



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

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## Secondary ticketing

1 message

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19 November 2015 at 15:22

To: ticketing@culture.gov.uk

Dear Sir

I am writing to you about secondary ticketing. I am not a professionally involved with any ticketing or event organiser. I am a concerned customer who attends approximately 75 to 100 live music shows a year.

Secondary ticketing is a terrible thing for people like myself. First of all there are shows that will sell out within seconds. The tickets for these shows can be bought, at a premium, from resellers immediately after the tickets have gone on sale. I have even seen tickets advertised by resellers before the shows go on sale! This premium can be many 100s of percentage of the original cost. At some shows themselves there are often complete areas of seating that are almost empty with just a couple of people scattered in there. I have asked those people if they know why the areas are empty. They always say they do not know why. When I ask where they got their tickets they will always say a reseller which, I assume, the reseller has the whole block of seats. This is even on shows where, as a customer, I am limited to four or eight tickets to purchase. I have attended shows that are supposed to be sold out, but are half empty. The ticket seller suddenly putting loads of tickets on sale on the last day. Is this because the ticket seller and the reseller are the same company? This is never mentioned in the media because, in my opinion, ticket resellers are big advertisers, especially on radio.

I would also like to mention that I have spoken to bands and singers about this. Nowadays most bands are only making money from touring and especially their merchandise sales. If a reseller can sell one ticket at five times the value instead of four at face value, their profit is even larger. This though is hitting the bands as they have only one person instead of five in a venue and this will affect their merchandise sales.

I agree with there being a reseller market., but I disagree with the amounts they are allowed to charge. If I had a ticket for a show that I could not attend and sold it at it's face value I would be extremely happy. I understand that going through a reseller has it's advantages and that they need to make a profit, but there should be a cap on what they can charge. I believe that people buy tickets to see a show that they have no intention of attending, just to resell them at a profit. If there was a maximum amount per ticket that the reseller could charge (I would prefer a figure of £10 instead of a percentage), it would mean that the secondary profit making market would disappear and more people who actually want to be at certain shows would be able to do so, apart from those who are willing and able to spend huge amounts on tickets.

Regards

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<https://mail.google.com/mail/b/350/u/0/?ui=2&ik=13ed3ca167&view=pt&search=inbox&th=1512056atbee28de&siml=1512056atbee28de>



ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

18 November 2015 at 19:02

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

You need to limit the max price for selling on tickets to 110% of the original price . I.e a max 10%. Premium.





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

19 November 2015 at 08:40

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

Dear Sir/ Madam,

The secondary ticketing market needs urgently shaking up to stop greed and excessive profit ruining one of the most vibrant parts of the UK economy and culture. There is fraud on a large scale and music fans are being exploited needlessly. Please look at the report and listen to respected figures in the music industry to find a solution to this.

regards





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

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19 November 2015 at 13:01

To: ticketing@culture.gov.uk

Last Friday, on the day of release, I attempted to purchase tickets for ELO at O2 for my husbands 60th birthday next year. The O2 website refused to load and alternative sites showed no tickets available after 3 hours of them being on sale.

Secondary sites listed tickets with a face value of £80 for sale at £165 each; once admin charges had been added the cost of two tickets came to £399. I would expect to pay something like this cost if buying at short notice, but within 3 hours of tickets being released on sale?

Needless to say, we are not attending the event.

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

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## Secondary Ticketing

1 message

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19 November 2015 at 21:14

To: ticketing@culture.gov.uk

Dear Sir/Madam

Thank you for the opportunity to contribute to the debate on the activity of secondary ticketing.

Current legislation appears to be stuck in the past to a large degree. It was effective for situations where individuals had to visit specific locations in person to purchase the required tickets. This effectively restricted the opportunity for large scale resale of tickets at elevated prices.

The use of automatic ticket harvesting systems is effectively excluding access to many individuals to many events. As far as I can see such tickets are then placed back on the secondary ticketing market at vastly elevated prices, restricting access to these events to a far smaller group of people who can afford these grossly elevated prices.

Although a significant part of the discussions are dominated by live concerts, similar activities can be observed for some of the big "high brow" cultural events such as the da Vinci exhibition at the National Gallery in the last few years. The excessive prices demanded are effectively depriving access to cultural events (both live concerts and Arts based events) to many people who simply cannot afford them. We are risking restricting access to a select few, and damaging the overall cultural experience of living in the UK.

I am particularly uncomfortable with the ownership of both primary and secondary ticketing agencies by the same ultimate owner. Nothing can convince me that there is not a conflict of interest here acting against the interest of the consumer.

I urge you in the strongest possible terms to stop these excesses and significantly strengthen the legislation to prevent the abuse of online ticketing sales by a few individuals, who are effectively depriving a large number of individuals the opportunity to take part in the cultural activity of the UK.

Regards





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

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## Secondary ticketing

1 message

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18 November 2015 at 23:10

To: ticketing@culture.gov.uk

Ultimately as a fan of any event you want to be able to have the chance to fairly purchase a ticket(s) for a reasonable price. These events, sports, music etc all of it is an art form and the people who take part want to perform for their audience. Third parties should not be able to pocket huge sums of money from these second hand sales. It is quite simple, let's not over complicate it. The consumers and the artists will continue to suffer if this second hand selling is allowed to exist in the same form. I feel very strongly about this and we live in a modern society where everyone should be able to access these events in a fair way. Please do the right thing and ensure sellers are unable to make huge profits at the costs of real fans.

Sent from my iPhone





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

18 November 2015 at 22:06

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

Dear

I am in support of greater control over secondary ticket agencies/websites or totally removing their ability to trade legally and being able to prosecute.

Sent from my iPad





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

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## Secondary Ticketing

1 message

19 November 2015 at 20:27

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

To Whom it may concern,

I find that the use of secondary ticketing is causing tickets to events to be sold out especially quick, as the people who buy them are mainly buying them to sell on at a profit. This means that the consumer is being wrongly charged, above the market price and is therefore a form of market failure. Some websites claim to sell at face value but when you proceed to check out you find there is a charge, sometimes of around £10 for the postage and packaging, but they are E-tickets and the last time I checked it is free to send an email. The people and businesses who wish to sell the tickets on are abusing the desire of the general public to go out and enjoy themselves. Many events state that tickets bought from anyone other than their official partners become void and you may be refused entry which causes the people who have bought secondary tickets to worry about whether they can get in or whether they have been a victim of fraud. It is very easy for people to fall victim of fraud as a result of events being sold out straight away as "touts" buy them up for their own personal gain, it is also hard to know who to trust when buying the tickets, although I use PayPal to protect my purchases as they can claim the money back from the seller if the product they sold hasn't been up to standard or is not the product that it should be. I know some of my friends have bought fake tickets and some that have bought them online but never actually received the tickets. I believe a quota on tickets sold per sale or per person may be a solution or to stagger the sale of tickets so they don't all go on sale at once, may help to reduce secondary ticketing.

Thanks

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ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary Ticketing

1 message

19 November 2015 at 10:28

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

Dear Sirs,

Sport and Live Entertainment is core to our culture. This was demonstrated by the fantastic response to the Paris Terrorist Attacks at Wembley.

The opportunity for the average person to see events is being limited by these racketeering sites. They are run purely for profit and not in the interest of the fans.

This is clear when you see hugely inflated ticket prices on these sites within hours of the tickets being available from the original source.

Many people try and secure tickets from those original sources and fail to do so because they have already been purchased by others intent on making a bigger profit and interested in going to the event.

The argument that there is a demand is correct; but it will always mean that whoever has the biggest pockets will secure the tickets.

This sort of racketeering (which is the only way to describe this) is a disgrace and should be controlled by statute.

Yours Faithfully

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

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## Secondary ticketing

1 message

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18 November 2015 at 16:25

To: ticketing@culture.gov.uk

Dear Sir

Words cannot describe how angry I am at the secondary ticketing practice that is taking place in the UK.

On average I go to concerts 4-5 times a year or I should say I try to go 4-5 times a year as in majority cases I am not able to buy ticket from the original ticket source. I always try to get the tickets as soon as they go on sale and after selecting the tickets on the website I keep getting "not available" message, even though I am trying to get the tickets the minute they go on sale. After hours of "not available" message I end up with "ticket sold out" message and the next minute there are thousands of tickets available on the secondary ticket websites for a double price in the best case scenario....

A couple of days ago, I tried to get tickets for Coldplay concert at the St John at Hackney Church. The tickets were sold on the BBC website and as always, I was online the second the tickets went on sale. After 15 min of waiting I finally got to the ticket page just to find out that all tickets were already sold out. Tickets were selling for £17.50 plus postage costs. However, in the next few minutes they appeared on the secondary ticket websites for a minimum of £1,000 (!!!). The BBC website said that the name of the person who booked the tickets will be printed on the ticket and the ID will be required to confirm the name. So my question is, how is it possible that the ticket touts (or I should call them thieves!) are able to sell these tickets, as surely their name is going to be printed on the ticket.

Something has to be done about it, as most of the genuine fans cannot afford to pay these exorbitant prices and they constantly miss out on seeing their favorite bands and singers.

Part of the problem is that normally the original venues don't want to take any returned tickets and they should do it, as sometimes people who bought the tickets are not able to attend the event. In my opinion, venues should be accepting returned tickets and re-sell them for a normal price. Alternatively, some of the current secondary ticket companies should be able to take them but charge no more than a symbolic fee plus their admin costs.

I fell very strongly about this issue and I am very happy to provide any extra comments if they are required or cast my vote if there will be any voting ballot to stop re-selling tickets at extremely high prices.

I look forward to your comments.

Kind regards,

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ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

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19 November 2015 at 12:44

To: ticketing@culture.gov.uk

Prices for 'popular' artists and musicians are already beyond the reach of many.  
Excessive profiteering in the secondary market should be regulated.  
Just because a small minority can, and will pay OTT prices cannot legitimise its existence .  
It is a rip-off





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary Ticketing

1 message

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19 November 2015 at 07:52

To: ticketing@culture.gov.uk

Absolutely, there should be a cap on the profit made by these sites and the individuals who buy them first hand.

As a parent the pressure to get those must have tickets is immense if you are unsuccessful via the normal agencies. I was gullible enough to fork out £70 for a £20 ticket via "Getmeln" an offshoot of ticketmaster-never again, the tickets didn't show up until the week of the concert which made me wonder if it was a scam, as well as being scammed over the price....more fool me i suppose

Regards





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

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19 November 2015 at 18:19

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

Hello,

I would like to voice my anger and annoyance when it comes to secondary ticketing and the re-sale of tickets. Many many people buy these tickets only to make a profit and it stops so many actual fans of sport, music, comedy etc from being able to attend the concerts, matches or shows.

I find the websites that allow people to re-sell tickets for a number of times the face value of the tickets so immoral and have no idea how this can be legal. I could accept a 10% mark up on face value as I understand people buying the tickets in the first place will have had to pay delivery etc.

I'm a big football fan and hate seeing tickets for football matches on these websites but have still resorted to using them on some occasions.

Please try to take some action to prevent the ticket touts from making a profit and allow real fans to attend these events!!

Thanks

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ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

19 November 2015 at 20:23

To: ticketing@culture.gov.uk

Good evening

Please, please, please will you look into this issue.

It really is shocking to see how much more expensive tickets are, they sell out within seconds and it is almost impossible to buy big bands tickets from anywhere other than secondary ticket sellers.

As music holds such cultural importance here in the UK I feel it should be more accessible to a wider cross section of people, not just those with the money to afford it.

I'd love to be able to afford to take my family for a great night out, if it weren't for sites like ticketmaster I probably could!!

Thanking you kindly





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary Ticketing

1 message

19 November 2015 at 12:36

To: ticketing@culture.gov.uk

Dear Sir/Madam,

The secondary market is used for profiteering.

All the current system does is make fans pay higher prices than they should have to, as tickets are bought in bulk by touts (and ticketing companies) with the sole intention of re-selling at a profit.

Legislation to limit resale at no more than 10% of face price would be a near universally popular move (excepting touts).

Is that the side you wish to be on?

p.s. you may also want to look at extortionate booking fees charged. These are unavoidable and bear no relation to admin costs.





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

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## Secondary Ticketing

1 message

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18 November 2015 at 17:02

To: ticketing@culture.gov.uk

Hello,

I would like to express my view on the subject of secondary ticket sales, and is quite a simple one.

I am consistently unable to purchase tickets at their face value because the large secondary ticketing organisations manage to purchase them before the general public; the tickets are subsequently sold at a vastly inflated rate to those who can afford them; i.e. not the average member of public.

The ethics of this practice must be assessed, in order to determine what constitutes reasonable and moral behaviour by ticketing organisations; action to redress the balance should be taken thereafter.

I am firmly of the opinion that secondary ticketing is immoral, and seeks to exploit the demand for popular events. Popular events should not be constrained to the incredibly wealthy - the general public must be presented with the same opportunities to attend such events.

I recommend the following:

1. Significantly restricting the number of tickets that a family or organisation can purchase in one booking.
2. Limit the increase that secondary ticketing organisations can impose upon secondary sales.
3. Prevent secondary ticketing organisations, or recognised affiliates, from purchasing tickets with first 48 hours of tickets being made available to the general public.
4. Limit the percentage of tickets that a secondary ticketing organisation can purchase for any one event; this would need to include affiliated organisations.

