



ticketing mailbox <ticketing@culture.gov.uk>

End touting

1 message

6 November 2015 at 14:29

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

Hi,

As a regular gig-goer, I welcome the government's interest in this issue and hope touts can be put out of business.

I would like to see touts in public places arrested and prosecuted under the anti-street trading laws.

I would recommend you investigate professional tout organisations and tighten the laws to prevent them trading in the future.

I would be happy if legitimate ticket sellers print the name and or photograph of the purchaser on each ticket to make them non-transferable.

Attendees would then be required to present photo ID with the ticket to access the gig.

People who really can't attend, should inform the venue and the ticket should be resold on the night at face value. A waiting list for returned tickets could be formed online to avoid queuing at the venue.

I hope this helps.

Best wishes,

... limited company registered in England and Wales and whose registered office is a ...

Please Note: This e mail and its attachments contain only the opinions of the sender and do not necessarily reflect the policy(s) of the ... group in general.

Confidentiality: This e-mail and the contents of any attachments are intended for the named recipient(s) only and may be confidential. If you have received this e-mail and its contents in error you must take no action based on them, nor must you copy or show them to anyone. Please reply to this e-mail and highlight the error.

Warning: Although this e-mail and any attachments have been scanned for viruses ... cannot guarantee that they are virus free. therefore accepts no responsibility for any loss or damage caused by transmission of this e-mail.



ticketing mailbox <ticketing@culture.gov.uk>

My Opinion on Ticketing

1 message

6 November 2015 at 11:51

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

Dear Sir/Madam,

I'll keep this short and sweet, but as an avid "gig-goer" (averaging at least 2 a month), I feel strongly on the secondary ticket market. Having missed out on tickets in the past, only to see them listed a triple the price (and sometimes more!) on websites such as GetMeIn, Seatwave etc, it is very frustrating.

I am a huge fan of the website Twickets, they offer a place for those with a genuine reason to resell their tickets, but only at the ticket's face value or less. I think this approach is the correct way to ensure that touts are not buying tickets for profit.

To summarise, my opinion is that a person should not be able to legally sell a ticket for more than the face value. Thus stopping touts selling for inflated prices, but still allowing those with illness, other arrangements etc. to sell their tickets.

Kind Regards,



ticketing mailbox <ticketing@culture.gov.uk>

My Personal views on Ticketing (not a template!)

1 message

6 November 2015 at 11:41

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

Dear Professor Waterson,

As a 37 year old avid fan of live music concerts and festivals I am thrilled to see you open the doors of discussion on a frustrating racket. I have been going to concerts for 23 years now, I go to about 20 concerts per year and at least one, sometimes as many as three festivals. Touts have always been an issue and there are many layers to it which I will bullet points here:

- Police do nothing to stop touts outside of concerts. I couldn't believe it when I stepped out of Wembley park for AC/DC this summer. There were was many touts as police and they were selling tickets up to eight times face value.
- When a high profile concert goes on sale (Foo Fighters, Ed Sheehan, AC/DC etc.) , you sit waiting for the clock to strike nine and the mayhem begins. The disgusting part of this process is that by 9:04, Ticketmaster's tout site "Get Me In" will have tickets that were £50 face value already on there for £275. Ticketmaster themselves become the touts. They transfer a batch to those sites which they quietly move back to the main site a couple of days before the event. If they cared, they can and should limit ticket re-sale prices on these sites. But they don't, because they earn from it.
- We need to promote to punter that selling to touts on site is BAD ! There are plenty of us standing around, real fans that need tickets and I slap my forehead red when I see people selling to the mob of dodgy people outside. Maybe venues could have a wee barrier for us ticketless fans that a punter could approach and sell to? A first come first served queue?
- I went to see U2 on Monday night at the O2. It was awesome ! Not one tout! You used the credit card from the purchase to swipe in. I had concerns that this might be slow but it worked like a dream and all fans were happy ! :) (I'm guessing tickemaster still found a way to rip folk off on Get Me In, send one of your staff with a credit card, get the punters in and walk out or enjoy the gig!)
- So, police resources and "real crime" may be a priority... so, I suggest you give some power to the security staff already at the venue. Video cameras and photos are doing a great job in the prevention of hooliganism at football matches. We can get touts far enough away from the venues and spread the word to fans to buy close to the venue?
- Also, maybe having the venue hold 5% of sales to the door for sell out shows on the night would be great as you can get there early and have a chance like the good old days! They can and do stagger releases. Sold out shows are never really sold out. It's a marketing ploy.

