



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

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## Response To Review Of Second-hand Ticket Market

1 message

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To: ticketing@culture.gov.uk

> 18 November 2015 at 20:49

I am a regular attendee of concerts. I have bought tickets for my own use on 2nd-hand sites and also sold tickets when my plans have changed. As a music fan, I really value the existence of this market, and it can only work as a market - that is to say if demand is very high, then so should prices be - there is no other fair way to do it. I fervently disagree with Harvey Goldsmith about this.

This market suffers though from lack of competition, lack of transparency and a great deal of market rigging - often by the major ticket agencies. Fan club pre-sales are usually just a way to earn extra subscriptions. Most "pre-sales" by venues, agencies and affinity groups such as O2, Amex, Barclaycard are largely fictitious - blocks of tickets are allocated to them and then pre-sales advertised purely as a way of marketing tickets. "Extra dates" are another fiction - they are usually planned at the outset but just not announced. Ticket sales are announced in advance without announcing the pricing structure, leaving fans only a few seconds to make buying decisions when they find out the price. Huge numbers of tickets seem, especially in the better seats, seem to be funnelled to the 2nd hand sites before they have had time to be offered for sale. 2 of the biggest 2nd-hand agencies are owned by the same company and that is one of the biggest ticket sellers. Layer upon layer of fees are added to the ticket price at levels which do not reflect the limited value of the service offered. Because of all of this, the 2nd-hand market can end up, for a particular artist or tour, safer, cheaper and more transparent than the primary market. Much of the market abuse in the secondary market is down to the same people as in the primary market - promoters, venues and ticket agencies. Ticket touts play a role too. For sports tickets there are abuses as to ticket allocation. For concert tickets, they benefit the market. I have observed touts for 40 years - before the 2nd hand sites, touts outside venues pretty much had the monopoly of second hand sales and purchases and the buy price/sell price "spread" was high as a result. Touts, online or outside venue provide liquidity to the ticket market. A consumer is far better off dealing with them online though where price information has some transparency, than seeing them driven underground by new regulations and thence having to deal with them face to face outside a gig, whilst not having a clue what the going price is for purchase or sale.

Digressing, an interesting case study to look at would be Scarlet Mist, a fan to fan site upon which fans were not allowed to charge over the original ticket price. It was a great asset to the market but closed a year or so ago - I think it may have been eased out by the majors. It wasn't much use for big name acts in popular demand - very few fans chose to sell unwanted tickets at face value, but the facility was there for fans who did.

Hope this helps





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

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## Response to ticket resale consultation

1 message

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19 November 2015 at 14:10

To: ticketing@culture.gov.uk

Hello,

I want to put my views forward about the resale of tickets as an avid buyer.

Over the past few years I have really noticed a difference in ticket sales. I am currently 23 and have been buying tickets for gigs since the age of 16. At first I used to go to at least 5 in a year, as they were easy to get hold of and were a decent price for a teenager to afford. In the past 3 or so years I have been to 5 in total and I totally blame the resale sites. I have tried to get tickets to things that were really important to me to attend and the online sites would always crash, everyone in the 'pre-sale' would buy a huge proportion of the tickets or people buy a huge amount and put 80% of them on the resale sites.

Resale sites have their place for it someone cannot go last minute and ask for face value. I tried to get tickets to see Lady Gaga and Tony Bennett at Royal Albert hall but the tickets ran out instantly. The next thing I knew lots of tickets were up for resale for at least 400% price increase.

It's disgraceful and it makes me avoid going to events. Rules need to be changed as only people with lots of disposable income can go to these things and its disgusting that people can take advantage of this and have the cheek to sell them at such an inflated rate right after they purchased for face value. The only way to stop this is to attach identity to tickets like Glastonbury or ensure that resale tickets are monitored so they only go for face value.

I hope this gets taken into consideration,





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

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**Review of consumer protection measures applying to ticket resale: call for evidence**1 message

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19 November 2015 at 14:54

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

Good Afternoon,

The issue of ticket resale sites appears to me to be completely uncontrolled. With mark up into (literally) double, triple and sometimes more the face value it is making it practically impossible for real fans to see their favourite artists, sports etc.

The biggest implementation I would make is a cap on the percentage rise a ticket is able to be resold for. Perhaps 50% would be absolute maximum. Therefore if face value was £100, it would be illegal to sell for in excess of £150. Perhaps the percentage increase allowed should be even less than 50%.

It seems to me the secondary ticket sellers are riding on the back of the creative waves of artists and collecting massive revenues for very little input into the industry. This I feel is very unfair to both the artists and the fans. Only the ticket sellers/botnet controllers are profiting from this, whilst it seems to me that the rest of the industry suffers. For me, this is a biggest problem the live music/sport/comedy industries are facing.

I only hope some positive steps can be made sooner rather than later.

Thanks for taking the time to read this.

All the best,





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

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**Review of consumer protection measures applying to ticket resale: call for evidence**1 message

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18 November 2015 at 23:37

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

I would like to express my concern regarding the current legislation on ticket resale.

As a fan of many entertainment formats, be they sporting, music and various others I am constantly bewildered and angry at the hugely inflated prices for which these tickets are sold from resale outlets. In this day and age of e-commerce it is harder than ever to acquire such tickets even when logging on at the time the tickets go on sale.

I fear that often the true fans are missing out on getting these tickets as re-sellers or touts know they can buy in bulk, well in the knowledge that they will be able to resell them at a grossly inflated price.

Too often I have not attended events I wish to because within minutes of them going on sale they are sold out - later to find they are on resale sites for hugely inflated prices. This angers and frustrates me knowing that often those making a profit off of such acts are simply flipping them in order to make a quick quid, and having no positive impact on the industry for which the tickets concern.