Regards





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

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**Secondary ticketing**

1 message

18 November 2015 at 19:07

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

I think the re-selling of tickets, often for exorbitant amounts is disgraceful.

As well as professional resellers buying tickets to sell on for massive profit I am aware of individuals who do this occasionally for very high profile events.

Often these tickets do not state standing or seating or if you need to bring ID.

There has been occasions where I have been unable to go to gigs and when I sell the ticket my aim is recover the cost of the ticket and the booking fee and that is it.

Ticket providers could take a lesson from the RFU who demanded unwanted tickets are given back to them to resell at face value.

Sent from my iPhone



[ticketing mailbox <ticketing@culture.gov.uk>](mailto:ticketing@culture.gov.uk)

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## Secondary ticketing

1 message

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20 November 2015 at 12:46

To: [ticketing@culture.gov.uk](mailto:ticketing@culture.gov.uk)

Dear M

As a regular gig-goer I feel I need to add my experiences of purchasing tickets over the last 30+ years. I can clearly remember the last time I felt I stood a fair chance of purchasing a ticket at face value. It was 1992 and I queued for around 12 hours outside Earls Court to buy tickets to see U2. Just over a year later ticket purchasing for the next U2 gig at Wembley Stadium had moved from a queue of real fans to telephone purchasing with a credit card. This opened the doors to insider purchasing and ticket touts and ushered in the extremely stressful practice of being poised at 9am in order to either be lucky enough to get through on a phone or type in your details in less than 60 seconds. Many people I know have given up going to gigs as they believe purchasing tickets is almost impossible.

In September of this year I went to see Steven Wilson at the Royal Albert Hall. The tickets for this gig went on sale many months before the gig that within a minute I was only able to purchase a seat in the gods with a restricted view (although that was not stated on the ticket or the site). From my seat, although I could only see half of the stage I counted over 100 empty seats in large blocks that were substantially better than my "best seat available" as stated by Ticketmaster's site. I don't think that it is too much of a leap to conclude that those empty seats (at a supposedly sold out gig) were the seats that hadn't sold on secondary sites. The fact that they were in large identifiable blocks suggests to me that clearly they were purchased in bulk which we as ordinary consumers are unable to do (We often have to buy tickets as a team just to get enough tickets for a group larger than 6 – often unsuccessfully). I would have liked to have gone to both nights that Steven Wilson played the RAH but as both nights sold out so fast I stood no chance. Had some of the empty seats that I am told were also in abundance on the other night been released back to the RAH much like theatres do I would perhaps have had some chance.

I believe it is time that a cap is put on the resale of tickets and properly investigate how gigs can sell out in minutes yet less than a minute later great swathes of the audience suddenly decide they can't go and the tickets appear at extortionate prices on the secondary sites. I would rather a real fan got to go to the gig if I was unable to go instead of them having to line the pockets of people that are essentially industry-approved profiteers – some of which are undoubtedly industry insiders.

I feel that taking a serious look at, and fixing this issue would also take some of the extreme stress and disappointment out of purchasing tickets. It may also bring some of the magic of a truly sold out gig which is something that I have not experienced in a very long time despite attending many 'sold out' gigs.

Regards





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

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## Secondary ticketing

1 message

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19 November 2015 at 09:41

To: ticketing@culture.gov.uk

I am fortunate enough to be able to attend many concerts.

I am generally frustrated in my attempts to obtain decently priced seats by two things, the "pre-sale" through various agencies and the promotion of secondary reselling sites that are in effect owned by or supported by the major agencies or venues.

For example, Jeff Lynn recently announced tickets for ELO concerts last week. There were various pre sales on Wednesday and Thursday with a general sale taking place on the Friday.

I had access to a pre-sale on Wednesday initially and was looking to buy decently priced tickets on the floor or level 1 at the O2. Despite being logged in a waiting room and my turn coming up at 1 minute past 9 there were no tickets in any combination available to me. However on sites like stubhub ("an O2 partner") and Getmein (a ticketmaster company) relevant tickets were available at hugely inflated prices almost immediately.

The same happened on Thursday and on Friday. I failed to secure any tickets even when a new date was announced during the morning.

I have my suspicions that the resale site owners and the venues profit so much from the re-sale of tickets that they almost allocate tickets before any sale.

I do not understand why all artists and promoters require the ticket purchaser to be present when attending the concert. I can cite the recent David Gilmour concerts where although the time to get into the concert was a little longer, the purchaser of the ticket had to attend and provide photo ID. It is my understanding the AC/DC's recent tour also has similar stipulations.

It is in my view incumbent on all bands, promoters and venues to get this right. If tickets were named and not transferable then this market would not exist.

Similarly, fans who could not attend should be able to transfer at no profit. It will also avoid fraud by taking out the secondary market.

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Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary tickets sales

1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 17:56

Hello,

I welcome this opportunity to support any legislation that will reduce the profiteering May by secondary selling of concert tickets. In many instances the face value of a ticket is already relatively high, and dependant on a bands success and following venues sell out fast. It is so unfair that fans pay the extortionate profit margins to agencies who sell on tickets. How these agencies get the tickets is also in question, especially as when buying as an individual there can be restrictions in place regarding the Humber of tickets you can buy. The whole thing is scandalous, has been for many years and needs looking at fair and square to stop this easy profiteering.

Regards

Sent from my iPad





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary tickets

1 message

19 November 2015 at 08:53

To: ticketing@culture.gov.uk

We are a family of five music lovers, it's outrageous that sites sell tickets at inflated prices as and before the originate tickets go on sale, how is that fare to anyone! !!! Surely something should be done to protect your consumers. Personally what I find totally frustrating is when your trying to buy tickets how quickly they sell out and then most consumers have no option other than to buy inflated priced tickets of secondary sites, if the secondary sites didn't have the tickets to sell in the first place us mere mortals would be in with a chance of purchasing face value tickets. This is a big problem and definitely needs to be rectified.

Sent from my Samsung Galaxy S5 - powered by Three





ticketing mailbox <ticketing@culture.gov.uk>

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## SECONDARY TICKETS

1 message

18 November 2015 at 19:49

To: ticketing@culture.gov.uk

The aftersales companies Get Me In! ,Seatwave Stub Hub all have tickets up for sale minutes after pre sales and in some case before the tickets are on sale these after market companies should be banned from reselling or at least limited to reselling no earlier than two weeks before events that way might stop them buying up batches from their parent sites if there is a chance they won't be able to re sell for a s big a profit.

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

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## Secondary tickets

1 message

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To: ticketing@culture.gov.uk

19 November 2015 at 21:57

Dear Sir

I have been buying tickets and attending concerts for over 40 years now and the ticket market has changed considerably over that time.

The situation today is farcical. There have been many concerts over the last few years that I would like to have bought tickets for but have been unable to do so because they have been snapped up for the secondary market by people who have no intention of attending the show but merely wish to make as much profit as possible. It is wrong and I really wish the government would put a stop to it. It should be illegal to sell a ticket for more than its face value. If a person buys a ticket for an event that they are subsequently unable to attend then there should be a process for return and refund of the ticket price and the ticket then re-offered for sale at the face value. The handling fee charged on the original purchase may be retained by the ticket agency to cover costs.

It's a simple solution which will facilitate a return to the days when the people who bought the tickets were the people who intended to use them and at a stroke will end the secondary ticket trade and cut off the income of the parasites that operate it

sincerely





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary tickets

1 message

19 November 2015 at 06:02

To: ticketing@culture.gov.uk

The biggest issue from my perspective is that the secondary ticket sites are allowed to be owned by the primary ticket agencies so it is in their overall interest to sell more on the secondary market.





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

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**Secondary websites = 'Legitimised' touting - these turkeys won't vote for Xmas!**

1 message

20 November 2015 at 12:41

To: ticketing@culture.gov.uk

Sir, I have been going to live music and sporting events since I was 16 in the early '70s; a time when tickets were only available to those that posted applications to the promoters or queued as all true music and sporting fans were prepared to do.

Touting over the years has been the scourge of genuine fans like me and it still fills me with rage when confronted at every street corner on the way to a gig or a match by the whispering and not so subtle barrow boy scum that want to buy or sell any "spare" tickets! Why the police don't move them along remains a mystery.

The advent of secondary websites has been manna from heaven to these parasites and the fact that nothing has been done to limit the abuses that we see remains a mystery up until now.

The website owners themselves will whinge and whine that they are providing choice for consumers. But this is a choice limited by the fact that so many organised touts are buying up huge volumes of tickets in direct competition with the true fans merely to scalp the genuine fans immediately after tickets go on sale when they sell out prematurely – because of orchestrated tout buying patterns.

It makes me sick to listen to and see Stubhub's totally disingenuous advertising campaign this year that tries to suggest its site is only used by fans that 'can't go' to the gig or match because a baby unexpectedly becomes due for its entry into the world or some unfortunate accident renders the fan encased in plaster - to the rescue Stubhub!! What a load of prize They are getting rich on the commissions added to the inflated tout ticket prices so why would a turkey vote for Xmas.

These adverts should have been reported to the Advertising Standards Board for the sheer lies that are being pedalled – the vast majority of users that resell on these sites at huge mark ups are professional touts – nothing to do with an inability to go at the last minute. They know it – we know it. But they get away with peddling these lies!

It's time that this practice was outlawed and a 10% maximum limit is applied to any resold tickets with sellers information detailed to highlight individuals that are still trying to abuse the system.

**Do the right thing! – this has nothing to do with killing entrepreneurialism!**



ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket sites

1 message

18 November 2015 at 16:32

To: ticketing@culture.gov.uk

I am sure this must repeat what everyone else is saying but I don't believe ticket sites when immediately you are directed you to another site such as "Get Me In" with ridiculous prices saying sold out within minutes of them going on sale. Either the same company or working together. Exploitation of fans and putting entertainment out of reach of many people. Greedy.





ticketing mailbox <ticketing@culture.gov.uk>

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## Simple Solution

1 message

19 November 2015 at 21:25

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

Re: secondary ticket market review

I'm sure you have plenty of verbatim on why the current market is unfair to music fans. All websites now have the technology to understand face value of tickets. Make it illegal to resell above cost price online. Touts can't make profit and those who bought tickets in good faith will have the ability to resell their tickets up to face value.

Anything less supports the black market.

Sure I'm not the only one who has suggested this. Hope something is done so music fans can see the bands they love without being ripped off.  
Good luck





ticketing mailbox <ticketing@culture.gov.uk>

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## Sites like stubhub

1 message

19 November 2015 at 18:56

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

Hi,

How can it be legal for sites like stubhub to list, or allow people to list, tickets for gigs that aren't even on sale at the time of the listing? Pre-sales sell out in minutes, as do main day sales and in seconds, tickets are listed for extortionate amounts of money.

How do they know they are going to get the tickets unless there is some sort of scam or agreement in place well beforehand?

We all saw the dispatches episode where they had huge books of credit cards and mass purchased tickets themselves to list for sale.

It's things like this that are ruining people's confidence in ticket sites.

Regards





ticketing mailbox <ticketing@culture.gov.uk>

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## Stop this racket

1 message

19 November 2015 at 19:20

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

Please put an end to this practice, it's outrages companies bulk buying tickets only to make profit from them, stopping real customers from getting tickets at face value.

Regards

|



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## Stop touting NOW

1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 17:45

Hi there!

The 'industry' of secondary ticketing is a disgrace and it is one of the most common practices around and it must stop.

I am a 30 year old man and I live in Manchester and live music runs through my veins. I have been going to gigs since I can remember [1992 Roundhay Park Leeds for Genesis] and it makes my blood boil that over the years, the amount of gigs I've seen, sometimes attending sometimes unable to, which sell out and are then resold outside by groups of men for astronomical prices is abhorrent. The fact it is now common practice online really takes the biscuit. It must stop.

'Legal' sites such as ViaGoGo and GetMeIn to name a few are a joke as they allow this to happen and in turn has created a parasite industry where companies and individuals can thrive and make a living from exploiting enthusiastic music/theatre fans and it must stop.

Why can, normally large groups of men, sometimes rather an intimidating presence, congregate outside every live gig and openly sell onwards for unfair prices? This should be illegal. Not to mention these people making a living from this, having tax free earnings. We all know someone who has been ripped off with fakes or pressured in to high prices and it must stop.

Passing laws to prevent tickets being sold outside venues by organised groups clearly there for one thing for me is a must. Also and more importantly a law to stop them being sold onwards online for astronomical prices is a must.

If only there was something we could do something that prevent them all being snapped up in droves in the first place?

Many thanks

obt



ticketing mailbox <ticketing@culture.gov.uk>

---

## Stop touts and ticketeering!!

1 message

18 November 2015 at 21:32

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

I would wholeheartedly support any measures that prevented the resale of tickets to events at vastly inflated sums.

I have missed out on so many concerts because touts with the right software have snapped up all the tickets. The artists themselves don't see the profit and TRUE fans lose out.

