



ticketing mailbox <ticketing@culture.gov.uk>

Consultation Response

1 message

19 November 2015 at 20:27

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

Dear Sir/Madam,

I would like to provide my views response to the consultation as a consumer. I find it abhorrent that more frequently than not, I am unable to get tickets for shows or sports events that I would like to see and immediately they are being sold in over-inflated prices on secondary sellers websites. To really add insult to injury, some sites whack another 20-40% on top of the premium price that you are paying. While these sites offer you the security of buying genuine tickets and the insurance that goes with it, they are horribly exploitative. When I have been on the other side and had tickets for a show that I am no longer able to attend, the sites charge you 20-40% as the seller! Which kind of explains why people charge such a premium but it is outrageous that the agents are creaming a big commission from the seller and then also a big fee from the buyer.

A friend of mine did an undercover documentary that was on TV and showed that they were in cahoots with several organisations like [redacted] and special contacts that worked for sports promoters to receive an allocation of tickets that they could sell at a premium. While people buying tickets to speculate is not illegal, it is an unethical practice that these companies help promote and encourage. If this was any other product or service, there would have been legal intervention to promote fairer practices in favour of the genuine consumer so I am hopeful that post this consultation, we will see legislation that says that people cannot sell tickets for more than 10% of their face value and that agents cannot make more than 10% for the security and website services that they provide. Alternatively, rules that say that only people whose name is on the ticket can attend the event so that tickets have to be transferred through a party where the name on the ticket is changed, but I can appreciate the technical difficulties of doing this.

Many thanks,

A 597



ticketing mailbox <ticketing@culture.gov.uk>

Cut out the middle men

1 message

19 November 2015 at 21:00

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

People have created a legal business out of ripping off genuine fans. When tickets go on sale for popular events they are sold out within minutes. This has happened to me when I have been online waiting at 9am to buy tickets and by 2 minutes past they have gone. A few minutes later they are on resale sites charging much more sometimes ten or twenty times the face value. This is wrong. It is unfair and unethical. Some organisations eg Wimbledon do not allow you to re-sell tickets from the public ballot, why can't other venues and organisations not do the same. Please do something to stop this

Many thanks

At 598



ticketing mailbox <ticketing@culture.gov.uk>

Different view(secondary ticketing)

1 message

19 November 2015 at 18:16

To: ticketing@culture.gov.uk

Hi | here I regularly use secondary ticket sites to find bargains there's always below face value tickets to be had the best I've had this year was lang lang the royal albert hall fv of £63 I brought for £19 and these tickets were in the 4th row.and clearly marked as such.apart from bands that are on radio 1 play lists there's always bargains, you just have to be savvy.and look for last minute bargains

25599



ticketing mailbox <ticketing@culture.gov.uk>

Event ticket sales

1 message

19 November 2015 at 18:08

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

I am writing to you about the secondary ticket selling websites, I believe they are acting unlawfully. The reason I believe this is because i recently tried buying tickets for the stone roses which sold out in a matter of minutes. Then I find them on all the secondary ticket selling websites for more than double the face value!! How is this fair they are obviously buying in bulk and selling them for huge profits, making it near on impossible for the normal working class to be able to afford to go to the event. In my opinion these websites are scandalous and need shutting down to allow real fans to go to the events they want to go to. At the minute they are just websites for ripping people off and making money ! Please do something about this.

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009



ticketing mailbox <ticketing@culture.gov.uk>

Evidence for gig tickets

1 message

19 November 2015 at 22:12

To: ticketing@culture.gov.uk

Hi, I am a big fan of many bands and artists that luckily tour often enough in the UK.

It is unfortunately very frustrating at times when an artist I want to see has a big general release at 9am on a weekday.

The website is always busy and freezes, even if you do get through there are so many boxes to fill that you make a mistake and have to refresh.

The timing is the worst part, even with fan presages or mailing list codes, you can spend a good half an hour waiting to get through in the website. The codes are a good idea but it's often free to sign up so what's the point? There's not really a priority then. Never mind that many people work full time and spending 30 minutes on you're phone or computer to buy tickets at 9am is not the best way to impress your boss.