Personally I feel this is, not only damaging to the entertainment industries but a fundamentally parasitic act for which tighter regulation should be enforced in order to allow those who genuinely enjoy the entertainment to get an opportunity to enjoy it at it's correct value.

I hope some serious thought is given to this matter

Regards







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

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**Review of consumer protection measures applying to ticket resale: call for evidence**1 message

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18 November 2015 at 18:32

To: ticketing@culture.gov.uk

Dear Sir / Madam

Firstly, I've been in a situation where I went to a concert with several tickets, due to meet up with friends, they couldn't attend for various reasons and asked if I could just sell them to anyone who might be around who might need them. Not an ideal situation, but nobody was interested in buying from me except a very obvious tout, and I was uncomfortable doing that, but recouping SOME of their money was better than nothing.

To borrow a phrase: anything that can be man-made can be man-broken.

So, while technology can definitely help, there needs to be alternatives, as not everyone who buys tickets online will necessarily have access to a smartphone.

If (in my example) the venue had had a mechanism (e.g. a helpdesk) to handle these returned tickets, I would have been very relieved, and these days I imagine that could even be some kind of ticket machine as the validation of the tickets with watermarks etc might be feasible, re-crediting the original bank / credit card. As it was, nobody cared at all, it was tough luck. Having some roving venue-approved security guards with those mobile EPOS / tills they have in some stores could also have done the trick.

I also think that if you are re-selling tickets you should be able to get back what you paid, maybe plus a bit for any booking fees and postage etc. The suggestion that you should only be able to sell them for 10% of the face value serves nobody except as a punishment in itself, as the venue / artist have been paid but the original purchaser is now out of pocket.

regards





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

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**Review of consumer protection measures applying to ticket resale: call for evidence**1 message

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18 November 2015 at 19:44

To: ticketing@culture.gov.uk

Dear Sir,

I am writing in response to the call for evidence regarding the resale of tickets as above.

I have personally purchased tickets to high profile events (examples include Oasis, Fleetwood Mac, U2, Take That amongst others) in the past 15 years and each time I have sought out tickets, I find that to my disgust, within minutes of the official tickets going online, people/companies/'touts' that have bulk purchased large quantity of tickets are offering them for sale at hugely inflated prices on websites such as eBay. As a fan of live music, I find this so disheartening that true fans wanting to see their favourite band are then effectively penalised for not being able to buy the tickets through the official route whether they were able to be near a computer/phone at release day or not and are essentially 'over a barrel' to buy resold tickets at extortionate prices from people looking to purely make a quick buck and who had not intention to ever attend the event.

I would favour any laws put into place to cap resold tickets at a maximum of 10% of their face value. This would I believe, largely eliminate these touts from maximising any profit in depriving true fans of official tickets whilst also allowing those who have bought tickets with every intention of attending but genuinely can no longer attend due to illness or unforeseeable events.

I hope to find my comments of note.

Yours faithfully





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

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## Review of consumer protection measures applying to ticket resale: call for evidence

1 message

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19 November 2015 at 09:15

To: ticketing@culture.gov.uk

Dear Sirs

I write as an occasional, reluctant, user of secondary ticketing websites.

I am registered with a number of primary ticket sellers and receive regular emails offering both pre-sale and regular ticket sales for events.

It is my experience that for popular events, it is sometimes difficult to access the primary websites when the tickets are first made available and - particularly for pre-sales - the tickets are quickly sold out. At this stage the primary sites advise that no more tickets are available, but a quick search of the internet, minutes after the tickets have been released, reveals these tickets available through secondary sites at a high multiple of the face value.

The primary site Ticketmaster is particularly annoying in that at the same time as advising it has no tickets available, it directs to Getmein, which I believe is a related company, offering tickets on the secondary market at inflated cost.

It is clear that tickets are being purchased by touts in the full knowledge that demand will outstrip supply and that they can make an immediate and significant profit.

On the occasions that I have used secondary suppliers, I have been fortunate that the tickets I have received have been genuine. While the major sites offer a guarantee on the tickets themselves, in the event that the tickets were not genuine, I would be out of pocket for travel, accommodation and lost working time and it is my belief that the secondary sellers should cover this eventuality within their high transaction costs.

I have also once used the website Twickets which only allows the sale of tickets at or below face value, but I believe even genuine fans with spare tickets rarely use this as they are aware of the profits that can be made by selling their tickets elsewhere.

I would hope that your review will result in two key additional consumer protection measures, particularly:

- a limit on the number of tickets that can be purchased, including a restriction on companies or individuals using "bots" to buy tickets when they come available
- a restriction on the re-sale price of tickets so that they can be sold at no more than face value - this would remove the incentive of touts to buy tickets and leave them available for genuine fans. It is my belief that allowing a small profit may act to encourage touts to try to buy even more tickets as they would need higher volumes to make the same profits.

I have only become aware of the requirement of the Consumer Rights Act for sellers to state face value, location of stand, row and seat number as a result of this

11/19/2015

Department for Culture Media & Sport Mail - Review of consumer protection measures applying to ticket resale: call for evidence

enquiry about on recently purchasing tickets for an event (for 6 November 2015) am certain that not all of the sellers were providing these details, with seat numbers being omitted most frequently.

Yours faithfully



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

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**Review of consumer protection measures applying to ticket resale: call for evidence**1 message

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19 November 2015 at 20:22

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

Hello,

I feel like it is incredibly unfair that ticket resale sites are able to buy tickets from the primary sites and increase the price by sometimes almost 5 x the original amount. In October, I came to look for Jess Glynne tickets in Nottingham/Birmingham/Manchester. The original price for these tickets was around £15 on Ticketmaster. However, they were sold out on Ticketmaster and were priced on resale sites (Get Me In and Stubhub) for around £70-£90. This is absolutely disgusting! It means that real fans are missing out. Plus, it looks like resale sites seem to be making more of a profit than the actual artist if they are putting the price up that much!

