



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

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## Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms

1 message

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18 November 2015 at 18:33

To: ticketing@culture.gov.uk

I wish my response to be taken into account when considering the Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms.

I am extremely concerned that your engagement is presented in such a way that you want business and organisational responses and seem to completely leave out the public who end up getting ripped off by these operators.

My real concern is that fans are being shut out of a fair market by organisations that use computer technology not available to individuals to Hoover up vast numbers of tickets with a view to massively inflating the price. The environment does not provide a level playing field for individuals to buy at a fair price. I can think of no other industry which operates in this exploitative way.

There is a place for legitimate resale but the regulations should be changed as proposed by Harvey Goldsmith.





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

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## Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms

1 message

19 November 2015 at 17:10

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

Hi,

Just found out today this review is seeking responses in connection with the secondary ticketing. It may not be appropriate for me to comment on these review as I feel the secondary ticket market should be banned altogether. Its purely a moneymaking racket for those who run these sites and are of no benefit to the genuine ticket purchaser.

Too often I've attempted to buy tickets form Ticketmaster only to find that a few minutes after going on sale the event is sold-out. As soon as this happens, 100's of tickets suddenly become available on secondary sites. How can this happen so quickly?

I understand the need for somewhere where a genuine fan has purchased tickets that are no longer required and they need somewhere to sell them. That's not whats happening with the majority of these sites.

I realise this review is only concerned with offering protection to those who seek to purchase tickets from these sites but in my mind this is not the greatest threat. These sites are used as legal scalping sites where people are purchasing tickets for events they know will sell out quickly so that they can then resell them at inflated prices on these sites. This is where the government should be tackling the issue. How can 1000's of tickets suddenly appear on site, some of which are owned by Ticketmaster themselves, within seconds of an event selling out. This is not the random occurrence of people buying tickets and realising they cant attend the event and then resell them. This is the wholesale manipulation of the ticket market so that ticketmaster and others can charge inflated prices for tickets. I appreciate that there will also be other scrupulous people out there selling fake or non-existent tickets on these sites but I genuinely believe that the bigger issue is the re-selling of genuine tickets for inflated prices. Its no different that someone standing outside an event selling a ticket for twice the price cause they know they will always find a buyer.

I myself have had to resort to using these sites in the past and feel the public are being abused by the entirely legal practice.

The government needs to work with ticket sellers and find a more appropriate way of dealing with this. When you have ticketmaster running more than 1 re-selling site you really have to wonder how all this can be legal. Their argument of providing a service for those wishing to resell tickets no longer required doesn't hold much credence when you're the one finding an event selling out within seconds and finding 1000' of tickets available instantly on their sister sites.

Regards





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

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## Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms

1 message

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19 November 2015 at 14:16

To: ticketing@culture.gov.uk

I am writing as a consumer, who would normally be buying tickets.

It's not the secondary markets I object to, but the fact that they now seem to be eclipsing the primary markets, and making huge profits for someone in the process. It now seems all but impossible to obtain tickets from primary sources.

I tried to get tickets for ELO last Friday (13 November). They (supposedly) went on sale at 9am. I was on one of the primary internet selling sites at 9am. It took maybe a minute to get a response and by then the tickets were sold out. I tried an alternative venue – sold out. By 9:05, I'd given up. I then went to one of the secondary sites and found tickets on sale for both the venues. Tickets which allegedly only went on sale minutes before.

Also, these venues are huge – thousands of seats. Can a website really process enough sales and the consequent credit card verifications to sell out a venue in 2-3 minutes? I work in IT and I seriously doubt that.

I believe a huge proportion of tickets are already sold, or reserved in some way, before they even go on sale to the public. You have to ask who would have the access and the technology to do this?

Later that same morning, I got an email announcing an 'additional date for ELO tour'. I went straight to the primary selling site but this new date was already sold out. How can that be, for a newly announced, additional event?

The performers and venues gain nothing from the huge mark-ups applied to secondary sales. In fact I think it reflects rather badly on them.

But I wouldn't want to see the secondary market closed down nor secondary sales restricted. There's nothing wrong with wanting to sell your tickets, and nothing wrong with selling desirable tickets for more than face value. I believe by far the biggest problem is the way the secondary market seems able to acquire the vast majority of the tickets, possibly in not quite moral ways, before the consumer even gets a chance to buy them. Today the ordinary consumer seems to get no realistic chance of buying tickets at their face value, from the primary sellers, and that is causing the problems, and the resentment. The resulting shortage forces many people to go to the secondary sites, with their escalated prices and occasional suspect sellers and frauds.