1bL



ticketing mailbox <ticketing@culture.gov.uk>

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## Submission to review

1 message

19 November 2015 at 07:43

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

Dear Mr Jenkins,

I am pleased that the Government has chosen to review this area.

I have a couple of points to make to inform your review:

- 1) I see ticket resale website as facilitating nothing other than ticket touting. As far as I am aware, ticket touting is illegal.
- 2) The argument made by ticket resale website to justify themselves is that they offer a platform for genuine fans to resell their tickets when unforeseen circumstances mean they are no longer able to attend an event.

You need simply to look at the volume of tickets that are offered for several times their face value on ticket resale websites within minutes of having been put on general sale by the event organisers to see that this argument is extremely weak. I invite you to look at this for yourself next time tickets for a major music event go on sale.

I look forward to the outcome of your review.

Yours sincerely,

792



ticketing mailbox <ticketing@culture.gov.uk>

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## The resale of tickets

1 message

18 November 2015 at 20:43

To: ticketing@culture.gov.uk

To whom it may concern,

I think it's a disgrace that tickets for live events can be snapped up and sold on for big profits via ticket resale sites. It stops the real fans from seeing the events and damages the reputation of live events in England. I feel like the resale of tickets is in the hands of criminals. Please put a stop to this.

Sincerely,

76E



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

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**The review of consumer protection measures in the online ticket resale market for events. Call for evidence.**2 messages

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19 November 2015 at 23:53

To: ticketing@culture.gov.uk

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

Dear Mr Jenkins,

With regard to the above review I write as someone who has observed the secondary ticket market in relation to high-demand sporting events from both a personal and business perspective, the latter as CEO of Sport on Spec a company that promotes awareness of the A to Z of spectator sport taking place in Scotland.

As a company that values a fair deal for sporting fans, in my opinion the secondary ticket market is extremely unhelpful where it comes to popular events such as the Davis Cup. The effective online touting around these events is transparent to the eyes of all but the most blinkered (the speed in which sold-out Davis Cup semi-final tickets to the Emirates Arena in Glasgow just recently on secondary ticket outlets various, at exorbitant prices bore testimony to that) with the result that families with children without deep pockets can be frustrated from going to events where the event-holder would encourage them to. Similar happens with all high-demand sporting events.

It has also been galling to see the main secondary ticketing companies pay lip service to the new regulations requiring a seller to specify the ticket row and number, thereby frustrating event-holders from identifying tickets being sold in contravention of their T&Cs and cancelling ahead of the event. These companies get a % cut of the resale value and hence it is very easy to see how their commercial objectives (that have nothing to do with the interests of sport or its fans) mean they will ignore legislation where it means increased profits for them unless they are brought to account.

The secondary ticket has it's place in enabling fans to buy and sell tickets not for profit, but the situation where the likes of Viagogo, Seat Wave, Get Me In and Stub Hub allow their platforms to be utilised by online touts (such that they both benefit but to the detriment of sport generally) is something which in my view should be legislated against, and equally important then enforced.

Regards



Department for Culture Media & Sport  
C  
M  
E

Department for Culture Media & Sport



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19 November 2015 at 23:53

[Quoted text hidden]

sbt



ticketing mailbox <ticketing@culture.gov.uk>

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## The Stone Roses Ticketing fiasco

1 message

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19 November 2015 at 22:51

To: ticketing@culture.gov.uk

Dear Sir/ Madam,

I recently tried to purchase Stone Roses tickets online via Ticketmaster. I had been online, ready and waiting for the frenzy to begin from 08:45 on Friday 6th November as the tickets were scheduled to be released at 09:30. Once 09:30 hit, the website decides to update, telling people (not just me either) that the website is currently experiencing high volumes of traffic due to unprecedented demand.

I had a few computers going at the same time and within a few minutes tickets were already on sale on Ticketmaster's sister website, Get Me In. This would have been impossible to have even achieved this.

Let's break it down, someone would have had to have been lucky enough to get through straight away at 09:30, punch in their details, log in or enter ticket details onto the sister site and upload the sale (is that how it works??!!).

The whole thing stinks if you ask me and I'm struggling to believe that in this day and age this industry is still not regulated. This mess needs sorting out.

Yours Sincerely,

Sent from my iPhone





ticketing mailbox <ticketing@culture.gov.uk>

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## Third party ticket resales

1 message

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18 November 2015 at 20:19

To: ticketing@culture.gov.uk

Dear Sir or Madam,

I recently tried to buy tickets to see a live music performance, but they were sold out almost instantly. However, there were tickets on sale on a resale website for several times the face value price of the tickets.

What I found most disturbing was the way in which I was redirected to a third party ticket resale website without even realising it. This was seemingly done via a link on the venues' own website, presumably because the live music promoters and venues are working with these third party sites.

I find this practice corrupt, deceitful and to the great financial detriment of the consumer.

Many thanks.

467



ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Market

1 message

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18 November 2015 at 22:03

to: ticketing@culture.gov.uk

If you want the truth on the ticket market just get in touch with me I have been in the market on both sides for over 50 years.





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket proposal

1 message

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19 November 2015 at 08:41

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

As a musician, and an avid live music fan, i find it increasingly frustrating that i can't buy tickets to see my favourite bands, because tickets are bought in bulk by people/companies who have no interest in going to the event: They only want to make money reselling the tickets for profit.

In my opinion, something should have been done about this many, many years ago.

Please introduce the new law.

Thank you

bbt



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

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## Ticket purchasing

1 message

19 November 2015 at 07:51

To: ticketing@culture.gov.uk

Dear Sir/ Madam,

I realise the call for evidence/ opinion on this matter was targeted at larger bodies than myself as a single consumer but I think I am among the group of people most badly effected by this. Events and venues set prices that will generate profit but also that will allow core fans of events a fair opportunity to attend, this process is undermined when tickets are rapidly purchased in large quantities and instantly listed for resale prices far above their face value. The two main websites in the UK that seem to shamelessly get away with this are 'Get Me In' (which is run in conjunction with Ticketmaster) and e-Bay. It is not enough that the rules should say you must inform about face value, there should be a blanket ban on re-selling tickets for more than they have cost originally. I would point to, as a prime example of this, the selling of tickets to the Davis Cup semi-final between GB and Australia. Tickets were instantly sold out for this event and then seconds later appeared for prices sometimes ten times their face value on ticket selling websites. Needing to say what the face value was is of no consequence in these limited markets, eventually only those with large amounts of excess money will be able to attend these events, driving out many who would wish to attend. I believe this is a cultural issue, when you make sports and the arts the exclusive preserve of the elite you will create a cultural rift in society. Sports and music are what bring us together, these websites jeopardise that.

Kind Regards,

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Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket re-sale needs legislation

1 message

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18 November 2015 at 21:20

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

Dear Sir,

I attend a lot of music concerts and very much enjoy doing so. However from experience, I have noticed that for certain high-demand concerts there is a definite pattern of tickets being snapped up purely for the purpose of profiteering. Ticket re-sale websites definitely help facilitate this, and according to some documentaries are involved with ticket promoters in a convenient deal, that means the tickets go to the re-sale site before they go on sale to the public.

As a music fan, I plead for you to put an end to this practise. I am not against ticket reselling, however there should be a limit on what profit can be made. Harvey Goldsmith's proposal of 10% seems reasonable.

I do realise in the current situation you could argue that "well if you don't want to pay the price then don't go", however this benefits no-one, neither the artists or us public.

Yours Sincerely,





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Re-sale

1 message

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19 November 2015 at 00:16

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

Dear sir/madam.

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 3rd party companies/businesses 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





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Re-Sales

1 message

19 November 2015 at 08:22

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

I don't think government should get involved in this area. Let the market control it.  
It's got nothing to do with government.

Sent from my iPhone





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

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**Ticket re-selling.**1 message

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18 November 2015 at 17:15

To: ticketing@culture.gov.uk

Dear Sirs,

I am writing to contribute my opinion to this debate.

In attempting to book tickets, it is the norm now to encounter little or no first choice tickets whether booking on day 1 of sale or pre sale days. Even if you get through 10 seconds after the start of sale, you will invariably find that all tickets are sold but, of course, there are plenty already available via the re-sellers. However, these tickets are always at vastly inflated prices.

This would be bad enough if early bookers were merely profiting from their good fortune in acquiring tickets. But it begs the question, especially as the tickets routinely appear on 'partner' companies to the very company you are attempting to book with in the first place (and owned by them too) that surely these companies have every incentive to make a certain amount of their allocation available only via these resellers? There are vastly more profits to be made that way, are there not?

Having read commentary from various quarters, I think it is a smokescreen by the big sellers to suggest that this might only apply to smaller or independent agents. It presents itself potentially as a huge scam and it should be for all agencies concerned to prove (rather than just deny) that they are not culpable.

Some form of legislation is required to bring this situation under control and prevent the exploitation of genuine customers, without risk of evasion by the ticket agencies.

Regards,

Sent from my iPad





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Re-selling

1 message

19 November 2015 at 17:00

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

I am writing to add my voice to the many who are angry about so-called re-seller ticket sites, which in my opinion are worse than the ticket tout on the street that tries to sell you a dud ticket.

I have heard of many fans buying tickets to festivals and finding out these are fake and have been unable to buy tickets for my favorite artists as the tickets have been put up on re-sale sites minutes after purchase for inflated prices. There shouldn't be a business in buying tickets, depriving fans of a chance to buy at the correct price, and selling them to make a ridiculous profit.

Please help to stop that and make gigs accessible for everyone. The tickets start at a price the artist is willing to play for, others shouldn't be able to make more per ticket than the artist and promoter!

Many thanks





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket resale abuse

1 message

18 November 2015 at 21:29

To: ticketing@culture.gov.uk

Ticket reselling is not about fans selling tickets they cannot use it is about making a profit. To prevent abuse the markup should be restricted. This will not prevent abuse, ticket touts have always existed, but it will make the legal mass purchase and resale less likely.









ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Resale Review

1 message

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19 November 2015 at 19:03

To: ticketing@culture.gov.uk

Dear Sir

Tickets should be sold to fans and re sold to other fans, this should not be a profit making business at anyones expense.

We are lucky to have access to so many events but the price of resale tickets is making these events unobtainable for the majority. Super fans are getting into debt to see their favourite artists or go to the biggest games/events and these events will become elitist.

Tickets should only be resold for face value plus costs ie postage or if a booking fee was paid. The reason for resale should only be genuine & therefore the seller should be happy with just reimbursement. Anything more is a business & that's adding a middle man to what is a simple seller-buyer system.

Kind Regards

Sent from my Samsung device





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket resale sites

1 message

---

20 November 2015 at 13:10

To: ticketing@culture.gov.uk

Hello

I wanted to say I am disgusted with the way minutes after tickets have gone on sale for an event, they are available to buy on ticket resale sites.

This morning I went on ticketmaster approx 30 min after The Who at Wembley arena went on sale. I tried to buy tickets but was told there were none available but ticketmaster directed me to their own resale site GetMeIn where there were already over 600 options of tickets available at highly inflated prices. In my opinion ticketmaster are contributing to this problem by allowing people to sell tickets on their own resale site where they have only just been purchased. They should be banned from allowing this to happen.

Regards

Sent from my iPhone





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket resale sites

1 message

---

18 November 2015 at 16:24

To: ticketing@culture.gov.uk

Such sites should be completely banned.

They are worse than ticket touts outside the stadium.

If people are genuinely unable to use their ticket they should be able to resell them through the original site they obtained them from but only at **the face value.**





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Resale Sites

1 message

18 November 2015 at 18:51

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

Those agencies that sell or resell tickets at ridiculous prices are abhorrent and deny genuine fans and genuine customers an opportunity to enjoy and support who they want to.

I agree to any laws being passed that would get rid of these vultures and enable ordinary hardworking fans and supporters to enjoy what they want.

Kind regards.

Sent from Samsung Mobile





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

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## Ticket resale sites

1 message

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19 November 2015 at 15:08

To: ticketing@culture.gov.uk

I'm writing to give some light on the subject of the secondary ticket market

I use ticket resale sites to both buy and sell and have extensive knowledge on the issue

You have to think of it like any black market , any draconian laws that dry up the supply will drive up the prices and the incentive

The banning and illegality of ticket resales will INCENTIVISE ticket touting as it creates scarcity and drives UP prices

I buy my tickets last minute and often pay HALF PRICE of face value - there are 2 sides to the coin of selling a ticket , you RISK losing if the market is liquid , by making it difficult you guarantee a profit

I personally went to the recent rugby World Cup final , both QF and a semi all at Twickenham for half price , the same with the recent U2 at the o2 arena

Many people buy tickets months in advance and then can't make it , it's natural they would want to sell , i hear a max mark up of 10% being floated but I see nothing wrong with 100% mark up , the more incentive to sell the more tickets are available and the lower the prices , supply and demand

The best thing you could do is to limit the middle man fee the sites charge , at the moment it's an extortionate 30% , 15 from the buyer and 15 from the seller

Imagine an estate agent charging 30 % ?

eBay used to sell tickets via auction and I went to many a gig for 99p but as they own stubhub they force everyone to use that and rip them off with commission

As with most things that are broken in the market it's because it's a cartel of 2 or 3 companies owning all the access to the market

A limit of 5 or 10% TOTAL commission should be applied to the RESALE SITES not the seller

With paperless technology and pdf downloads these sites are just pimping off the public for doing nothing to justify 30% commission

Encourage a free market so the public don't panic and drive up prices and limit the commission of the resale sites and maybe encourage fan to fan sites like twickets

2A



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

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## Ticket resale sites

1 message

18 November 2015 at 18:28

To: ticketing@culture.gov.uk

I feel strongly that the current practices of ticket resale sites need to be outlawed. The fact that tickets can appear on these sites at the same time or even before tickets go on sale suggests that they are being used only by people wanting to make obscene amounts of money at the expense of genuine fans.

