



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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**(no subject)**

1 message

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19 November 2015 at 19:48

To: ticketing@culture.gov.uk

Hi

I wanted to share my experience of how hard it is to buy tickets online through websites. I sat at my pc 55 minutes before tickets for Runrig' s 2016 tour were due to go on release. At 2 minutes to 9am i hit the button for my chosen venue , Dundee's Caird Hall, - at 9 am on "buy tickets" i could find nothing nearer than row h ! Much as i love them (and am travelling 700+ miles round trip for one night) it was easier to get One Direction tickets this year. Something or Someone must have bulk bought these tickets - cannot imagine them selling out so quickly.

Please end this practice and make it fairer to buy so we all get a fair chance at the best seats at the proper price.

Thanks for listening





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## 2016 ELO TICKETS - TICKEMASTER & GET ME IN

1 message

19 November 2015 at 23:00

To: ticketing@culture.gov.uk

Hi,

I was shocked at the recent ticket purchase debacle for ELO next year. Ticketmaster said that tickets were on sale at 9am last Friday.

Despite some pre sale ticket racket going on where people get to jump the queue if they subscribe, I was confident that if I logged in bang on 9am I would get some tickets either at the O2 in London or the Genting Arena in Birmingham. Seconds after the 9am window, I selected two tickets for the O2 in London.

To my surprise, there weren't any tickets available. In fact there weren't any available through Ticketmaster at any venue. I was in a state of Confusion. How can they have sold out so quickly?

There was a glimmer of hope as the web site suggested I could buy tickets through GetMeIn. This is supposed to be a site where fans have returned tickets, but how could they have managed to buy from Ticketmaster and sell to GetMeIn quicker than I can even find tickets???

No Living Thing is capable of performing two transactions so quickly, and I smelt a rat when I noticed that GetMeIn is a Ticketmaster company! Lo and behold, they had tickets available at £108. My heart Turned To Stone when I saw the £50 processing and delivery fees.

I work in a small box office, it takes me a minute to print the tickets, stick them in an envelope and put them in a tray ready for first class postage at 63p. I'd love to be paid £50 for every transaction I process!

Evidence of my purchase can be found below. It's time these ticket selling agents Face The Music. They are making a fortune for doing very little and ruining the reputations of the Bands they are representing.

I am really looking forward to the gig, but it's a case of the Birmingham Blues for my pocket! I hope you have success bringing in the proposed regulations, and maybe a Showdown or two with companies like TicketMaster will result in some heavy duty fines for them too.

Many thanks,

Clive

<b>Order Number:</b>	19xxxxx
<b>Purchase Date</b>	Friday, 13 November 2015
<b>No. of tickets:</b>	2
<b>Price per ticket:</b>	£ 108.90
<b>Ticket Total:</b>	<b>£ 217.80</b>
<b>Processing Fee:</b>	£ 39.14 (inc VAT)
<b>Delivery Fee:</b>	£ 10.57 (inc VAT)
<b>FanGuard:</b>	FREE
<b>Discount applied:</b>	£ 0.00
<b>Order Total:</b>	<b>£ 267.51</b>
<b>Total VAT:</b>	£ 11.58 (on processing and delivery fees)

<b>Event Details</b>	
<b>Event:</b>	Jeff Lynne's ELO
<b>Date:</b>	Sunday, 17 April 2016 19:00
<b>Venue:</b>	Genting Arena
<b>City:</b>	Birmingham
<b>Country:</b>	



ticketing mailbox &lt;ticketing@culture.gov.uk&gt;

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**a music fan's view on the resale of concert tickets**

1 message

19 November 2015 at 22:18

To: ticketing@culture.gov.uk

Dear Professor Waterson

I'm pleased to hear that the UK Government is investigating the ticket resale market. As a long-time avid music fan, I believe strongly in supporting live music performances and I try to attend live performances often. This is becoming increasingly difficult as most concert tickets are now sold on-line. This means that individual music fans have to 'compete' with professional ticket touts who have high performance computers with specialist software to secure on-line tickets.

This past Saturday night, my husband and I attended at concert at the Electric Ballroom in Camden. We were fortunate to have been able to purchase two tickets on-line when the tickets first went on sale. As we approached the venue on Saturday night, we were approached several times by older men offering to sell us tickets to a 'sell out' concert. Obviously, each of these men had many tickets secured on-line with the sole intention of reselling them at a high markup for their own personal profit. This blatant practice is clearly unethical for the following reasons:

- they had not purchased the tickets for their personal use
- they are profiting from the 'unearned' income they make from ticket reselling
- they are not paying business or personal income taxes on such profits/income
- they are denying tickets to real music fans
- only wealthy people can afford to pay inflated prices for tickets from resellers, which discriminates against those with limited funds

I certainly hope you can improve the situation. Live music can bring joy and hope to many people. The unethical practices of ticket reselling are dramatically reshaping attending live performances for the worse and that will be a huge tragedy if it continues unchecked.

Kind Regards





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## Ban Secondary sales- As is done with football games

1 message

20 November 2015 at 09:45

To: "ticketing@culture.gov.uk" &lt;ticketing@culture.gov.uk&gt;

The secondary sale of tickets by individuals and large resale sites means that regular punters are unable to get tickets for many events and have to pay exorbitant sums for tickets. The resale sites are the internet age equivalent of the scuzzy ticket touts that ply their trade outside venues. Government complacency and has allowed this to become a multimillion pound enterprise to the detriment of punters and simply for the benefit of the resale sites/individuals.

**Secondary resale of tickets should be made illegal except resale through the original site they were purchased, and resale for cost price and not for profit; a minimal administration fee could be charged to cover costs.**

There are people making a living out of buying up tickets simply for resale at a profit, this is a parasitic system that only serves the secondary sales company/person and not the punter.

The resale industry appears to have grown into a multimillion pound industry and I am sure will be lobbying government and putting a case for justifying its existence, there is none.

Glastonbury showed that photo id registration could work for very popular in demand tickets, and I think this should be the way forward for high demand events, as well as making resale for profit illegal.

Many thanks

Ms 594

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## Bon jovi/rod Stewart tour tickets

1 message

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20 November 2015 at 02:51

To: ticketing@culture.gov.uk

I have been put off buying tickets to a few tours as these secondary selling sites have put the price of tickets out of my financial reach. It is very frustrating that ticket master has the monopoly on the price of tickets when it automatically allocates a mass amount to their own secondary site to be sold at much inflated prices.

It turns these tours/concerts into corporate events and the 'real' fans who have followed bands for many years are no longer able to attend.

Unscrupulous to say the least and very sad for the artists/music industry who are being exploited. Nothing more than online ticket touts out to rip off consumers.

Am very pleased that finally someone is taking note.