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ticketing mailbox <ticketing@culture.gov.uk>

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## Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms

1 message

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19 November 2015 at 23:11

To: ticketing@culture.gov.uk

I have tried to purchase tickets several times for concerts and sporting events. Each time tickets were advertised as available prior to going on sale from secondary ticket sites at prices well above the face value.

On the several attempts that I tried to buy tickets on the date of sale, they were unavailable, sold out and immediately available via secondary ticket sites at excessive prices.

Disappointed that the vast majority of tickets seem to be only available via secondary ticket sites either because they are able to purchase them in bulk before being available to the public or else because members of the public are buying them and then selling on at a profit.

I would like to see a fairer model introduced to limit what appears to be some profiteering either through secondary agencies, individuals or a combination of both.

Regards,





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

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## Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms

1 message

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19 November 2015 at 19:47

To: ticketing@culture.gov.uk

Dear Sir,

I welcome such a review as there are a number of issues that in my opinion still make it difficult for ordinary people to buy tickets for events. We have not experienced any issues regarding fraudulent tickets, our main concern is being able to obtain tickets for events. We have on a couple of occasions (before May 2015) paid inflated prices for particular events but our normal view is that we are not comfortable and on some occasions, able to buy tickets for events we would like to see as we are priced out of attending. We have therefore missed out, which we accept is our choice.

The use of botnets would appear to be prevalent as sometimes tickets appear to have been sold before genuine purchasers would have had time to log in and complete the transactions. Although there appears to be clear profiteering by the secondary market, is the sale on the primary market properly controlled? I know that is not strictly the concern of this review but the two are inextricably linked are they not? If on the first day tickets are put on sale there is a maximum of say 6 per buyer this would reduce the numbers that botnets could acquire. Also there should be a period, say 3 months before a secondary trader could offer tickets for sale. If they have to fund the purchase up front it would tie up their cash for a period and therefore be less attractive. If a particular organisation wants to buy 30 tickets for example for a staff function they should be prevented from selling them themselves but they should return them to the venue or original seller.

A market to resell tickets is a good thing as there will be occasions when people cannot attend for valid reasons but surely there should be controls on how many tickets can be sold in that way by a particular seller? If not, then a cap on the price that they can be sold for could surely operate, particularly where a vendor has more than, say, 10 tickets for sale?

Whilst I am a firm believer in free markets and understand and accept the laws of supply and demand I believe the ones who are entitled to the profits are those who have a stake in the event - musicians, sports people, venues etc. not a 'middleman' who is able to intercept large volumes of tickets from genuine fans.

The time that tickets are often put on sale, does not help either as many people, including us cannot log in to buy tickets at say 9 or 10am on a weekday. Perhaps they should sell 50% at those times and 50% at say 9am on a Saturday morning.

I realise that I am straying from the original remit but if genuine fans are able to have better access to tickets on the primary market then the power of the secondary sellers will be reduced.

Yours faithfully

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

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## Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms

1 message

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18 November 2015 at 18:14

To: ticketing@culture.gov.uk

Dear Sir/Madam

On Thursday 12th November 2015 I witnessed a ticket on sale for Prince for £2750 on GetMeIn website (part of the Ticketmaster group) BEFORE general release to the public on Friday 13th November 2015 at 10am. Please see screen shot.

I believe the fact that there was an extremely marked up ticket (tickets were due to be £185) was the reason why Prince didn't go ahead with the sale of tickets on Friday morning, then of course there was the awful bombings in Paris which has resulted in Prince's tour postponed.

How GetMeIn could have a ticket up for sale a day BEFORE general release to public is the question that needs to be queried.

With all best wishes

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 **Sunday 29th November 2015**  
**London, United Kingdom** 

**Tickets for Prince go on sale Fri Nov 13 at 10:00AM - [Click here to get an Email Alert](#)**

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 **Resale**

**Prince**  
London, Theatre Royal Drury Lane

from **£2750.00** **Buy Tickets**

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**Box Office**  **Official**

**Prince Matinee 3pm**  
London, Royal Drury Lane

price **tbc** **Buy Tickets**

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**Box Office**  **Official**

**Prince Evening 7pm**  
London, Royal Drury Lane

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**Got It!**

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## Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms

1 message

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18 November 2015 at 16:24

To: ticketing@culture.gov.uk

In response to your recent request for information and views on the secondary ticket industry, as a repeated purchaser from the primary ticket industry I would like to add my opinions to the debate.