The websites i often use are Ticketmaster or Ticket Factory as I link from the mailing list email or the venue website. I don't trust other sites or anywhere selling random tickets. I always wonder when I'm waiting and refreshing the tickets site, 'is it these random sellers buying the maximum amount of tickets so they can sell them on?' Or some robot designed to be in the front of the queue? Both are unfair and are the reason buying tickets to see the artist you like becomes more of a stress than anything else. There have been a few times where I have spent so long trying to get through and just decided that I will not see the artist this year. Hoping they will tour again soon and my 'luck' will be better.

I once bought a ticket from eBay from a lady who was no longer able to go to the show (or so she said). These tickets need a safe and secure places to be sold on or refunded by the venue to be resold through them.

I have had an extra ticket to a comedy gig and if I could have sold it on or got my money back I would have been much happier and enjoyed the comedian much more. These things happen and its not fair to be punished for a genuine reason.

The problem with these websites or the venue or the artist (not sure who decides) is that when there are fan pre-sales, they are in rubbishy and limited places! What's the point of having an "exclusive" pre-sale to sit to the side at row ZZ? I often end up waiting for the general release to see that better seating has 'opened up'.

So the time of day is rubbish.

Any mailing list or presages I've experienced have mostly been a waste of time or not worth what they advertise to be worth.

The process to actually buy tickets is too long.

Not sure what the government plan to do to change it but hopefully the venues and tickets sellers will take note and just keep it simple.

Thank you

11/20/2015

Department for Culture Media & Sport Mail - Evidence for gig tickets

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ticketing mailbox <ticketing@culture.gov.uk>

Fairer Ticketing.

1 message

19 November 2015 at 20:27

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

To whom it may concern:-

As an avid concert goer and a parent of 2 children, I personally find entertainers that are high demand tickets are purchased for profit by touts and the public who wish to profit.

My daughter and friends wanted to venture their first concert (Aged 10-13 years old) to 1D (One Direction). I looked into a matinee concert in Manchester for myself and 3 other parents and 7 children. We failed to secure 11 tickets in seating areas we were after as they sold out very fast in the BEST seating areas, although there were tickets separately scattered but not together or rear of the arena.

The face value for Matinee was £22, however we found on reselling sites 2hrs later the areas and seats we required were available but varied row to row from £50-150 per ticket. So what should of cost around £240-250 jumped to £550-£1800, a cost to one of parents with 3 children under 14 is ,£200-£600.

Extortionate money which we felt may also be fake tickets. So the girls never did get their first concert.

I myself paid £250 for a Stone Roses ticket and many times excess of face value.

Although we go for entertainment, social and fun, Value for money is not always been top of the list in paying a hiked price.

I feel tickets bought for groups of 8+ should not be available to reselling sites but returned to original box office/Promoter.

Concerts based on young audiences under 18 selling on should not be sold on greater then 25% face value. Audiences 18+ at 35%.

Although I agree with 40- 50%, with a 15% charity tick box choice with proceeds going towards charities the reselling sites have to sign up with, which stipulates they are a legitimate site. The promoters will advertise what charities they are linked with via reselling sites.

Hopefully something positive will come from this.

Kind Regards

602

~~74~~



ticketing mailbox <ticketing@culture.gov.uk>

Call for Evidence coordinator

1 message

19 November 2015 at 22:43

To: ticketing@culture.gov.uk

Dear Professor Waterson, I think:

*ticket resales should be strictly limited to a maximum increase of 10% resale on the ticket value. To cover resale costs incurred such as postage & packaging. Any amount above that should be illegal.

*To discourage vast numbers of tickets being purchased for the intention of resale, and "ticket harvesting", tickets should be sold as "admittance only with ID" and bought in the attendees names with ID being shown per individual to gain entry. Prior notice must be given to the venue that the ticket will be transferred to someone else's name(s) in the event of the tickets being bought as gifts or if they are unwanted. I understand this is what the promoter of 2014s Kate Bush concert did with much success.