I have a lot more ideas and suggestions, please do get in touch if you would like to talk further.

All the best,

FHE.



Disclaimer



ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticket Sales

1 message

6 November 2015 at 11:32

To: ticketing@culture.gov.uk

Hi,

I am of the opinion that the resale of tickets for a profit should be made illegal. In doing this fans who can't attend an event can get their money back whilst also protecting others from exploitation. This is something done across Scandinavia and has been effective in preventing unscrupulous exploitation and exorbitant ticket prices.

Many thanks,



ticketing mailbox <ticketing@culture.gov.uk>

Stone roses tickets

1 message

6 November 2015 at 18:35

To: ticketing@culture.gov.uk

I spent ages on Ticket master website this morning as a true fan wanting tickets to see the stone roses only to be redirected to their sister site getmein. A face value ticket costs £62,yet these con artists with handling fee and postage charge a total of £173.



ticketing mailbox <ticketing@culture.gov.uk>

Ticket re-sales

1 message

6 November 2015 at 16:50

To: ticketing@culture.gov.uk

I am totally disgusted at the apparent disregard of any legislation on the ticket websites that are buying up tickets for popular concerts and selling them at hugely inflated prices

PLEASE I urge the government to put a stop to this once and for all so everybody can enjoy live music not just the rich

Thank you

-

Sent from my iPhone



ticketing mailbox <ticketing@culture.gov.uk>

Ticket tout Ideas

1 message

6 November 2015 at 19:11

To: ticketing@culture.gov.uk

Hi,

I've been going to gigs a lot of years and having seen touting become a big issue have some very simple proposals.

*) A ticket can be resold but never at more than the cost it was paid for.

If you restrict people reselling tickets, you stop people who have a valid reason for not being able to go from passing on their tickets to other people. When you have to buy gig tickets months in advance you can't always make it so this allows you to get most of the money back and someone who wants to go can see the show last minute. Win-win.

This instantly makes it hard for touts to get enough money online to make it worthwhile doing business.

The recent legislation about specifying seats, prices and resale restrictions was utterly stupid as most tickets have restrictions where you need permission from the promotor which is an impossible overhead. So either its ignored or it stops you doing a valid resale due to onerous overheads on the individual and the promotor.

Its a shame that much legislation has been build around allowing people to profit from touting, even encouraged by one minister who said it was a valid form of being an entrepreneur!

And try getting front row tickets. They aren't even offered to genuine fans. I always wondered why i never got one even being there on the dot for hundreds of sales. It shouldn't be allowed for promoters to make sweetheart deals with resalers.

The simple rule that i proposed works. It can't 100% stop all touts but it'll make it much harder.

Thanks.



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing consultation

1 message

6 November 2015 at 15:27

To: ticketing@culture.gov.uk

Hi,

As an avid disabled fan of live music I have many years experience of booking tickets and would be happy to assist.

The most obvious way to clamp down is to outlaw ALL secondary ticket sales for sports, music, etc that are offered above the original face value AND to take action against those that flout the rule. I think a maximum of 10% on top of the face value is adequate to cover any administration or postage costs.

I feel that you must take a "big bang" approach and the above suggestion is reasonably easy to introduce. This would have a massive impact on touting and stop vast sums of money lining the pockets of criminal gangs and political organisations.

If required, I would be happy to attend any discussions as I feel most strongly about this. I have only ever used a "ticket tout" once and paid a lot of money to a seedy individual for tickets that proved to be invalid - NEVER again!