In the past, I have also tried to buy Beyonce tickets which have sold out in a matter of minutes. The price originally being around £70 and then on resale sites they are selling for £200!

I really hope that you can put a stop to them putting the prices up this much and preventing real fans from being able to afford to purchase the tickets! I'm glad that you are reviewing this.

Kind regards,

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

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**Review of consumer protection measures applying to ticket resale: call for evidence**1 message

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18 November 2015 at 19:31

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

Call for Evidence Co-ordinator  
Department for Culture, Media and Sport (DCMS)  
100 Parliament Street  
LONDON  
SW1A 2BQ

Dear Sir,

As a consumer, I feel woefully under-protected from the vultures that are the secondary ticketing market.

I refer to a memo from Philip Ward, 16th Jan 2014 (SN/HA/4715) where *self-regulation* was the favoured response. I felt that approach was a governmental head-in-the-sand tactic: lets avoid the issue, it may go away.

It hasn't gone away, and judging by recent high-profile comments...it has got worse. Self-regulation simply won't work, as those within the *industry* have a vested interest in feeding the secondary ticket market, useful analogies can be drawn with payday lenders and how well self-regulation worked in that market !

We live in the real world and exist in a capitalist culture, however it is time we, the consumer, were protected *in legislation* from the excess ticket costs. The footballer ticket model is a useful starting point though a little restrictive: I would like to see a cap imposed of face value + a max of 20%. One thing is clear, if a cap is introduced, the secondary market will be creative in trying to avoid it: as with the football

ticket model, touts will begin selling other types of merchandise at an inflated price with the inclusion of a 'free' ticket.

I would also urge you to also consider legislating against excessive booking, transaction & postage fees, as this is another way the touts will inflate the ticket price. I can only too readily envisage a scenario where a £30 ticket, is sold for £36 + £100 booking fee, plus a £30 transaction fee.

Thank you for your time.

regards



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

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**Review of consumer protection measures applying to ticket resale: call for evidence**1 message

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19 November 2015 at 09:27

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

Hi,

I am emailing in relation to the the 'Review of consumer protection measures applying to ticket resale'.

I am against the resale of tickets, and the third party ticketing industry. Tickets for events can be expensive at first sale, and allowing them to be resold adds additional costs, as well as an element of risk related to buying from the unofficial reseller. If the band, artist or act have decided upon the first sale price, they are then not making any money from the resale profits. The reason I would buy the tickets is to see them, and support them - not ticket resellers.

Thanks,

Twitter

Linkedin



ticketing mailbox <ticketing@culture.gov.uk>

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## Review of consumer protection measures applying to ticket resale: call for evidence

1 message

19 November 2015 at 16:34

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

Simple question - why is there a need for ANY ticket agencies? Venues should be given the resources to sell tickets themselves (automated phone lines, extra staff etc). This would simply eliminate the need for agencies who mark up prices and make tout purchasing easy.

10-15 years I would attend gigs regularly but massive increases in ticket prices/availability/mark up and difficulty in actually getting them have meant I do not go at all anymore.





ticketing mailbox <ticketing@culture.gov.uk>

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## Review of consumer protection measures applying to ticket resale: call for evidence

1 message

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19 November 2015 at 16:17

To: ticketing@culture.gov.uk

Hi,

I am in favour of protection for consumers for ticket resales through secondary ticketing websites.  
I recommend that a limit is imposed on the resale of tickets to a maximum of 10% above the face value of the ticket.

Kind regards







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

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**Review of consumer protection measures applying to ticket resale: call for evidence**1 message

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19 November 2015 at 10:55

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

Dear

The secondary ticket market has got out of control and now is turning into a real business with the real fans like myself missing out. There have been several occasions when ticket for events were already sold out as they go on sale. For one when Slipknot played Wembley last year I was using my mobile, tablet, laptop and PC to get tickets and my girlfriend was doing the same with her mobile and tablet. So that was 6 devices all loading the website and dead on 9am when the tickets were meant to go on sale all standing tickets were already sold out. Granted only 2 of the 6 devises got onto the website dead on 9am, but how could all the tickets already be sold out? Also at 9.01 on secondary ticket websites such as Getmein.com there were already 100's of tickets for sale at hugely inflated prices. It takes more then a minute to buy a ticket get confirmation then list it on a secondary ticket site, these tickets weren't already on there before 9am as I had already checked. This isn't the first time this has happened to me either. How is it possible for these websites to already have so many tickets minutes after main release?

Real fans once they've brought a ticket and can't go only want to cover their costs, so if a ticket was £40 and postage £4 they would only ever resale for £44 + postage to the buyer thats it. REAL FANS DONT WANT TO MAKE A PROFIT. They want fans to enjoy and experience live music for the love of music, but this is being taken away from so many of us.

An excuse I've heard from MPs before is 'it would be too difficult to police' well that's not an issue, if you make touting illegal or put a cap on secondary tickets say 10% that alone will stop the majority of people from abusing the system. You will never be able to fully stop the secondary market, but if you put a cap on the value can sell at on these major webistes that will stop 1000's of people using it as a business, as that is very easy to police.

I hope action is taken to stop this market.

Many thanks





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

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**review of consumer protection measures applying to ticket resale:call for evidence**1 message

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18 November 2015 at 17:05

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

Dear sir/ madam,

I am writing with regards to review of consumer protection measures applying to ticket resale:call for evidence. I have read supporting documentation and would like to submit a response in regards to my experience of using the secondary market for selling of tickets for events.