I shall start with the bottom line of my argument and expand upon it. The way the secondary ticket market operates is like that of a cartel and is, in essence, legalised fraud. The secondary industry, companies such as getmein, seatwave and stubhub, are subsidiaries of the large companies such as Ticketmaster and LiveNation. It is well known that these companies cream off a certain number of the tickets to sell in the secondary market at artificially high prices. There are tickets on sale on the secondary site before they have even gone on sale to the general public, this clearly cannot be correct as how can a ticket legally be offered for resale before it has been sold originally? In my experience, this is further heightened by the staggered release of tickets for certain events which can lead to people paying over the odds only to find more tickets then go on sale at face value. This activity essentially has consumers over a barrel because they really want to attend those events, and the only way to attend is to pay the hyperinflated prices decided, seemingly on a whim, by the ticketing agencies.

There is very little protection for the consumer in this market, and in addition to these the level of fees are ridiculous, how can you charge £3 for postage when you are receiving an email that you have to print out yourself?

It should be illegal to sell a ticket for any more than the original face value. This would immediately put a halt to this disgusting practice of fleecing music, entertainment and sports fans.





ticketing mailbox <ticketing@culture.gov.uk>

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## Review of consumer protection

1 message

18 November 2015 at 16:52

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To: ticketing@culture.gov.uk

I agree with the promoter Harvey Goldsmith that a maximum limit of 10 percent only be allowed on the ticket price on resale sites.  
Signed

Sent from my iPad





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

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## Review of Secondary Ticket Market

1 message

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18 November 2015 at 20:19

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

Thank you for giving us, the concert-going public, a chance to air our views on this issue and hopefully help bring about a change.

I am a big fan of live music and of one or two bands in particular. I understand that it is illegal to re-sell tickets for football matches at a profit but not for any other events. This needs to be changed so that all event tickets cannot be re-sold at a profit, or so that any profit is within defined limits.

I cannot count the number times I've been on a ticket website at the very moment tickets are released, often for very large venues, and found them sold out straight away. However tickets then appear at that very same moment on the resale market, often at huge mark-ups, this is very suspicious. I recall seeing a TV investigation where undercover journalists exposed deals going on between event promoters and ticket resale sites which profess to only sell tickets from genuine buyers who can no longer attend. Promoters were passing blocks of tickets to the resale sites and sharing the profit. This is tantamount to fraud.

There are also professional touts who use robot technology to sweep sites of face value tickets despite the best efforts of the ticket sellers to keep them out. The only way to deter this sort of activity is to make profiteering of event tickets illegal.

Please do all you can to help genuine fans get to see the music they love without losing their sanity as well as their money. Face value tickets have become expensive enough without allowing touts and resale sites to inflate prices even more





ticketing mailbox <ticketing@culture.gov.uk>

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## Review of Secondary Ticket Sales and Regulations

1 message

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18 November 2015 at 21:13

To: ticketing@culture.gov.uk

Dear Sir / Madam

I have been a regular concert goer since I was 14 years old. I will be 48 in a few weeks time.

To cut to the point, I find it utterly appalling that I can rarely (and more often than not can no longer) buy tickets from primary ticketing sources - even for massive multi-date gigs.

I can follow bands from their early days at small venues then as soon as they become popular, the legal touting begins. Concerts instantly sell out but tickets immediately become available on the reselling sites - getmein, viagogo etc. at vastly inflated prices.

A whole new industry has been created in secondary ticket sales deliberately snapping up tickets from primary sources in order to prevent genuine fans being able to buy tickets at face value and thus making immediate massive profits for the resellers - encouraged by and regularly conducted by the reselling sites themselves.

It is almost immaterial whether this is carried out by computer bots, companies, groups or independent individuals. It is daylight robbery. The bands do not benefit, the arts do not benefit, the venues do not benefit and the fans are absolutely cheated out of millions of pounds each year since the internet and these companies have enabled this crime against society to be grown into the massive industry that it now is. The main loser is the music/event fan.

I firmly believe that the lie that these companies peddle about being there for the true fan and irrespective of how much 'protection' these companies offer for their exorbitant fees, the act of fleecing the fans and the industry is immoral and based on selfish greed.

It should be illegal to resell tickets at vastly inflated prices. It is simply a lie that these companies exist for fans that have accidentally bought tickets for events on dates that they could not manage or have accidentally bought too many tickets and have lots spare.

A maximum uplift of 10% of the face value of any ticket resold should be introduced to prevent this massive immoral industry from continuing. And even that should only exist to cover postal costs etc.

It is a very sad day for the arts and other major events that significant percentages of fans can only attend events if they cough up massive inflated prices. This disgusting practice must be stopped.

