selling tickets or they're profiting from secondary resale.

Between the proliferation of the secondary market and less readily available access to primary tickets as a result of various presales (credit card, venue, radio), consumers continue to grow increasingly unhappy with live music's general ticketing experience.

With the advent of more user-friendly technology and (what appears to be) a slowly developing willingness to be more transparent about how, where and when tickets are sold, the ticketing industry is finally starting to create a better overall experience for consumers from the point of discovery all the way through to attending the show.