This year, the artist Taylor swift has toured extensively over the world, in June she was due to perform in Glasgow at the SSE Hydro Arena, tickets went on sale in late 2014, I was unfortunately unsuccessful in purchasing tickets via Ticketmaster website and the event sold out very likely. On the same day I did look on secondary sites such as "stubhub" and Ticketmaster subsidiary "getmein" and was disappointed to see that there were numerous sellers of tickets for the aforementioned performance for hugely inflated prices, the face value of ticket I was wishing to purchase was £75.00 sterling before booking and delivery fees, tickets in the same price range on secondary sites were found to be of varying prices but I recall at the time the lowest price I found was £300.00 Sterling and rising from there. I must emphasise that this was £300.00 for a single ticket. At this point I accepted that my plans to attend this event would not come to fruition and was disappointed but in the great scheme of things life goes on.

In June of 2015 I revisited the sites I mentioned earlier to see if tickets for this event were available and to ascertain if price had changed. I eventually found a seller offering a single ticket (again with face value of £75.00 sterling) for the price of £175.00 sterling. At this point I checked my finances and made the decision to purchase this ticket. I paid the asking price and was emailed a ticket for printing. On receiving my ticket I was concerned as it had another individuals name on it. I checked with website stubhub who advised me that ticket would be honoured despite my name not being on ticket. The name on this ticket was a Mr McLaughlin.

I attended my event and was shown to my seat, I was seated next to 3 females. I then had a very pleasant conversation with the female sat next to me, I eventually enquired about how these fellow consumers had got their tickets and they too had used the secondary market as well, they had also used the stubhub website. I commented "Your ticket isn't from a Mr McLaughlin is it?" and to my surprise all 3 of these other consumers had tickets with the same name as mine and had been resold by the same individual. They also confirmed that they too had paid £175.00 sterling also per ticket.

Now maths has never been a strong point of mine but if Mr McLaughlin purchased 4 tickets at £75.00 each with a probable £5.00 booking fee per ticket he would have spent £300.00. He then sold all 4 via stubub with an extra £100.00 per ticket charged so he managed to make his £300.00 purchase back with an extra £400.00. I am aware that stubhub would have received a percentage of this as a fee.

I now ask you to consider the following points.

1. I'm a nurse and I'm fairly certain that if I were to have an extra £400 as part of my income that I would be required to pay income tax on this.
2. I understand that the secondary market can benefit individuals if they are unable to attend events, life does happen. Just last week a friend of mine was unable

to attend a concert with me due to family illness and the ticket went unused. My concern is the extensive freedom individuals have to set price of resale as they see fit. I am an adult and responsible for my financial decisions, I work hard for my money and I made a decision to pay what I chose for my ticket and I take that responsibility seriously but I am concerned that there are genuine consumers who would have been priced out of attending an event.

I'm sure that you have interests in your own life, that may be a favourite sport, musician, play, film, opera or other such pursuit. I ask that you consider the frustration and disappointment consumers experience when they try to use their hard earned money to attend events only to see individuals such as turning a fairly healthy profit for his own benefit tax free. I ask, would you be happy in this situation if it were an event you desired to attend?

I do not know what the answer to this issue is but I hope it is clear from my experience that you see the current system is not benefiting consumers.

Please feel free to contact me should you have any queries regarding the above information and I wish you all the best with your review and task ahead.

Sincerely,



ticketing mailbox <ticketing@culture.gov.uk>

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**Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms - Call for Evidence -  
Launch date: 13 October 2015 - Respond by: 20 November 2015**

1 message

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To: ticketing@culture.gov.uk

19 November 2015 at 09:54

Good morning,

Reference your

**"Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms"**

Please find attached e-mails relating to an issue I had with "getmein" in 2012 which is self-explanatory, and the response I received from "Which" magazine, at that time.

If you require any further information, or clarification of any of the points in any of the e-mails then please do not hesitate to contact me at this e-mail address.

Kind regards,

This email has been scanned by BullGuard antivirus protection.  
For more info visit [www.bullguard.com](http://www.bullguard.com)

----- Forwarded message -----

To: <[helpwanted@which.co.uk](mailto:helpwanted@which.co.uk)>  
Cc:  
Date: Tue, 21 Feb 2012 18:34:27 -0000  
Subject: GETMEIN  
Dear Sir/Madam,

Name:

Membership Number:

I wonder have you undertaken any research around GETMEIN who are a *ticketmaster* company.

Before Christmas (as a Christmas present) my wife searched the internet for two Chris Rea concert tickets at Harrogate International Centre and purchased two tickets as per attached scanned documents.

The tickets arrived this morning and, as you will see, my wife paid £96.25 each for tickets with a face value of £33.50! My wife believed that as GETMEIN are part of *ticketmaster* then they would be a fairly reputable company.

Of particular interest is the statement on the attached copy e-mail dated 17 February 2012 in the box at the top of the page which states:-

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**Important Buyer Information**

If you have any questions about these tickets or this event, you must contact **GETMEIN** directly on **0844 277 2000 (UK)** or +44 203 368 6939 (Intl.). Under no circumstances should you contact the event organiser as you may inadvertently cause your tickets to be invalidated.

---

A strange statement to make.....why would the tickets be invalidated?

I searched the internet for GETMEIN and there appears to be quite a few unhappy customers.

By way of example <http://www.trustpilot.co.uk/review/www.getmein.com> & <http://www.guardian.co.uk/money/2009/jun/20/get-me-in-internet-booking>

Kind regards,

Forwarded message -----

To: <which@which.co.uk>  
Cc:  
Date: Tue, 21 Feb 2012 22:41:54 -0000  
Subject: Re: Help Wanted  
Hi,

I Refer to my earlier e-mail (which I have attached for information) and  
your "receipt" e-mail.