Yours faithfully

11/19/2015

Department for Culture Media & Sport Mail - Review of Secondary Ticket Sales and Regulations

Sent from my iPad

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

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## Review of secondary ticketing

1 message

19 November 2015 at 06:14

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

As an employed person with limited money for entertainment I have observed that when trying to buy tickets from primary sellers, within minutes of them going on sale/sold, tickets appear at HUGELY inflated prices on secondary sites. My concern is that I believe the ticket promoters are placing a proportion of these tickets with secondary sellers in the first instance to create a false market for sales at inflated prices. I also believe that bulk buying should be prohibited to anyone to prevent planned leakage onto secondary seller sites. I have bought from such a site once and will never do it again, I have concerns about imitation tickets coming from such sources as well and by time the ticket is used its too late to complain as non entry is the ultimate disappointment and financial loss, with no recourse to complaint. Despite guarantees there is no recourse to protection from loss from these sites who often disappear after sales made. They are also creating a false economic market around a particular band. Ultimately one should be able to buy a ticket at the REAL price and secondary sites should be controlled :

- A. By restricting the original tickets available to them.
- B. By limiting percentage of re sale,
- C. By stopping bulk sales to anyone.

I have paid over £100 for tickets that should have been £17 over 6 years ago as I had promised a young person I would get them. I felt forced into it when no tickets available within 5 mins of going on sale yet there were hundreds available on secondary sites!

This practice needs to stop as it is an abuse of power of business practices and hits pockets of genuine ordinary people.

Sent from my iPhone





ticketing mailbox <ticketing@culture.gov.uk>

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## Review

1 message

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19 November 2015 at 07:02

To: ticketing@culture.gov.uk

Hi

I have recently purchased tickets using secondary sites.

I have been appalled at the excessive amounts charged for these tickets.

The face value for one pair of tickets was £165 each and I ended up paying £252.50 for each ticket this included a fee of £69 even though they were e-tickets.

A second lot of tickets purchased had a face value of £36, I purchased 4 and ended up paying £365. Again e-tickets.

My worry is that we will be refused entry when we arrive at the gigs. Which is why I used known sites as there seems little protection for the purchaser if tickets are not genuine.

Unless you sit at your computer before 9 and keep hitting the refresh button on the day of release you have absolutely no chance of purchasing tickets for popular artists.

Regards





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

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## Secondary ticketing issues

1 message

19 November 2015 at 18:41

To: ticketing@culture.gov.uk

As a consumer and also promoter of a summer music/comedy festival I feel very strongly about secondary ticketing websites. I have only used a resale site once (for the intended purpose of selling tickets bought but could not use due to family illness) and sold the tickets for their face value, although I do not know what commission/markup the site added.

As a buyer and regular gig goer, I am constantly frustrated by the fact that tickets often sell out in minutes only to appear on Ebay, Seatwave, Getmein etc. at prices that have been inflated by 30% - 100% or more. These people are clearly profiteering and have no intention of using the tickets themselves. I would also imagine that HMRC would be interested in many of these transactions as I imagine many sellers do not declare their income/profit from these sales. There is no added value provided by these sellers and requires minimal effort for potentially large rewards.

It does seem bizarre that tickets to football matches are protected from being sold in the way that music, theatre and other event tickets are not. I don't have a problem with sites to resell in principle if they are providing a legitimate service but there should be a cap of perhaps 10% to cover any costs/booking fees incurred. The fact that many of these resale sites are owned by the same companies who sell the tickets on behalf of promoters surely must open them up to charges of collusion as they effectively take fees twice for the same ticket.

As a promoter, our festival has sold out for the last 3 years but as it is predominately a local event (and a charity, not for profit one) we have not yet encountered any reselling of our tickets (which we sell via SEETICKETS) and would certainly not want to as this would take money away from the people supporting our event for a great local cause.

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

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## Second Hand Sales of Concert Tickets

1 message

19 November 2015 at 07:16

To: ticketing@culture.gov.uk

Dear Sir,

I am pleased to see that at last someone is recognising there is a problem with the second hand sale of tickets – there is a dire need for something to be done to stop or restrain the re-sale of tickets.

I dread the day that tickets go on sale for a group or band that I wish to see. It is like preparing yourself for BATTLE. You have to get logged onto the site that is selling the tickets, and sometimes there is a half hour wait even before the tickets go on sale, the websites generally crash or run very very slowly at this time too. So to even get into a position to see if tickets are available is terrible. I also arm myself with two phones, my land line and mobile and just keep dialing the phone number to try to get tickets via the box office.

Unfortunately, these phone lines charge huge rates (7 p per minute and you can be waiting on the phone in a queue for almost an hour sometimes so it costs you before you even get your tickets!