I would question the ethics of these sites as the main players are owned by primary ticket vendors and I am suspicious that they actually skim off a number of tickets to resell at a significant profit.

The fans of bands loose out,tickets are often expensive enough especially when you factor in surcharges, postage costs, the ridiculous charges you have to pay for the privilege of using your own printer to print out tickets..... It goes on and on.

I believe bands make very little money from touring, but I'm sure there are plenty of unscrupulous people making a lot of money.

If the resales are for genuine reasons, then the original purchaser should accept a resale price of not more than 10% of the face value on top of the cost.

Bands should be seen by their fans, who pay a fair price and are not at risk of being ripped off. There should be no place in music for crooks be it individuals or companies abusing the real fans desire to see their heroes

I sincerely hope the government are willing to listen to consumer views and tackle this problem head on

Yours

Sent from my iPad





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

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## Ticket Resale Websites

1 message

19 November 2015 at 14:41

To: ticketing@culture.gov.uk

I would like to add my name to the opposition to secondary ticketing or 'Resale Websites'

Here are the reasons

- Tickets appearing on re-sale sites before they were even officially released: StubHub! had 364 tickets on sale for Rod Stewart's UK tour the day before the presale began.
- Tickets appearing simultaneously on primary and re-sale sites: For the same Rod Stewart tour, 450 tickets were available on Get Me In! the moment the presale began on the primary site and two days later this had risen to 2,305 tickets.
- Suspicious ticket release patterns: For each of the 28 Riverdance tour dates, eight tickets were on sale on Get Me In! within a minute of an O2 Priority presale (where O2 customers get early access to tickets), each listing had exactly the same price structure.
- Re-sale restrictions being ignored: Viagogo listed tickets for Benedict Cumberbatch's Hamlet at the Barbican, despite the venue imposing strict resale restrictions and asking for photo ID on the door. Tickets cost up to £1,500 (compared to an original face value of £62.50).

Ticket prices marked up by 100's of % : tickets to U2's recent London shows were advertised for up to £3,300 on resale sites, despite a face value of £182.

These sites scandalously exploit fans of sport and cultural events, not just receiving a premium for supplying a service but vastly overinflating tickets to make huge and unacceptable profits

Regards,

Sent from my iPad





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket ReSale

1 message

18 November 2015 at 23:17

To: ticketing@culture.gov.uk

Re the above, I wholeheartedly agree that we should clamp down on tickets being re-sold for over-inflated prices and that if possible, this should become illegal.

If we don't do something to stop this now, a whole generation will grow up having not been able to afford to go and see a live show.

Kindly stop this now.





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Resale

1 message

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n>

20 November 2015 at 11:38

to: ticketing@culture.gov.uk

I do not believe that tickets should be resold for more than 10% above face value  
Regards

Sent from mobile





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

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**Ticket resale**

1 message

19 November 2015 at 20:32

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

To whom it may concern,

I have been trying to purchase tickets for a show in February 2016 but most are sold out on any sites that have reasonable prices for decent seats. Attached you will find screen shots of the extortionate prices they think are acceptable.

I do not trust the secondary sites, especially when they say that the ticket is only worth £50 or so but they feel it's okay to charge upwards of £200. What justifies that? Where is it going? It has put me off going and so I have simply not gone. It is clear that all primary sites only have back-of-the-room seating available and all other good seats have been purchased in bulk far in advance. Many sites I have been on, like ticketmaster, don't tell you what the prices are and what seats are available until you get right through. For example, I would want to get the closest seats for the cheapest price but they make it very unclear.

Also, in one of the screen shots I attached, you will see that I selected a floor ticket which came up at £44.80 or something. It said there were none available, but I could purchase them on their own resale site at a heavily inflated price.

I personally find this unacceptable and have not gone to shows I would otherwise have loved to attend.

I think it best that we just stop these resale sites altogether. What's the point other than third party profits?

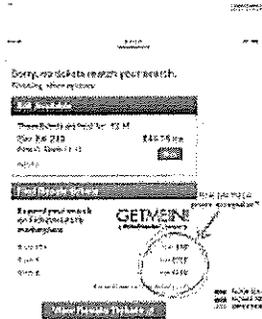
Thank you for your time.

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**2 attachments**



IMG\_0263.JPG  
223K



IMG\_0262.JPG  
182K

tl8



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

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## Ticket resale

1 message

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18 November 2015 at 23:23

To: ticketing@culture.gov.uk

Hi,

I have been an avid music goer for years, going to in excess of 50 gigs per year.

Recently even with "fan" early access or venue membership presale, it has become more and more difficult to 1) get tickets at some venues 2) get "decent" tickets ie close to stage and 3) paying a sensible price for said tickets.

It seems that the bigger the venue, the more the problem is, with The O2 London being the worst, with American Express, Ticketmaster and resale sites appearing to gobble up tickets instantly and reselling at grossly inflated prices before the official general public sale date.

It has got to the point that unless I get a decent ticket or 2 from a less well used site, I will either forget it or use a friend's VIP box site, which is often more reasonable than the resale sites for normal tickets.

Something that I notice often, is that the likes of Ticketmaster stipulate a maximum of on some occasions upto 16 tickets can be bought at one transaction. Why??? I normally buy 2 or 4 maximum, so it looks like they are encouraging reselling.

AXS who generally sell tickets for The O2 appear to offer bad seats to individuals as instantly as the sale opens, the close seats have been sold, again how is this possible?

It appears that The O2 is becoming a key target for the resellers with its 20,000 or so capacity, it makes for big profits on already expensive seats.

My experiences go on and on, if you would like further examples of ticket companies bad practices and obvious setups to encourage reselling, I'd be glad to elaborate, you can contact me by email.

I sincerely hope that stringent controls are put in place as it is penalising true fans and music lovers alike, leaving a sour taste after using ticket agents, which will inevitably lead to to artists not touring, or only the few being able to afford to pay the inflated prices to go.

Regards

11/19/2015

Department for Culture Media & Sport Mail - Ticket resale

Sent from my Sony Xperia™ smartphone



ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket resale

1 message

18 November 2015 at 22:17

To: ticketing@culture.gov.uk

Dear sirs,

My comments are brief but nonetheless indicative of the current situation faced on a continuous basis by hard working music fans who want the opportunity to see their favourite bands and artists at a fair price.

On Friday 13th November, I attempted to buy tickets for Jeff Lynne's ELO at the Genting Arena, Birmingham. Tickets went on sale at 9.00am precisely. I sat waiting for 9.00am, logged onto the Ticketmaster site. As the tickets went on sale I joined the on line queue.

At 9.01am I received the message on my screen that there were no tickets available for the dates I had selected BUT I could buy them from Get Me In which I believe is owned by Ticketmaster.

How can this be the case? I can only assume that this is some wider fraudulent activity, designed with the specific intention of securing a higher profit for tickets.

Maddening is not the word for it. This is truly a disgraceful practice that must be addressed and stopped, otherwise the music industry itself will suffer in the end.





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket resale

1 message

18 November 2015 at 21:45

To: ticketing@culture.gov.uk

Hi

I strongly agree that ticket resale companies must not be allowed to resell any tickets for more than 10% profit.

Please legislate for this.

...

P

Sent from my iPhone





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

---

## Ticket Resale

1 message

---

18 November 2015 at 21:45

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

as an individual who attends live music events on a regular basis i do struggle to buy tickets for certain events but refuse point blank to buy from a resale site. I have never bought or sold tickets to touts outside venues but have sold to other fans for the face value. I regularly attend events with a group of friends and have been in the situation where a ticket was not going to be used and sold the tickets on Ebay but only for face value plus postage costs or for auction but never with a view of making money.

I have missed out on concerts because ticket have sold out quickly and appeared for resale almost instantly elsewhere.

I have attended events where ID was requested, tickets were only available with a bank account number on the ticket or in one case a photo had to be provided to be printed on the ticket for a free festival held in Finsbury park.

There has always been reluctance amongst the promotional companies to protect ticket buyers, having worked within one company myself am fully aware tickets were put up to certain parties (touts) before the tickets actually went on sale to the general public.

I think there should be more controls on the sales of tickets, the sellers should take more responsibility and a concerted effort put into stopping the resale of tickets for profit. I'm sure the government earns nothing in revenues from individuals reselling tickets online.





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

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## Ticket Resale

1 message

19 November 2015 at 23:17

To: ticketing@culture.gov.uk

Ticket resale has reached a ridiculous point. On many occasions I have been waiting for tickets to go on sale at 9am, refreshed the page and have to wait for my slot, then by 9:03 tickets are unavailable and being advertised on the same page by sites like viagogo and stub hub at double and even triple the price. I'm not sure how you can fix this but it needs to be looked out, maybe photos on tickets is the only option?

The resale sites are also charging too much to the buyers and sellers. I recently bought 4 tickets to a gig but the 3rd and 4th person couldn't come. I put the tickets on a resale site as I couldn't sell them to another friend. I wanted to put the tickets on for face value as I'm not interested in making anything from them. To break even I had to raise the ticket price by £3 per ticket as I was being charged £6 to sell them. When I looked to see how much they were being sold for I saw that the site were charging the buyer an extra £9. Therefore they would be making £15 off the sale which would mean the buyer would be spending £70 for two tickets instead of £55. I would have rather contacted the buyer directly to meet him at the door to offer him the tickets for face value as there's no reason he should have to pay more than anyone else in the venue.

Regards

~





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Resales Market

1 message

19 November 2015 at 08:24

To: ticketing@culture.gov.uk

It's an utter disgrace.

A recent example, Stone Roses tickets went on sale for a new run of gigs in Manchester on ticketmaster at 09:30 and sold out by 10:00 yet ticket master also owns get me in and you could get the same tickets at vastly increase prices on get me in from 09:40 onwards. I'm sorry but we are not all stupid. I simply feel ticketmaster only sells a small proportion of tickets face value and then "sells out" and instantly shifts all of the remaining tickets into its secondary Sara sites at vastly inflated prices. It's simply not fair and is a prime example of miss selling and deceptive pricing.

Sent from my iPhone





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

---

**Ticket resales.**

1 message

18 November 2015 at 19:38

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

Hi I recently registered for presale tickets for Jeff Lynne's ELO with Ticketmaster. The presale went ahead on Thursday 12/11/15 about two weeks after I registered.

I visited Ticketmaster web site at 9.00am on Thursday 12/11/15 this was the time of tickets going on sale to anyone that had registered.

All tickets were sold or not available but in Ticketmaster's other site Getmein which specialises in after sale tickets there were hundreds of tickets for sale at largely inflated prices.

I purchased 2 tickets for Dublin and the total cost was £269.75

2 tickets           £110.00 each

Processing Fee £39.18

delivery fee     £10.57

The ticket price was twice the face value plus the processing fee and the delivery charge.

Other venues the inflated price was much higher.

I belong to a Face Book group that is dedicated to Jeff Lynne's ELO and there are a lot of unhappy people on there who also feel that they have been ripped off.

I feel this is very wrong if not illegal it certainly is immoral considering that the tickets were not on general sale at this time.

I could not find any tickets for this artist anywhere on line apart from after sale sites.

I feel like I have been robbed these sites are no better than touts.

Kind regards





ticketing mailbox <ticketing@culture.gov.uk>

---

## Ticket resales

1 message

19 November 2015 at 18:24

To: ticketing@culture.gov.uk

Hi

Would just like to say that the current practice of resale companies is restricting everyday people from attending many events due to the extortionate mark ups and agree that a maximum mark up should be applied if it is to continue

Rgds

Sent from my iPad





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

---

**ticket resales**

1 message

18 November 2015 at 21:57

to: ticketing@culture.gov.uk

Dear Sir,

Ticket resale sites should be legislated against and shut down.

They exploit the artists and the fans.

I have been suffering from breast cancer since 2004 and there are several artists on my bucket list, one of whom is Nick Cave, whose tours sell out almost the minute the tickets go on sale. Earlier this year 'Get Me In' wanted to charge us just under £350 inc exorbitant fees for 2 tickets which actually cost approx. £100 inc fees for the 2 to see Nick Cave at the Royal Albert Hall. Thankfully fate smiled upon me and I was phoned whilst in hospital [suffering from my third bout of life-threatening septicaemia] by the box office of the Nottingham Theatre Royal Concert Hall as they had 2 tickets which had been returned & we had reached the top of the waiting list. Had that lady not rung us, my husband would most likely have given in and bought the tickets from Get Me In to make sure that I got to see Nick Cave as I've been wanting to see him perform live for over 20 years. The gig was 4 days after my 50<sup>th</sup> birthday, and it was fabulous.