Regards



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 13:11

To: ticketing@culture.gov.uk

.Dear Sirs,

I write in relation to the review of ticketing operations in the UK and in particular in relation to the issue of secondary sales.

I have been a regular attender of music events for over 30 years and in that time I have to say that I have witnessed the industry decline in terms of service to the average customer. Prior to the advent of the internet I would buy tickets in person, sometimes queuing overnight for tickets. I accept that with the internet buying changed and in some way that was for the better however it also gave rise to great opportunity for the corruption of the ticketing industry.

I once tried to buy tickets for a particular artist playing Manchester over four or five nights in various venues. When I tried to buy tickets as they went on sale I was told they were all sold out (by Ticketmaster). I challenged this on the grounds that it was physically impossible to sell so many tickets in a matter of minutes. The agent explained that most had been sold the night before to agencies. In doing that the main agent, Ticketmaster, had not only prevented buyers being able to get hold of face value tickets but also lined the pockets of the agencies they were trading with early to effectively ensure their profit margins were secured. All resellers sell at a profit and nowadays buying at face is very difficult indeed. This cannot be right and further it makes a mockery of the statement 'tickets on sale at.....' if the bulk have already been sold.

More disturbing is the fact that many front line agencies now have their own secondary agency attached and will automatically direct buyers to that site to buy tickets at an inflated price. That has simply cut out other agencies and secured higher profit levels meaning that fans and bands are all in a no win situation.

There must be levels of security put in place to ensure that organisations such as Ticketmaster have to act with integrity. They contract to supply tickets at a given price but manipulate matters for their own profit. This means they effectively create a monopoly forcing buyers to pay extortionate prices for a product intended to be sold at a stated price.

In addition, the same agencies will often charge booking fees that bear no relation to the administrative cost of processing the booking when you can actually get a ticket. Nowadays the process is an automated one involving little actual human input over the internet. Added to that often you are expected to print your own tickets yet the charge can be in excess of £5. If I take an item to a self service check out in a supermarket (or indeed a manned till) I do not then have to pay or the privilege of being able to buy my goods. Even online stores do not levy such a booking fee and again this can be prohibitive.

Given that live music and other events (sports etc) contribute such a large income to the country I strongly feel that both issues should be addressed and regulated before even more damage is caused. Being allowed to go without check has created a situation wherein the only real profits are made by those contributing least to the event concerned. Quite simply, that cannot be right.

11/18/2015

Department for Culture Media & Sport Mail - Ticketing

Thank you for seeking the opinions of those affected by this and if I can be of any further help please do not hesitate to contact me.



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 14:38

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

Dear Professor Waterson,

I have just tried to buy tickets to go and see my fav band, the Stone Roses next June, tickets went on sale this morning at 9:30, I was ready before 9:30, to find tickets had sold out by 10 and I didn't get a chance to buy any despite constantly being on various sites.

BUT

To my amazement, before 11 this morning, on one re selling ticket site (there where lots more) there was 4000+ available?! Who'd of thought 4000 people on one site just realised they couldn't make the gig so are selling their tickets on to grateful fans like me?! JOY JOY JOY

BUT

The cost of the tickets where doubled and some, I smell a rat...

...So 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,

...
... OF THOUGHT

London
T:
M:
W:

D:



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... registered in the United Kingdom.



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 13:43

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,



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

17 November 2015 at 22:53

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,



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 21:12

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.

As an Economics lecturer I use the example of secondary ticketing to illustrate many concepts. However as a music fan I have become increasingly exasperated by the way greedy spiv entrepreneurs have become able to exploit booking technology to obtain tickets purely for resale. What I believe needs to happen is the following:

- Artists / promoters should be able to set ticket prices that are appropriate to the income of their fans
- Resale should only be permitted for 10% higher prices (to allow people to recoup booking fees etc.)
- Resale websites should be forced to display ticket serial numbers and venues be permitted to cancel tickets if they believe rules to be broken
- Original ticket agencies should not be permitted to own resale sites

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,



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 10:43

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,



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 12:50

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.