I am not necessarily after a personal response just confirmation that my

e-mail has been read and consideration given to it's contents, for  
possible

"Which" follow-up, on a topic which

I believe could impact upon many "Which" members. I may be wrong but I  
certainly cannot remember this subject area having been covered in  
recent  
times?

Kind regards,

----- Original Message -----

From: "Help Wanted" <HelpWanted@which.co.uk>  
To: "  
Sent: Tuesday, February 21, 2012 6:34 PM  
Subject: Help Wanted

Many thanks for your email - feedback and comments from our members are  
extremely valuable to us. We regret that due to the volume of emails we  
receive we cannot send individual replies to every email sent to this  
address, though if we feel that the issue you raise is one that may be  
of interest to a significant number of other members we will be in  
touch. In the meantime, if you would like a personal response to your

message please contact our customer service team. Call 01992 822800  
(Monday-Friday 8.30-18.00, Saturday 9.00-13.00) or email  
which@which.co.uk

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----- Forwarded message -----

To: <helpwanted@which.co.uk>  
Cc:  
Date: Tue, 21 Feb 2012 18:34:27 -0000  
Subject: GETMEIN  
Dear Sir/Madam,

Name: - -

Membership Number:

I wonder have you undertaken any research around GETMEIN who are a *ticketmaster* company.

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---

A strange statement to make.....why would the tickets be invalidated?

I searched the internet for GETMEIN and there appears to be quite a few unhappy customers.

By way of example <http://www.trustpilot.co.uk/review/www.getmein.com> & <http://www.guardian.co.uk/money/2009/jun/20/get-me-in-internet-booking>

Kind regards,

----- Forwarded message -----

From: <which@which.co.uk>

To: .

Cc:

Date: Fri, 2 Mar 2012 14:48:46 -0000

Subject: RE: Re: Help Wanted (Ticket-ID: 1695315)

Hello .

Thanks for your email regarding Getmein.

I am sorry you were charged such an exorbitant price for your concert tickets.

Unfortunately, this isn't unusual and we have already warned members about this. Please look at the section entitled "The Secondary Market" on p.9 of the attached report from last May.

With regards to the comment about not contacting the event organiser if there is a problem as your tickets may be invalidated should you do so, this is very odd and rather threatening.

I've passed this information on to one of our researchers so that they can consider following this up with Getmein.

If I can help with anything else please do let me know.

Regards

Service Support Adviser  
Which?

> Hi,  
>  
> I Refer to my earlier e-mail (which I have attached for information) and  
> your "receipt" e-mail.  
>  
> I am not necessarily after a personal response just confirmation that my  
> e-mail has been read and consideration given to it's contents, for possible  
> "Which" follow-up, on a topic which  
> I believe could impact upon many "Which" members. I may be wrong but I  
> certainly cannot remember this subject area having been covered in recent  
> times?  
>  
> Kind regards,  
>  
>  
>  
> ----- Original Message -----  
> From: "Help Wanted" <HelnWanted@which.co.uk>  
> To: "  
> Sent: Tuesday, February 21, 2012 6:34 PM  
> Subject: Help Wanted  
>  
>  
> Many thanks for your email - feedback and comments from our members are  
> extremely valuable to us. We regret that due to the volume of emails we  
> receive we cannot send individual replies to every email sent to this  
> address, though if we feel that the issue you raise is one that may be  
> of interest to a significant number of other members we will be in  
> touch. In the meantime, if you would like a personal response to your  
> message please contact our customer service team. Call 01992 822800  
> (Monday-Friday 8.30-18.00, Saturday 9.00-13.00) or email  
> which@which.co.uk  
>

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- > be privileged. It is for the exclusive use of the intended recipient(s). If
- > you are not the intended recipient please note that any distribution,
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- > prohibited. If you received this communication in error, please notify us by
- > e-mail or by telephone (020 7770 7000) and then delete the e-mail and any
- > copies of it. (v.9)
- >
- > Which? is the business name of Which? Limited, registered in England and
- > Wales No. 677665. Registered office: 2 Marylebone Road, London NW1 4DF.

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----- Forwarded message -----

To: <which@which.co.uk>  
Cc:  
Date: Fri, 2 Mar 2012 16:23:48 -0000  
Subject: Re: Re: Help Wanted (Ticket-ID: 1695315)  
?

Hi ,

Many thanks for this note.

I never read the May 2011 article you attached, unfortunately, but in anycase my wife (not myself) purchased the tickets as a Christmas present.

It might actually be worth "Which" reinforcing the message they put out in May 2011, as there must be many people who simply have no awareness of this problem. My wife advises that she saw a TV documentary programme, about a couple of weeks ago, on this particular

issue regarding  
tickets sales "secondary market", and it appears to be a hot potato at the moment.

Once again many thanks.

Kind regards,

----- Original Message -----

**From:** which@which.co.uk

**Sent:** Friday, March 02, 2012 2:48 PM

**Subject:** RE: Re: Help Wanted (Ticket-ID: 1695315)

Hello

Thanks for your email regarding Getmein.

I am sorry you were charged such an exorbitant price for your concert tickets.

Unfortunately, this isn't unusual and we have already warned members about this. Please look at the section entitled "The Secondary Market" on p.9 of the attached report from last May.

With regards to the comment about not contacting the event organiser if there is a problem as your tickets may be invalidated should you do so, this is very odd and rather threatening.

I've passed this information on to one of our researchers so that they can consider following this up with Getmein.

If I can help with anything else please do let me know.

Regards

Service Support Adviser  
Which?