Recently I tried to get tickets for Rod Stewart in Southampton – it took me from 9 am to 4.30 pm to eventually get online and find tickets for sale via the official seller.

However last week I tried for ELO and it was a huge problem. I was on line at 9 am when tickets went on sale , no tickets became available except for some in Leeds and by 9.02 am the only ones available were those on second chance sites (may I add supported and promoted by the official sellers) at hugely inflated prices.

I then spent the day on phones to venues and ticketing agents to try to track down just four tickets for my family to see ELO and eventually got some – but what a shambles and waste of my day, time and money spent waiting in phone lines!

Why can't there be just one official ticket agent per show/venue and how does Glastonbury and Jamiroqui control the sales of their tickets?

SOMETHING MUST BE DONE for the genuine people who want to see their favourite bands at a reasonable price without the hassle and stress of fighting for tickets.

thank you

S.L.G



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

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## Second hand ticketing problem - it should be illegal

1 message

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20 November 2015 at 11:28

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

Hi,

I am a music fan who used to go to approx. 20-30 concerts a year.

I now find it almost impossible to get tickets legitimately at face value, so I have mostly stopped going to concerts.

If I do go to a concert I find it best to go to the concert and buy from a ticket tout outside, who usually charge you £20 over face value, which is fine.

The website re-sell market is obviously a con, and should be illegal, and it is stopping real fans going to concerts. People like me.

The official websites like SeeTickets and Ticketmaster, are also now a con, as they charge hugely inflated fees for no apparent reason, and charge a lot of money for postage of tickets too. It can add 10-20% to the face value of the ticket. So once again, it's cheaper to buy a ticket from a ticket tout outside the venue. As companies like Ticketmaster often do a deal with the promoters, you can't buy tickets from anywhere else, so where is the competition?

If I want to see U2 at the o2, I can only buy tickets from one outlet, meaning

- (i) I have to pay all their fees
- (ii) there is no competition
- (iii) if I really want to go I pay 200-300% on top of the face value of the ticket
- (iv) I buy a ticket from a tout at the venue.

In the end it's usually not worth the hassle all round, so I don't go to the concert.

Many thanks

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

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## Secondary Market

1 message

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18 November 2015 at 20:24

To: ticketing@culture.gov.uk

Thanks for looking into this disgraceful situation.

However, the focus of your review appears to be on the validity and transparency of tickets offered on the secondary market. Very important, I accept, caveat emptor aside.

The MASSIVE issue is surely the absurd prices. This must be capped or stamped out altogether.

As a very regular concert goer I am finding it increasingly hard to purchase tickets on line through the primary market for popular events. While I'm still stuck in a queue I am seeing offers on the secondary market for double, treble, or more, compared to face value. Non fans are profiteering from my hobby. This surely has to stop.

The recent RWC2015 offered a brilliant resale service at no mark up. Superb. Well done RFU. Now it's TicketMaster's turn to invest their profits from SeatWave and Getmein to offering the same service to the benefit of fans and the entertainment industry.

Brgds,

Sent from my iPhone





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary sites for selling tickets

1 message

19 November 2015 at 08:48

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

Hi there

I have a 15 year old daughter who has been into music and in particular concerts for the last three years.

On average she has been to Eight concerts a year , with only 7 occasions have I been able to buy concert tickets at face value. The rest I have had yo buy from a secondary source.

I have had at times the whole family logging on to websites to buy face value tickets and have been unsuccessful. It's frustrating and something must change.

I don't understand why concerts can sell out in just minutes at face value to obviously bulk buyers and thirty seconds later they are being advertised on secondary sites.

A cap of 10 percent would be ideal on these sites on the face value of the ticket, but what you also need to address is the fees they charge.

I work for a bank and it does not cost £15 to process a card payment and £20 administration and that's even before you decided if you want a normal ticket or an e ticket ( please note the prices I have quoted are an average of what I have paid)

The whole process of selling concert tickets online through secondary sites needs to be reviewed.

The pier pressure kids get today to attend concerts is out of control, and the practises of these companies are adding to the stress levels of being a parent.

Regards

Sent from my iPad





ticketing mailbox <ticketing@culture.gov.uk>

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## secondary selling

1 message

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19 November 2015 at 20:46

Reply:

To: ticketing@culture.gov.uk

I am a music fan. I cannot understand why fans cannot be given the ability to re-sell tickets at face value on a reputable site eg ticketmaster. Genuine fans should be protected from those profiteering - I urge you to consider banning the resale of music tickets at anything more than face value.





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket agencies

1 message

19 November 2015 at 19:48

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

As a regular music concert attender I find secondary ticket agencies appalling.

