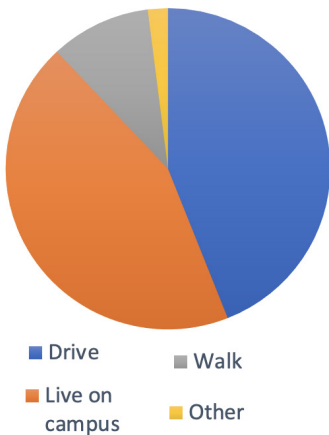


What's Your Opinion?

We asked students how they got to campus.

Out of 50 responses:
Drive -- 22
Live on campus -- 22
Walk -- 5
Other -- 1



Next Poll:

Internet Accountability
Should websites and companies be held accountable for the content their users post?

Students can answer the poll on The Herald's Instagram page, @astateherald. Instagram polls are posted on Mondays. Previous poll results can be found on astatetheherald.com/category/opinion/poll/. Have an idea for a poll? Send your ideas to heraldopinion1921@gmail.com.

These and future articles can be found on the Opinion section of The Herald's website.

The corruption of Ticketmaster needs to be stopped

CAROLINE AVERITT
STAFF WRITER



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Beyoncé fans faced outrageous ticket prices and unbearable wait times on Ticketmaster just last week. Taylor Swift fans know that pain all too well. In Nov. 2022, many Taylor Swift fans waited for hours by their computers, desperately trying to secure tickets to the upcoming Eras Tour. An overwhelming majority faced several hours of waiting only to exceed their budgets or not get tickets at all. Ticketmaster blamed the issues on high demand, but their pricing and virtual monopoly in the industry caused Swifties to lash out. The backlash from the Swifties led to congressional

hearings which examined the company's corrupt practices. Months later, the Beyhive faced the same issues, causing even more anger toward the company.

"Even their hearings showed bipartisan rage against them, and it takes a lot for the parties to stand together in today's political climate"

As someone who waited in the Ticketmaster queue for Eras tickets, I too feel anger toward Ticketmaster. I waited for about eight hours in the queue. Once past the queue, I selected seats that, before I could pay for them, got snapped up by someone else. Though a completely virtual experience, I can only describe it as cutthroat. I finally got the tickets I wanted, but not without a fight. Ticketmaster tacks on a ridiculous amount of fees to their customers' purchases. But the steep prices mostly arise from the dynamic pricing. In economics, dynamic pricing refers to the cost of items fluctuating based on different factors, often demand. With Ticketmaster, dynamic pricing raises ticket prices with increased site traffic. This means for popular performers, like Taylor Swift and

Beyoncé, who bring legions of fans to the site, Ticketmaster can essentially charge whatever they want. While performers have to consent to the use of dynamic pricing, the way Ticketmaster handles it drives up the prices of tickets to thousands of dollars. Ticketmaster practically monopolizes the industry. In 2010, Live Nation merged with Ticketmaster to overwhelmingly control the ticketing industry. While not inherently bad, monopolies create issues when those companies abuse their position, and Ticketmaster definitely abuses its position. Three months after the Eras tour fiasco, Ticketmaster still holds a spot in the news as it has not fixed its obvious and serious problems. From site crashes to through-the-roof prices, eyes have turned toward Ticketmaster, earning them a spotlight of infamy. Ticketmaster needs to be held accountable for their greed. With its monopoly, fans have no choice but to buy from them unless they want resold tickets for 10 times the price. Even their hearings showed bipartisan rage against them, and it takes a lot for the parties to stand together in today's political climate. Like a young child, the company cast

the blame elsewhere, refusing to take responsibility for their irrefutable issues. Apparently, the issues arose from bots buying up tickets to resell even though the company claims to have taken preventative measures against that very problem. With the widespread nature of fan culture, Ticketmaster knows they prey on vulnerable people who will stop at nothing to see their favorite artists. I know I felt an insatiable need to secure tickets to see Taylor Swift. Action needs to be taken. Maybe another congressional hearing could help, maybe another company could arise to break the monopoly. But standing idly by allows the corruption of Ticketmaster to go unchecked.



PHOTO COURTESY OF NPR
Protester-made shirts against Ticketmaster

Award shows are rigged

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Anna Cox is a first-year English major from Paragould

With the Oscars coming up and the Grammys behind us, viewers are once again sharing their theories on whether or not award shows are rigged. With Harry Styles winning album of the year and Sam Smith and Kim Petras winning best pop duo performance, people are not happy with the results. The first Grammy awards were presented in 1959, just a few years before segregation in America officially ended. The Grammy's were created in a time of segregation, it was then a system heavily favoring white people, mainly white men. One could say because Ella Fitzgerald and Count Basie each won

two awards during the first show, there is no way that the Grammy's can be racist. However, their four winnings are nothing compared to the total of 28 awards given out, with 24 of them given to white people. The Oscars are very much the same. The award show was created in a time of segregation and heavy racism, the first being held in 1929. Even now, America is flooded with organizations that are based on racial bias. Hattie McDaniel was the first African American to win an Oscar. She accepted the award for best supporting actress for "Gone With The Wind" in the 12th cycle of the Oscars. In 1973, Sacheen Littlefeather, an activist for Native Americans, was sent in place of Marlon Brando to refuse an Oscar award. This resulted in an attempted attack by John Wayne and ridicule by Clint Eastwood. Although Wayne did receive backlash, the attempted attack in general is enough to tell how horribly women of color were treated. Littlefeather was not declining the award, Brando was. Even if some fun was poked at Brando for not coming in person, the person who got attacked about it was Littlefeather. To make reform, the shows shouldn't have ways of buying the awards.

Sending gifts and donations to the organization shouldn't result in the instant winning for an artist. People of color are disadvantaged and when they speak about issues that pertain only to their culture, they are punished for it by not winning. However, in more positive news, Beyoncé has broken a new record for winning 32 Grammys. Although she did break a record, many fans, including

me, are confused on how such a lauded album didn't win album of the year. Beyoncé's albums are influenced heavily by cultural factors and her music tells stories of struggles as well as celebrations. Award shows are rigged. If something is created in a time of segregation and heavy racism, that will become a tenet of the organization whether purposeful or not. The shows have made little



PHOTO COURTESY OF PEOPLE.COM
Beyoncé at the Grammys 2023

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