*Secondary ticket sites are, essentially, legal touts who are making money from selling tickets as a commodity. For goodness sake not everything about this country has to be about making profit from someone else's poor luck or lack of opportunity. That a tout can profit from an artists performance by selling a ticket at 400/500% of the original value is unfair and tantamount to piracy. A physical distribution of an art form such as a DVD or CD has laws which clearly state resale rights, well a ticket is an admission to a live art form which should be subject to the same protection, by laws which can actually be enforced, by making promoters and venues complicit in checking that ID matches the ticket bearer. Artists and promoters have carefully considered and determined what is the price that can be charged to meet costs for the show. It is outrageous that their fans might be prohibited from experiencing the show, at the price which they have set so as to make the performance affordable, because of the selfish and greedy actions of an intermediary seller.

Sincerely,

603
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Fwd: ticketing culture

1 message

19 November 2015 at 17:28

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

Subject: ticketing culture

I am delighted to hear that the government are finally looking into the frustrating and unfair system of ticket purchasing that genuine fans are forced to endure. I have purchased concert tickets for numerous events but I generally only manage to get tickets via a pre-sale. It is exceptionally frustrating and disheartening when you sit waiting to purchase tickets to find they have sold out within 9 minutes of going on sale. It is even more disgraceful that tickets are already on sale on partner/secondary tickets sites within a few minutes of going on general sale, I know this because I make a point of watching the partner sites (particularly Getmein) as it is a subject that I have been angry about for some time.

It is a well-known fact (even if disproved) that Ticketmaster holds back a large number of tickets to sell on their partner site Getmein. Secondary ticketing sites are no better than the ticket touts that stand at the arena, ok so they may be selling genuine tickets but they are still ripping people off. People use these secondary sites as a business where they make a lot of money selling tickets for gigs that they never had any intention of attending. There are no restrictions on people doing this and it shouldn't be allowed. If I purchased a ticket for a gig that I wanted to attend but later couldn't attend I would either forfeit the money or sell them for face value to a friend via FB. Why is the government allowing people to trade as a business and sell tickets within minutes of general sale on a partner site! I personally will never buy from a secondary site and find it frustrating that people are unable to understand that it is purchasing tickets that fuels the con market that we are subjected to.

I fail to understand why event organisers allow people/ticket agents to sell on secondary markets and make huge profits above the face value price and why are the artists/bands allowing their fans to be ripped off. Secondary sites should be there for genuine re-sale so they should be sold for face value plus whatever fee the secondary site charges the seller. I will guarantee that this would stop genuine fans from missing out on events or being forced to pay extortionate prices

Please stop allowing the already rich and greedy companies and individuals from ripping off genuine fans.

Kind regards

11/20/2015

Department for Culture Media & Sport Mail - Fwd: ticketing culture

604



ticketing mailbox <ticketing@culture.gov.uk>

Get me in and other secondary providers

1 message

19 November 2015 at 21:45

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

I wrote to Jake Berry MP a while back about Get Me In, sister company to Ticket Master. My issue was that whilst seats were not available for the who concerts immediately upon going on sale, Ticket Master re-directed us to Get Me In where tickets were readily available but at greatly increased prices.

Mr Berry sent my letter to Ticket Master and the MD replied with the platitudes that all they did was provide a safe secondary market for "unwanted" tickets in a situation where sellers may otherwise face added risks.

I was appreciative of Mr Berry's help but not really satisfied by Ticket Master's answer.

I can see the need maybe for a safe secondary market for unwanted tickets but clearly there is much speculative trading going on and on a fairly large scale. Most of the popular /sell out gigs have similar situations.

I can see that there are calls for margin fixing in order to limit activities.

My thoughts are that one of the most effective controls would be to also include timing restrictions so that the resellers could not place tickets to the market at the same time as the official tickets go on sale and there should be extended "waiting" periods depending upon the time period between tickets going on sale and the gig itself.

This would mean that it would be more likely that the sellers would be as Get Me In said, those selling for genuine rather than speculative reasons.