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Thank you very much,



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

7 November 2015 at 01:02

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.

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Thank you very much,
Sarah anderson
Brighton

Many thanks,



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 11:50

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.

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Thank you very much,

Sent from my iPhone



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 17:04

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.

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Thank you very much,

Sent from my iPhone



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

7 November 2015 at 02:02

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.



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

7 November 2015 at 07:28

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.

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Thank you very much,



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 13:07

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

Dear Professor Waterson,

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Thank you very much,



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

6 November 2015 at 12:59

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.

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Too many times now I have tried to buy tickets the instant they go on sale, only to find the event is sold out. And yet, these very same tickets are shown as available on the same ticket agency's official re-selling site, but at a price way above face value. This cannot be a genuine fan who suddenly finds himself unable to go, it's clear profiteering that's hurting all the genuine fans out there.

Thank you very much,

11/18/2015

Department for Culture Media & Sport Mail - Ticketing

522



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

7 November 2015 at 08:04

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 have been ripped off and priced out of the marketplace time and time again. I have never had anything against genuine fans reselling 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.

The opinion I would like to register is that secondary ticketing for profit has no place whatsoever in our society and should be shut down forthwith. This applies equally to licensed websites or individuals exploiting real fans by reselling tickets through eBay etc. Any reselling of any ticket for any event should be a face value transaction, perhaps with a small transaction charge where applicable. There should be no exceptions to this. I am extremely sceptical that this government wants to do anything meaningful about this issue due to its slavish dedication to the so-called free market, but if it did want to make a genuine difference it could establish a system to completely abolish reselling for profit. A single, live music ticket account could be set up for all gig-goers (this could be in the form of a physical photo ID card or a smartphone app that uniquely identified the user) and each time a ticket was purchased the user's card or app would be activated for that event (a bit like the season cards used by many football clubs that can also be activated for additional games). Should that person decide they no longer wanted to attend the event, they could either bounce the ticket to another account holder at no charge, or the card would be deactivated and they would receive a refund (perhaps minus a small transaction fee) and the ticket would be available for someone else to purchase from the original point of sale at face value.

Whether or not this idea is of interest, the secondary ticketing market is a neoliberal scandal that I hope will be closed down as a result of this consultation.

Thank you for taking the time to read this.

Middlesbrough

no number 276



ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticketing - Music Events

2 messages

7 November 2015 at 10:34

To: ticketing@culture.gov.uk

Dear Sir

I am writing to you to urge that you make the secondary re-sale of tickets for more than the "original purchase price" paid for them illegal. The "original purchase price" should include all costs borne by the original purchaser i.e. ticket price, booking fee and delivery fee. This will mean the seller can recoup up to all they have paid for the ticket and the purchaser does not get ripped off.

The secondary market though is not really about individuals with the odd extra ticket, it is about big corporations and organised criminals selling never originally sold tickets at vastly inflated prices at the expense of genuine fans. In my opinion this happens all the time. You only have to look at the fact that many of the primary selling sites have resale arms to realise that this is clearly and obviously happening. They come up with excuses such as "fan guarantees" to justify their pricing but the fact that Ebay tries to prevent individuals selling their tickets on Ebay and directs them to using their Stubhub arm tells you all you need to know - it's not a free market because you can't use Ebay! At the moment it is in the resale site's interests to sell the tickets as expensively as they can as they make more in fees.

I understand that in order for facilitation sites to operate they need to make money. As such I propose that the purchaser of the secondary ticket should pay an administration fee to the facilitation site operator. This fee I would suggest should be capped at 15 pc of the "original purchase price" The seller of the ticket would also be able to charge the secondary purchaser a delivery fee if needed to ensure that the seller can recoup all of their expenditure. The risk of the transaction should be between seller and buyer (as it is with any transaction) with the facilitation site accepting no risk for the delivery of the ticket. An Ebay style ratings system could be used so buyers can make their own judgements about sellers.

