

# RACE AGAINST FRAUD

SECURITY TECH KEEPS  
ADVANCING, BUT THE  
BAD GUYS ARE KEEPING UP.  
ARE THERE ANY ADVANCES  
ON THE HORIZON THAT  
WILL MAKE SCAMS A  
THING OF THE PAST?

BY ROY TRAKIN

Paper tickets, like these for the recent UEFA Champions League final, are giving ground to digital tickets, but those are also subject to fraud.

**T**ICKET FRAUD HAS come a long way since the days of counterfeit ducats and untrustworthy street scalpers. With today's high-tech world of mobile ticketing and remote credit card transactions, the practice has now entered the realm of sophisticated hackers and fraudsters who prey on the vulnerabilities of every newly devised security system with a never-ending, quickly accelerating cat-and-mouse/whack-a-mole competition.

Last year, 12% of people reported in a CNBC poll that they had bought a concert ticket which turned out to be a scam. That means of the 94 million people who attended shows in the U.S., according to the web site Statista, 11 million of them were victims of fraud.

Experts in ticket fraud are reluctant to talk about their methods in the media for fear the information gets in the wrong hands.

"The information on how to beat every system is already out there on the Internet," said Holly Sandberg, credit and fraud manager for Irvine, Calif.-based ticketing, fundraising, analytics and technology solutions company Paciolan. "It's not even just the dark web anymore. People are selling stolen credit cards on Facebook."

"It's a tricky thing trying to educate both venues and



consumers, because at the same time, you're also educating the fraudster," said Mandi Grimm, director of training and fraud manager at Raleigh, N.C.-based Etix. "I don't think it will ever go away completely."

The cause of ticket fraud these days is largely bad credit card transactions. Buyers who gravitate to shady secondary sites could be purchasing tickets that were bought by stolen credit card numbers. Another scam, incongruously dubbed "friendly fraud," involves purchasing tickets with a legitimate credit card, then disputing the charges, which sends the issue back to the banks to adjudicate. This approach is also sometimes used by parents to argue charges on credit cards they've loaned to their kids.

"The rules for card-not-present [Internet] transactions very heavily favor the cardholders," Sandberg said.

"Ticket fraud is not a victimless crime," said Daniel Chang, director of national ticketing for Caesars Entertainment. "It hurts everybody, from the venues who lose out on income, to the

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ticket buyer who purchases a fake ticket, to the banks who issue the credit cards."

Other common forms of ticket fraud include copying print-at-home tickets or taking screenshots of bar codes, both of which have already spawned security measures to counteract them.

Anthony Esposito, vice president of ticket operations for the Atlanta Braves and chair elect of the trade association INTIX, made the move from PDF tickets to mobile when the team moved into SunTrust Park in 2017. "The only hard tickets are for large group or walk-up sales," he said. "We had one guy who made 11 copies of his ticket and sold them all."

"That makes for a really difficult experience for both the venue and the patrons,"

said Grimm. "Our venues end up getting very creative at how to turn a tense, stressful situation into a more positive one. We can't issue a refund, obviously, but we can offer to sell them tickets if there are any available. Most importantly, we can educate the consumer on where he bought the ticket and suggest legitimate alternatives."

"It's definitely something you want to handle with kid gloves."

The situation should be approached "from a place of compassion," agreed Chang. "It's our job to steer them in the direction of legitimate ticket sellers."

Some big companies have stepped up to of-

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# HOT ON THE CONFERENCE TRAIL

