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February 18, 2026

Chair Taylor, Vice Chair Hayden, and Members of the Committee:

I write to you as President & CEO of the Britt Music & Arts Festival, a nonprofit, independent, 2,200-capacity outdoor amphitheater located in Jacksonville, Oregon, urging your strong support of HB 4024. Independent venues like Britt are a critical part of Oregon's creative economy—together, the state's independent live entertainment industry generates \$1.4 billion in economic output and supports more than 10,500 jobs statewide. Yet our industry continues to face predatory resale practices such as speculative ticketing, which HB 4024 seeks to prohibit.

Speculative ticketing is a deeply deceptive practice in which third-party resellers advertise and sell tickets they do not actually possess, or that don't yet exist, often before tickets are even available to the public. These listings frequently include inflated prices and misleading language that creates false urgency or scarcity. The result is that fans pay far above face value, receive false seat information, or arrive at the venue with no valid ticket at all.

At Britt, this occurs for every show. We often announce shows weeks or months before tickets are available for sale, so our patrons can plan and we can coordinate with artists' tour announcements and on-sale dates. Every time we announce shows, within hours there are speculative tickets available on websites with language like "only two tickets remaining," or "nearly sold out."

While consumers are directly harmed, the impact extends well beyond individual ticket buyers. Venues like Britt are local cultural institutions—we are not part of a national chain and we do not have corporate backing. We are community-rooted organizations that rely on trust and long-standing relationships with our patrons and artists. When a fan believes Britt failed to deliver the seats or experience they expected, it damages our reputation, even though we were not involved in the



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resale. When speculative sellers misrepresent ticket availability or seat locations, it disrupts our ticketing systems and creates operational challenges for staff at the gate. And when fans feel misled, they lose confidence in the live-events ecosystem altogether.

Independent venues do everything we can to educate our audiences—posting advisories, issuing warnings, and directing customers to official platforms. But without clear statewide consumer protections, speculative resellers continue to mislead Oregonians.

For these reasons, I urge your support of HB 4024 to protect Oregon consumers and local venues from predatory resale practices like speculative ticketing.

Sincerely,

Abby McKee
Britt Music & Arts Festival