Please do something to prevent real music fans getting ripped off. I have just read that the UK music business contributes £ 4 billion to the UK economy - surely something can be done to look after the little guy.

Thank you for reading this.

Music lover and gig-goer.

7 November 2015 at 10:34

To: ticketing@culture.gov.uk

Dear Sir

I am writing to you to urge that you make the secondary re-sale of tickets for more than the "original purchase price" paid for them illegal. The "original purchase price" should include all costs borne by the original purchaser i.e. ticket price, booking fee and delivery fee. This will mean the seller can recoup up to all they have paid for the ticket and the purchaser does not get ripped off.

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I understand that in order for facilitation sites to operate they need to make money. As such I propose that the purchaser of the



ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticketing Market Issue

1 message

To: ticketing@culture.gov.uk

8 November 2015 at 01:03

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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Check out:

11/18/2015

Department for Culture Media & Sport Mail - Secondary Ticketing Market Issue

IN LEGEND + Julien-K

278



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Stone Roses Tickets

1 message

7 November 2015 at 13:30

To: ticketing@culture.gov.uk

I am writing in response to trying to obtain tickets to see the Stone Roses next summer in Manchester, though in fairness there have been many occasions where I have had similar experiences with other bands (I wanted to see The Vamps, tickets on Stub Hub were 3x face value), festivals etc. We tried on Friday at 10 am to get tickets for the Friday and Saturday gigs but they sold out before we could get any. Sunday tickets went on sale but we didn't manage to get those. They then announced an extra date on the Wednesday but we were unable due to other commitments to get those tickets. Within minutes of the tickets going on sale they were appearing on resale sites, Get Me In, Stub Hub, and Viagogo at vastly inflated prices. All standing tickets were at least double their face value and this is without the huge booking fees the resellers have added on.

Get me In, currently, 07/11/15 12.52

17/06/16	929 tickets available	Cheapest Standing £108 per ticket.	Face Value was £65*	Processing fee £20.47
Total Price for 2 tickets £256.94		*Face value cost is what reseller states it was		

Stubhub

17/06/15	502 tickets available	Cheapest Standing £98 per ticket	Face Value was £59*	Processing fee £17.64
Total Price for 2 tickets £231.58				

Viagogo

17/06/15		Cheapest Standing £105 per ticket*	Booking fee, VAT and post
£28.65	Total price for 2 tickets £257.75	*Seller has 8 tickets, only up to 4 could be bought in a single transaction	

Another site were selling standing tickets for £160

So on the Friday there is probably almost 2000 tickets for sale on resale sites. The ground has a capacity of 60,000 for concerts. On Sunday there are more available and Saturday less.

How can it be legal for a company like Ticketmaster who are a primary ticket seller also own a secondary ticket resale site Get Me In. Do their tickets ever really go on sale? They get a booking fee from the person who first buys the ticket, then a booking fee via get me in for the person buying from Get Me In and a sellers fee from the person selling the tickets. The booking fees are extortionate too.

There does need to be a way that someone who genuinely cannot attend a live show for some reason such as illness etc can resell their ticket and get their money back if someone else wants to attend. However that's just being used as an excuse for ticket resale companies to exist. Their argument is that it is not them that sell the prices at inflated prices, but the seller. The culture secretary suggested the sellers are entrepreneurs. If so, if that's a career, then do they pay taxes on their profits?

Touting tickets outside football grounds is illegal, because big corporations don't get a cut. Touting gig tickets online is legal because rich corporations make money off the buyer and the seller.



ticketing mailbox <ticketing@culture.gov.uk>

Ticket Resale

1 message

8 November 2015 at 03:17

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

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

I am not a ticket tout. It does not interest me, nor do I have the time for it.

However, what I would like to say on this matter yes, people do miss out on tickets to see their favourite artists, but not because of ticket touts. Ticket touts have to acquire the tickets the same way the rest of us do. They don't get a pre-sale advantage, they don't have a secret code that allows early access, they slog it out with the rest of us thousands desperately clicking and refreshing our websites in hope of getting that fabled 'click here to buy tickets' link.