**MAUREEN ANDERSEN,  
PRESIDENT, INTIX**

**I**T'S SUMMER, or in other words it's conference season! INTIX is on the road this summer and providing, via our members, content, workshops, education, best practices and thought leadership at conferences throughout North America. This is particularly exciting for us as it speaks volumes to the quality of the INTIX programming and our ability to tap into the great ticketing, technology, marketing and leadership brain trust in our industry. The best part of my day is when I get a call from a conference executive looking for ticketing and entertainment content and they look to INTIX to get it. This is a thrilling and ever-growing part of our programming and brand. INTIX will be presenting and/or sponsoring at IAVM (The Fast & the Fraudulent: Outpacing Fraud Attacks and Chargebacks) in Chicago; LHAT (Thriving in a Digital Age) in Philadelphia; Ticket Summit (Price Me Right) in Las Vegas; and ArtsReach (Let's Be More Like the Airlines! Leveraging Non-Ticketed Events for Lead Generation & Attracting Diverse Audiences; Relaxed Performances; and Marketing & Ticketing: Make It a Love Story) in Toronto. We thank our pros: Gene Carr and Robert Friend (Patron Technology); Holly Sandberg (Paciolan); Mandi Grimm (Etix); Daniel Chang and Lindsay Radic (Caesars Entertainment); INTIX board members Crystal Brewe (Kimmel Center), Amy Graca (Caesars Entertainment) and Andrew Thomas (U.K.'s Ticketing Professionals Conference); and INTIX award winners and past board members Linda Forlini (Ticket Philadelphia) and April Moon (Canadian Stage). If you are out and about this summer at conferences, you'll be running into us. Don't forget to say hello and if you need content and programming, ring me — we are at your service.

And speaking of content have you checked out Access lately? If not, then you are missing out on something quite special. Our industry is a culture (family, tribe, clan) that is linked by the common bonds of language, history and experiences, and like all great cultural communities we are defined by the stories that we tell. We live in a world full of derisive and demeaning and sometimes downright untrue stories, and I for one just want to tune all that nasty chatter out of my life. At INTIX's Access, we choose to tell stories that elevate, that educate, that energize and, yes, that celebrate the successes of our industry community. Check us out at <https://access.intix.org> and you can also sign up for a free membership to the weekly distribution — no strings attached! Share it with a friend or a colleague especially if something resonates with you or you learn something new. If you have a fabulous story, blog, interview, thought leadership or best practice that you want to share, we would love to talk to you; you can reach us at [info@intix.org](mailto:info@intix.org).

INTIX is off and rolling for INTIX 2020, NYC (Jan. 20-23, New York Hilton Midtown). Registration and hotel bookings are open and early registration indicators are energetic and exciting. Early Bird rates of \$975 (members) are available through Sept. 8, and we have an amazing hotel rate of \$249. The INTIX ROI is high with 3½ days of the best exhibition and education programming combined in the industry plus networking activities, celebrations, meals, exhibition, venue tours, keynotes and town halls. If you haven't been to INTIX in a while or if you think you know INTIX, you might want to check us out at INTIX NYC 2020. We promise to surprise you! Find more at [www.intix.org](http://www.intix.org)

The last word: The Federal Trade Commission hearing and the new BOSS Act? It all seems so reactionary and punitive vs. proactive and inclusive. One can only hope that eventually we'll get the diversity of voices, fairness, the right people, the right representation and the right balance of voices in the room to talk about our industry, warts and all, in a truly open and transparent way. It all seems to be so lopsided once again and when only one side of the biz is doing all the talking and is exclusionary, then the dialogue won't change. But, hey, hope springs eternal, and I also believe in unicorns, plus I am an incurable optimist. ▣

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fer solutions, which are just as quickly hacked.

Grimm points out that in 2017, when Google introduced its bot-stopper, Invisible reCAPTCHA, which streamlines the process of determining the presence of a human, “within 24 hours, there were instructions on the dark web

event owners control over their mobile tickets through an encrypted barcode that automatically refreshes every few seconds.”

“I think it’s going to transform the industry,” says Chang.

Still, ticket fraud remains a thorny issue, one that will not be resolved easily.

“We’ve come a long way in terms of how we

**“We need to speak freely with our competitors, use these new automated tools and get smarter about how we investigate things.”**

— HOLLY SANDBERG

how to beat it.”

Both Chang and Esposito are high on Ticketmaster’s recently introduced SafeTix, which is being introduced for the coming NFL season. Addressing the issue of bar code screenshots, the application, part of Ticketmaster’s “next-generation digital tracking and venue access control platform Presence ... gives

work to stop this,” Sandberg said. “We need to speak freely with our competitors, use these new automated tools and get smarter about how we investigate things, both manually and electronically. In all my years doing this, have we come up with an infallible solution? No, but that doesn’t mean people should stop working towards that goal.”

“Much of it is just being vigilant, checking IDs, credit cards, background information,” said Chang.

“The general public needs to be educated,” offered Grimm. “But I don’t think this will ever go away completely.”

“I’ve learned to be very careful about what I say about this in public,” admitted Sandberg. “Whenever some new technology is introduced, the first thing I do is look at the vulnerabilities.”