These are managed by ticket agencies and therefore ticket agencies have no interest in addressing the inflated prices.

When a popular event goes on sale within a minute tickets are on sale on the secondary sites at inflated prices.

It's not fair that touts are making so much money on this - they are buying tickets with the sole aim of selling at inflated prices.





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket enquiry

1 message

19 November 2015 at 12:41

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

Dear sir

I have only just become aware of this enquiry. I am just a private citizen who has become increasingly concerned about this practice. I will give you two examples of my own experience.

1. I have for around the last 20 years attended the Lords Test match. Tickets for this are allocated on a ballot system and until around three years ago I was for the most part able to obtain all that I wanted. Since then I have hardly been able to get a ticket. Within a day or two of the ballot results I have seen tickets offered for sale on ticket sites at 3-5 times face value. I have complained to Lords about this but have seen little evidence of them doing anything to address this. I think it is an abuse by touts against the genuine supporter.
2. I have regularly attended the BBC proms at the Albert Hall. Again until the last few years I was always able to get the tickets that I requested. Now I am lucky if I get anything. Again the tickets then appear at vastly inflated prices.

It looks to me that the agencies that resell tickets upped their game 3/4 years ago and made it far more difficult for normal customers to buy tickets at the correct price. Almost any popular event has become a market for trading. I do hope that steps are taken to outlaw this practice.

Regards

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the trading style of two separate companies:  
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ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket market

1 message

19 November 2015 at 18:49

To: ticketing@culture.gov.uk

Put simply, professional touts are buying tickets in bulk to stop legitimate concert goers from getting tickets. They are selling them (at profit) on to the people who they stopped from buying them.

If I went into a supermarket and bought all the milk, then set up a stall outside the shop to sell on the milk at a higher price questions would be asked.

Occasionally proper fans have spare tickets due to illness or other events and should be able to pass on the tickets at the price they paid without ripping off other fans.

Touts need to be discouraged from profiting at the expense of real fans.

Please can we get this immoral situation sorted quickly so the UK can continue to be one of the most passionate music and sports countries in the world and stop it becoming for the rich only.

Sent from Samsung tablet.





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

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## Secondary ticket market consultation

1 message

19 November 2015 at 20:31

Reply-1 o: middlston.neil1@btinternet.com  
To: ticketing@culture.gov.uk

I would like to submit my thoughts about the consultation on secondary selling of tickets for popular sporting and music events.

I have experienced occasions when I have not been able to buy a ticket for an event yet seen plenty offered on secondary sites, such as Get Me In, for many times the face value. There have been times when an event sells out very quickly and tickets appear on re-sale sites on the same day or soon after, for example the AC/DC show for July last year at Wembley. I have seen this band many times since the 1980's and wanted to see them at their what could be their last show in England. Demand for tickets was high and sold out within an hour or so, but by the evening tickets were available on secondary sites. Ticket touting outside major events has been curtailed in recent years, but the secondary selling on the internet is touting by another name.

One aspect of the problem is around refunds for tickets. If there is a legitimate reason why someone can not go to an event after buying a ticket, then it should be mandatory to allow a refund for that ticket at face value. For some concert tickets refunds are not offered in the terms and conditions. This puts ticket holders into a position where they want to sell to recoup some money, and there are instances where owners will sell to genuine fans for face value, or near to face value to cover the outlay of booking fees.

A further problem is the legitimising of business brands such as Get Me In (linked to TicketMaster) and StubHub (linked to a few football teams). These services encourage people to trade and tout tickets. A limit to the resale value to a small percentage above the face value of the ticket would be most welcome.

with regards





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket market

1 message

18 November 2015 at 20:41

To: ticketing@culture.gov.uk

Limit on resale price preferred.

For personal resellers to buy purely to sell is a disgrace that is effectively an untaxed small business.

If people genuinely can't go why should they make a huge profit and verification as to genuine is not possible.

Finally, businesses buying tickets and adding no value to the process for a huge mark up is both unethical and immoral and should not be allowed under consumer protection laws.

Thanks

Sent from my iPhone





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket market

1 message

18 November 2015 at 18:08

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

Dear sir

I have a 17 year old daughter who like most young girls enjoys

Going to concerts .

I have bought tickets or should I say tried to buy tickets for various different shows and find it amazing that tickets are for sale on the promoters sister companies websites before we even get through to the first point of sale.

Surely the easy solution to this problem is simple.

All tickets purchased on line or over the phone have to be accompanied by the card used to purchase when entering the venue this happens at cinemas across the country at the moment so technology must be out there.