Currently as it stands, ticketmaster, seetickets etc and a few more ticket agencies only permit a maximum of 4 tickets per card. I think that's reasonable, don't you?

The annoyance in this topic comes from people who deem themselves 'real fans' who didn't manage to get tickets 'because tickets touts bought them all'. Nope. Everyone is on the same boat, everyone gets an equal shot at getting these tickets; is it frustrating when the website crashes or puts you in a line of god knows how many people for 25 minutes without even the guarantee of a ticket...YES, it's very frustrating. The anger should be directed at the lack of real progression over the years by websites to handle

such high demand (referring to the recent release of the Stone Roses tickets).

At the end of the day, the legitimate websites that tout sell tickets on, viagogo, get me in, seatwave etc provide a smooth, simple approach to getting tickets. The thing is, you buy your tickets off here - thats a guarantee you will get your ticket. So yes actually you might pay £40 more for a ticket than normal, but you are guaranteed a ticket or in the exceptional circumstances that your ticket doesnt arrive on time or theres a problem, theres a money back guarantee.

IF these websites didnt produce the goods, aka buyer runs the risk of not getting the ticket they bought, then would they exist? not a chance. All it would take would be a few occasions the ticket didnt arrive and no one would ever run the risk of buying off them.

So dont over think this please. This market of second hand selling of tickets if regulated is fine! You pay a little more for a guaranteed ticket. Imagine you couldnt get a ticket for your favourite band, and these websites didnt exist? What would you do? who do you turn to? run the risk of buying off someone in an unregulated, risky deal? Its likely that you have no option but to admit defeat.

The system works, 4 per person. If you dont get a ticket and you really want to go guess what...YOU CAN!! you can go, pay an extra bit of money, that really never too extortionate. and even though you missed out on your one chance to go see your favourite band and all your friends got tickets? you can still join them.

Just my opinion. and its the correct one. Thanks



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

8 November 2015 at 00:22

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,



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

9 November 2015 at 16:14

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,

Sent from my iPhone



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

8 November 2015 at 21:13

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

Dear Professor Waterson,

I'm pleased that the Government is finally looking into the secondary ticketing market, and I have some views that I'd like you to take into consideration.

From an economics perspective, any 'sold out' event has a ticket price that is less than the 'market clearing' price – i.e. the price where supply equals demand. Often, this is by design – the organiser sets an affordable price for fans, but they know that at this price, supply will likely exceed demand.

In my view, a majority of people selling in the secondary ticket market are simply taking advantage of this – buying at the 'affordable' price, and reselling at the 'market' price. This takes money out of the pockets of genuine fans – but also from artists and performers. If Taylor Swift wanted to sell tickets for £200 instead of £50, she could – and would still have sellout concerts at that price. But, the tickets are priced as they are so that genuine fans can afford them – and the secondary market takes advantage of this.

My proposed solution – secondary markets should be allowed (of course, there are occasions when people genuinely cannot attend an event they booked a ticket for), but prices should be capped at approximately 10% above face value. There is no reason why any secondary market seller is justified in making a profit based on somebody else's ability to create scarcity of tickets.

I hope you will take my views into account – good luck with your review.

Yours sincerely

11/18/2015

Department for Culture Media & Sport Mail - Ticketing



ticketing mailbox <ticketing@culture.gov.uk>

Ticketing

1 message

8 November 2015 at 01:05

To: ticketing@culture.gov.uk

Dear Professor Waterson,

The "secondary ticket market", as it's described, is parasitical. It claims to be entrepreneurial, but it is not. It is inserting a middle man into a perfectly functional existing transaction. The only function of the middle man is to artificially increase demand and therefore prices. Almost every gig now sells out in minutes yet I've been to many "Sold out" shows that have lots of spare seats and tickets are still on sale on viagogo, getmein, and the like. A combination of direct transfers to affiliate resellers and other resellers bulk buying tickets means that real fans, unless they're lucky, have to pay extra money to see a gig for absolutely no good reason. The legitimacy afforded to this means that increasing number of private sellers are doing the same. At least traditional touts provide some sort of service - last minute sales and returns.

