Department for Business Innovation & Skills

Department for Culture Media & Sport

RESEARCH

RESEARCH PAPER

Secondary Ticketing Review: Online Secondary Facility User Survey

MAY 2016

Acknowledgements/ Disclaimer

The authors would like to thank the project manager at the Department for Business, Innovation & Skills (BIS), Eleanor Jones, and other members of the wider project group, in particular Professor Michael Waterson, whose guidance has been critical for the progression of the project. Readers should note that the findings and interpretations presented in this report are those of the authors and do not necessarily represent the view of BIS or the Department for Culture, Media & Sport (DCMS).

Contents

1. Introduction

1.1 Background

Until the introduction of the Consumer Rights Act 2015, there were no specific laws governing secondary ticketing. There were other relevant consumer laws, including the Consumer Protection from Unfair Trading Regulations 2008 (known as the "CPRs"), and the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013 (known as the "CCRs").

The CCRs provide (among other things) that certain information must be given to consumers before they enter into contracts. Specific provisions relating to distance contracts are likely to apply where tickets are resold at a distance; for example, on the phone or the internet. Information required to be provided includes the main characteristics of goods or services, arrangements for payment and delivery and details of additional delivery charges and any other costs. It should be noted that although the CCRs give consumers a right to cancel distance contracts and claim a refund, this right does not apply to event tickets.

The CPRs protect consumers against unfair commercial practices, including misleading actions and omissions and aggressive practices.

On 27 May 2015, new secondary ticketing specific provisions in the Consumer Rights Act 2015 ("The Act")[1] came into force. The new legislation provides that where a ticket is offered for resale on an internet-based secondary ticketing facility such as eBay or StubHub (rather than being offered direct for first sale by the venue or event organiser), specific information must be given to the buyer of the ticket. The Act also prohibits an event organiser from blacklisting a consumer or cancelling a ticket merely because a ticket has been resold or offered for resale, unless certain conditions are met.

Key measures of the act are as follows:

- Both sellers and secondary ticketing facilities are required to ensure that buyers are given the following information (where applicable) in a clear and comprehensible manner before they enter into a contract: the face value of the ticket (i.e. the amount stated on the ticket as its price); information necessary to enable the buyer to identify any seat or standing area (including the name of the area in the venue in which the seat or standing area is located, the seat row/number/letter); and information about any restrictions which limit the use of a ticket to persons of a particular restriction (e.g. an age restriction).

- It must be made clear to buyers if the seller is an operator of a secondary ticketing facility or a connected business; employed or engaged by an operator of a

[1] The Consumer Rights Act 2015 Part 3, Chapter 5 – Secondary Ticketing
http://www.legislation.gov.uk/ukpga/2015/15/part/3/chapter/5/enacted

secondary ticketing facility (or acting on behalf of somebody so employed or engaged); or the organiser of the event (or somebody acting on the organiser's behalf).

- Event organisers cannot cancel tickets or blacklist sellers (i.e. prevent them from buying or restrict their opportunity to buy tickets) merely because the seller has re-sold the ticket or offered it for resale, unless this is specifically provided for in the contract of sale and that term is not unfair under the unfair contract terms provisions in Part 2 of the Consumer Rights Act 2015.

- Operators of secondary ticketing facilities are required to report suspected criminal activity (such as fraud) to the police and event organisers. The duty applies where the secondary ticketing facility operator knows that a person has used or is using the facility in such a way that an offence has been or is being committed and the offence relates to the re-sale of a ticket for a recreational, sporting or cultural event in the United Kingdom.

- Enforcement of the new provisions is by Trading Standards Services in Great Britain and by the Department of Enterprise, Trade and Investment in Northern Ireland. Enforcement authorities may impose fines of up to £5,000 where a person has breached one of the prohibitions or duties set out above. There are, however, a number of defences available.

- Lastly, the new provisions require a review to be carried out of consumer protection measures applying to the re-sale of tickets for recreational, sporting or cultural events in the United Kingdom through secondary ticketing facilities.

The new legislation refers to "sellers" and "buyers" rather than "traders" and "consumers" as is the case in other consumer legislation. This means that the requirements are not limited to persons acting in the course of business and will apply to any person re-selling a ticket for a recreational, sporting or cultural event in the United Kingdom through a secondary ticketing facility. A "secondary ticketing facility" is defined in the legislation as an internet-based facility for the re-sale of tickets for recreational, sporting or cultural events.

These new rules came into force on 27th May 2015. BIS and the Department for Culture, Media and Sport (DCMS) have appointed Professor Michael Waterson to lead an independent review [and the results of the online secondary ticketing facility user survey (as set out in this report) form part of that process].

Please note that throughout the rest of this report, any reference to 'legislation changes' refers to the secondary ticketing provisions contained in the Consumer Rights Act 2015 as detailed above.

1.2 Research Objectives

BIS and DCMS commissioned BMG Research on the review's behalf to conduct the research project, in order to identify the types of people using online secondary ticketing facilities, their experience using secondary ticketing websites when buying or selling tickets and the types of tickets bought and sold. The research also sought to identify whether users have noticed any changes to their experience of either buying or selling tickets, following the legislative changes that took place in May 2015.

1.3 Methodology

BIS/DCMS commissioned BMG Research to conduct an online survey of 1,000 users of online secondary ticketing platforms (via websites or apps) who have either bought or sold tickets. This sample balance consisted of 600 buyers and 400 sellers.

Respondents were sourced by via online consumer research panels, so it should be noted that the findings described in this report will representative of 'general' consumers of secondary ticketing platforms, but not buying and selling 'professionals'. Due to the sample design and size, the project is unlikely to have surveyed many professional touts, those who might buy and sell tickets online in extremely high volumes.

A total of 11,929 UK adults aged 18+ were contacted via an online panel. Prospective respondents were asked a screener question to establish whether they have ever bought or sold tickets online[2]. Those who said they had, proceeded through to the second screener question. As expected, there was a sizeable overlap between respondents who identified as both buyers and sellers of secondary tickets. Those who selected that they had both bought and sold tickets online were directed to the seller survey due to the lower prevalence of this group. Thus, duplication was avoided, as respondents could not complete both the buyers and sellers surveys. A breakdown of numbers of buyers and sellers is provided in the table below (figure 1).

[2] Please note; due to difficulty developing simple and concise definitions for respondents, the initial screen allowed buyers and sellers of official ticketing sites to progress, however, they were later screened out based on their responses to subsequent questions

Figure 1: Respondents contacted to take part in the survey

		Buyer		
		Yes	*No*	*Total*
Seller	*Yes*	1181	73	1254
	No	5160	5515	10675
	Total	6341	5588	11929

Source: Respondi January 2016

The second screener question asked respondents which websites they have bought/sold tickets from in the last 12 months. Respondents were only able to proceed through to the main survey if they had selected at least one reseller website from the full list, which was seeded with ordinary non-secondary facility websites.

The final survey sample consists of 602 buyers of secondary tickets and 411 sellers of secondary tickets. The survey was conducted online from 13th to 22nd January 2016. Each interview took between 15 and 20 minutes to complete on average.

The full list of secondary facility websites was shortened before the main stage fieldwork was conducted. The shortened list of websites was drawn up following the pilot study which revealed that the relative incidence of website usage. Please see appendix (section 14.4).

Figure 2: Statistical confidence in survey findings for estimate proportions by sample size

Number of cases	Estimated proportions 10%/90%	Estimated proportions 30%/70%	Estimated proportions 50%/50%
50	8.3%	12.7%	13.9%
100	5.9%	9.0%	9.8%
200	4.2%	6.4%	6.9%
250	3.7%	5.7%	6.2%
400	2.9%	4.5%	4.9%
500	2.6%	4.0%	4.4%
600	2.4%	3.7%	4.0%
1000	1.9%	2.8%	3.1%

1.4 Note on the report

Please note that the findings for buyers of secondary tickets and sellers of tickets are presented separately in this report. Definitions and references used throughout the report include:

'Buyers' are defined as per Part 3, Chapter 5 of the Consumer Rights Act 2015 ("the Act") section 90(2)[3] as the person who buys the ticket.

'Sellers' are defined as per Part 3, Chapter 5 of the Consumer Rights Act 2015 ("the Act") section 90(1) a person who re-sells a ticket for a recreational, sporting or cultural event in the United Kingdom through a secondary ticketing facility.

A "secondary ticketing facility" is defined in section 95(1) of Chapter 5, Part 3 of the Act as an internet-based facility for the re-sale of tickets for recreational, sporting or cultural events.

'Pre and post legislation' refers to the period of time before and after the secondary ticketing provisions in the Consumer Rights Act 2015 which came into force on 27th May 2015. However, please note that other parts of the CRA did not come into force until October 2015. The key measures of the Act relating to secondary ticketing are outlined above.

[3] http://www.legislation.gov.uk/ukpga/2015/15/part/3/chapter/5/enacted

Use of the terms ‘significant’ or ‘statistically significant’ occurs only when we are 95% confident that the difference in proportions passes the threshold for the required statistical tests. Z-tests are performed to detect differences that are significantly different from 0. Z-tests are also performed to detect statistical differences between groups. Tests are performed on each paired combination of groups. A paired combination is deemed statistically significant when the differences between the two proportions is significantly different from 0,at the 95% confidence interval.

2. Executive summary – buyers

Profile of buyers

When compared to the profile of the United Kingdom, the results of this survey suggest that online buyers of secondary tickets have a significantly different demographic and socioeconomic balance. The top-line demographic results show that secondary ticket buyers are more likely to be female (62% cf. 52%), tend to be younger (aged below 34 - 48% cf. 29%), more likely to be classifications C2DE (64% cf. 47%) and are more likely to live in private rented accommodation (29% cf. 16%) when compared to national statistics.

The results also suggest that significantly fewer people that have a disability are purchasers of secondary tickets (11% cf. 21%).

The results show that more than two fifths of buyers (42%) have dependent children living in their household, significantly more than the national average of 38%. Just one in eight buyers live on their own (12%), whilst one third live in a household consisting of two people (31%), a quarter (25%) live in a household of three and around a third (32%) live in household of four people or more people.

Estimated proportion statistics show that respondents in larger households (i.e. those with 5 or more), tend to buy tickets on significantly more occasions than we would expect if there were no association.