These companies exploit people like me and many, many others.

Please stop them

Thank you.

Kind regards,





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

---

**Ticket resales**

1 message

**Gmail**

18 November 2015 at 18:18

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

It should not be possible to buy a ticket for a concert and sell it on at any significant profit to the individual. If you buy a ticket for a concert it should be with a view to watching the show as a fan, not to sell on for personal gain. You are depriving real fans on medium to low incomes the chance to see these artists as the resale price for popular events often prices them out.

What the ticket resale sites are doing is just as bad as ticket touting. The only thing it stops is people buying fake tickets, but it's still ripping off fans.

Sent from my iPhone





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

---

**Ticket resales**

1 message

19 November 2015 at 07:44

To: ticketing@culture.gov.uk

Dear Sir / Madam,

I am sure you will have received lots of anecdotal evidence of the mass purchase of tickets by online sites.

I would like to add the latest in a long line that I have encountered. Recently my son wished to have tickets for a band in Cardiff during February. So armed with the ability to use an "exclusive" 2 day early presale I was able to buy. However an internet search straight after revealed online sites guaranteeing tickets for over double face value just ten minutes into the two day early sale.

How is the man on the street able to compete with this? The easiest conclusion to come to after years of seeing these practices is that there is collusion between online providers. A look for tickets for the same show this morning reveals up to 2 times face value charges. Did these tickets ever reach the open market?

This practice should be regulated so that the ordinary person has a chance of not being soundly ripped off in pursuit of tickets for shows.

Yours faithfully,





Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket resales

1 message

---

18 November 2015 at 19:24

To: ticketing@culture.gov.uk

It's a disgrace, tickets are instantly purchased and put on resale for extortionate rates. People who want to see the artists are made to pay a premium, so someone can make money for nothing.

Sent from my iPhone





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

---

## Ticket Resales

1 message

18 November 2015 at 17:24

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

I find it very frustrating as someone who likes to attend events and concerts on a regular basis that if you are unable to buy tickets in the first 10 minutes that they go on sale, you can often not get tickets at all, then find half the tickets back u for sale within hours at massively inflated prices. Im ok with paying a little extra if Im getting last minute tickets or I was disorganised enough to not get to the site in time, however its wrong that people are able to manipulate the market in this way.

10% on top of face value should be enough to cover a persons admin fee from the original purchase, leaving them not out of pocket if they decide to sell their tickets, but would discourage scalpers who manipulate the market.





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

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## Ticket resales

2 messages

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19 November 2015 at 13:57

To: ticketing@culture.gov.uk

The advent of ticket resale sites has taken the cost of tickets beyond the affordability of most people.

There is little choice but to use supposedly reputable ticket agent sites as theatres/concert venues/sports arenas now do most of their ticket sales via e.g. Ticketmaster/ATG etc. The ticket agencies now have their own resale sites and tickets are diverted to the resale sector as there is a greater profit margin. Already the ordinary customer has to pay additional fees to use the e.g. Ticketmaster type sites and despite an individual applying for tickets online on the time and date specified it is nigh on impossible to obtain tickets, minutes later they are miraculously available on resale sites at a huge mark up.

Some ticket sales e.g. Galstonbury/2012 Olympic ticket sales were dealt with in a way that prevented agencies from cashing in.

Police involved in ensuring there was no interference or fraud by touts in the case of the Olympics concluded that ticket resales in the UK were often controlled by the criminal element inside and outside of the UK. This has security implications when payment and ID details are uploaded.

There needs to be a complete overhaul of the UK ticket business, which generates an enormous amount of money per year, to ensure that tickets are sold at a fair price, purchaser security is protected, agencies/sites cannot commit fraud and criminal organisations are not able to profit at all from the ticket business.

The government, promoters and performers need to join together and tackle the issue as a matter of urgency.

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19 November 2015 at 13:58

To: ticketing@culture.gov.uk

[Quoted text hidden]





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket resales

1 message

20 November 2015 at 09:04

To: ticketing@culture.gov.uk

It would appear that there are occasions when tickets for many events are sold out and Joe public who missed out on the original allocation have no chance of buying tickets in the resales because of the inflated prices. I believe there should be a restriction on the mark up that these sites levy which also stops them from packing the tickets up so that they continue to exclude the general public. You are allowing a cultural event to be attended only by the extremely rich

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This email was sent by

in

and





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket resales

1 message

---

To: ticketing@culture.gov.uk >

18 November 2015 at 23:21

True fans can't get tickets for events because touts buy them and resell them at extortionate prices. I went to see Kate Bush at the Apollo last year, you could not get in without id. This meant it was too much aggravation for the touts. Surely this could work for all concerts.





ticketing mailbox <ticketing@culture.gov.uk>

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## ticket resales

1 message

20 November 2015 at 07:20

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

I strongly believe that ticket resales should be limited to a single price hike of +10%





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

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## Ticket Resell Sites

1 message

---

To: ticketing@culture.gov.uk

19 November 2015 at 07:46

Hi,

I believe these resell sites are a disgrace and rob legitimate fans from seeing their favourite bands.

I recently awaited a chance to buy tickets for my favourite band in London, unfortunately my work stopped me from getting on-line quick enough and I missed the chance.....all tickets where gone within 5 minutes.

When I did get online about an hour later I went onto the most popular resell sites...getmein.com and viagogo and found that in some cases tickets were being sold at quadruple their original price.....within an hour. Plus the maximum allocation was for 6 tickets and most where reselling all 6, so they had no intention of attending and this is just a money making scheme.

Something needs to be done to stop this atrocious practice robbing genuine fans of a chance to see their favourite bands.

Thanks

Sent from my iPad





ticketing mailbox <ticketing@culture.gov.uk>

---

## Ticket reseller markup

1 message

19 November 2015 at 07:23

To: ticketing@culture.gov.uk

I would welcome a law which would prevent resellers from making a huge profit on bulk buying and reselling tickets. It's so disappointing trying to get tickets as soon as they go on sale, only to find the web site jammed, then waiting to get on it for ages, only to find its sold out. Then the tickets immediately appear with a vast markup on other sites. Normal fans can't get tickets unless they pay way more than the ticket value. I tried to get tickets for my family for the Friends experience recently. They were £5 but it took me an hour to get into the site and all sold out. They were then on other sites for £280 each!!! Tickets should be available for people who want to go to the event, not just for resellers who want to make a profit from it.

Sent from my iPhone.

11



ticketing mailbox <ticketing@culture.gov.uk>

---

## Ticket Reselling Sites.

1 message

---

19 November 2015 at 11:37

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

Good morning,

I believe ticket reselling sites like GetMeIn, Viagogo, StubHub etc. are an absolute disgrace. It is great that this is being addressed and I hope you can finally put an end to this practice.

Ticket reselling has become a business that extorts true fans.

Through GetMeIn Ticketmaster can profit twice from a single ticket. They sell it to a ticket tout who resells it through GetMeIn. TicketMaster also appear to withhold a portion of their ticket allocation to sell at inflated prices through GetMeIn as 'Platinum Tickets'.

Tickets appear to be advertised for resale before they officially go on sale. This should not be possible.

Tickets that appear for resale with minutes, hours or days of the original sale would appear to have been bought by ticket touts for the sole purpose of profiting from their resale.

A law should be in place to prevent reselling of tickets for more than their face value.

I look forward to hearing the findings of your investigation.

Kind regards,

[Redacted]

on behalf of



(v) [Redacted]

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837  
557



ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket reselling sites

1 message

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18 November 2015 at 22:10

To: ticketing@culture.gov.uk

Dear sir

I write regarding the consultation on secondary ticket selling which is currently calling for evidence.

I'm a regular buyer of tickets for both sporting events and music / theatre tickets. The growth of the secondary ticket market is fuelling huge increases in ticket prices to the man on the street and in some cases take access to these events out of reach of the normal person. The fact that companies can own primary sites and then also take a commission from a secondary site is clear conflict of interest. What incentive do they have to restrict ticket sales through bots or to touts when it's in their interests to take this secondary commission.

One of the arguments for the secondary market seems to be for people to sell tickets if they're suddenly unable to attend an event. I'd be interested in knowing what percentage of people fall into this camp versus those who sell for profit only. Also for people are genuinely unable to attend then why should they make a profit on tickets

A ban on excessive mark ups on tickets would seem sensible. If nothing else then there should be tax implications on people who use reselling as a form of income.

Sincerely

Sent from my iPhone





ticketing mailbox <ticketing@culture.gov.uk>

---

## Ticket reselling.

1 message

---

19 November 2015 at 20:48

To: ticketing@culture.gov.uk

Just wanted to tell you about buying tickets for a Muse concert at the Hydro arena in Glasgow April 2016. I went on ticketmaster at the moment of general sale and gained two tickets easily.

Before processing the payment the site crashed. When I logged back into my account the tickets were no longer available and I was directed to their own reseller Getmein. This was seconds later and apparently all the general sale tickets had gone 3 minutes after release. Unsurprisingly the tickets were nearly treble the price. I am not convinced this was misfortune. There is a probability this is a scam!

Thanks for letting me vent.





ticketing mailbox <ticketing@culture.gov.uk>

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## ticket reselling

1 message

19 November 2015 at 12:56

From: ticketing@culture.gov.uk

The real issue with ticket reselling is the price...

There are clearly a lot of people buying tickets purely to make money with no interest in going to the event. This is evident when attending an event and people outside are selling tickets by the handful, that they haven't managed to sell on a reseller site for their inflated fee.

Simply, tickets should include a name, and that person must be attending, taking ID with them.

Regards,





ticketing mailbox <ticketing@culture.gov.uk>

---

## ticket reselling

1 message

---

19 November 2015 at 16:34

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

Hi

I have been going to music concerts and sporting events since 1973, and find that "secondary" sites are vastly inflating prices of tickets for events.

There have been many times where I have tried and tried to get tickets online for events only to be told that they had been sold out within minutes-and yet a short time later the same tickets appear on secondary sites at 2, 3 or 4 times the face value.

Genuine fans are missing out on seeing their favourite artist, unless they have lots of money.

Please stop the fleecing of the people of this country

Thanks for listening

Keswick

11/20

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This footnote also confirms that this email message has been swept for the presence of computer viruses.

1718



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

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## Ticket Reselling

1 message

19 November 2015 at 13:30

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

The current ticketing reselling system is a nonsense.

I recently looked into buying a ticket for an ELO concert for next year. The morning that the tickets were going on general sale I logged in to be told that there were no tickets available they were being sold through Ticketmaster. I was directed to a sister site of ticketmaster for resold tickets. However the resold tickets with a face value of £58.50 had now gone up to £135.00 each plus £35.00 booking fee. There are many absurdities here 1). Clearly Ticketmaster had just blocked out the purchase of tickets so it could resell them at a higher price – there was no attempt in my view to sell them at face value. 2). Why are the admin charges so high ! this is all done by computer – they should stop pretending and add them to the ticket price. I cancelled the order as I refused to give ticket master a massive profit from doing no more than being an intermediary.

Ultimately ticket master are doing no more than facilitating a trade as in selling stocks and shares – the margin to sell an illiquid share is maybe 10% max – ticketmaster have a margin of 100 - 200% - there is no justification for this and to me it seems that there is abuse of their relationship with the concert/promoters.



b



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7.78



ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Reselling

1 message

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20 November 2015 at 07:38

To: ticketing@culture.gov.uk

Just make secondary ticket selling illegal, this would also remove the touts in the street, have the same restrictions as football tickets!

Sent from my iPhone





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket review

1 message

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20 November 2015 at 10:29

To: ticketing@culture.gov.uk

Sir/Madam regarding the online ticket system to purchase tickets for shows & concerts, i and many thousands of others are fed up trying to get tickets when they are put on sale through these systems, only to be informed they have sold out in a matter of minutes, but suddenly appear on whats known as "sister" websites to the original websites for vastly inflated prices. This is basically leagalised touting & would urge you to review these practises as genuine music fans are being priced out of attending shows, or have to pay well over the face value price for tickets.





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket sales vis re-sale site

1 message

19 November 2015 at 12:38

Reply-To:

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

I recently attempted to buy tickets for Jeff Lynne's ELO at the O2 on Friday April 22<sup>nd</sup> 2016. I was logged on to Ticketmaster site, ready for ticket sales to commence at 0900. I attempted to purchase tickets but the response was that no tickets were available but that there could be on the site Get Me In. This was within 30 seconds of the alleged start of ticket sales. This seemed unlikely to I searched again to check but again the message was that no tickets were available but that there could be on the site Get Me In. On the Get Me In site thousands of tickets were available at well above their face value. This was within 2 minutes of the entire capacity of the O2 going on sale.

It is clearly a scam by Ticketmaster and their sister site, Get Me In, to sell tickets with an nominal face value in this case of £80 each for over £200 each. There was never any possibility of buying any tickets at the nominal face value.