> Hi,  
>  
> I Refer to my earlier e-mail (which I have attached for information) and  
> your "receipt" e-mail.  
>  
> I am not necessarily after a personal response just confirmation that my  
> e-mail has been read and consideration given to it's contents, for possible  
> "Which" follow-up, on a topic which  
> I believe could impact upon many "Which" members. I may be wrong but I  
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> Kind regards,  
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> ----- Original Message -----  
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> To: -  
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> Subject: Help Wanted  
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> of interest to a significant number of other members we will be in  
> touch. In the meantime, if you would like a personal response to your  
> message please contact our customer service team. Call 01992 822800  
> (Monday-Friday 8.30-18.00, Saturday 9.00-13.00) or email  
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---

#### 12 attachments

-  1K
-  **getmeinletters.pdf**  
393K
-  **getmeinemail.pdf**  
421K
-  **noname.eml**  
1121K
-  1K
-  **getmeinletters.pdf**  
393K
-  **getmeinemail.pdf**  
421K
-  **noname.eml**  
1121K
-  **noname.eml**  
1123K
-  **08-9\_Ticketing.pdf**  
731K

 **noname.eml**  
1010K

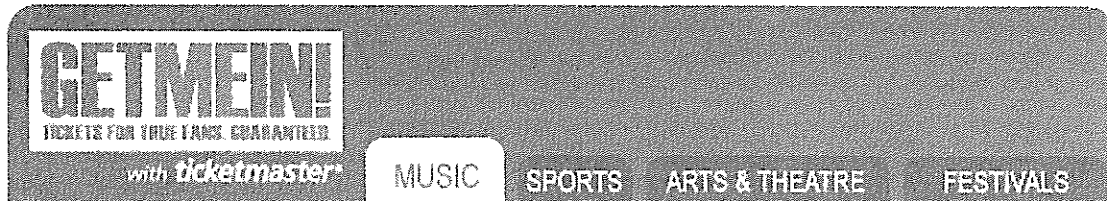
 **noname.eml**  
13K





**From:**  
**To:**  
**Sent:** 26 December 2011 17:34  
**Subject:** Chris Rea

From: no-reply@mailings.getmein.com  
 To:  
 Date: Fri, 2 Dec 2011 22:52:25 +0000  
 Subject: Purchase Confirmation from GET ME IN! (#630065)



## Congratulations your tickets have been confirmed!

Dear Patricia KITCHING,

Congratulations! Your purchase on GET ME IN! has been confirmed. Please see your order details below. We advise you to print or save this email for future reference.

<b>Order Number:</b>	630065
<b>Purchase Date</b>	Friday, 2 December 2011

Event details	
<b>Event:</b>	Chris Rea
<b>Date:</b>	Saturday, 24 March 2012 19:00
<b>Venue:</b>	Harrogate International Centre
<b>City:</b>	Harrogate
<b>Country:</b>	United Kingdom

Ticket information	Price each	Qty.	Total
<b>Section:</b> RESERVED SEATS	£ 96.25	2	£ 192.50
<b>Row:</b>			
		<b>Delivery :</b>	£ 7.81
		<b>Total VAT:</b>	£ 9.26
		<b>TOTAL:</b>	£ 209.57

Invoice information	
<b>Name</b>	
<b>Company</b>	
<b>Address:</b>	
<b>Email:</b>	
<b>Telephone:</b>	

21/02/2012



Harrogate  
Box Office

CFH:7202374  
Date:  
24, 2012  
07:30 PM

Chris Rea

Harrogate International Centre  
Kings Road, Harrogate, North Yorkshire  
Sat 24 Mar, 2012 7:30 PM  
BLOCK L

Full Price  
£33.50  
Michelle Humphreys See Ticket 1423 502 116 - www.harrogatetheatre.co.uk

Harrogate  
Box Office

CFH:7202374  
Date:  
Mar 24, 2012  
07:30 PM

Chris Rea

Harrogate International Centre  
Kings Road, Harrogate, North Yorkshire  
Sat 24 Mar, 2012 7:30 PM  
BLOCK L

Full Price  
£33.50  
Michelle Humphreys See Ticket 1423 502 116 - www.harrogatetheatre.co.uk

**Important Buyer Information:**

If you have any questions about these tickets or this event, you must contact GETMEIN directly on 0844 277 2000 (UK) or +44 203 368 6939 (Intl.). Under no circumstances should you contact the event organiser as you may inadvertently cause your tickets to be invalidated.

**Seller Notes**

Tickets must be shipped in a hard backed A4 envelope, to ensure they are delivered securely.

Print 2 copies of this Airway Bill, one to be inserted with the tickets in the A4 envelope and the other to be attached to the front of the envelope.

Event: Chris Rea  
Venue: Harrogate International Centre  
Section: RESERVED SEATS  
Row:

Order No: 630065  
Date: 24/03/2012 19:00  
Quantity: 2

**Buyer Notes**

This address label is not your ticket to the event

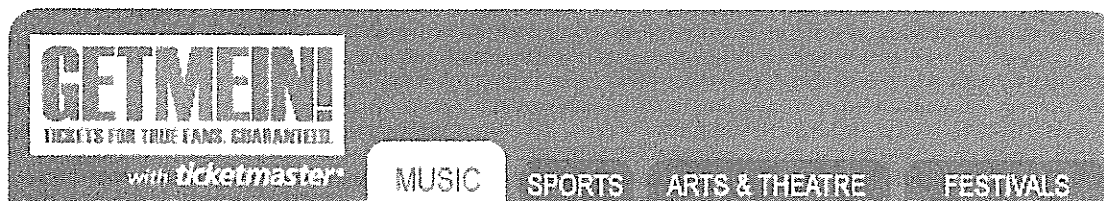
FOLD HERE

609

**Mr. G Kitching**

From: .....  
 To: .....  
 Sent: 26 December 2011 17:34  
 Subject: Chris Rea

From: no-reply@mailinas.getmein.com  
 To: .....  
 Date: Fri, 2 Dec 2011 22:52:25 +0000  
 Subject: Purchase Confirmation from GET ME IN! (#630065)



## Congratulations your tickets have been confirmed!

Dear .....