“I’m a pretty hardened skeptic when it comes to stopping fraud. I put on the hat of a bad guy and try to search out the weaknesses.”

Nevertheless, according to Esposito, progress is being made. “Since the introduction of the chip, we’ve seen the amount of fraudulent credit cards go down. It’s definitely not as heavy as it was two years ago. It’s being caught earlier in the process.

“Consumers have become a lot smarter about mobile ticketing, and we’re able to stay in touch with them a lot easier, too, communicating with them through their arrival at the ballpark, while they’re at the stadium and even afterward.”

In the end, though, Sandberg urged the ticket buyer to be wary and for any victims of fraud to report it to the police. “Getting that information to law enforcement is what’s absolutely going to put a dent in this,” she said. “That’s why we all have to work together.”

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# A **WOMEN OF INFLUENCE** MAGICAL CAREER

PRESIDENT AND  
CEO, INTIX

**Maureen Andersen** is known as an innovator, a mentor and a voice of reason in the ticketing industry

BY LISA WHITE

Before becoming CEO in 2016, Maureen Andersen was a 33-year INTIX member with 18 years on its board.



**O**NE OF THE moments that helped shape Maureen Andersen's career happened during her first trip to New York City, when she was 23, "naive, young and excited to be on the Great White Way."

At that time, the president and CEO of the International Ticketing Association was one year into a 23-year stint with the Denver Center for the Performing Arts, where she was director of ticketing services from 1982 to 2005.

"We tried to get tickets to "Cats," which was the biggest hit on Broadway at the time, but it was sold out," she said. "Then, with all the naiveté of the young, we went over to the Palace Theatre where "La Cage aux Folles" had just started in previews."

After brazenly walking up to the ticket window and asking for two matinee tickets, the guy behind the window looked at Andersen, then up at his ticket rack before relaying the hefty price.

"I started writing traveler's checks and finally he told me to stop and handed me two tickets," Andersen said. "As the usher led us to our seats in the fifth row dead center on the

aisle, I was gobsmacked. Now I know that man in the window sold me two house releases."

The kid from the sticks was mesmerized, and the 1984 Tony Award winner for best musical remains one of Andersen's favorites.

"This taught me something I will never forget and that is part of my mantra at INTIX — the person in the ticket office window and all of us have great power to affect the lives of those we serve, the ticket buying public," Andersen said. "Seemingly small moments can create magic. Never had buying a ticket been as simple as when that nameless man behind bars made my dreams come true. This is now the message I carry for these professionals."

Making a difference has been a cornerstone to Andersen's career and has garnered her recognition as a 2019 Woman of Influence.

"This honor is meaningful and speaks to an industry that cultivates the success of the gender by having limited glass ceilings compared to other industries," Andersen said. "Being included with this group of women across so many industries, venues and types of venues

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# Simply the Best.

The INTIX Board and membership extend our heartfelt congratulations to INTIX President

## Maureen Andersen

recipient of VenuesNow 2019  
Women of Influence Award!

Maureen's passionate leadership is an inspiration to us all at INTIX. She is a power and light that leads not only women but everyone in the entertainment ticketing industry. This is a well-deserved award to someone who has made such an impact on us all and we are proud to celebrate her extraordinary influence and leadership

Join us for INTIX 2020 this January in New York City to congratulate and connect with Maureen as well as other influential industry professionals! Register now at [www.intix.org](http://www.intix.org)





**Maureen Andersen has been in entertainment ticketing in one incarnation or another for four decades.**

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and parts of the industry is incredibly humbling, and I have such gratitude for it.”

Andersen has been in entertainment ticketing in one incarnation or another for her entire career, which spans almost four decades and has encompassed nonprofit, commercial arts, Broadway, regional ticketing, performing arts and colleges.

“I’ve been blessed with having jobs that allow me to sit in the chair,” she said.

Andersen’s experience includes ticket offices, call centers, season tickets, group sales, marketing, fundraising and management. Before joining INTIX in 2016, she worked for two ticketing software companies: six years as vice president of arts and entertainment at Toronto-based AudienceView and before that as senior business consultant at Paciolan from 2005 to 2009.

However, she got her feet wet in her current role when she served as INTIX’s interim president for a year in 2009.

“It was a wonderful interim job running INTIX as they looked for a CEO,” Andersen said.