I appreciate that this is a very complex subject and will take more than a single measure or initiative to improve, it is the case though that ticket supplies and availability are in part due to what seems to be a reasonable and unfair manipulation and so any efforts to improve supply of tickets to the genuine fans are appreciated.

11/20/2015

Department for Culture Media & Sport Mail - Get me in and other secondary providers

to
605



ticketing mailbox <ticketing@culture.gov.uk>

Giving touts a platform

1 message

19 November 2015 at 22:35

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

The emergence of stubhub and get me in and other resale sites has only served to bring professional touts into the 21st century. These platforms bare no responsibility and simply allow touts to sell tickets meant for fans at grossly inflated prices. The solution is not regulation so the sites continue to make money twice from ticket sales or that touts will just ignore but sensible modernisation of tickets, ticket sale practices and banning the practice of resale at all.

From a frustrated music fan.

4

606



ticketing mailbox <ticketing@culture.gov.uk>

It's a con.

1 message

19 November 2015 at 12:50

To: ticketing@culture.gov.uk

The whole idea of ticketmaster having a 'partner' site is embarrassing. Ive tried to get tickets for a gig on a couple of occasions and it said sold out. Fair enough. But then it goes on to say you can purchase tickets through their sister site get me in. I was reluctantly going to purchase some tickets off their at twice the face value an then when I got to the checkout a further 30 quid per ticket was added for transaction fee. There should be a set limit on how much sites can make and how much a ticket can be sold on for.

Sent from my iPhone



ticketing mailbox <ticketing@culture.gov.uk>

Legalised tout sites

1 message

19 November 2015 at 13:17

To: ticketing@culture.gov.uk

I have spent the past 20 years going to concerts and gigs. Within the past couple of years I have had to decrease this activity due to these legalised tout sites. Two instances very recently come to mind. The stone roses tickets went on sale a few weeks ago at 9:30am I got through at 9:33am to be sold they was all sold out for all dates but they were all available on their sister site get me in. We are talking over 100,000 tickets in total all seemingly transferred from ticket master straight to their legalised tout site. It also happened with the band muse a couple of months ago.

I'm convinced if a certain ticket release has high traffic on the phones and Internet then they auto transfer their sister tout sites.

It even happened with the banksy exhibit dismaland in Weston super mare where all tickets were snapped up within seconds of release and immediately put up for sale at grossly inflated prices. Seems these ticketing sites are making more money than the artists or the venues and production companies put together.

I do not understand how it is legal. Stop these legalised tout sites and I think the public will once again be able to start going to see their favourite bands and shows again.

Many thanks

1608



ticketing mailbox <ticketing@culture.gov.uk>

Measures applying to ticket resale

1 message

19 November 2015 at 14:38

To: ticketing@culture.gov.uk

Hi there,

I work for a ticketing company called [redacted] who stand against the secondary ticketing market - something I personally agree with strongly as a fan who attends many ticketed events.

It's a horrible feeling to realise that you've missed out on tickets to a sold out event that you're desperate to go to. When this has happened to me in the past, I've been forced to trawl the internet to look for tickets on the secondary market but have *never* bought a ticket to a show through a site like StubHub who have often inflated the prices dramatically. I've also heard of many friends who've decided to purchase through one of these sites only to turn up at the venue and be denied entry as the tickets aren't real.

This institutionalised touting is abhorrent and needs regulation desperately. I understand the need to resell your tickets if you can't make it but at a face value price or less is the only thing that seems fair to me. Many other would perhaps feel that it is their right to make money out of this transaction but we need complete transparency about who this person is, where their ticket was originally sourced from and how much was paid; withholding that information is completely deceptive and unfair and I very much hope efforts are made to prevent this.

Thanks for reading,

vs 609



ticketing mailbox <ticketing@culture.gov.uk>

Measures Applying to Ticket Resales

1 message

20 November 2015 at 08:24

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

To whom it may concern:

I am an avid music lover and regularly attend live events. I have been aghast at the practices employed by ticket re-sale sites and have found the 'mark-ups' applied to the face value of tickets completely unacceptable to the point where I have been unable to attend events due to the cost.