If for any reason you can't make the show you simply return tickets to promoter to resell at face value to a waiting list of people who didn't get tickets on first sale date.

I know this idea won't be popular with the legalized ticket touts but surely this is a much fairer way of selling tickets for shows.





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

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## secondary ticket market

1 message

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19 November 2015 at 11:49

To: ticketing@culture.gov.uk

I have had difficult experiences with my two most recent purchases of gig tickets in the last month.

1) **Faithless at Alexandra palace. 21 November 2015:** When the tickets sold out had to buy from GETMEIN. I was charged £18 for admin and postage. I purchased the tickets 3 weeks ago. I still haven't received them despite numerous phone calls. Two days to go before the gig and I am worried.

2) **Jeff Lynne's ELO.** Within minutes of these tickets going on sale they were sold out. When I tried to buy tickets later in the day they were only available on the secondary ticket market like Stubhub and GETMEIN for at least 3 times the price. Yet there were hundreds or maybe even thousands of tickets available on these second hand websites.

I thought these companies were set up for people who had legitimately purchased tickets and couldn't go. Clearly with so many tickets being re-sold within hours of the release date, there must be some kind of scam going on where companies or individuals are buying in bulk, simply to re-sell shortly after.

I have had many more experiences of this over the last year. In fact there isn't one example I can give where I have managed to purchase tickets without the difficulties mentioned above.

PLEASE investigate this area more.

Many thanks

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

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## Secondary Ticket Market

1 message

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.... 18 November 2015 at 16:54

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

To whom it may concern

I buy lots of tickets during the year, for various venues at various locations around the country. It gets more difficult to get reasonable tickets at seated gigs anywhere now. The secondary market also restricts, the choice I have to buy tickets. When I have looked at the secondary tickets sites for tickets, they do not always give the seat number. So you don't know if the seat is in the centre or at the edge, that makes a real difference when they are asking silly money.

I have sometimes, been to 'sold out' gigs, to find lots of seats empty. Are they the seat that have not been sold, by them.

My view is that venues, should take back and resell tickets, that are genuinely no longer wanted. They could charge a small, admin fee. This would be fairer all round. As a lot of the secondary market is people just making lots of money.

Sometimes, friends of mine, have brought a ticket, just to be at a show. Then later an extra date is added to a tour, so they buy a better ticket. Then they have to sell on the secondary market. Most people I know do not sell at a profit, just want their money back.

Most of the secondary ticket sellers are owned by the main ticket selling companies, so they are making a profit twice!

The secondary market is unfair. I have been buying tickets for years and this is now a major problem, to genuine music fan.

Regards

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ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary Ticket Sales Campaign

1 message

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19 November 2015 at 09:23

To: ticketing@culture.gov.uk

I wanted to purchase Royal Blood tickets for the Electric Ballroom in Camden on the 7<sup>th</sup> Nov 2014. I cannot recall the date that they went on sale, but the time was 9.0am. They were sold out at 9.01am with a face value of £15.00, @9.02 they were on Stubhub for upwards of £85.00.

Kind regards

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got



ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary Ticket sales.

1 message

19 November 2015 at 14:23

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

Dear Sir, my wife and I have enjoyed going to concerts together for over 40 years, but over the past five years it has become harder for us to get tickets for two reasons, as we live in a poor area for internet access it has become very difficult to get tickets online, and most of the locations do not sell them by any other means. Therefore making it almost impossible for us to buy tickets, secondly the reselling of tickets market is just crazy, with prices way above our means. Please bring in legislation and give the music back to the music lovers and not the posers who are not going to the concerts but are just buying up tickets to make money.  
Thanks





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket sales.

1 message

18 November 2015 at 22:33

To: ticketing@culture.gov.uk

I have encountered many instances of where tickets do not go on general sale but are magically spirited away to appear on online ticket sites at vastly inflated prices.

Being a regular concert goer I and many of my fellow music lovers are being ripped off royally, week after week.

The time has come to stop these legalised touts.





ticketing mailbox <ticketing@culture.gov.uk>

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## secondary ticket sales

1 message

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20 November 2015 at 09:20

To: ticketing@culture.gov.uk

As a consumer who frequently attempts to buy tickets I am disturbed when I cannot get them, but, simultaneously with the primary sale, they appear on secondary sites at inflated prices.

Also many of these tickets are meant to be used with photo ID so it is against the T&C to resell them. It is clearly not a few rogue touts but a sizeable organised industry.