Employment statistics show that over half of buyers are in full-time employment (52%), 16% are in part-time work and around 6% are self-employed. The results also show that around 8% of buyers are students, significantly higher than the national figures on 18+ full time students (4%). The remaining 17% are not currently in employment (1% declined to respond to this question). Based on the chief incomer earner in their household, around two thirds of buyers are classified as C2DEs (64%), while the remaining one third are ABC1s (36%).

Internet usage statistics reveal a clear difference from the national profile. A majority of buyers say that they access the internet daily (89%), while most of the remainder (6% of buyers) access the internet several times per week. When the results of people’s online purchasing frequency were compared to the results from BMG’s Online Omnibus survey[4] they show a significant difference in online shopping activity. The results show that a greater proportion of secondary ticket buyers purchase products online ‘all the time’ compared to the general public (30% cf. 14%). Around 16% of buyers said that they buy products online infrequently, rarely or never compared to around three in ten (30%) of the general public.

[4] Readers should note that the data collection method for this survey was conducted online and therefore it may not be appropriate to compare internet usage statistics with official statistics collected via a different method. Instead they have been compared with BMG’s nationally representative Online Omnibus data on internet usage. Information is available here www.bmgresearch.co.uk/internet-usage-october2015

Purchasing behaviour notes

The results of the purchasing behaviour questions show a relative proliferation of reseller websites used by purchasers. One quarter of respondents said that they purchased their most recent ticket from eBay (25%); this was followed by Seatwave (18%), Gumtree (14%) and GETMEIN! (13%). Around one in ten said they purchased their most recent ticket from StubHub (10%) and Viagogo (8%). The remaining 9% purchased their most recent ticket(s) from other reseller websites.

Music concert tickets are the most common type of ticket purchased on reseller websites (60%), followed by theatre tickets (39%), comedy (25%) and festivals (21%). One fifth of respondents said that they have purchased football tickets in the previous 12 months (20%) compared to 14% who said that they have purchased a sports event ticket(s) other than football. Just one in twenty five (4%) said that they have purchased a different type of ticket to those detailed above.

The survey also covered the motivation of buyers. One third of buyers (33%) said that they bought from a reseller website because they decided to buy too late/the official ticket sellers were sold out, while slightly fewer (30%) said their main reason was the reseller website was cheaper than the official ticket retailer. Nearly a quarter of buyers (23%) thought the reseller website was an official vendor, highlighting some confusion within the market, whilst a minority (10%) reported that they always buy from the reseller website they most recently purchased tickets from.

Estimates suggest that around one fifth of all tickets are bought at less than face value (19%). Analysis also shows that around one in six tickets are bought at substantially more than face value (15%), around a fifth of tickets are purchased at slightly more than face value (21%) and around one third of all tickets bought are estimated to be purchased at the original face value of the ticket (33%).

Respondents were placed into segmentation groups based on the frequency of use of the secondary ticketing market. *Regular ticket buyers* – those who purchase relatively few tickets (less than 4), but regularly (on 5 or more occasions) - make up around 12% of respondents. *Volume ticket buyers* – those who have purchased on average 4 or more tickets on each occasion – make up 15% of respondents. Finally, *infrequent ticket buyers* – those purchasing relatively few tickets (less than 4) on less than 5 occasions – make up the majority of buyers, with 73% of respondents categorised into this group.

Reseller websites

The results for how buyers first came across their most recently used reseller website show that most did so via an internet search (38%). A similar proportion did because they had previously used the website (37%). One in six buyers (16%) said that they had received a recommendation to use the website from a friend or family member. Just 3% cited another source not prompted, while the remainder (5%) could not recall the original source.

Regarding information about the ticket/seat provided in advance of purchase, the survey found that a significant minority of respondents were provided with limited or no information. Almost three fifths of respondents (57%) recalled that they were provided with the event start time, while just over half (54%) recalled being given the seat location/number and payment/delivery terms (53%). Only one third of respondents (33%) said that the face value of the ticket they most recently purchased was detailed, while even fewer recalled being provided with detail on any ticketing related restrictions (17%). Finally, just 14% said that they were provided with restricted view information.

Under the Consumer Rights Act 2015, where a ticket is offered for resale through a secondary ticketing facility, specific information must be given to the buyer. The differences between the recalled level of information detailed post and pre this legislation are minimal. However, the survey did find that significantly more buyers who purchased tickets post legislation recalled that information around restricted viewing was being provided at the point of purchase, when compared with those bought pre legislation (16% cf. 8%). Although restricted view information is not required by the new Consumer Rights Act 2015 provisions, this finding does suggest an indirect link between the new legislation and the level of information being provided to buyers through a secondary ticketing facility.

Respondents were also asked whether they paid the original face value of the ticket on their most recent ticket purchase. Just one third of respondents (32%) said that they paid face value, while more than a fifth (22%) paid less than the face value. A similar proportion (21%) reported paying slightly more than face value and one in nine buyers (11%) said that they paid substantially more than the original face value of the ticket.

Purchasing experience

Respondents were asked how easy or difficult it was to buy their ticket(s) from the reseller website they bought their most ticket(s). The results suggest that overall; the experience is a relatively easy one for most. Most buyers found the experience very or fairly easy (82%), while around one in eight (13%) found the experience neither easy nor difficult. Just 5% perceived the experience as difficult.

Around seven in ten respondents (71%) said that they were satisfied with their experience of buying ticket(s) from the reseller website. This group is made up of one in four (26%) who said they were very satisfied and more than half (51%) who said they were fairly satisfied. Of the remainder, 17% said they were neither satisfied nor dissatisfied and 12% were dissatisfied to some degree.

Finally, respondents were also asked whether they experienced any difficulties or had any problems after buying tickets through any of the websites they have used in the last 12 months. The majority of respondents said that they have never had a problem purchasing a ticket from these websites. The portion of respondents who say that they did experience problems vary from 10% to 25%, depending on the most recently used website.

3. Profile of buyers

This section of the report summarises the profile, in terms of demographics and internet usage, of those who have bought tickets online using secondary ticketing platforms.

3.1 Demographic profile

Comparing the profile of buyers of secondary tickets with national population statistics[5], buyers are:

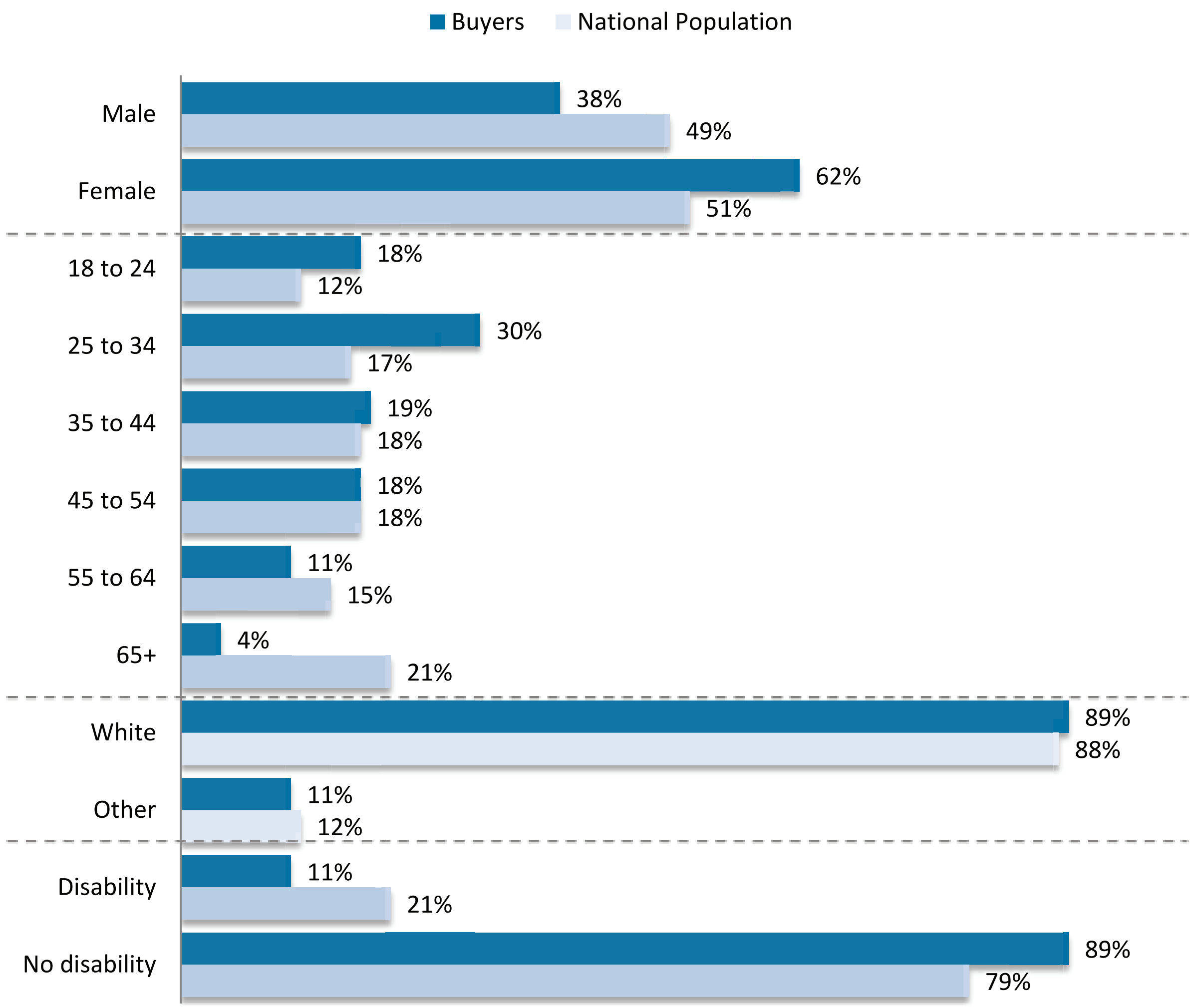
- Much more likely to be female (62% cf. 52%)
- More likely to be younger, aged below 34 (48% cf. 29%)
- Less likely to have a disability (11% cf. 21%)
- More likely to be classifications C2DE on average (64% cf. 47%)
- Much more likely to live in private rented accommodation (29% cf. 16%)

[5] 2011 Census data

Around six in ten purchasers of tickets are female (62%) while around four in ten (38%) are male.