If this behaviour occurred in any other industry then it would be stamped out.

Thank you very much,



ticketing mailbox <ticketing@culture.gov.uk>

FANS FIRST

1 message

12 November 2015 at 10:54

To: ticketing@culture.gov.uk

I've lost count of the number of times I've tried to buy tickets for artists I like, but fail to get any decent tickets.

In the last month alone I've bought tickets for Janet Jackson at the O2 and Natalie Merchant at the Royal Albert Hall. For both occasions I was there ready at 9am on sale date. And immediately the best tickets available are the worse ones in the venue. There's NEVER any stalls tickets or floor tickets available. They're instantly on secondary ticketing sites for hundreds of pounds.

It's like all good tickets are only sold through secondary tickets sites, totally unaffordable for most music fans. Which means we don't even get a chance to try and buy good tickets.

It's shocking this is allowed and there seems to be no one controlling how much these sites charge.

Even Ticketmaster now has Ticketmaster Platinum, which just seems to be there way to cash in on the act. So up the price by £200 and sell it through Platinum site.

It's wrong!

11/18/2015

Department for Culture Media & Sport Mail - (no subject)



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

(no subject)

1 message

18 November 2015 at 10:57

To: ticketing@culture.gov.uk

Resale tickets should not be allowed to be sold for more than 20% of face value to cover expenses.



ticketing mailbox <ticketing@culture.gov.uk>

A genuine example of the ticketing resale problem

1 message

13 November 2015 at 15:49

To: ticketing@culture.gov.uk

Hi there.

I've made a previous submission to this process but I've got some proper numbers today, so I thought I'd send them in: on the same day Prince cancelled sales of his UK tour because tickets were being listed on resale sites *before the originals were on sale*, ELO tickets went on sale.

The tickets went on sale at 9.00am. At 9.20, I counted the listings on resale site GetMeIn, which is owned by Ticketmaster. There were 4,264 ELO tickets listed. That isn't legitimate reselling. That's a scandal.

Regards



ticketing mailbox <ticketing@culture.gov.uk>

Att:

1 message

18 November 2015 at 15:15

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

Dear

Thankyou for the opportunity to voice an opinion on a practice which I believe to be a complete rip off to the general public, sports and music fans especially.

My finding is that whenever I try to book concert tickets on Ticketmaster for certain events, U2, ELO, and other big names, I am on the website at the exact time the tickets go on sale and prepared to accept any tickets that pop up. However, apparently 1 minute is all it takes for the whole 3 or 4 dates to be sold out and lo and behold up pops a box called 'getmein' which is owned by Ticketmaster, selling the very tickets you have spent a whole minute trying to buy! The U2 tickets that I was trying to buy had a face value of £120 I think and Getmein were selling them within a few minutes of going on sale for £3000!!

How is Ticketmaster any better than your average scumbag ticket tout on the street outside the venue? It's worse, not only are they ripping fans off, they are also charging ridiculous 'admin' fees sometimes up to £100 for arranging this. It actually makes me feel physically sick when I am trying to buy tickets, even when there is some availability in the first few minutes of going on sale, you don't have a choice of where you would like to sit. They just pop up seat numbers at you which you have the choice to refuse and see what comes up next! How do you know that these are the best available? They are not! I don't know what the rules are regarding block bookings but it seems to me that clearly what is happening is that ticketmaster are saving the good sections and keeping them for the resale sites! It's absolutely outrageous and speaking as a person who attends lot's of concerts, it has actually put me off going. I tend to just go to a festival every year now and just keep my fingers crossed that some good bands will be playing there!

I really think this needs to be looked at. I'm sure the bands must be aware of it as nearly everybody I know has had a similar experience.