The arts should be accessible to all, but the recent trend in the hiking of prices is making this aspect of our lives inaccessible to the 'ordinary person'. I am sure that promoters and artists share this view and the trend must be stopped as soon as possible as it is nothing short of profiteering at best and, at worst, extortion.

Best Regards,

87

E



ticketing mailbox <ticketing@culture.gov.uk>

My experience trying to buy tickets for concerts

1 message

19 November 2015 at 09:24

To: ticketing@culture.gov.uk

I am registered with my favourite band's (Muse) website as a fan, in order to receive news on tour dates. They announced a series of tour dates earlier on this autumn, and in particular a pre-sale date for fans two days before the tickets went on general release.

I tried to get tickets on the day the pre-sale went live, but they had apparently completely sold out within 90 seconds of this time. I did spend the rest of the morning trying to purchase tickets that may have been emptied from people's online shopping baskets before completing their purchase but there were none available.

At the same time, I found that there were large numbers of tickets available for sale on Get Me In and Stubhub within about half an hour, at hugely inflated prices.

Muse as a band have a particularly dedicated following, and I cannot see that hundreds of them could have bought tickets and then simply decided not to go and resell the tickets within such a short period of time. It was quite clear to me at that point that some sort of bot or tout had got hold of a LOT of tickets, preventing fans from buying them at face value.

Muse announced a second date for one of the venues about an hour later, and exactly the same thing happened. Resale tickets available immediately. None available to purchase at the original price. I note that the reselling sites are owned by the company who originally had the tickets for sale. Quite a coincidence that.

The problem is that there are people out there whose ardent fanship of a band will mean that they are prepared to pay huge sums of money to get into concerts, and so these people get away with it. There are numerous discussion threads about this on the Muse forum, with a lot of people feeling very angry that they are either being ripped off in order to get tickets, or unable to pay £200+ and therefore unable to attend.

This simply has to stop. We are in the 21st Century, and technology surely should be one step ahead of computer programmes that buy tickets..... unless the companies involved are allowing this to happen for their own ends, which is what we all know to be happening.



ticketing mailbox <ticketing@culture.gov.uk>

My Response to the Consultation

1 message

19 November 2015 at 16:32

To: ticketing@culture.gov.uk

Dear Sir/Madam

I listened to the item on Secondary Ticketing on Front Row on Radio 4 and I totally agree with the comments made.

The unfair legal and commercial advantages shown to a small number of private companies by successive governments cannot be allowed to continue. The idea that MPs and other wealthy establishment figures have a vested interest in allowing the trade because it means that they can easily obtain tickets to prestige events is sickening to ordinary citizens and has no place in a democracy.

If the staff of these companies operated in the streets outside the venues, they would be arrested for illegal touting. What is the difference in principle between trading in this way in an office using the Web and offering a ticket for cash outside the venue?

I urge the Review to conclude that this business is illegal and not in the interests of the public.

Yours faithfully



ticketing mailbox <ticketing@culture.gov.uk>

My view on resale sites.

1 message

19 November 2015 at 01:46

To: ticketing@culture.gov.uk

I just thought I'd share my thoughts about these resale sites.

I've never brought off one so far for the following reasons:

1. Prices for some events are artificially high.
2. With some high profile events, like last years Monty Python shows at the O2 all the general tickets seemed to sell out instantly only to appear on secondary sites just as fast at inflated prices. And the secondary sites seem to be owned by the main ticketing companies/websites. For example, ticket master seem to own stub hub. Now that seems like a conflict of interest or dodgy dealing to me. How do I know Ticketmaster didn't sell bulk tickets to its subsidiary? That's how fast they appeared elsewhere.

Now I was lucky. A friend got tickets for Monty Python and I got their spare one for face value. But if a show ends up on a secondary site I just consider it sold out and move on. Too many people seem to do it to make a profit. We still get touts at gigs as you step off the train/bus and walk to a venue, it just has gradually moved more online.

I believe if you have a genuine reason you can't make a gig for which you have a ticket, then yes you should be able to return it, get a refund or sell it on, but at face value plus postage so you don't loose out, but not at artificially high mark ups.