Almost half of buyers are aged between 18 and 34 (48%), while 37% are aged 35 to 54 and 15% are aged 55+. Nine in ten buyers are white (89%) and around one in ten buyers consider themselves to have a disability (11%).

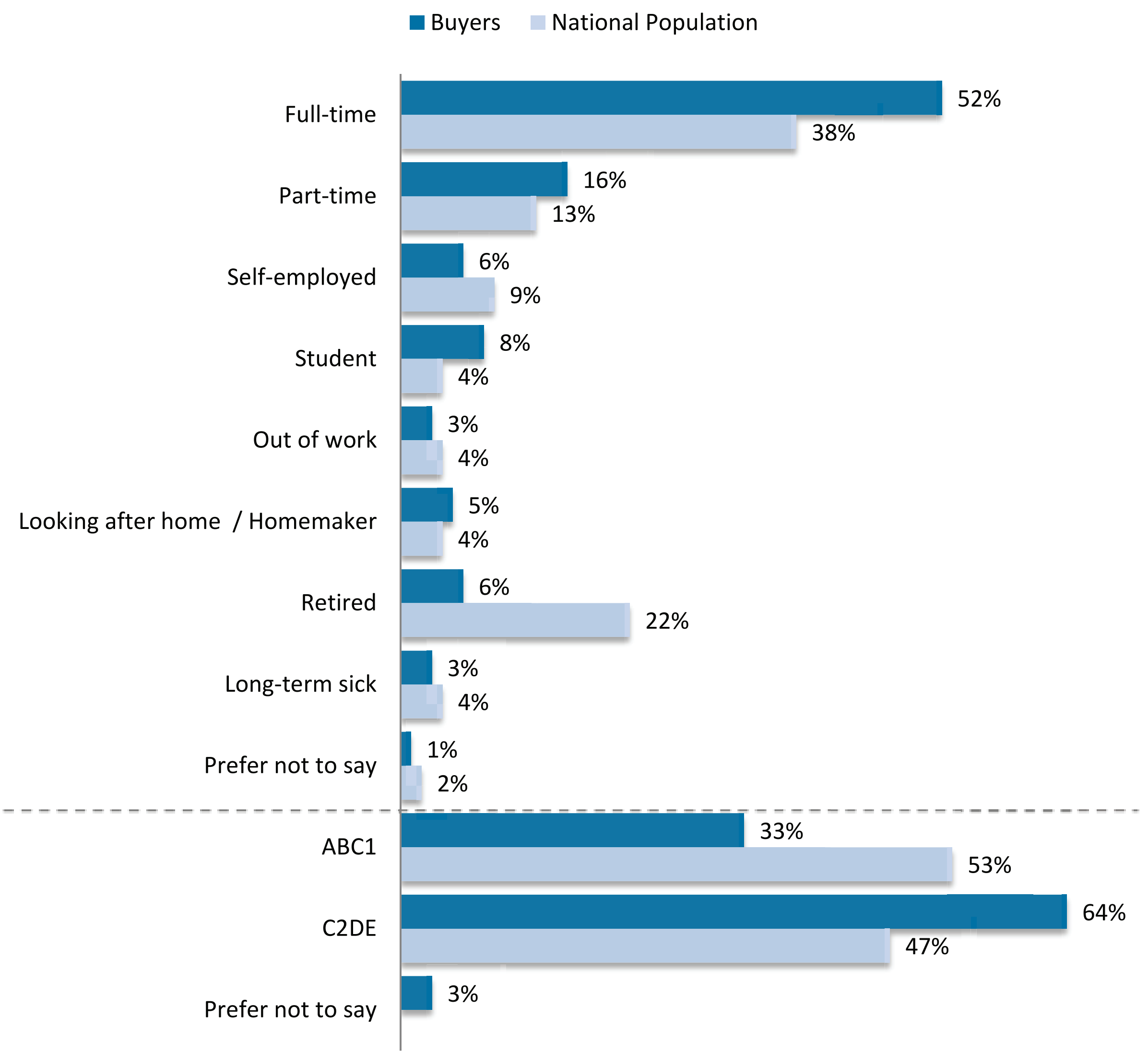
Figure 3: Profile of buyers by gender, age, ethnicity, disability (all respondents)



What is your gender?
Which of the following age brackets do you fit into?
Which of the following categories would best describe your ethnicity?
Do you consider yourself to have a disability?
Sample base = 602 Source: 2011 Census

The following figure details the working status and socio-economic grade of online buyers of secondary tickets. Over half of buyers are in full-time employment (52%), 16% work part-time, 6% are self-employed and 8% are students[6] (a significantly higher proportion of students compared with the national average). The remaining 17% are not currently in employment (a further 1% declined to respond). Based on the chief incomer earner in their household, around two thirds of buyers are classified as C2DEs (64%), while the remaining one third are ABC1s (36%).

Figure 4: Profile of buyers by household income (all respondents)

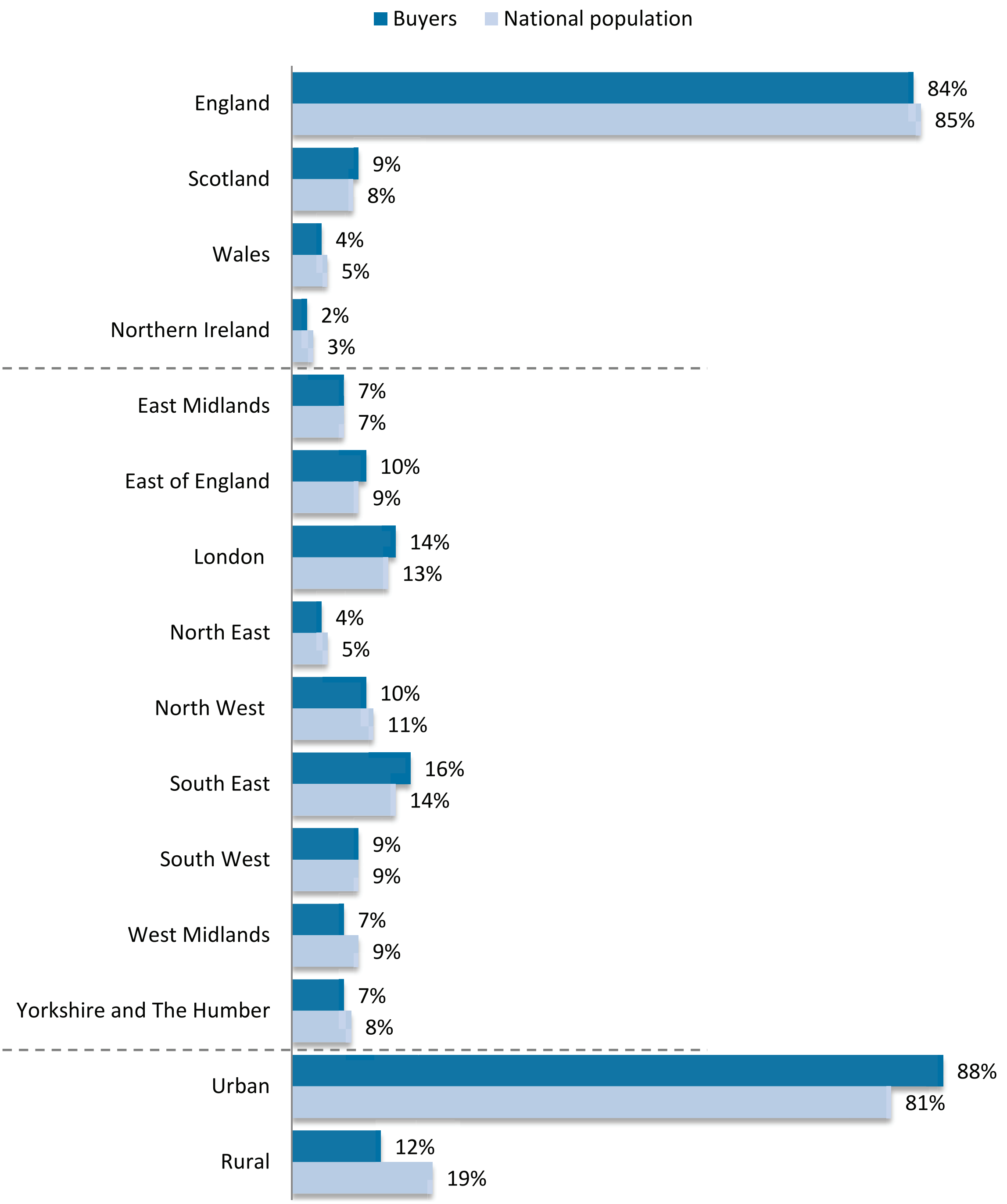


What is your employment status?
SEG
Sample base = 602 Source: 2011 Census (18+ population)

[6] This survey was asked of 18 year olds and above only.

Respondents were asked to provide their postcode in order to enable analysis by country, region, and urban vs. rural. In line with national proportions the majority of the sample currently lives in England (84%), 9% live in Scotland, 4% live in Wales and 2% live in Northern Ireland. Three in ten buyers live in London or the South East (14% and 16% respectively).