Good luck with your findings

kind regards



ticketing mailbox <ticketing@culture.gov.uk>

buying tickets from ticketmaster

1 message

18 November 2015 at 12:55

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

I tried to purchase tickets from Ticketmaster for Mumford and Sons. I counted down the clock and exactly 9am put in for 2 tickets for the Hydro. Thirty seconds later there were no tickets available for standing or sitting. At the right hand side of the screen there was over 900 tickets for sale Ticketmaster's resale marketplaces, Get Me In and Seatwave. Ticketmaster state these sites offer fans full consumer protection, with guarantees of full refund or ticket replacement but to me the tickets are not going on sale just going to these overprices sites. The same thing happened for Stereophonics tickets that are £40 are now £100 it is a disgrace that these sites are getting away with it. If you buy a ticket from Ticketmaster is it not consumer protected? Yes it is.

There should be legislation to stop people who love going to concerts etc being constantly ripped off.

Regards

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335



ticketing mailbox <ticketing@culture.gov.uk>

Call for Evidence

1 message

18 November 2015 at 13:13

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

Dear Sir,

I work for a secondary ticket website and have done for almost 10 years. If you would like any more information please do not hesitate to let me know.

The service that these companies provide is purposely miscommunicated to consumers. They market themselves as platforms on which one can sell a ticket they are unable to use and make their money back. It's a win-win situation because someone who missed out can then purchase that ticket and attend an event.

This is not true.

Secondary ticket sites make more than 99% of their money in two ways. Through external brokers, and more disturbingly, acting as brokers themselves.

Brokers bulk-buy tickets during on-sales, employing sometimes dozens of people to wait in queues and purchase 100s of tickets for popular events, using multiple accounts and cards. They also buy season tickets for football clubs and sell them on a match by match basis. This involves a huge logistical challenge, with secondary ticket sites facilitating these exchanges.

This is not to say that they necessarily wait until they have the tickets in hand in order to list them. Most brokers will happily sell tickets speculatively or 'short-sell'. This is the reason listings appear immediately after the tickets go on sale on primary markets. Most secondary ticket markets will give brokers an option to upload inventory before the tickets are released, so as they appear without delay. Secondary ticket platforms have developed sophisticated programmes so brokers can upload their stock efficiently - most of the time it is just a case of creating an Excel of the tickets you have.

Representatives from these sites know their biggest brokers by name, giving them special discounts and wining and dining them on business trips whenever

possible. These brokers' front is usually a small VIP events business. They also know each other and buy and sell tickets between themselves. This is a way of 'covering' sales when they have sold a ticket they don't have.

All secondary ticket websites are brokers too and participate in the practices above. For events with a guaranteed or good chance of a return they will buy tickets. My company owns season tickets for the biggest Premier League and La Liga clubs and thousands of Rio 2016 tickets. They will be doing the same for Euro 2016 when the on sale arrives. When these huge sporting events take place, employees will be dispatched to the respective cities in order to make sure that tickets are dropped off and, of course, to meet with brokers.

Secondary ticket websites claim that they 100% guarantee tickets. This is not really true. What they mean is that they will cover the cost of the ticket when it does not arrive or it isn't genuine. But this does not take into account the cost of transport and accommodation and the emotional distress that is caused by missing a concert or a football match you have invested time and money to see. Customers failing to receive tickets is a daily occurrence at my company. Often they do not find out their tickets are not going arrive until they are outside event venue, minutes before it will take place. Sometimes this is because the tickets don't exist. Sometimes the broker has sold the tickets for a higher price on another website.

More than 2000 tickets were sold for the 2015 Champions League Final through the company that I work for and all of them for a hugely inflated price. I estimate that more than 10000 (or 1/7 of the capacity of the Olympiastadion) were bought and sold through the secondary ticket market in total. It could be a lot more.

Staff working at these companies (or mine, at least) are not aware they are going to become complicit in illegal activity because they are told the same as customers, the press and the government. They are merely providing a platform for exchanging tickets. They do not control the price and are not directly involved in the sale of tickets. After a while you become numb and laugh with your colleagues about how customers are treated. It's a company joke.

But the truth is, it's not funny.

Yours sincerely