

How DICE champions fairer ticketing for gig-lovers

CASE STUDY | 26 Mar 2025

Hidden fees, dynamic pricing, and fraud have made ticket buying a frustrating experience for music fans. DICE offers an alternative with transparent pricing, anti-scalping measures, and a discovery-driven platform that puts fans first, creating a seamless and fair model for accessing live events.

AUTHORS

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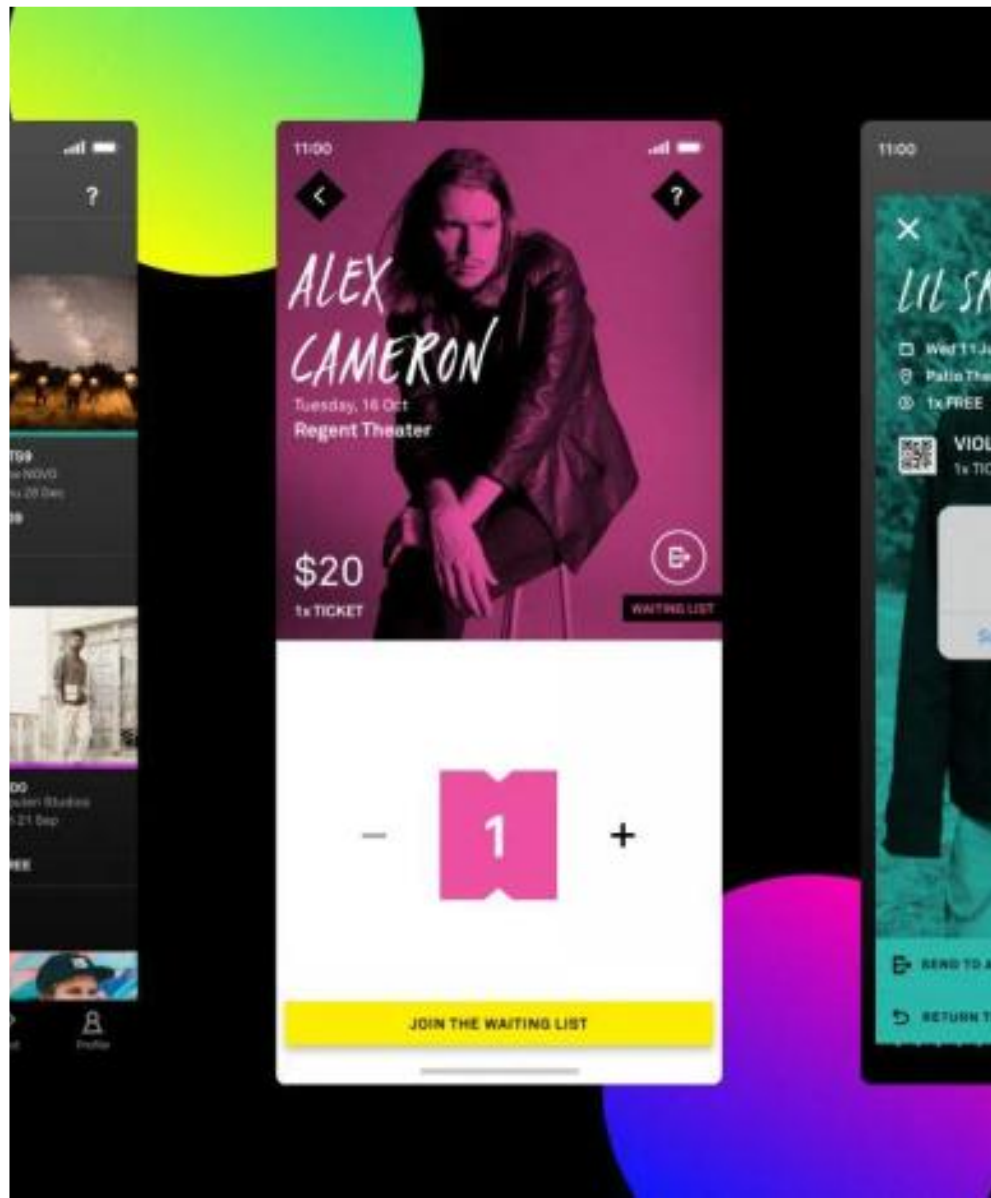
LOCATIONS:

GENERATIONS:

GEN Z (BORN 1997-2010)
GEN Y (BORN 1982-1996)

SECTORS:

TECHNOLOGY
CITIZENSHIP
MEDIA AND ENTERTAINMENT



EXPERTS

Katie Soo

Ellie White

HIGHLIGHTS

- 01 Music fans increasingly expect transparency during the ticket purchasing process, with hidden fees and dynamic pricing eroding trust in major distributors
- 02 DICE demonstrates how a seamless, community-driven discovery experience can build loyalty by personalising recommendations and simplifying event access
- 03 DICE's fan-first branding, from its irreverent tone to its playful mascot, sets it apart from corporate ticketing giants, creating a more personable user experience

DATA

- 64% of British ticket buyers say that the practice of dynamic pricing is unfair – the highest of all 17 international markets surveyed
- In 2024, the average global ticket price for tour concert admission was \$136, up from \$78 in 2015
- 57% of the UK public see value in sharing personal data for tailored experiences

SCOPE

In August 2024, news of Oasis's long-awaited reunion – and the accompanying 17 shows – sparked frenzy and excitement across Britain and the world. [1] But initial excitement gave way to outrage and controversy after fans complained that Ticketmaster had hiked prices without warning. Following hours spent in virtual queues, many found that the £135 standing tickets had risen to £355 due to 'dynamic pricing' – where costs rise in real-time in tandem with demand. [2] It's a tale that has become increasingly commonplace in the ticketing industry, with exorbitant prices, fraud, and scalping becoming contentious issues in the UK. [3][4]

When Phil Hutcheon launched [DICE](#) back in 2014, he aimed to solve a dilemma that plagues gig lovers: why is it that ticket vendors are rinsing music fans dry despite already making record profits? [5][6] Hutcheon founded the London-based ticketing software company on a model of transparency, fair pricing, anti-scalping measures, and a dynamic algorithm that, as Hutcheon puts it, makes discovering and attending live events easier than ever.

However, the brand isn't aiming to ticket massive arena tours. "The superpower of DICE is getting more of the mid-market, so venues between 200 and 12,000 [capacity]," Hutcheon told the Strictly Business podcast. [7] With playfully self-aware content and a bold aesthetic, the brand leans into the joy of live music culture rather than the corporate polish of traditional ticketing giants. "Much like the independent music scene we support, DICE's brand identity stems from our DIY mindset,"

says Katie Soo, DICE's chief operating officer and managing director. [8] In an industry increasingly marred by frustration, DICE has managed to build something that feels refreshingly human.



DICE offers a transparent, fan-friendly alternative to ticketing giants

DICE (2025)

CONTEXT

NO NASTY SURPRISES

Ticket distributors have been under intense scrutiny of late, accused of fleecing fans with 'sneaky' fees and price-gouging. "Tickets for popular gigs can be eye-wateringly expensive, and it's no surprise people feel taken for a ride when they see sneaky extra fees for booking and processing added at the checkout," said Rocio Concha, Which? director of policy and advocacy, in an interview with The Guardian. [9] DICE's [tiered ticket system](#) encourages fans to buy early at a cheaper price while incorporating fees into upfront costs, ensuring there are no nasty surprises at the checkout. It's a level of transparency that chimes with fans and artists alike. Robert Smith, frontman of The Cure, publicly came out against Ticketmaster's price-gouging practices and switched to DICE for the band's London gig in November 2024. [10]