Figure 5: Profile of buyers by region (all respondents)

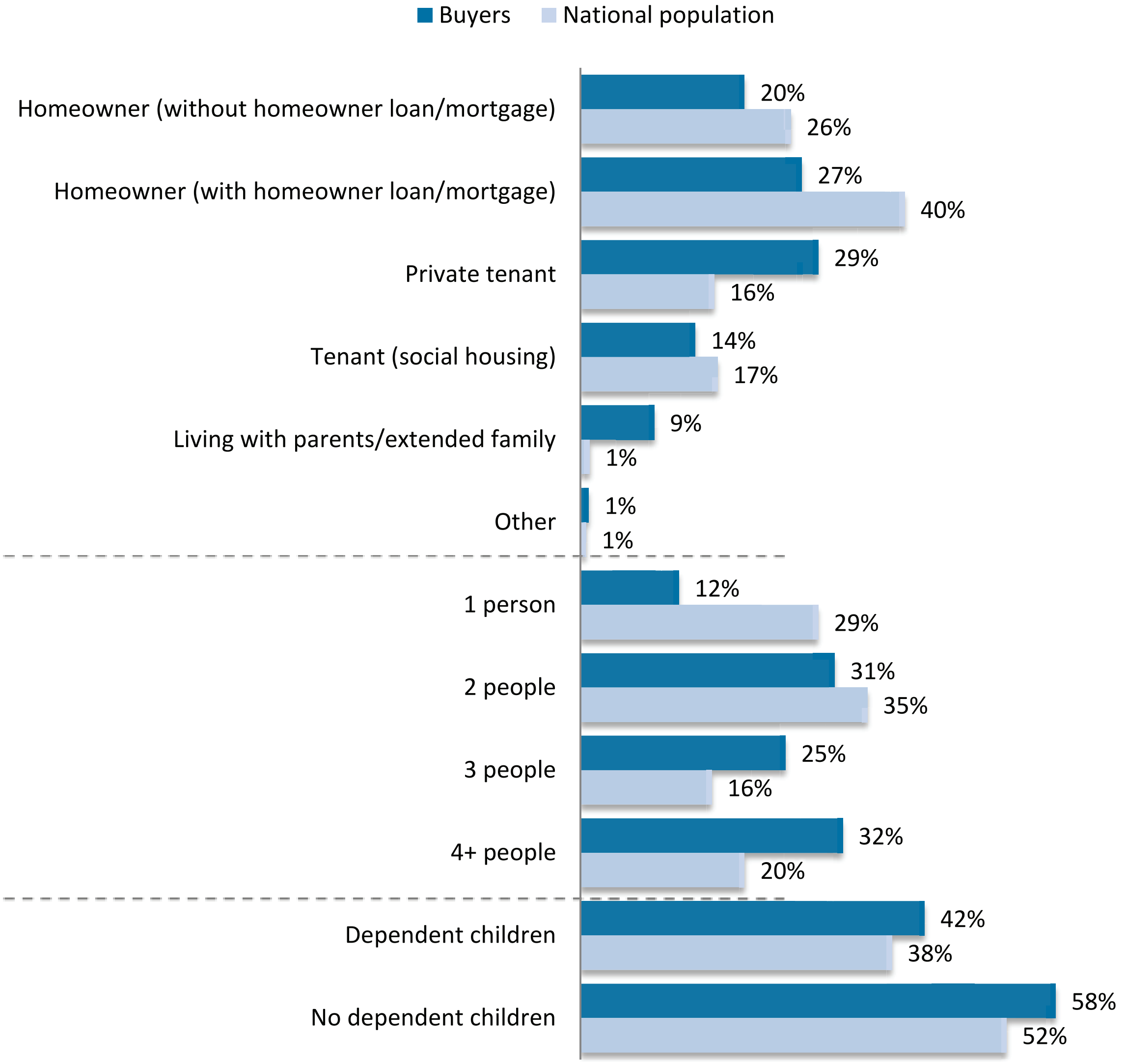


Could you please provide your postcode?
Sample base = 602 Source: 2011 Census

The following figure details the household composition of online buyers of secondary tickets. In aggregate, around half of buyers own their own home either outright or with a mortgage (20% and 27% respectively). Three in ten buyers rent from a private landlord (29%); 14% are social housing tenants; and 9% live with parents or extended family.

Around a third of buyers live in a household consisting of two people (31%), while a quarter (25%) live in a household of three and around a fifth (21%) live in household of four people. One in eight buyers (12%) live on their own while a similar proportion (11%) live in a household of five or more people. More than two fifths of buyers (42%) have dependent children in the household.

Figure 6: Profile of buyers by household composition (all respondents)

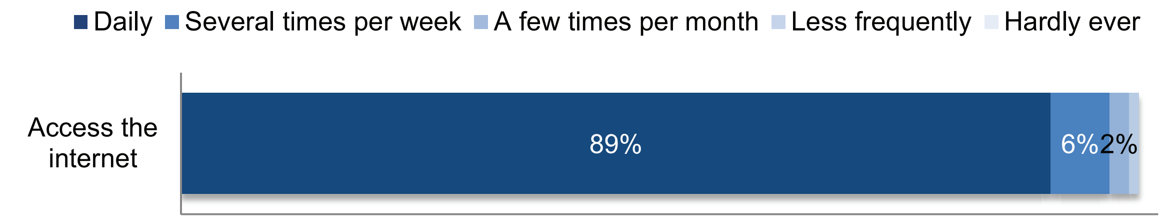


Which of the following best describes your current accommodation?
How many people live in your household?
Are there any dependent children in your household?
Sample base = 602 Source: ONS Labour Market Statistics 2015, ONS Labour Force Survey 2015, ONS Families and Households Survey 2015 (Only includes households with at least one person aged 16 – 64)

3.2 Internet use

The majority of buyers access the internet daily (89%), while most of the remainder (6% of buyers) access the internet several times per week, with very few accessing it just a few times per month (2%) or less frequently (1%).

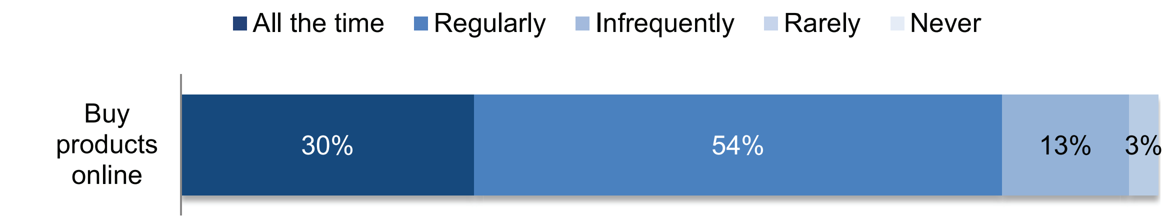
Figure 7: Internet use (all respondents)



How often do you access the internet for personal use? Sample base = 602

Respondents were also asked how often they buy products online. The majority (84%) buy products on the internet all the time or regularly, while a minority buy products online infrequently (13%) or rarely (3%).

Figure 8: How often buy products online (all respondents)



How often, if at all, do you buy products online? Sample base = 602

Comparing these results to those from the BMG UK Online Omnibus survey[7] reveals that a significantly greater proportion of buyers of tickets buy products online 'all the time' compared to the general public (30% cf. 14%). Three in ten members of the general public buy products online infrequently, rarely or never (30%) compared to just 16% of buyers of tickets.

---

[7] Omnibus data on internet usage is available here www.bmgresearch.co.uk/internet-usage-october2015

4. Purchasing behaviour

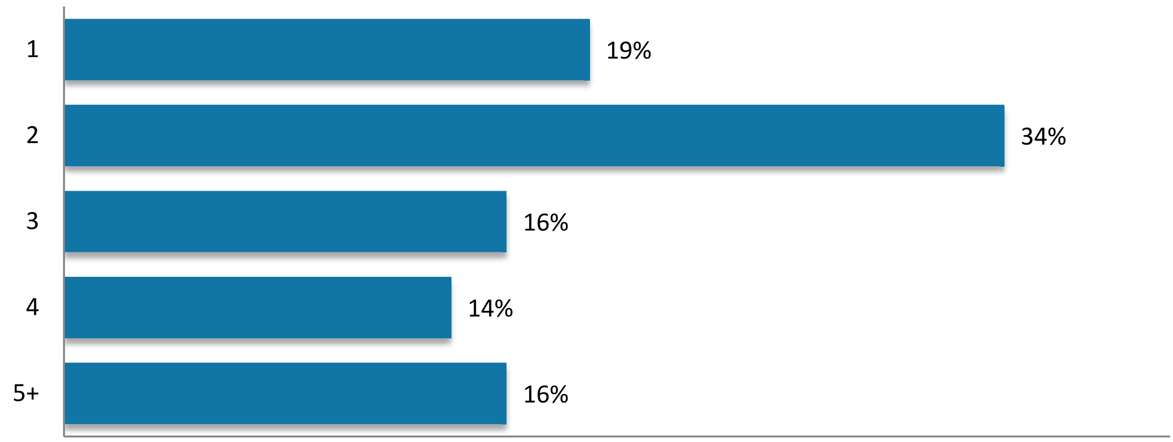
This chapter explores the purchasing behaviour of buyers of secondary tickets including when they have ever bought tickets via a reseller website, when they last bought tickets, what types of tickets they buy, how many tickets they tend to buy, and where they buy these tickets from.

4.1 Frequency of purchase

The majority of respondents can be classified as 'repeat purchasers' with around four fifths of respondents (81%) having purchased tickets on more than one occasion, showing a general indication of the intensity of the secondary market.

While a fifth of respondents (19%) have bought tickets online on one occasion, a higher proportion (34%) have bought tickets on two separate occasions in the last 12 months. Nearly half of respondents have bought tickets online on three or more occasions in the last 12 months: 16% on three occasions; 14% on four occasions and 16% on five or more occasions.

Figure 9: Number of occasions tickets have been purchased in the last 12 months (all respondents)

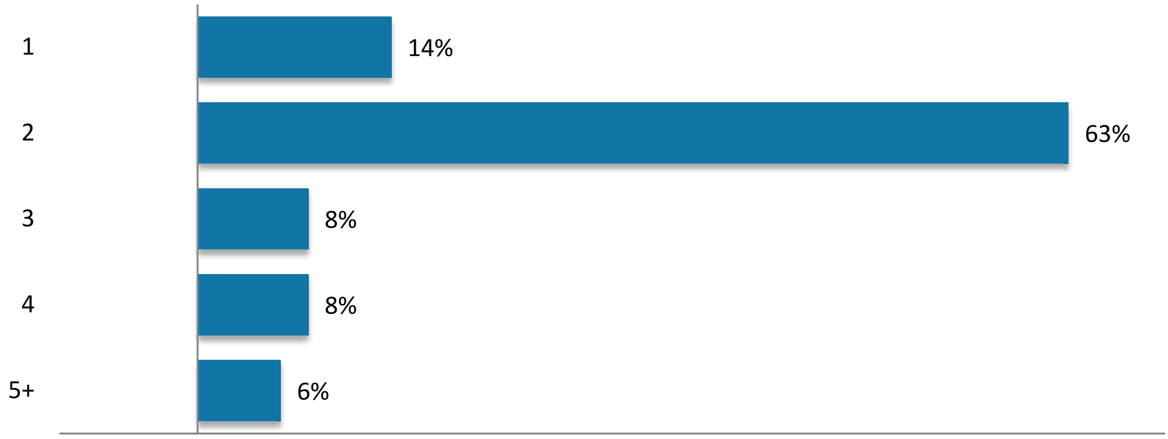


Thinking back over the last 12 months, on approximately how many occasions have you purchased tickets for yourself during that period?
Sample base = 602

The proportion of respondents who have only purchased tickets on one occasion in the last 12 months is significantly higher amongst those classified as C2DE than ABC1 (23% cf. 14%). There are no other demographic differences with regard to number of ticket purchases in the last 12 months.