Congratulations! Your purchase on **GET ME IN!** has been confirmed. Please see your order details below. We advise you to print or save this email for future reference.

<b>Order Number:</b>	630065
<b>Purchase Date</b>	Friday, 2 December 2011

<b>Event details</b>	
<b>Event:</b>	Chris Rea
<b>Date:</b>	Saturday, 24 March 2012 19:00
<b>Venue:</b>	Harrogate International Centre
<b>City:</b>	Harrogate
<b>Country:</b>	United Kingdom

Ticket information	Price each	Qty.	Total
<b>Section:</b> RESERVED SEATS	£ 96.25	2	£ 192.50
<b>Row:</b>			
		<b>Delivery :</b>	£ 7.81
		<b>Total VAT:</b>	£ 9.26
		<b>TOTAL:</b>	£ 209.57

<b>Invoice information</b>	
<b>Name</b>	.....
<b>Company</b>	.....
<b>Address:</b>	.....
<b>Email:</b>	.....
<b>Telephone:</b>	.....

21/02/2012



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Event: **Chris Rea**  
Venue: **Harrogate International Centre**  
Section: **RESERVED SEATS**  
Row:

Order No: **630065**  
Date: **24/03/2012 19:00**  
Quantity: **2**

**Buyer Notes**

This address label is not your ticket to the event

FOLD HERE

Harrogate  
Box Office

7202374  
24, 2012  
30 PM

Chris Rea

Harrogate International Centre  
Kings Road, Harrogate, North Yorkshire  
Sat 24 Mar, 2012 7:30 PM  
BLOCK L

Michelle Humphreys See Ticket  
Full Price  
Michelle Humphreys See Ticket 01423 502 116 - www.harrogatetheatre.co.uk

Harrogate  
Box Office

CF#7202374  
Mar 24, 2012  
07:30 PM

Chris Rea

Harrogate International Centre  
Kings Road, Harrogate, North Yorkshire  
Sat 24 Mar, 2012 7:30 PM  
BLOCK L

Michelle Humphreys See Ticket  
Full Price  
Michelle Humphreys See Ticket 01423 502 116 - www.harrogatetheatre.co.uk

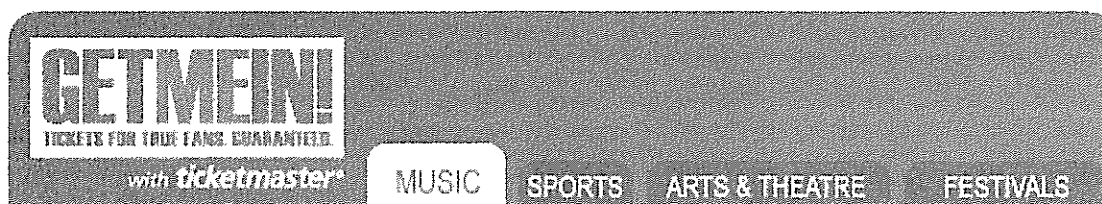


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**From:**  
**To:**  
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Date: Fri, 2 Dec 2011 22:52:25 +0000  
 Subject: Purchase Confirmation from GET ME IN! (#630065)



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Dear

Congratulations! Your purchase on **GET ME IN!** has been confirmed. Please see your order details below. We advise you to print or save this email for future reference.

<b>Order Number:</b>	630065
<b>Purchase Date</b>	Friday, 2 December 2011

<b>Event details</b>	
<b>Event:</b>	Chris Rea
<b>Date:</b>	Saturday, 24 March 2012 19:00
<b>Venue:</b>	Harrogate International Centre
<b>City:</b>	Harrogate
<b>Country:</b>	United Kingdom

Ticket information	Price each	Qty.	Total
<b>Section:</b> RESERVED SEATS	£ 96.25	2	£ 192.50
<b>Row:</b>			
		<b>Delivery :</b>	£ 7.81
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<b>Invoice information</b>	
<b>Name</b>	
<b>Company</b>	
<b>Address:</b>	
<b>Email:</b>	
<b>Telephone:</b>	

21/02/2012



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Event: Chris Rea  
Venue: Harrogate International Centre  
Section: RESERVED SEATS  
Row:

Order No: 630065  
Date: 24/03/2012 19:00  
Quantity: 2

**Buyer Notes**

This address label is not your ticket to the event

FOLD HERE

Harrogate  
Box Office

CFH:7202374  
Chris Rea  
24, 2012  
30 PM  
Harrogate International Centre  
Kings Road, Harrogate, North Yorkshire  
Sat 24 Mar, 2012 7:30 PM  
BLOCK L  
Full Price  
Michelle Humphreys See Ticket 423 502 116 - www.harrogatetheatre.co.uk

Harrogate  
Box Office

CFH:7202374  
Chris Rea  
24, 2012  
07:30 PM  
Harrogate International Centre  
Kings Road, Harrogate, North Yorkshire  
Sat 24 Mar, 2012 7:30 PM  
BLOCK L  
Full Price  
Michelle Humphreys See Ticket 423 502 116 - www.harrogatetheatre.co.uk

# Not quite the ticket

Buying event tickets can be hard work, and scam websites are making it even tougher. We help you to identify the scammers and get value for money

One in 12 people admit that they have been caught out by a fake ticketing website, according to the Office of Fair Trading (OFT), that could be £1 million adults getting ripped off. And, as these people lost an average of £80 each, that makes ticket scams worth a possible £330m.