When it was her turn at the helm, Andersen, a 33-year INTIX member with 18 years on its board, including three stints as chair, was an obvious choice.

“When I was being recruited for the INTIX president’s position, I decided that was my next logical step,” Andersen said.

In the job, she said, she no longer represents a given software company and her identity is no longer solely tied to her extensive performing arts ticketing experience.

“Taking this role, for me, was about realigning myself to be neutral and look at how I, with help from a whole lot of people, talk about an industry and elevate it,” Andersen said. “To me, this was a turning point and how all the parts of my career led

to this job. I had to rely completely on my experience, because there is no playbook on how to run this organization; I’m relying on my roots, so the transition is profound.”

What makes it even more challenging is the constant evolution of ticketing technology, which has changed so much and so rapidly that it requires constant learning and a very nimble approach.

Add to this Andersen’s day-to-day agenda, which has her securing speakers, sponsorships and reservation fees for INTIX 2020 while fielding member calls, among other responsibilities. She also helps elevate the association’s profile by consulting for other organizations on speakers and content for their conferences as well as serving as a speaker herself.

“INTIX is a not-for-profit, so I’m also wearing fundraising hats,” she said. “My days are interesting and varied and turn on a dime.”

Andersen credits Denver theater producer Bob Garner, who died at age 80 in 2012, as the one who gave her a crash course on negotiating.

“Bob taught me the value of your word and handshake, and how to stick to your guns, but know when to compromise and take a step back,” Andersen said. “The line in the sand is something you can step over.”

Consequently, Andersen empowers her staff members to learn the same way.

“This business is like a puzzle every day, with new and missing pieces and constant shifting and changing course,” she said. “The nuances of it being live makes it about living in the moment. When you’re a Type A personality, you like to control, fix and engineer everything, and that can be tough to do in this business.”

Andersen appreciates the many mentors that have been invaluable along the way, including Jane Kleinberger, co-founder of Paciolan; Jack Lucas, president of Spokane, Wash.-based WestCoast Entertainment — Broadway and

past president of TicketsWest; and Gary Lustig, owner of LusTicks Consulting in Medina, Ohio.

When Lucas began his career and joined INTIX in 1987, he said, Andersen took him under her wing.

“She introduced me to people and was always there as a resource,” he said. “As my career and our relationships grew, Maureen has been not only a great mentor but a great friend.”

Lucas added that, 30 years ago, ticketing professionals didn’t have a seat at the table. But because of INTIX, technology and the sophistication needed to run ticketing organizations today, that is no longer the case.

“Maureen has helped develop that sense that we are ticketing professionals who have a certain skill set that others don’t have,” Lucas said. “She is an incredible individual and a strong leader.”

Lustig, who has known Andersen for more than 30 years, said she quickly became one of his most trustworthy friends.

“I can think of no person more deserving of receiving the Woman of Influence honor,” he said. “Maureen is a visionary pioneer who has actively worked to grow the influence and visibility of ticketing professionals in the entertainment industry, always placing the needs of others ahead of her own self-interest.”

Linda Forlini, vice president of Ticket Philadelphia, has been Andersen’s colleague for a number of years.

“Throughout that time, she has proven to be a sounding board for questions, problems or just professionally,” Forlini said. “She is an innovator, creator, leader, mentor and friend. Maureen always has been a giver, a listener, a wonderful person, and I thank my luck stars that she is a

woman of influence in my life.”

DeeDee Hill Naff, general manager at SmithsTix in Salt Lake City, has known Andersen for almost 20 years.

“She is one of those people that will help you when you call,” she said. “We live in a tumultuous world, and she is always the voice of reason. I don’t know anyone in this business that knows more or keeps up. She is truly is an

WOMEN OF INFLUENCE

**“The person in the ticket office window and all of us have great power to affect the lives of those we serve.”**

— MAUREEN ANDERSEN

amazing leader and there for everybody.”

Andersen noted that being successful in the ticketing industry means being willing to learn, ask a lot of questions and find many mentors, whether they’re official or unofficial.

“Imitate those you respect, talk to people you want to be like, do the work, take every job you can at an organization and don’t be afraid to so,” she advised. “Show business is nights, weekends and holidays as well as long hours. Those who embrace that will have a great life and career.” ▽

## CONGRATULATIONS MAUREEN ANDERSEN

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YOUR  
#1 FANS



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