SEAMLESS AND COMMUNITY-DRIVEN DISCOVERY

“At DICE, we’re constantly investing in and developing technology to enhance the fan experience and get more people into venues – a sold-out show is better for the entire ecosystem,” says Soo. [8] Recognising that 57% of the UK public sees value in sharing personal data for tailored experiences, the brand enhances discovery through a data-driven, social media-inspired app. [11] For example, users can connect their streaming accounts to get highly specific, algorithm-generated gig recommendations. [12] “The goal should be to engage fans earlier in the process,” says Ellie White, a music and events marketing specialist. “So the platform isn’t just where they buy tickets, but where they go to discover and explore events in the first place.” [13]

FAN-CENTRIC BRANDING

DICE has distinguished itself with a fresh approach to branding that speaks directly to its target audience of music lovers and concert-goers. Led by creative director Patrick Duffy, DICE’s distinctive black diamond mascot (The Fan) and irreverent tone of voice reflect a company that’s as much about community and discovery as it is about ticket sales. “DICE is vocal about its support of independent venues, which provides a meaningful counterposition to the typical 'Big Ticketing Platform x Big Venue' model,” says White. “It can position itself as a bit of a David to the Goliath of big companies, fostering deeper connections with like-minded fans.” [13]



DICE’s data-driven approach makes discovering and buying tickets seamless

DICE (2025)

INSIGHTS AND OPPORTUNITIES

PRACTICE PRICING TRANSPARENCY

In 2024, the average global ticket price for four concert admission was \$136, up from \$78 in 2015. [14] As fans spend more and more on live events, opaque and cash-hungry ticketing distributors face increasing scrutiny. In the UK, 64% of buyers agree that dynamic pricing is unfair – the highest of all 17 international markets surveyed – while nine in ten

believe ticketing needs to be safer from fraud. [4][15] “DICE tickets are locked to smartphones and aren’t activated until two hours before the show, making it seamless for fans but impossible for touts,” says Soo. “Our Waiting List allows fans to return their tickets to a sold-out show for another fan to pick up at face value, completely eliminating the secondary market and ensuring a 100% turnout rate for venues.” [8]

LEVERAGE DISCOVERY FEATURES

Gig-goers are seeking more than just a seamless ticket-buying experience – they want personalised, intuitive discovery. DICE demonstrates how to effectively leverage data-driven personalisation, collaborate closely with venues and artists, and build an intuitive social media-like feed into a hub of discovery. “While most ticketing companies have 95% of sales via direct links or search, over 50% of our sales come via discovery,” says Soo. [8] White argues for more human-led curation alongside algorithm-driven recommendations. “People often trust and connect more with human recommendations,” she says. “See [Bandcamp Daily's curated lists](#) or [Headfirst's Staff Picks](#) – they’re creating a more personal touch. It can be overwhelming to navigate gig options, so I think a platform that invests in considered curation could build deeper brand loyalty.” [13]

CREATE A FAN-FIRST BRAND

Crafting a distinct, fan-first identity is crucial to resonate with modern gig-goers. This ethos was brought to life in DICE’s ‘Weirdly Easy’ campaign, highlighting just how seamless the platform makes discovering and securing tickets. [16] Featuring a handmade puppet of The Fan mascot in a series of playful videos and out-of-home activations, the campaign’s lo-fi approach reinforced DICE’s position as an artist- and fan-friendly alternative. Given that 64% of people say they’re more likely to remember an advert if they find it funny, DICE’s branding and tone of voice – leaning into humour and creativity rather than corporate polish – help cultivate a ticketing experience that feels genuinely made for music lovers rather than just another transaction. [17]

SOURCES

1. BBC (August 2024)
2. The Guardian (September 2024)
3. BBC (January 2025)
4. YouGov (September 2024)
5. Variety (January 2025)
6. The Guardian (September 2024)
7. Strictly Business (January 2025)
8. Interview with Katie Soo conducted by the author (February 2025)
9. The Guardian (December 2024)
10. Rolling Stone (October 2024)
11. Gov.uk (February 2024)
12. TechCrunch (August 2023)
13. Interview with Ellie White conducted by the author (February 2025)
14. Statista (January 2025)
15. MusicTech (February 2023)
16. It's Nice That (October 2023)
17. IPA x Opinium (February 2024)

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