Regards





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

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**Ticket sales**1 message

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18 November 2015 at 20:58

To: ticketing@culture.gov.uk

I am just a member of the public; but as such am one who is considered last in the chain of dubious ticket sales which are hyped to great profit by these unscrupulous companies who are making a killing doing almost nothing to command these profits from the face value of the tickets. These excuses for charging often, a charge PER ticket, and admin fees are, or should be, unacceptable! Ticket Master is one of these major companies, who are nothing better than "spruced up" office ticket touts!, to the extent I refuse to purchase from them on principle. Why is there pressure to go to a type of loan shark instead of selling directly to the public as before? They are to blame mainly I would surmise, as they can't be bothered to invest in considering the publics concerns and likings for a particular performance, and cater it out to to "thumb screw" pressure and marketing from companies who have no decent regard for music and the Arts; just to rip off the cultured citizens and invest nothing back into the Arts. It's scandalous! The law should be changed to decrease the inflated prices, and give the lower earners the opportunity to be able to have a peep at the great cultural stages we have today in this country. Thank you for reading.

Sent from my iPad





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket Sales

1 message

19 November 2015 at 13:24

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

This practice should be stopped. Even what appear to be legit sites like Stub Hub are advertising tickets for sale at inflated prices before the tickets have even gone on sale to the public.

Whatever happened to the days when tickets would go on sale at the box office and you would join the queue early to buy your tickets. The on line ticket companies also charge a fortune in admin costs. The whole thing needs to be reviewed. Real fans are being ripped off.





ticketing mailbox <ticketing@culture.gov.uk>

---

## Ticket touts and resell sites

1 message

---

19 November 2015 at 21:31

Reply-To

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

Dear Sir / Madam

I am aware that the issue of ticket touts and resell sites is currently under scrutiny. As a fan of live music, I just wanted to give my opinion and I am very pleased that it is finally being investigated further.

I regularly buy gig and festival tickets and where possible do this on opening of the sale. Many times I have then seen so called "sister" and resale sites have availability of tickets within a very short space in time, (under an hour) or even before actual sale time has started at extortionate rates and meaning that genuine fans get ripped off or can't afford to go.

I think resale sites should just be for genuine fans that need to sell on their tickets and not for anyone that has a business in it already. Equally it shouldn't incur massive charges on top of the ticket price either.

The way the sister sites advertise as quickly as they do proves that they have already reserved loads of tickets before the genuine fan ever has a chance.

Stubhub, Viagogo and GetMeIn are 3 sites that I will try to avoid on principle that I feel the sales encourage them to continue to rip people off, and lets face it wages aren't great any more in comparison to the cost of living!!

Thanks for listening





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

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**Ticket touts**

1 message

19 November 2015 at 21:32

To: ticketing@culture.gov.uk

Hello

I fail to see any difference between selling tickets outside a venue and on a web site.

I'm sick of not being able to get through on the web to buy popular tickets and being left with the only way to get decent tickets being to buy from an intermediary at inflated prices. I cannot remember the time I've been able to buy good tickets for a concert directly from a venue.

Seems very wrong that an intermediary and not artists are benefitting from inflated prices.

I was shocked to hear Harvey Goldsmith on radio 4 say that the government are not interested in acting – partly because they find it useful to have a way to get tickets to prestigious events.

In a democracy that cannot be right.

Tickets should be sold at face value to the public and not to intermediaries for resale.

Best wishes





ticketing mailbox <ticketing@culture.gov.uk>

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## ticket touts

1 message

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20 November 2015 at 12:10

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

I believe everything possible should be done to prevent touts being able to "hoover up" all the tickets for major events





ticketing mailbox <ticketing@culture.gov.uk>

### Ticket touts

1 message

19 November 2015 at 22:47

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

I have tried to purchase tickets for a number of Davis Cup ties this year. Each time the official sale goes live I have been registered and ready to go. I have been both lucky and unlucky in getting tickets. It is very disappointing as a true tennis fan to find that within minutes tickets are sold out yet on ticket touting sites they are on sale at tens to hundreds time the original value.

One example can be found in the most recent sale for Davis Cup final tickets.

The face value of tickets were from £37 to £70.

Sent from my iPhone

### 2 attachments

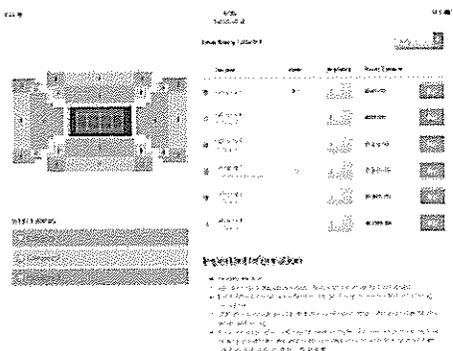


image2.PNG  
252K

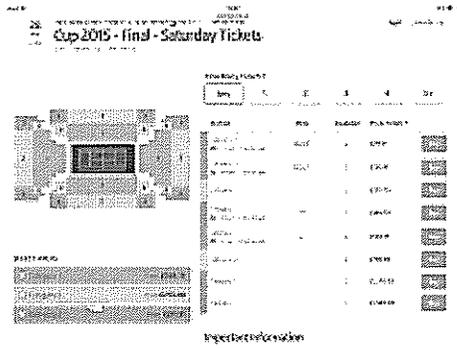


image1.PNG  
245K



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

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## Ticketing concerns

1 message

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19 November 2015 at 22:14

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

Cc: "

To whom this may concern,

Please see my below my comments to be considered as part of the current public consultation into the online ticketing market.

I have recently had 3 bad experiences booking tickets for concerts using ticket master and seetickets.

1. I tried to book faithless tickets online for their Alexandra Palace concert on 21 Nov. These were advertised as being sold out by all vendors, so I resorted to purchasing the tickets from 'get me in', I paid more than £80 over the face value. Two days ago I received an online notification that seetickets had released more tickets (at face value) - considering it was sold out I find it quite hard to believe that a substantial amount of tickets are now available 3 days before the concert.

2. I tried to purchase both Stone Roses tickets and Capital Jingle Bell ball tickets, on both occasions whilst trying unsuccessfully to purchase tickets, tickets were immediately available on both Stub Hub and Get me in - before the sold out notification appeared - at several times the face value.

Prior to this year I have not noticed it as bad as this, and I feel that this 'legalised' form of ticket touting is not fair to ordinary members of the public - I certainly will not be paying over face value for tickets in future.

Yours faithfully,





Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing consultation

1 message

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18 November 2015 at 21:56

To: ticketing@culture.gov.uk

I totally object to the astronomical prices charged by ticket resale organisations.  
Normal fans cannot afford these prices and are totally fed up with not being able to attend events that once upon a time was possible.

Sent from my iPhone





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

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## Ticketing consultation

1 message

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19 November 2015 at 12:44

To: ticketing@culture.gov.uk

Dear Ian,

I write in response to your call for evidence.

I consider myself an ordinary music fan who is no longer able to buy tickets for popular shows by traditional means.

When tickets go on sale (for the recent U2 tour for example) I set myself up on a computer and find myself unable to purchase tickets legitimately as they sell out almost immediately.

Almost before tickets go on sale 'legitimately' they appear for sale on re sale sites. How can legitimate sites such as Ticketmaster be allowed to own websites such as 'get me in' selling tickets on at much inflated prices.

I traveled from Belfast to Glasgow to see U2, in order to get a ticket I purchased it from a 'tout' at an inflated price. I got a chance to speak to this tout who charged £200.00 for a £60.00 ticket. Key points;

- He admitted to buying tickets using sophisticated software that gives the ordinary buyer no chance of access to tickets.
- He traveled from Newfoundland in Canada to sell on tickets around the world.
- He says he is breaking no laws in the UK why wouldn't he do this?

I support the call made by industry expert Harvey Goldsmith that a 10% maximum charge should be allowed to be put on resold tickets.

Thank you for taking the time to read this.

854



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing discussion

1 message

19 November 2015 at 13:15

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

Hello, to whom it may concern.

There is a government discussion coming up about regulations of ticket selling and re-selling and I would like to add my input. I believe this is the correct channel to do so?

I am speaking as someone who actively goes to lots of events and as someone who works regularly in this industry as a performer.

What I would like to see is fairness when it comes to purchase, thats all, an even playing field as it were.

Heres what happens:

A concert gets announced and ticket touts can set up a computer program that automatically buys up tickets the split second they go on sale expressly for the purpose of reselling at a profit (sometimes extortionately so).

Now I can totally see reselling of tickets at a profit as an industry within itself and I feel it would be bad governing to eliminate a legal business venture, however I feel the process should be regulated to make the actual purchase of the tickets fair and equal for anyone who, for whatever reason, wants to purchase one or more. I myself have been stung when trying to purchase and also have performed at events where there have been complaints that avid concert goers can only get tickets at prices higher than advertised and not through an official channel.

This sort of thing also means people are put at risk of fraud.

Another thing whilst im at it- there are numerous unexpected fees added to tickets which a) arent advertised and b) arent used to actually fund any sort of effort. Sorting fees, booking fees etc ticket purchasing is done automatically online by machines nowadays and I feel we shouldnt have to pay an extra fiver for a computer program to email us a ticket that we ourselves have to print out!

Thank you for taking the time to read my email

All the best,

855



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

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## Ticketing Experiences

1 message

19 November 2015 at 13:16

To: ticketing@culture.gov.uk

Hi,

Just wanted to share my experiences with buying tickets to events over the past 10 years.

I have been scammed through second party websites before when they just haven't sent the ticket and cut all communication. I have also spent many mornings refreshing ticket sales pages in order to ensure I can get a ticket knowing that simultaneously hundreds of touts are doing the same thing in order to moments later have the tickets up on sites like Viagogo at extortionate prices.

The only way around this problem has already been implemented by Glastonbury Festival. Anyone who wants a ticket has to register with their photo and name. This is then printed onto the ticket when bought and the photo compared to the punter when they enter the venue. This eliminated ticket touting 100% from the moment they brought the system in.

I can't see any reason why we can't have this on a larger scale. One database for the country for all of the events. No more touting, problem solved.

Thanks.





Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing in the UK

1 message

19 November 2015 at 14:52

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

To whom it may concern,

I am writing with regards to the issue which has arisen in recent years about ticket re-selling for music and sporting events.

As a long time 'concert-goer', I have paid thousands of pounds to attend these events and have 95% of the time obtained my tickets through the official source.

I refuse to buy tickets from re-sale websites, regardless of their legitimacy, as I cannot bring myself to line the pockets of those looking to make money out of a fan's love of a band or artists music.

I personally believe all ticketing websites should adopt a similar scheme to the one used by Glastonbury - where a user must register their information with the website, including a picture which is then printed on the ticket.

This scheme works perfectly for Glastonbury - however I do appreciate some alterations would possibly need to be made to make this work for the mass market.

Official ticket sites (such as ticketmaster) need to take responsibility for this situation with support from other authorities.

A recent example of my exasperation at this issue was when I tried to buy tickets for Foals at Southampton Guildhall. The tickets were released at 9am, and by 9.10 they were sold out and Ticketmaster was encouraging me to buy them on their resale website for three times the price. HOW is that legal? HOW is that still possible with the technology we have today?

11/19/2015

Department for Culture Media & Sport Mail - Ticketing in the UK

857.

Something needs to change.

Many thanks,



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing Re-sell sites

1 message

19 November 2015 at 10:08

To: ticketing@culture.gov.uk

Come on guys, you need to ban these sites, they are simply designed to rip off customers.

Companies like Live Nation and Ticketmaster are taking the piss and making huge amounts of money at our expense.

10% above RRP seems like a good way to combat this. or simply allow people to return tickets to point of purchase, the fact you cant do this forces people to sell them on the secondary market and if there is a a buck to be made people will want to do that.

Once again the government are 10 years late on this, you need to stop things like this a LOT sooner.

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C

258



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing resale

1 message

19 November 2015 at 17:46

To: ticketing@culture.gov.uk

Let me relate my experience booking for this year's Proms. I set up an account in advance as the BBC advised one to do. I tried to log on to the ticket site on the Saturday morning just as it opened.....after numerous failed attempts I joined the queue after about ten minutes. I was in queue position 63xx. After just over an hour I reached the top of the queue and was able to buy two £48 tickets for the one Prom I wanted to attend. What I found so irritating was that by Sunday evening several reticketing sites were offering tickets similar tickets at twice the price. Over the following few weeks this rose to three to four times the face value price (it was YoYo Ma playing all 6 Bach cello suites). I can't comment on the integrity of these resale sites or any consumer protection they might offer, but they did look and feel reputable. I presume some companies make their living booking popular concerts in advance ( a modest investment in the right computer technology and being hosted by the right ISP gets faster access and beats all the little people like me) and then selling at a higher price. I daresay some individuals might do similarly. I felt I probably should have bought the maximum 6 tickets at £48 and sold off 4.....then I could have a free trip to London and 2 free seats in the Albert Hall.

The market solution is for the original promoter to double or triple their price, but there would be uproar if the publicly funded BBC tried that. I'm not sure how to solve this issue, but I feel the way these middlemen (the internet was meant to be about 'disintermediation' ) cream the market is a strong disincentive for me to take part.....why join the queue and wait hours, why have to agonise whether or not to pay a premium price for one's favourite group/artist, why face the risk of a dodgy web reseller???