Respondents were asked how many tickets they have purchased on average on each occasion. More than three fifths of respondents (63%) purchased an average of two tickets on each purchase in the last 12 months. One in seven (14%) purchased one ticket, while fewer purchased three (8%) or four (also 8%) tickets. A further 6% purchased five or more tickets on each occasion in the last 12 months.

Figure 10: Average number of tickets purchased on each occasion (all respondents)



Thinking again over those previous 12 months, on average, how many tickets did you purchase on each occasion?
Sample base = 602

As one would expect, those who are single are significantly more likely to purchase on average one ticket on each purchasing occasion (18%) compared with those who are married (11%). Similarly, those living in a household of two people are significantly more likely to purchase two tickets on average on each purchasing occasion (74%) compared with all other household sizes.

Respondents have been placed into segmentation groups based on their frequency of use of the secondary ticketing market i.e. the number of occasions they have purchased tickets in the last 12 months and the average number of tickets they have purchased on each occasion. The groups are defined as follows:

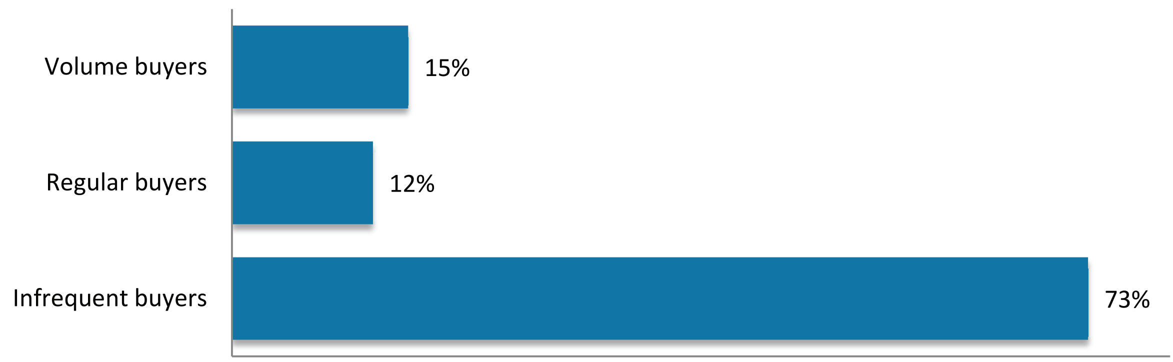
Volume ticket buyers – These respondents have purchased on average 4 or more tickets on each purchasing occasion.

Regular ticket buyers purchasing relatively few tickets - These respondents have purchased tickets on 5 or more occasions, but purchase less than 4 tickets on each occasion

Infrequent ticket buyers purchasing relatively few tickets on each occasion – These respondents have purchased tickets on less than 5 occasions and purchased less than 4 tickets on each occasion

Overall, the majority of respondents are classified as infrequent ticket buyers (73%), followed by volume ticket buyers (15%) and regular ticket buyers (12%). Throughout the report, these groups will be referred to as volume buyers, regular buyers and infrequent buyers.

Figure 11: Type of buyer segmentation (all respondents)

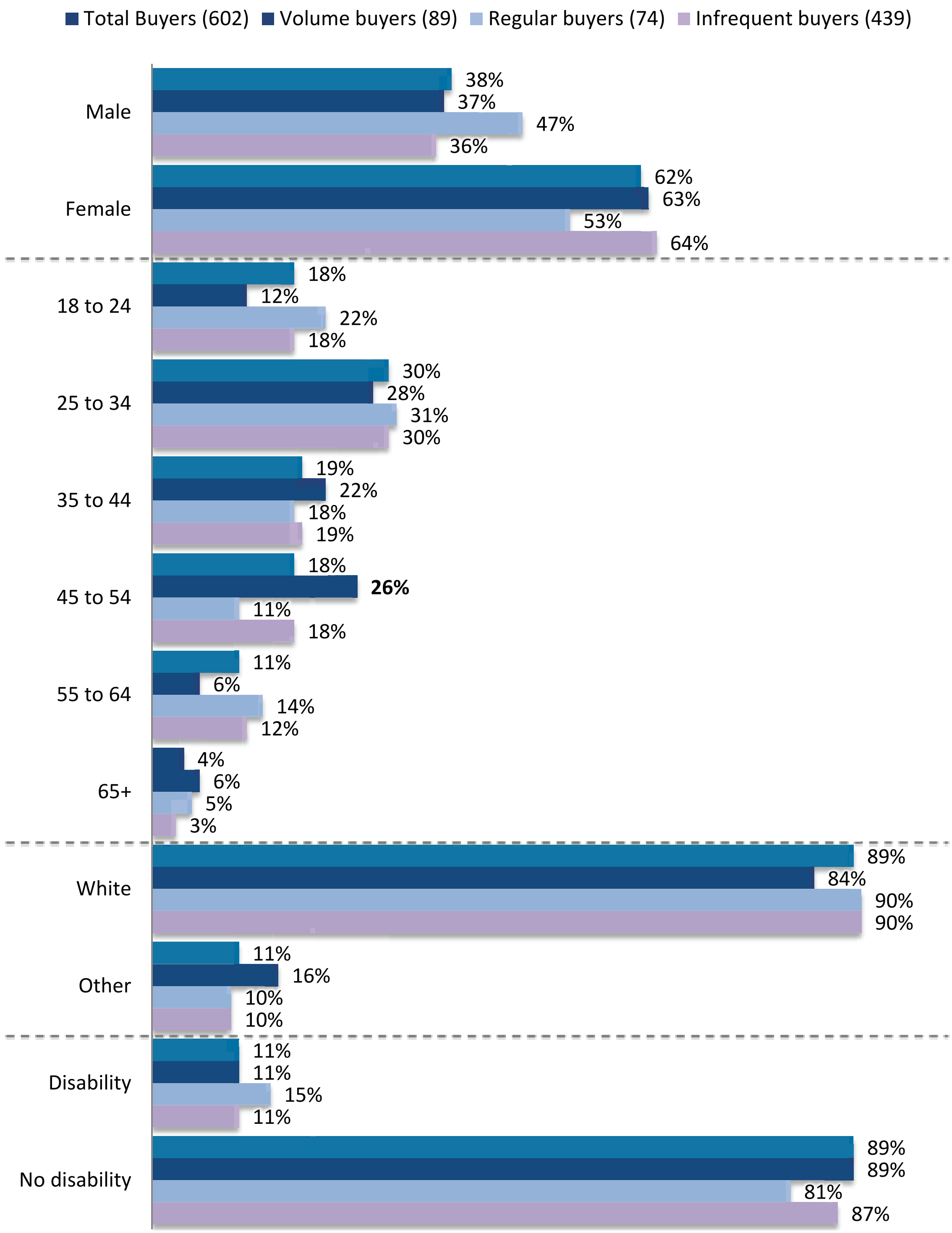


Sample base = 602

Looking at the profile of volume buyers, regular buyers and infrequent buyers reveals that:

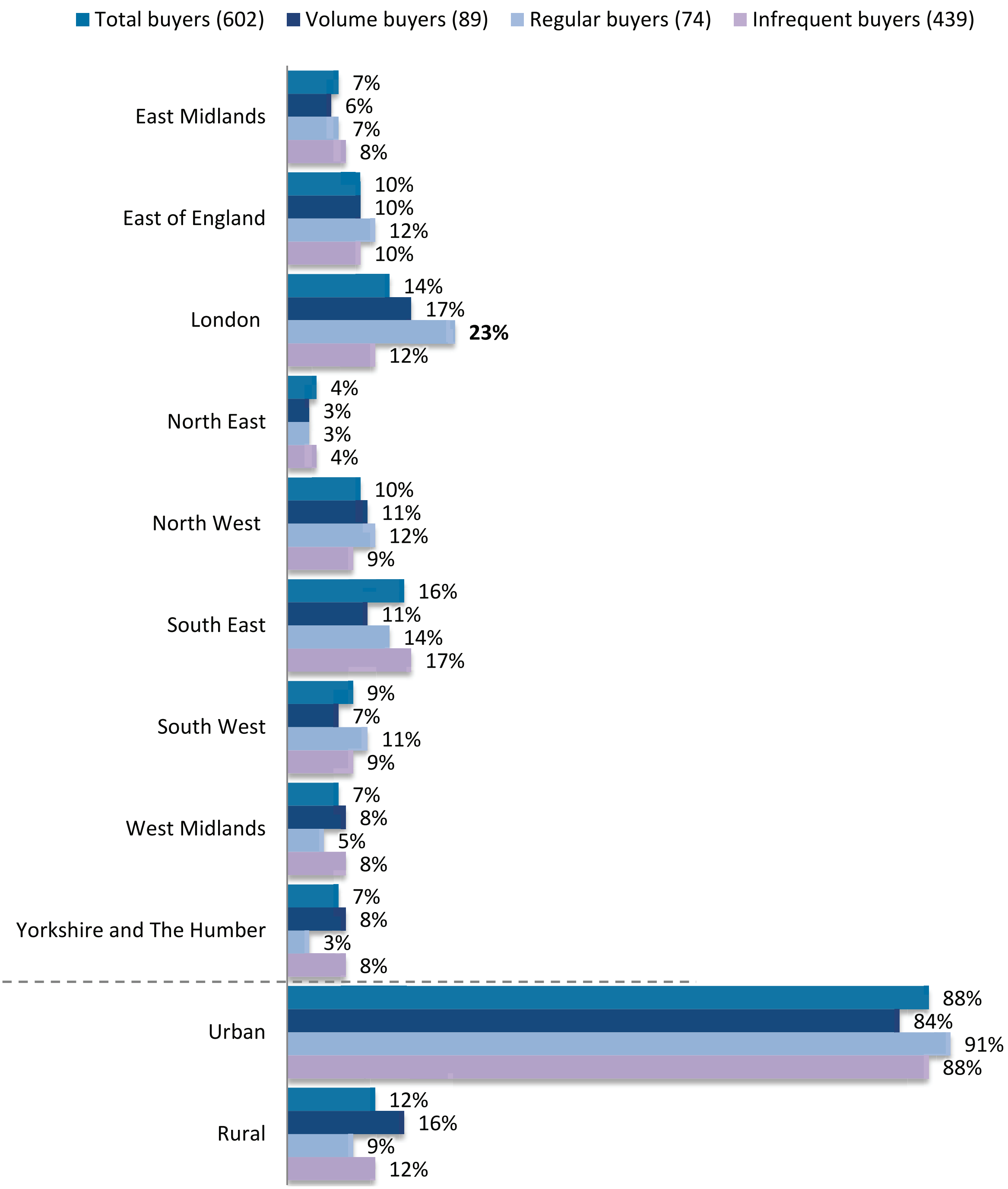
- Volume buyers are more likely to be aged 45 to 54 compared with total buyers (26% cf. 18%)
- Regular buyers are more likely to live in London than infrequent buyers (23% cf. 12%).