## Scam sites

Ticketing scams are usually carried out online, especially for very popular events, such as sell-out concerts or big sporting events such as the Olympics.

Very often the tickets for these events have already sold out or haven't yet gone on sale at all. You pay, but don't get any tickets in return, and you may not get your money back.

Reselling certain tickets is also illegal. Indeed, the London 2012 Olympics Committee has already pointed out numerous unauthorised sites, such as [www.london-olympics-tickets.org.uk](http://www.london-olympics-tickets.org.uk).

You may think that you will never be caught out by scammers, but these sites can be very sophisticated and it can be hard to spot a fake.

As one Which? member explains: 'I bought tickets online for a Michael Biehl concert, but they never arrived. When I contacted the company concerned it eventually admitted it didn't have any. I did get a refund from Visa and reported the company, the website of which has since been closed down, to Trading Standards. However, I also paid for flights and a hotel to attend the concert, and I couldn't get a refund for these.'

Which? has also been made aware of two other recent cases. The first involved [www.worldwideticketstore.com](http://www.worldwideticketstore.com); the Metropolitan Police arrested three people that they suspected of running this ticket-selling scam. It's alleged that people paid for tickets that were never delivered. The

## WHAT YOU SHOULD KNOW

- How to spot a scam ticket website
- The extras that secondary sites add on
- What your consumer rights are if things go wrong

## Nine ways to help you spot a scam site

*It looks like a replica of a trusted site. It may have a similar sounding name, for example*

*The ticket prices look too good to be true*

*Scam sites can look very slick, but spelling mistakes often give them away*

*It says it's an official ticket seller, but is still selling tickets for an already sold out event*

*Avoid second-hand Olympic and football tickets. It's often illegal to resell these*



*Company details are missing. No About us link*

*There's no address or contact telephone number*

*When you get to the page asking for your credit card details, you are redirected to an unsecured site that does not show an 's' on the http, meaning the site is not secure. Also, there is no padlock symbol*

*It's advertising tickets as available before they're officially on sale*

Metropolitan Police reckons that more than £1m were spent on the site, with one victim alone losing £2,000.

In the second case, the manager of a company called Primetime Events and Hospitality Ltd was prosecuted by Hertfordshire Trading Standards for reselling football tickets and selling tickets that it didn't yet have.

On one dubious-looking secondary site that resold pre-kickoff football tickets, which is illegal if you are unauthorised, we found that you could pay £42 per ticket in extra charges.

## Buying tickets without getting scammed

For some events you can't buy tickets directly from the venue, or at least not easily. Many big venues and event organisers sell tickets through ticket agents.

The big ticket agent sites (also known as primary sites) are Ticketmaster.co.uk, SeatGuru.com, Ticketweb.co.uk and Ticketline.co.uk. There are others, however, so it may be worth asking the event organiser or venue for suggestions; it may not be able to sell you a ticket directly, but it should be able to point you towards a company that can.

## The secondary market

Tickets to many big events sell out quickly, which means that your only hope of securing them is via a secondary (ticket resale) site, through which ordinary people, rather than companies, sell to each other.

Seatwave.com, Viagogo.com and Getin.com are popular secondary sites to try, and you'll also find tickets on auction sites such as eBay. However, as these are essentially marketplaces, ticket prices are set by the people selling them, which can mean you pay significantly more for a ticket than its original value; we found some at almost four times the cost.

In addition, the latest Which? investigation into the ticketing issue

showed that you could end up paying almost a third more in extra fees for a ticket from a secondary site (for examples, see our 'Extra ticket fees' table, below).

The secondary sites we spoke to said that the extra fees are to cover the cost of running the service and this is the only profit that they make.

For popular concerts and sporting events it can be a real challenge to buy tickets. However, it is possible to do so safely and securely, provided that you check out the credentials of the company you're buying from.

## Which? online

For more on buying tickets for shows and events, go to [www.which.co.uk/buying-tickets](http://www.which.co.uk/buying-tickets)

## Consumer protection

If you have spent more than £100 on a ticket that never arrived, you may be able to claim the money back from your credit card provider through section 75 of the Consumer Credit Act. If that isn't successful, you may also be able to claim the money using Chargeback, which doesn't have a cost limit. This is an industry scheme that card providers such as Visa and MasterCard sign up to. This applies to debit cards as well as credit cards.

If you think you've been scammed, your best bet is to contact Consumer Direct on 0845 404 0506. It can offer advice and also collects intelligence that is used by Trading Standards Officers. Herefordshire Trading Standards' recent prosecution came about because consumers reported problems they'd had. One in 20 people who were scammed didn't report it, according to the OFT.

## Extra ticket fees

Here's a snapshot of the fees, such as booking and postage, that you could pay to attend a popular event

POP CONCERT	MUSICAL	SPORT
<b>KATY PERRY</b>	<b>BILLY ELLIOT</b>	<b>RUGBY FINAL</b>
Ticketmaster (Primary)	Ticketmaster (Primary)	Ticketmaster (Primary)
TOTAL £68.00	TOTAL £90.25	TOTAL £79.26
SEAT £61.00	SEAT £85.25	SEAT £74.76
Get Me In (Secondary)	Seatwave (Secondary)	Viagogo (Secondary)
TOTAL £123.77	TOTAL £124.38	TOTAL £126.33
£62.10	£78.90	£89.08
£26.57	£45.48	£37.24
£24 Tickets	£24 Tickets	£24 Tickets
Extra charges	Extra charges	Extra charges