859.



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

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## Ticketing resales

1 message

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19 November 2015 at 07:21

From: ticketing@culture.gov.uk

Hi,

I attempted to buy tickets to a concert for my daughter some months ago. I didn't appreciate resale sites existed until seeing the prices that - given how few tickets there were available and the passion of fans - put the sites' behaviour on a continuum with blackmail. The venue claimed they were sold out and didn't admit to being more profitably distributed.

My view: resale of this nature should be banned outright. The market is being skewed and tickets bought up by those with better resources and the time to get them. Let events venues advertise and pin prices that the market gets to react to - and let them feel the consequences of getting it right or wrong.

A small percentage uplift is tolerable but no more than 1 or 2% if resales are inevitable. If it's good for pensions advice, it's good for ticket 'advice'.

Kind regards,

PS -  
I didn't buy.

Sent from my iPhone

860



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing review

1 message

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19 November 2015 at 12:44

To: ticketing@culture.gov.uk

Hello,

With regards to the ongoing review into the re-sale of tickets online, I can only say that websites such as ViaGoGo, StubHub and Seatwave take significant advantage of genuine fans who are looking for tickets to their chosen events. I have in the past missed the pre-sale allocation or general sale windows due to being at work (most tickets go on general sale at 9am on a Friday) – by the time I've been in a position to look at purchasing a ticket (where it's thirty minutes later or three hours), every ticket has been allocated and there are already a significant number on websites such as Seatwave. These tickets are immediately being offered at prices many times the original face value.

It is very well known that websites such as those listed above, plus individuals, use automated software to remain in an online queue and purchase as many tickets as possible. Whilst measures such as CAPTCHAs have been introduced to combat this, there is still much work to be done.

I personally attend many events and have spent a significant amount of money on tickets in the last couple of years. I however refuse to purchase tickets from either touts in person (who in my mind are nothing but petty criminals) or online re-sale websites.

Touting tickets outside venues should also be made illegal and the police should have the power to fine anyone who stands outside a venue and offers tickets for resale. These people are often abusive and are not constructive members of society.

Regards,

861

Email: [redacted]

LinkedIn: [redacted]

Please direct any support issues to our phone numbers listed below



SUPPORT ■ INTERNET ■ EMAIL ■ BROADBAND ■ TELEPHONY

Registered Address:

Company Registration no.: [redacted]  
N, England. VAT Reg. No.: [redacted]



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

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## Ticketing

1 message

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19 November 2015 at 08:10

To: ticketing@culture.gov.uk

Hello,

I have found that you cannot buy tickets from official sites for very popular events a few minutes after release, but then resales are available that day at greatly increased costs and fees from secondary sites.

Secondary sale sites make a fortune out of their genuine individual ticket sellers/buyers with roughly 30% of the ticket price to a buyer going to the site in 'costs'. In essence to merely recoup the cost of a single ticket which I paid £24.50 for, but could not attend the event, the ticket was listed at almost double the face value cost because of the fees incurred to resell the ticket!

The charges are scandalous considering the sites do not post anything or handle any tickets themselves and merely act as an electronic automated intermediary between buyer and seller.

Official sites should be the only place you can buy tickets for events other than the actual venue.

Regards

862



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing

1 message

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18 November 2015 at 16:54

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I would like to share my view into the impact the secondary ticketing market is having.

I have now given up trying to buy tickets to take my children to see any performances.

Tickets seem to sell out the second they appear, presumably it's not humans ordering them that quickly.

The only tickets seem to then be available on these secondary sites at a massive mark up.

I can't afford these inflated prices, so it really feels like the whole industry is becoming elitist, only the wealthiest can participate, or those making a fortune on the back of it.

Please put an end to this madness, it's destroying a chance for a generation of kids to experience these events.

Thank you very much,

London

863



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

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## Ticketing

1 message

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19 November 2015 at 17:26

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

Hi,

Unfortunately I do not have a wealth of evidence to send you as I have long stayed away from the secondary ticket markets with the exception of twickets. However, I recently travelled to Munich for a football game at the Allianz Arena and due to all Bayern Munich home games being sold out I was forced to look at the secondary ticket market. Munich operate a ballot system for fans so there is a fair opportunity to get tickets and they are also very well priced, some as cheap as just 15 Euros (away end I believe). We had applied for 4 tickets at 45 Euros each but were not selected in the ballot. On Viagogo I was able to find many tickets available for sale. The best option for 4 tickets was in the away end and would cost 160 Euros per ticket. Purchasing these tickets would also come with a charge of around 70 Euros which I believe was an admin fee. We were determined to go to the game as it's unlikely we would get another chance soon but I decided to explore other options and phoned our hotel for any advice. They were able to source 4 category 1 home tickets for 110 Euros per ticket which were 85 Euros at face value so not a great deal of difference. I believe these came from a secondary ticket market operated by Bayern Munich but only available to members.

So as I say, no great evidence here for you other than there is a high demand for tickets for the event and a low cost for the event compared to the demand, which facilitates the sale of the ticket on a secondary market at a high percentage of profit for the reseller. At no point will the original seller/promoter of the event see this profit.

I felt I had to write if only to express my own opinion on the state of the ticketing market. My experience of buying gig tickets has changed vastly over the years. If an event which I wanted to go to was sold out then I would head down to that venue and see if there were any scalpers. As you know, scalping is illegal and on occasions I would see the venue policed and sellers were hard to find. Scalpers outside of venues are more advantageous to the ticket buyer than the secondary ticketing market. They are limited by their time, the demand (as people have to travel ticket-less and in hope); and they can not charge admin fees or demand excessive fees unless there were hundreds of people looking for tickets outside the venue. So a scalper is limited in this way but when secondary ticket markets came along then they had an opportunity to sell their tickets before the event, gauge the demand and enter in at a higher price. The tickets unsold can still be scalped at the venue on the night. Win win for them.

My only source of tickets for sold out events now is from Twickets whom I'm sure have weighed in on the debate with plenty evidence. I have seen them grow quickly and I have always managed to find someone looking to offload their ticket at face value for the events I have been interested in. It's great to see someone encourage a resale at face value and tickets posted over face value are removed. In the end this site is clearly used by fans who have managed to get a ticket but for whatever reason can now not go and they would only like their money back.

Ultimately the primary ticket market is what needs to be regulated better. In terms of ticketmaster, they actually have an incentive for tickets to reach the secondary market since they own two of the companies. How that is legally allowed to happen I will never know. They need a reason to stop bots from purchasing tickets.

Unfortunately I feel the changes made last year are of no great value to the end consumer. In particular the consumer who is willing to risk paying much higher than

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Department for Culture Media & Sport Mail - Ticketing

face value. If a ticket is protected then they have incentive to buy knowing that they will receive their money back if it turns out the ticket is cancelled. If they had no protection then they would be less inclined to do so and there would actually be lower demand. One simple rule should be introduced to secondary ticket markets and that is, the market has a responsibility to remove tickets over face value from sale. It is frustrating to concert goers that this will probably never happen. The demand will always be there but the model of supply must change.

If you got to the end, sorry this has been non evidential but I had to write.

Many thanks

864



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

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## Ticketing

1 message

19 November 2015 at 07:11

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,





Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing

1 message

20 November 2015 at 12:00

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

Dear sirs,

It is my view that secondary ticketing is simply resale. It is exactly the sort of thing you would expect to see in a functioning market economy. It may be shocking that tickets are offered at many times their face value but they may not sell at this price. If any tickets sell at these inflated prices it merely suggests the face value has been set too low.

These views are my own and do not reflect those of my employer.

11/20/2015

Department for Culture Media & Sport Mail - Ticketing

866



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing

1 message

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19 November 2015 at 15:13

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,

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ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing

1 message

20 November 2015 at 10:02

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,





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

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## Ticketing

1 message

19 November 2015 at 14:18

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

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,

London





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing

1 message

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17 November 2015 at 17:09

To: ticketing@culture.gov.uk

Dear Professor Waterson,

As a big supporter of live music concerts, I would really like to see some changes regarding the availability of tickets to large events.

The current situation where a fan cannot obtain a ticket to an event at face value, and finds it "sold out", but is able to buy at an inflated price from a "secondary" website, is absurd. I have no personal knowledge of the workings behind this situation but I consider it highly probable that people in the industry are acting immorally for their own profit.

Any way to address this problem, without impacting the legitimate need for fans to resell tickets, and without creating impediments to a simple retail transaction, would be very appreciated.

Thank you.

Belvedere, Kent





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

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## Ticketing

1 message

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20 November 2015 at 11:30

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,

Liverpool

Sent from my HTC





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

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## Ticketing

1 message

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19 November 2015 at 07:58

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

Dear Sirs,

As a keen live music follower for many years, it has become overly apparent that very underhand practices are standard procedure for many of the main online concert ticketing companies.

How is it possible for a 20,000 capacity venue to launch tickets at say 10am on a given date, and by 10.03am all tickets are declared 'sold'. Minutes later, the very same sites, and secondary sites have the very same tickets made available but at massively inflated prices over and above the ticket face value?

Great example: Ritchie Blackmore, Rainbow, one off gig 2016 in Birmingham. Tickets went on sale last week via Ticketmaster and several other related ticketing companies and within 2 minutes of being 'on sale' all were 'unavailable'.

Minutes later, the tickets were available between 4x and 20x the face value on the very same websites!!

I assume that the likes of Ticketmaster and others own other secondary ticket websites, and have trading agreements with them?

This is scandalous. True music lovers are being denied access to gigs, and supposedly bonafied ticketing agents appear to be massively profiteering from artists who wish to tour for their fans. Prince had recently postponed his tickets going on sale for this very reason.

It is legalized robbery and I hope that steps will now be taken by government to outlaw and identify these huge multinational companies that are ripping off both the artists and the general public.

872



ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing

1 message

20 November 2015 at 11:37

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,

London

Sent from my iPhone





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

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## Ticketing

1 message

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18 November 2015 at 20:14

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

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,

Durham

Sent from my iPhone





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

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## Ticketing

1 message

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18 November 2015 at 18:14

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,

Southport





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

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## Ticketing

1 message

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19 November 2015 at 23:42

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

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Thank you very much

Leeds

Sent from my iPhone





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

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## Ticketing

1 message

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19 November 2015 at 14:25

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,

London





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

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**Ticketing**

1 message

19 November 2015 at 23:12

To: ticketing@culture.gov.uk

I feel as if secondary ticket sites are exploiting fans, just to make an easy profit. The large percentage of people are buying tickets to events and concerts because you like the artist you're going to see, but there's always that small minority of people who buy bulk batches of tickets and sell them at extortionate rates. It's not fair to the real fans who are desperate to get tickets.

In my opinion, second hand sites shouldn't be allowed to exist, tickets should have names printed on them and proof of purchase should need to be produced when attending an event. It means that if you buy them, you have to go to the event, or if they were a gift, the person you're gifting them to's name should be on them; plain and simple. However if for some reason you can't go, a system should be put in place to be accepting of that.

878



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

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## Ticketing

1 message

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20 November 2015 at 11:42

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,

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Chatham





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

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## Ticketing

1 message

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20 November 2015 at 11:42

To: ticketing@culture.gov.uk

Dear Professor Waterson,

I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again.

I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever. TICKETS SOLD SHOULD BE ABLE TO BE LISTED LISTED WITHIN 5 MINUTES OF ORIGINAL PURCHASE ON SITES LIKE STUBHUB WHERE IT 'INTENDED' TO BE A MARKETPLACE FOR GENUINE FANS WHO CANNOT ATTEND AN EVENT. E.G. FRAMPTONVQUIGG BOXING EVENT ON 27 FEB 2016. DISGRACEFUL.

This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard.

Thank you very much,

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

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## Tickets - A Solution

1 message

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19 November 2015 at 09:43

To: ticketing@culture.gov.uk

Dear Sir/Madam

I attend many gigs and spend roughly £2000-£3000 per year on doing so. I have made many a friend in the industry and currently I'm training to be a live sound engineer. I live in Carlisle so have to travel to many gigs and I feel as though tickets for myself are easy enough to get. This is as I use pre-sales from venues websites and bands own pre-sales. HOWEVER... I have found in the past I have paid £98 for a ticket in 2012 to see Slash, this was over double the face-value. I have noticed a shift in selling second hand or unwanted tickets onto social media where many people use sites such as twickets to list their ticket for fair face-value or less prices.

This therefore leaves the majority of tickets on sites such as Seatwave and Get Me In as ones put up by touts for extortionate amounts. It has long frustrated me that people can do this and charge obscene amounts to do it. Its also well documented ticket-sites such as Ticketmater hold tickets back and place them onto the second-hand sites owned by themselves for double or more of the original price on their big brother site. Many can be found for sale on the site just after a pre-sale and before general sale has even started!

My point is, start with the companies, ensure ALL tickets go on sale on the big brother sites and none are backhanded through to the second hand sites.

Secondly make sure there is a cap of 10% whereby those selling their tickets as a normal person or a tout can only gain slim margins of profit from the sale. This means the tickets will be affordable to everyone and will put touts off selling their tickets in future. This 10% will also mean those selling their tickets legitimately can ensure they have what they paid for their ticket and the postage on it as well as cover the fee's the websites will charge for selling the tickets for them. Therefore the person selling the ticket can break-even or only make a tiny profit.