Figure 12: Profile of volume buyers, regular buyers and infrequent buyers, by demographics (all respondents)



What is your gender?
Which of the following age brackets do you fit into?
Which of the following categories would best describe your ethnicity?
Do you consider yourself to have a disability?
Sample bases in parentheses
Figures in bold are statistically significantly higher than the total

Figure 13: Profile of volume buyers, regular buyers and infrequent buyers, by region (all respondents)



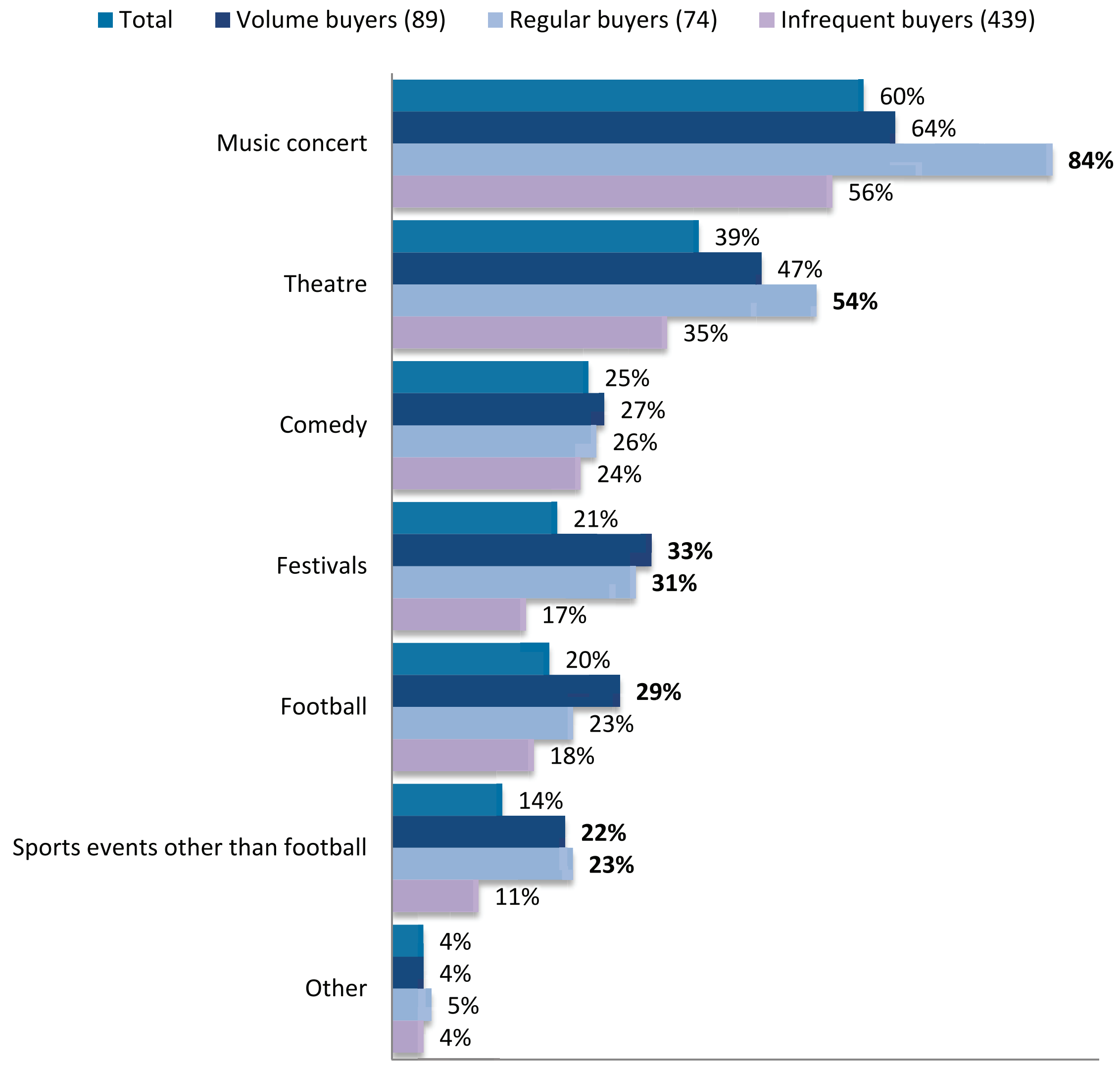
Could you please provide your postcode?
Sample bases in parentheses
Figures in bold are statistically significantly higher than the total

4.2 Types of ticket purchased

Respondents were asked what type of ticket(s) they have purchased in the last 12 months from the reseller websites they have used.

Music concert tickets are the most common type of ticket purchased by buyers (60%). This is followed by theatre tickets (39%), comedy (25%) and festivals (21%). One fifth has purchased football tickets (20%), with fewer (14%) having purchased sports events tickets other than football. Just one in twenty five (4%) said they have purchased another type of ticket. The high proportion of purchases of tickets for music events supports the greater level of concern around ticket resale in the music sector.

Figure 14: Types of tickets purchased in the last 12 months (all respondents)



Over the previous 12 months, what types of tickets did you buy from the websites that you used?
Sample bases in parentheses
Figures in bold are statistically significantly higher than the total

Regular buyers are significantly more likely to have purchased music concert tickets in the last 12 months (84%) compared with volume buyers (64%) and infrequent buyers (56%). Regular buyers are also more likely to have purchased theatre (54%), sports other than football (23%) and festival (31%) tickets compared with infrequent buyers (35%, 11% and 17% respectively). Volume buyers are more likely to have purchased football tickets in the last 12 months compared with infrequent buyers (29% cf. 18%). Football tickets are much more likely to have been purchased from eBay (27%) and Gumtree (26%) compared with the total (20%).

Significantly more buyers living in London have purchased football tickets in the last 12 months compared with those living outside of London (31% cf. 18%). This perhaps reflects the greater number of football stadiums in London compared with any other region (stadiumguide.com indicates there are 21 football stadiums in the London region). Football tickets are also more likely to have been purchased on 5 or more separate occasions in the last 12 months (32%) compared with just one or two occasions (17%). This will reflect the number of football fixtures to which fans will want to go to support their team. People will not have as many opportunities to see their favourite bands.

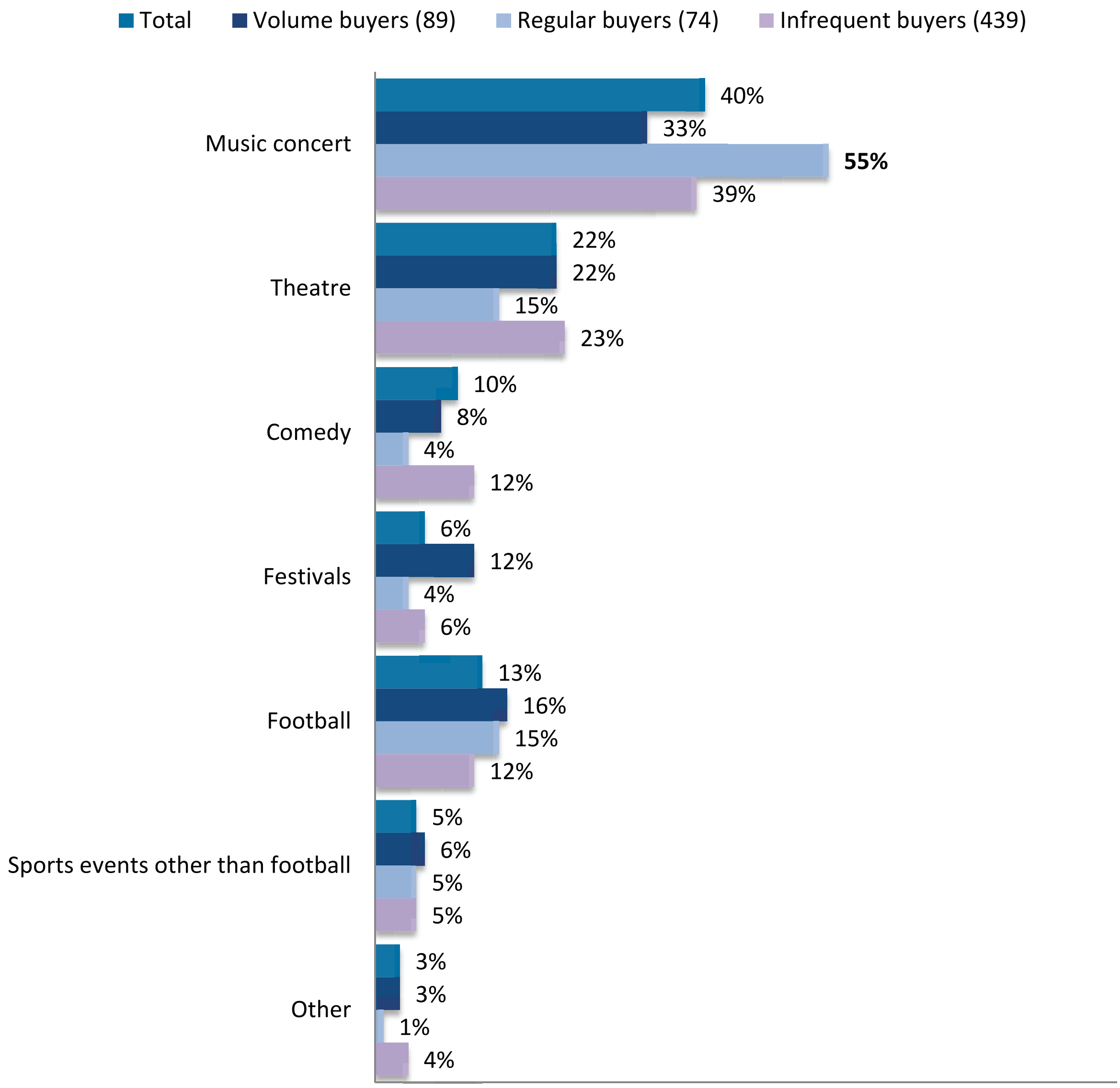
Football and other sporting event tickets are more likely to be purchased by male buyers. More than twice as many males purchased football tickets compared with females in the last 12 months (30% cf. 14%). Interestingly, significantly more females with children have purchased football tickets in the last 12 months compared with females without children (19% cf. 11%). There are no significant differences for the purchases of football tickets between males with children and males without children. Music concerts and festival tickets are significantly more likely to be purchased by females (65% and 24% respectively) compared with males (52% and 15% respectively).