The online resale sites are not "bad" in principle, but I believe more people are using for gain and making it hard for the real fans to see their favourite acts/events.

That's just my opinion, I hope it helps.

Regards



ticketing mailbox <ticketing@culture.gov.uk>

Oline Secondary Ticket Re-Sale

1 message

19 November 2015 at 00:16

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

Dear Sir,

I am an individual who, in particular enjoys going to live music events.

I have once needed to re-sell tickets that I bought, for last years BBC Music Awards. The four tickets face value were approx £130. I used the resale site, Stubhub to sell the tickets, and was amazed (and very pleased) that the resale of the tickets came to over £400!!

This figure was obviously a ridiculously over-inflated value caused, I presume by market values soaring through the 3rd party bulk buying of tickets.

The point is, that current laws allow mass profiteering by organised 'businesses' who bulk purchase, then sell on at huge cost to the unfortunate public.

I believe tickets should be :-

- i. Returnable up to 4 weeks before the event date.
- ii. A maximum of 10% over ticket face value should be applied. This should drastically cut profits, and restore normal buying patterns.
- iii. 'Stubhub', 'Seatwave', 'Get Me In' and similar companies need to be subject to government regulation to ensure that consumers are not continuously ripped off.

I look forward with great interest to see what action, if any, follows this consultation.

Yours faithfully,



ticketing mailbox <ticketing@culture.gov.uk>

On line ticket touts

1 message

18 November 2015 at 23:23

To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

Dear Sir

I am totally opposed to tickets being sold at significantly inflated prices by on line organisations. I am disgusted that they are given the opportunity to legally exploit the poor customers. On occasions, fans are so desperate to see a show/concert by a particular artist they admire, they will pay significantly more than the face value of the ticket and the subsidiary seeking agent can take advantage of this. This is obscene. This is disgraceful. I am sure that the majority of artists who do not benefit from the inflated sale of their tickets are against this situation. I welcome Prince's outcry at this disgraceful behaviour.

A tout is not allowed to resell a ticket outside the venue before a concert starts. Why is this allowed on line?

On occasions, there maybe valid reasons why someone may place tickets for resale on sights such as E-Bay. I welcome the proposal that tickets can only be increased by 10% of their face value.

Please stop the fans being exploited.

Thank you



ticketing mailbox <ticketing@culture.gov.uk>

Online Secondary Ticketing Platforms

1 message

18 November 2015 at 21:28

To: ticketing@culture.gov.uk

Dear Sir,

I am writing to give my experience of recent attempts to purchase tickets for events and the dynamics between primary and secondary markets.

I have used various sites over the last few years and purchased numerous concerts over this time, including from sites such as TicketMaster and See Tickets.

Over the last few years it has become increasingly difficult to purchase tickets from these sites at face value, in particular for high-demand events.

One recent example, tickets for Foo Fighters concerts followed a similar pattern - upon accessing the site (Ticketmaster) when tickets become available - I was placed in a 'queue', waited for 15 minutes - got to the front only to be told that the tickets were 'no longer available'.

At this point the same tickets are immediately advertised for sale on the same page displayed available from a secondary ticket site (Getmein) owned by the primary ticketing site - at vastly inflated prices.

This pattern has become the norm for high-demand events. This is no doubt exacerbated by the use of 'bots' to purchase tickets for the re-sale market.

From the perspective of fans - there is no transparency. The concerns are that the primary site is somehow withholding/diverting tickets from the primary market and passing them directly to the secondary market in order to make a huge profit on the tickets.

It is clear that these sites are encouraging the practice of 'touting' - it would be interesting to know the real number of re-sale tickets that are as a result of fans being unable to attend an event as opposed to those simply attempting to rip-off genuine fans by profiteering.

Some form of restriction such as a cap would seem a sensible, workable solution, despite the protestations of companies such as Ticketmaster - who clearly have a vested interest in allowing the secondary market to continue in its present form.