Regards,





ticketing mailbox <ticketing@culture.gov.uk>

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## Tickets for concert

1 message

19 November 2015 at 18:10

From: ticketing@culture.gov.uk

Hello

I recently attempted to buy tickets to see my favourite band - The Stone Roses. I needed three tickets . I tried and failed but immediately as they told me no tickets I was shown a left link to a sister company selling tickets . Had to pay twice as much but as it's probably my only chance in my life to see them So I purchased. Then within 20 minutes two more dates were released . I could of tried for those but by that point it was too late. Lots of my friends and family tried and we all failed. So unfair that these ticket companies do this.

Sent from my iPhone





Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Tickets sales

1 message

18 November 2015 at 20:48

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

Dear Sirs

I am writing to add my concerns regarding ticket sales and the re-selling of popular events.

Despite the bot program's included on many popular ticket selling sites, it is sometime impossible to purchase a ticket before they are taken by resellers and then posted moments later at highly inflated prices.

I don't go to as many gigs as I used to, due to a young family, but even when I do I'm frequently dismayed by the amount of tickets immediately available on the reselling ticket websites at inflated prices. Is anyone really paying these exorbitant prices? So the band and the real fans lose out. How can that be good for anyone, obviously apart from those getting the money!!

I'm hoping that this review will bring about some common sense

Kind Regards





ticketing mailbox <ticketing@culture.gov.uk>

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## Tickets

1 message

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19 November 2015 at 21:43

To: ticketing@culture.gov.uk

I personally feel very strongly about secondary ticket sites. I'm shocked that's not illegal to sell tickets for more than a % above retail price. My niece wanted t see one direction but couldn't because people had immediately put them up on seatwave. I also know that ticketmaster reserve seats JUST to put up on Seatwave. It's unbelievable that this is legal.

884.



ticketing mailbox <ticketing@culture.gov.uk>

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## Tickets

1 message

18 November 2015 at 18:09

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

Sir/Madam

May times I have tried to get tickets the minute they go on sale to be informed they are sold out, but are available on a sister site at a greater price. I do not even try these days to purchase tickets for major concerts as I refuse to purchase at these inflated prices.

This practice in my opinion is a rip off to the general public, and any inquiry is long overdue.

Yours

--

Sent from my OPPO smartphone

885



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Tickets

1 message

18 November 2015 at 23:09

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

I have not been able to get a ticket for anything unless I go to a resale site for years now and it is not right.





Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Tickets

1 message

19 November 2015 at 18:07

To: ticketing@culture.gov.uk

I personally think that these secondary websites are bad as once I spent around £90 on 2 tickets for an event which I really wanted to go to. I was then told there had been an issue with the tickets and that I would get a refund. I don't see why tickets should be advertised if they aren't available. Also I had no contact from the company about it, I had to email them in order for them to tell me I couldn't go to the event. I didn't want a refund I wanted 2 tickets for the event! It is a very dissapointing experience as it was a lot of money to spend.

887



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

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**Touts**

1 message

20 November 2015 at 10:40

To: ticketing@culture.gov.uk

Last Friday morning I sat at my PC for two hours in the forlorn hope of purchasing a single ticket for Jeff Lynn's ELO concert at Glasgow's Hydro on the 12th April 2016. I anticipated high demand for this concert and in consequence I expected a wait. After an hour, of getting nowhere, I was directed to other sites where tickets were readily available however at three times the price that being a £50 face value ticket was £150. I thought well, I'll have a look.....what a shock, when you click the BUY TICKET box it's revealed there is a £37.50 handling charge and £5.00 postage on top of that bringing the total price total £192.50 and I would still have my return rail fare from Edinburgh on top of that. By 16.30 that afternoon these tickets were up for grabs at £550 which is obscene. Is it not about time the government put a stop to this greed? If a ticketing outlet cannot handle the fair distribution of tickets then the job should be taken from them.

Edinburgh





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

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## We are getting ripped off

1 message

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19 November 2015 at 15:18

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

I am an avid music fan. The live experience is without doubt the best way to help support my favorite artists, but I am finding it increasing more difficult. On multiple occasions over the last year I have found myself sitting at my PC at 9am on a friday waiting for ticket sales to open for the particular band I want to see only to fail to get the tickets I wanted. This usually means I end up with seated tickets or tickets further away than I desired ( I still want to see the band!) but before I go with the less desirable option I usually check the secondary ticket site -that is being promoted by the primary ticket vendor on their website because of course they own that too- and invariably there are already many tickets for sale on there, the very same ones I was hoping to get, for ridiculously inflated prices. It clear that these are not people who suddenly couldn't make it, the tickets only went on sale minutes beforehand (or possibly in a pre-sale a couple of days earlier but the point stands) how could so many peoples plans change in so short an amount of time. There is clearly something broken here.

Whilst my evidence is only anecdotal I hear the same thing from many of my friends and fellow fans I talk to at gigs and I imagine it would only take a few surprise audits of popular events ticket sales to reveal what is really happening.

I look forward to hearing the outcome of this review and hope it will enable fairer treatment of fans.

Thanks





Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## What I think of secondary market ticketers

1 message

19 November 2015 at 17:45

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

Let me start by saying when you buy a ticket to go to a concert you are signing a contract to go to that concert, football match or whatever. Why is photo Id not used to prevent other people getting into gigs? If you can't go you need to contact the seller 1st hand not sell it for 5 times the price sometimes more. It's disgusting and should be illegal, these sites need to be banned the amount of times I've missed out on gigs then seen stupidly inflated prices is countless. I for one won't pay extra as I know it's not going to the band or team but the pockets of millionaires.

If you have any sense you will ban the sites and make it hard to resell without Id. If you need to make a change then you contact the box office.

Sent from my Samsung Galaxy smartphone.





Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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**(no subject)**

1 message

20 November 2015 at 19:49

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

To whom it may concern,

I am writing to express my concern over the practice that online ticket sellers have of buying concert tickets and reselling at inflated prices. As the mother of 2 teenagers we would like to be able to buy them tickets to see bands that they like but, despite the fact that we both work full time, we cannot afford to buy tickets to as many as we would like. By the time we buy a minimum of two tickets they are often beyond our reach.

We would be delighted if legislation was passed to prevent companies buying out shows and the tickets then being available for sale at inflated prices.

Regards

Sent from Yahoo Mail on Android

892



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

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**(no subject)**

1 message

20 November 2015 at 15:37

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

This whole ticket resale thing is getting very frustrating. This year I tried to buy tickets for the ATP world tour finals at the O2 London. I had access to the presale via Barclays but even this wasn't enough for me to be able to buy tickets. On the day of the presale I tried to buy tickets but there were none available in the better lower seats area & this is at a cost of over £100 a ticket. At exactly the same time sites such as Viagogo are advertising these tickets multiple times the face value. So I have 2 choices either to not go at all to an event I have attended previously or to pay the over-inflated price. To add insult to injury the official website for the event points towards tickets for the sold-out event being available on Viagogo. Surely the event holders should be doing something to stop this, the money doesn't even go back to the event & therefore in a roundabout way to supporting (in this case) sport but could be an artist. Every ticket I have purchased this year has been on a resale site due to being a sell-out, in all cases the event has not even been full to capacity when actually attending. Surely this impacts on profit for the venue due to loss of revenue for drinks etc. It also reduces the amounts I can attend as I'm having to pay 4x the price for ones I do attend. I'm not convinced that it isn't the venues themselves that do this as a way of conning the consumer out of more money! Then of course once you have purchased the ticket from the resale site you run the gauntlet of whether you are actually going to receive the tickets or be allowed into the event when you get there.

893



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

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## Ticketing

1 message

7 November 2015 at 08:24

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

Dear Professor Waterson, I am extremely pleased that the Government is finally looking into the secondary ticketing market, as it has been an area where too many fans such as myself have been ripped off and priced out of the marketplace time and time again. I have never had anything against genuine fans re-selling their tickets to others who can't go, as I know that real fans do not buy tickets to make a profit, however it is the ticket touts and those seeking to rip-off or defraud fans that have put prices up without any value being added whatsoever. This is an issue I have cared about for a long time, and have never had the chance to make a difference before, so I am asking you and your team to listen to the voices of the real fans out there, like me, who just want to see the bands, shows and teams that we love. I don't want these events to be only available to those that can afford the huge costs, and I'm certain the bands and artist don't either, so we need real action to put an end to these immoral practices and for the voices of fans to be finally heard. Thank you very much,

Sent from my HTC

Did you know we are a charity? Support us by becoming a Member

Twitter

Facebook

894

This email and any files transmitted with it are confidential and intended solely for the use of the individual or entity to which they are addressed. Please note that any views or opinions presented in this email are solely those of the author and do not necessarily represent those of the company. The company strives to be an environmentally friendly organisation, please think before you print this email! Finally, the recipient should check this email and any attachments for the presence of viruses. The company accepts no liability for any damage caused by any virus transmitted by this email.



ticketing mailbox <ticketing@culture.gov.uk>

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## Comment on issue

1 message

20 November 2015 at 18:49

To: ticketing@culture.gov.uk

Some months ago I wanted to buy 4 good tickets to see The Osmonds at Edinburgh Usher Hall as a gift for three friends who were going to be 50. I went to the Ticketmaster site which I assumed was a good site. I paid £95 for each ticket and with the additional charges the bill was well over £400. After some time the tickets were delivered and when I looked at them they had a price of £29.50 each. I immediately phoned Ticketmaster who told me I had the correct ones. It turns out that somehow through the Ticketmaster site I had been diverted to a subsidiary site connected to them which sold tickets on behalf of people who wanted to resell theirs. So I paid £300 more than the tickets face value. In the end two of the friends could not go and I was so disgusted I didn't go either.

Sent from Samsung tablet

895



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Concert Tickets

1 message

20 November 2015 at 14:25

To: ticketing@culture.gov.uk

Cc: well-er@hotmail.co.uk

Dear Government,

I consider myself to be a regular concert goer, not as regular as I'd like to be though because it is so hard to get tickets to the most "popular" events. And this is not just because they are "popular". It is because of greedy individuals, ticket touts and even so-called "bona-fide" secondary ticket agencies hoovering/scraping/botting tickets from the Primary Sellers' sites before proper fans can get a look-in. The Which? Investigation uncovered evidence of what they have called "unusual activity" in the patterns of ticket sales. On innumerable occasions I have not been able to get tickets for events from Primary sellers' site but tickets for the same events are simultaneously available from secondary sites such as "viagogo", "Getmein" etc. We all know what's going on and it is a Rip-Off. When even a hardened businessman/promoter like Harvey Goldsmith says that the current system is rotten then it's time that The Government took action and did something to protect ordinary fans from these profiteers many of whom disguise themselves as proper businesses. How can it be right that a Primary seller sells out whilst at the same time a secondary seller who is owned by that primary seller has tickets available but at shockingly inflated prices (ie Ticketmaster & Getmein) – It is Just Not Right or Fair.

If the Government has the view that there should be some kind of ticket aftermarket then the profit margin allowed should be limited to say 10%.

This has been going on for years and it needs addressing. There is no other industry that allows this type of thing to go on and something needs to be done.

**Consider the environment. Please don't print this e-mail unless you really need to.**

11/23/2015

Department for Culture Media & Sport Mail - Concert Tickets

896



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Concert Tickets

1 message

20 November 2015 at 19:42

To: ticketing@culture.gov.uk

To whom it may concern, i am writing to express my thoughts on the concert ticket industry. I am a teenage girl who is a keen music listener and try to attend as many gigs as i can but, as a result of ticket sites buying out tickets and selling them for twice their value, i am often unable to afford to attend them. I'd love to be able to go to more concerts but because of the inflated prices i simply can't afford to. As a keen buyer for concert tickets i find it would be beneficial to pass legislations regarding ticket venders and their rocketing prices. I think that many customers would be extremely happy if an act was passed to prevent sites from buying out the vast majority of tickets so that enthusiastic concert goers such as I can continue to fund our hobby.

Thank you and regards,





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

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## Consumer Protection Measures Applying to the Re-Sale of Tickets

1 message

20 November 2015 at 18:16

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

Dear Sir or Madam,

I would like to comment on this review.

Channel 4 made a good documentary about these issues.

<http://www.channel4.com/info/press/news/channel-4-dispatches-defeats-injunction-attempt-by-viagogo>

<http://www.dailymail.co.uk/news/article-2105611/Concert-tickets-scandal-Tens-thousands-handed-reselling-websites-promoters.html>

If you watch this documentary, it shows a number of unsatisfactory practices. For example, a massive number of tickets never actually go on sale at their original price. They are transferred from promoters directly to other companies who charge a massive mark-up (not just a booking fee).

It also show that many re-sale agencies bulk-buy tickets using credit cards registered to multiple addresses.

I have been to many concerts. When I have been unable to go, I have re-sold my tickets at face value. I believe that there should be limits on the mark-up when tickets are re-sold. I would encourage the practice of providing ID at events which are in particularly high demand, to prevent profiteering.

Many thanks for your consideration,

868