Theatre tickets are more likely to be purchased by those classified in professional/white collar socio-economic groups (ABC1s) (47%) than by C2DEs (35%). Purchases of theatre tickets in the last 12 months increases with age with around one in three of 18 to 24 year olds purchasing theatre tickets (36%) compared with six in ten buyers 65+ (60%).

Regional differences are apparent amongst those who buy theatre tickets. Significantly more buyers living in the East of England (56%) and the West Midlands (53%) buy theatre tickets compared with the total (39%). This reflects the greater number of theatres in the East of England (theatresonline.com indicates there are 30 theatres in the region) and also the close proximity of the East of England to London and the West End theatres.

In terms of their most recent ticket purchase (figure 15), respondents are most likely to have bought a music concert ticket(s) (40%), followed by theatre (22%) and football (13%). Fewer (10%) purchased a comedy ticket, while just one in twenty purchased a festival ticket (6%) and/or a ticket for a sporting event ticket other than football (5%). Only 3% said they have purchased another type of ticket.

Figure 15: Types of tickets purchased on most recent occasion (all respondents)



And on the most recent occasion, what type of ticket did you buy?
Sample bases in parentheses

Regular buyers are significantly more likely to have purchased music concert tickets on their most recent purchase (55%) compared with volume buyers (33%) and infrequent buyers (39%).

Significantly more comedy tickets were purchased by infrequent buyers (12%) compared with regular buyers (4%). Significantly more festival tickets were purchased by volume buyers (12%) compared with infrequent buyers (6%).

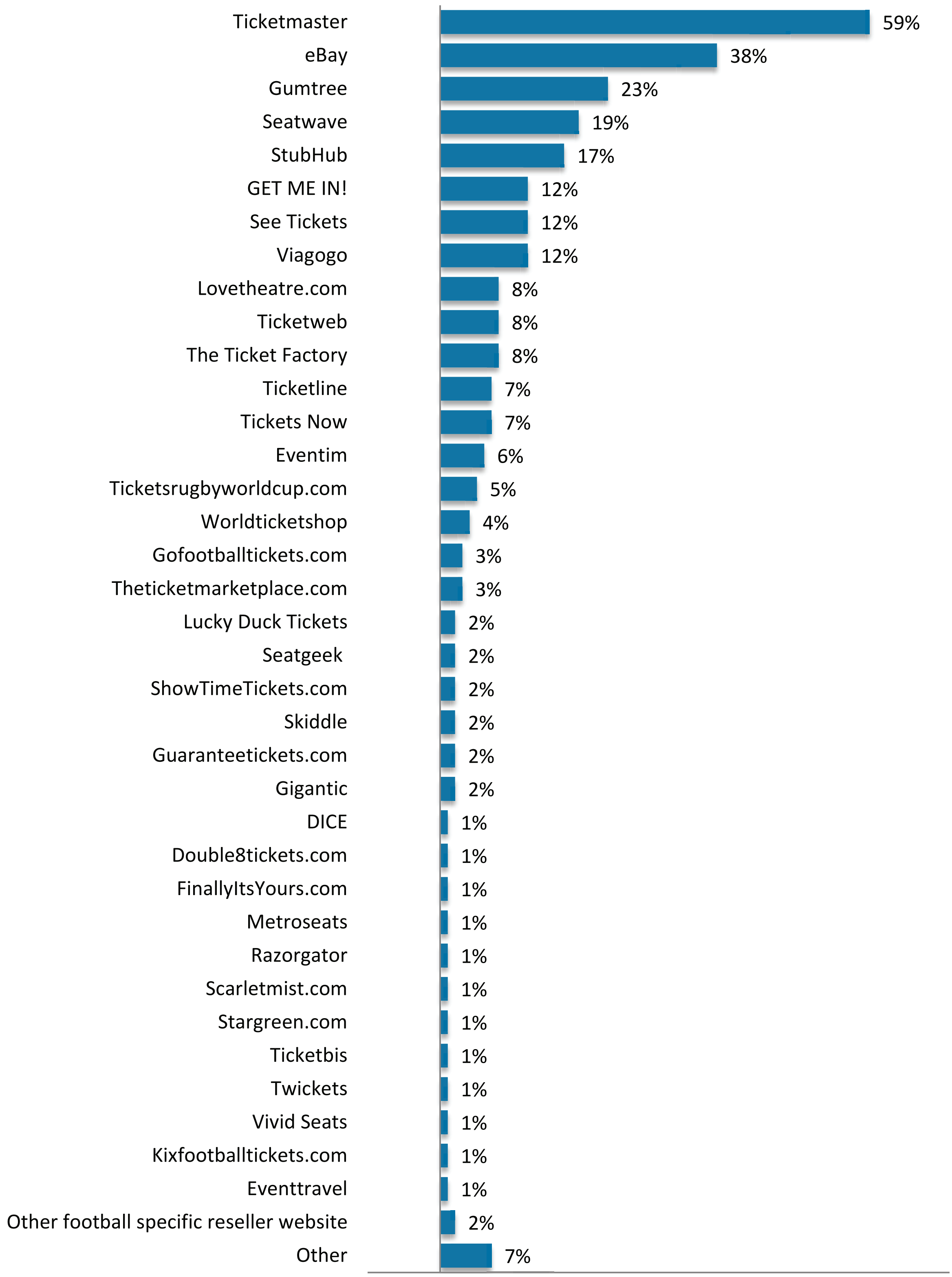
Football and other sporting event tickets are more likely to be purchased by male buyers on the most recent ticket purchase. More than twice as many males purchased football tickets compared with females on their most recent purchase (20% cf. 9%). Significantly more females purchased music concert tickets (44%) on their most recent purchase compared with males (34%). These findings reflect the types of tickets bought overall.

4.3 Websites used for purchasing

Respondents were asked to select which websites they have purchased tickets from in the last 12 months and were shown a list of 38 websites of which contained a mixture of official vendor and reseller websites. All website logos were displayed to respondents in order to aid respondent recall. Respondents only proceeded through the survey if they selected at least one reseller website. Please note that this was a screening question and was therefore used to filter out respondents who have not used a reseller website.

The most frequently cited website used in the last 12 months was Ticketmaster (59%), followed by eBay (38%) and Gumtree (23%). Fewer have purchased tickets from Seatwave (19%), Stubhub (17%), GET ME IN! (12%), Seetickets (12%) and Viagogo (12%). Fewer than one in ten have purchased tickets from the remaining websites.

Figure 16: Websites used for purchasing tickets in the last 12 months (all respondents)

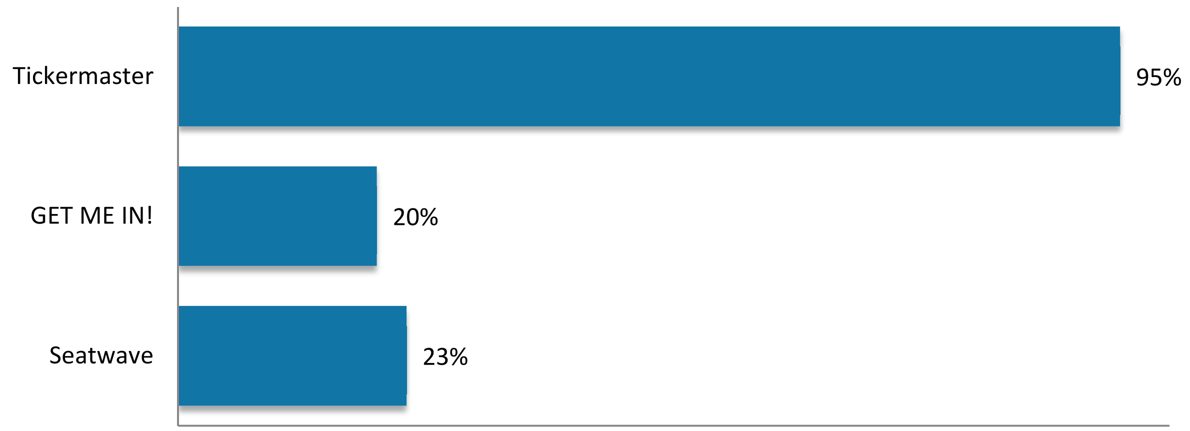


Have you ever bought any tickets, for yourself, from any of the following websites in the last 12 months?
Sample base = 602

Respondents who selected Ticketmaster were asked a follow up question to confirm which Ticketmaster company they had purchased their ticket from (Ticketmaster, GET ME IN! or Seatwave).