There is also the other aspect of this practice to consider - increasingly I have noticed in 'sold out' events which I have been able to purchase tickets for because I am a member of the organisation and therefore able to purchase 'pre-sale' tickets, that many seats are left empty that have clearly been purchased and diverted to the secondary market but have remained unsold due to the high re-sale price. This is detrimental to the whole experience, whilst the performers are not financially penalised, the quality of the experience is affected for all.

Regards

11/19/2015

Department for Culture Media & Sport Mail - Online Secondary Ticketing Platforms

616



ticketing mailbox <ticketing@culture.gov.uk>

Online ticket resale sites1 message

To: ticketing@culture.gov.uk

18 November 2015 at 23:15

To whom it may concern,

As a ethical purchaser of sporting, music and theatre events I am growingly frustrated as to how organisations and individuals are profiting from the online ticket resale market.

There is a fair value assigned to a ticket when sold by the official supplier but many of the purchasers, (who have no intention of attending) are ring fencing and capturing a high percentage of the tickets. Their goal is simple : mark the price up to as much as possible, exploiting consumer rights and exploiting the emotional ties a fan has to their favourite band / sports team. There are mental repercussions of this and this pricing activity is wrong.

You should cap the mark up allowed to encourage more ethically ticket management.

Yours sincerely,



ticketing mailbox <ticketing@culture.gov.uk>

Online Ticket Reseller Experience

1 message

19 November 2015 at 17:31

From: ticketing@culture.gov.uk

Hi,

I have never purchased tickets from secondary ticket sellers, however I have used these websites to sell tickets when I have been unable to attend shows.

When I have sold tickets, it has always been because I have been unable to, for some reason, attend the show (or I have changed my mind). I have never sold on these websites with a view to making a profit. I'd just like to get my money back for the tickets I've purchased.

The problem is, everyone else that is reselling tickets seems to be charging extortionate amounts! It's hard to sell tickets at face value when others are charging double (if not more).

I generally have sold my tickets for £5-10 less than the cheapest other tickets on the site, in order to sell them. I would however be perfectly happy to sell unwanted tickets at a value that covered my costs.

This is however, where it gets complicated.

Say I have purchased two tickets for a gig at £20 each. This generally then occurs a booking fee of say £2.50 per ticket, and then postage at say £5. This means I have spent £50 on £40 worth of tickets.

If I then decide to sell these for whatever reason, there are yet more fees to contend with. These seem to be in the region of 10% of the sales cost. So the amount I need to sell the tickets for is now £55.55.

We then also need to factor in that some resales websites do not arrange the postage for you, meaning you have to spend yet more to send your tickets to the buyer. This is then another cost. Lets call this, all in, £60 in costs to buy and resell my tickets.

This means that the buyer is already going to have to pay £10 extra for a ticket, just to make sure no one loses out. Those who are then out to make a profit are going to put a margin on the top.

Moving on to the solution. Obviously the costs I've talked about already are fairly fixed (yet fluctuate between sites) and resold tickets are always going to be more expensive than primary purchased tickets and I think that this should be reflected in any regulation. Many resellers are genuine fans, such as myself, and are selling their tickets for good reason - a work commitment, a family emergency (or even a better offer) and shouldn't lose out because of this.

I would like to see a system where tickets are listed at their face value, with a number of fees charged on top. So in the case of my £20 tickets from earlier, I would

list these at £20. The seller would then be asked to pay £5 in 'previous transaction fees' per ticket, to cover the sellers initial costs. The sales website would then be able to add on their own fees and postage costs to this - giving the buyer a fair understanding of where their money is going. The websites would be providing a service that they should quite rightly be able to charge for, and the competitiveness of the market would ensure that these fees are low.

This would also mean that the seller would make their money back. Happy fan, happy seller.

Hopefully this solution would also eliminate ticket reselling for profit as there would be no legal avenue to achieve this.

(An even more ideal, utopian situation would involve primary sales points being required to offer a buy back service, where fans can return their tickets to be resold to other fans. Venues would only be required to do this where a waiting list of fans is in place to take the unwanted tickets. This is a system successfully utilised by dice.fm and I really think you should talk to those guys about this study.)

Hopefully my views are useful and I look forward to seeing the outcome of this review.

Yours faithfully,