Kind Regards





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

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## Secondary ticket sales

1 message

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18 November 2015 at 20:27

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

I would like to see strict controls on the amount for which tickets can be resold. It is very disappointing to find concerts sold out within hours of tickets being released, and then to find tickets for sale on websites for three times the face value or more.

It is extremely telling that tickets sell out on sites like Ticketmaster, but then to find there are plenty available on its sister site, Get Me In at a hugely inflated price. These tickets are often available immediately after tickets are released, which suggests that they are being bought to make a profit rather than resold because someone finds themselves unable to attend a concert. This means that true fans miss out. Artists such as Prince have started voting with their feet, and this may be the first of many.

I have been 'ripped off' by a fraudulent ticket resale company, which suddenly didn't exist when the tickets were due. Luckily I paid on my credit card, so was able to claim this back. However, it still meant for a very disappointed fan.

My view is that there still needs to be a legal avenue for reselling tickets, but not one where vast profits can be made.

Thank you for giving this your due consideration.





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

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## Secondary Ticket Sales

1 message

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19 November 2015 at 11:29

To: ticketing@culture.gov.uk

I want my voice to be heard regarding the extortionate prices "ticket agency" are charging.

This needs to be stopped to allow genuine customers a fair chance of actually getting tickets when released, on numerous occasions this year I have missed out despite being on the system in minute tickets are released on more than one PC and then be directed to a ticket agency site selling seats at treble the cost.

Only last week my 17-year-old son who was booking tickets for the stone roses unaware he had been redirected to a third party site he proceeded to book tickets. In the end 2 £65 tickets cost him £340, a very costly mistake & totally immoral as he thought he was buying face value tickets from Ticketmaster!

I hope this matter is taken very seriously & an outcome to stop this continuing is put in motion.

Regards





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket sales

1 message

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20 November 2015 at 10:22

To: ticketing@culture.gov.uk

I am a regular concert goer and have fan pre-sale access to the tickets of numerous bands but in most cases tickets are on sale on eBay before they are even live on the official seller's website. Trying to buy tickets for a band of current popularity that would fill the medium size venue for example O2 Shepherds Bush I am unlikely to be successful. This is despite being on the telephone and computer at exactly the release time. I'm also fed up with the managers of these bands claiming the tickets have gone to genuine fans. As though paying a third party a rip-off price is the only judge of being a genuine fan. I flatly refuse to buy tickets from a secondary site and don't allow my daughters to do so either. Despite the fact that I can afford it, as I think it is deeply unfair to those who can't afford to be ripped off.

Please don't hesitate to contact me if you wish to verify my information.

Yours faithfully

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

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## Secondary ticket sales

1 message

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19 November 2015 at 00:34

To: ticketing@culture.gov.uk

Dear sir/madam

Tickets for events are sold at a set price as a first come first served agreement. This has been the case since I was a girl and since my grandparents were young too. In the last few years it has become a normal practise for people to buy the tickets purely for profit. Either as chancing members of the public on a small scale or as organised groups of touts. It has grown even further when genuine ticket sellers start their own secondary sites selling tickets at ridiculously inflated prices knowing that fans will push themselves into an overwhelming amount of debt to catch a moment of an adored artist in the flesh. Music lovers, on all levels, miss out. Artists, miss out. Surely this a corrupt practise which only seems to legally exist in this situation.

If a limited edition book, for example, went on sale and had an overwhelming desire from the public to own it, would a blind eye be turned on the bookshop keeping several copies back to auction at a later date? This action needs to be addressed as fans are being exploited.





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket sales

1 message

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18 November 2015 at 21:00

To: ticketing@culture.gov.uk

I have often tried and failed to buy tickets on line as soon as they become available through the normal provider such as ticket master, only to find that they are immediately available on secondary sites such as getmein. I feel there must be some sort of unfair practice here.

Regards





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticket sales

1 message

19 November 2015 at 09:10

To: ticketing@culture.gov.uk

Companies which run virtual monopolies on ticket sales such as ticketmaster should be banned from ownership of secondary sites such as getmein

I called get me in two years ago to check what happened if a resale ticket failed to appear and was told that not only was my money back guarenteed but that they had a stock of tickets of there own.

My assumption is that resale sites scoop up tickets from their parent sites before Tickets go on sale. Often for events that sell out in minutes

Happy to discuss this





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary Ticket Sellers

1 message

20 November 2015 at 09:25

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

I firmly believe something needs to be done to stop ticket touts buying tickets from venues then putting a huge markup on them to resell them. My daughter and her friend attended the Cambridge corn exchange last night to see The 1975. I had to pay £64 for each ticket, instead of the £24 original ticket price. I believe this is extortionate and needs to stop.

Sent from my iPad