Of those who selected Ticketmaster and were therefore asked the follow up question, the majority confirmed they had in fact purchased from either Ticketmaster alone or Ticketmaster and one of the Ticketmaster owned companies (95%). Around a fifth each selected GET ME IN! and Seatwave (20% and 23% respectively). Respondents who only selected Ticketmaster were subsequently screened out of the survey.

Figure 17: Ticketmaster purchases follow up (those purchased form Ticketmaster)

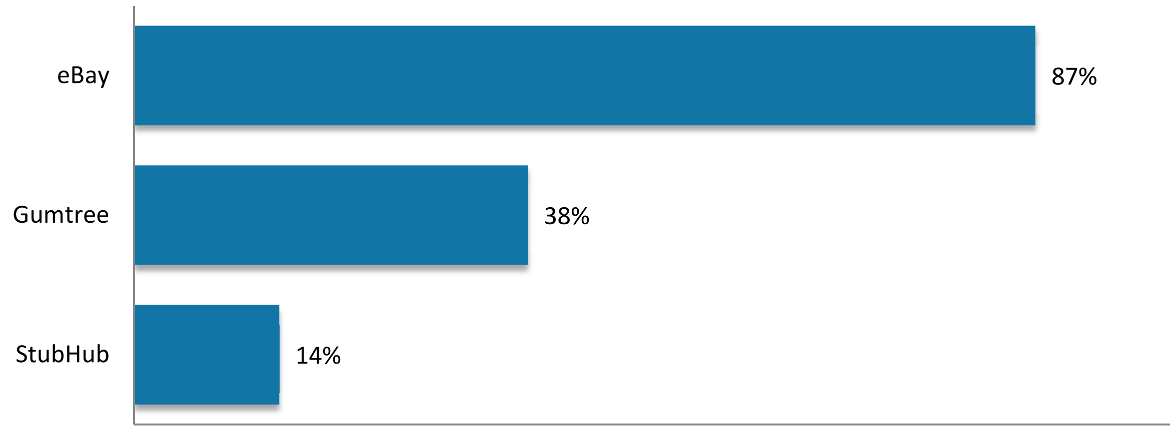


Which of the following Ticketmaster companies have you bought any tickets for yourself from in the last 12 months?
Sample base = 353

Respondents who selected eBay were also asked a follow up question to confirm which eBay owned company they had purchased their ticket(s) from (eBay, StubHub or Gumtree).

Of those who selected eBay and were therefore asked the follow up question, the majority confirmed they had in fact purchased from eBay alone or eBay and one of the eBay owned companies (87%), with fewer selecting Gumtree (38%) or Stubhub (14%).

Figure 18: eBay purchases follow up (those purchased form eBay)



Which of the following Ticketmaster companies have you bought any tickets for yourself from in the last 12 months?
Sample base = 229

In a separate survey, respondents who selected they had purchased a ticket from eBay, were re-contacted and specifically asked about their experience of buying a ticket from eBay. The responses are detailed below in figure 22. Please note respondents were shown the following screenshots of purchasing tickets on eBay via Buy It Now, bidding and being redirected to StubHub.

Fig 19: Screenshot 1 - Buy It Now

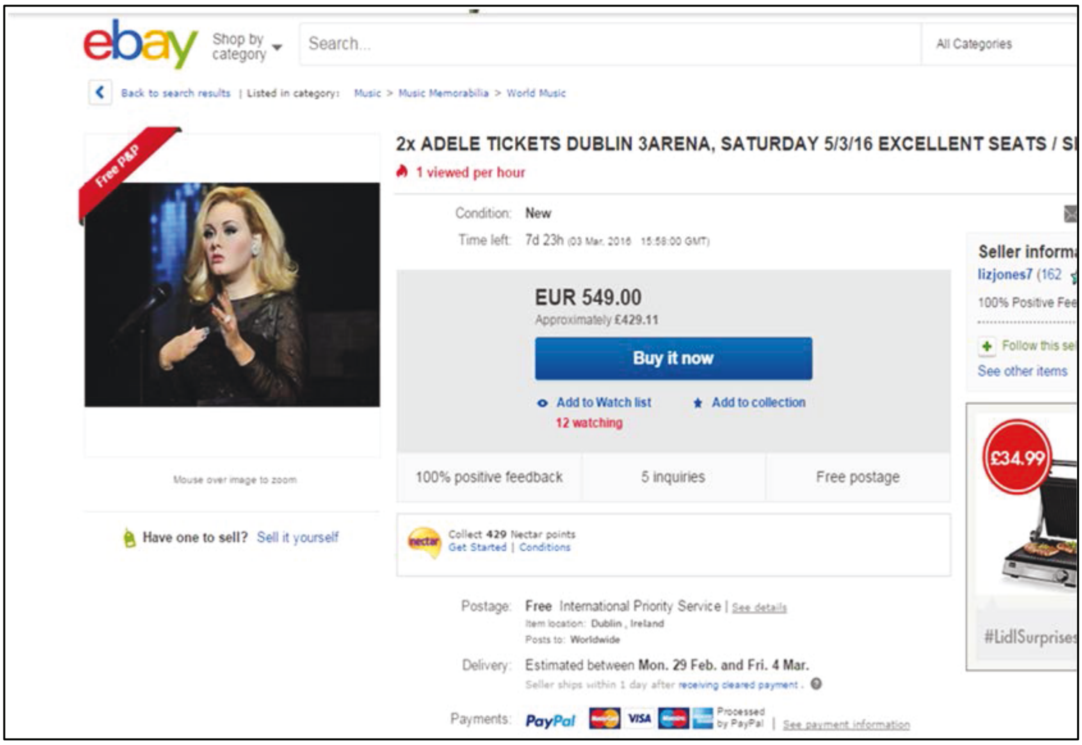


Fig 20: Screenshot 2 - Auctioning/Bidding

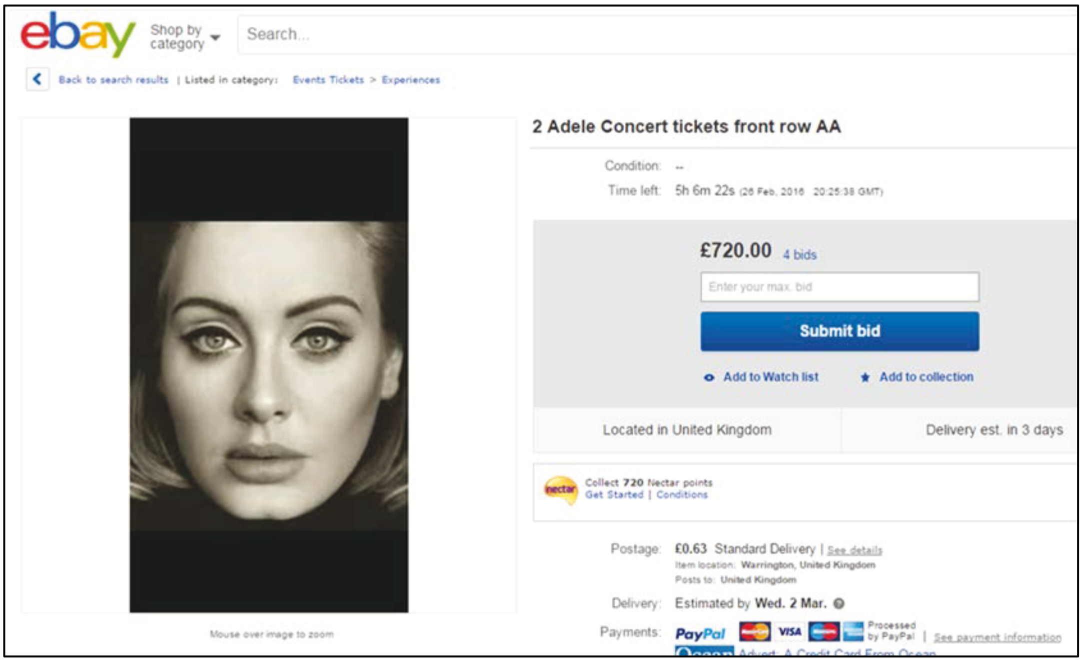
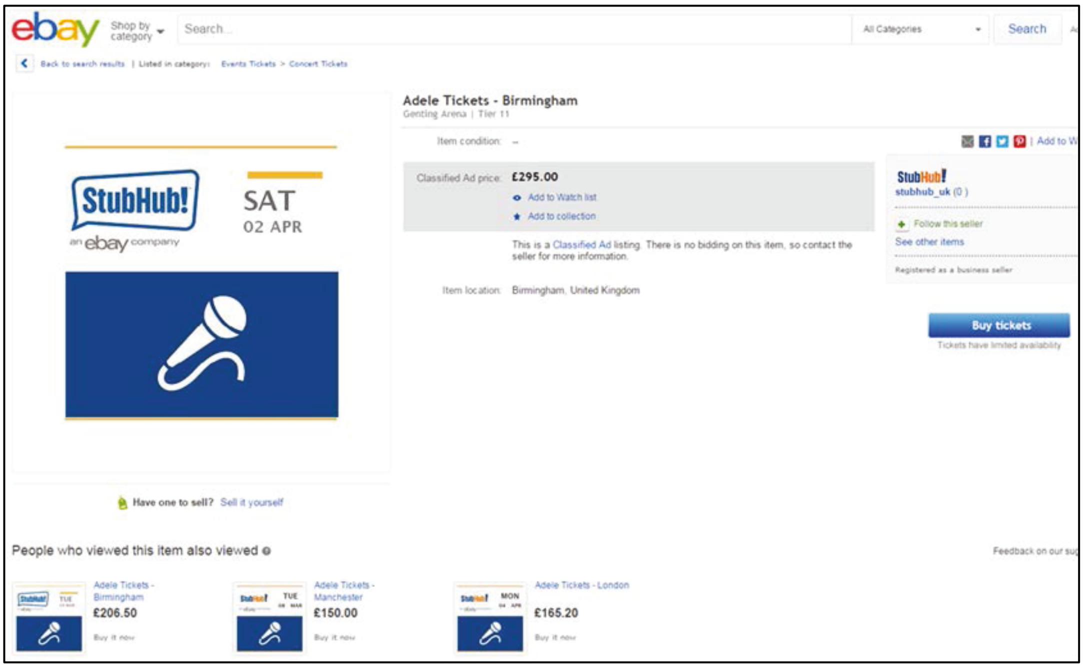


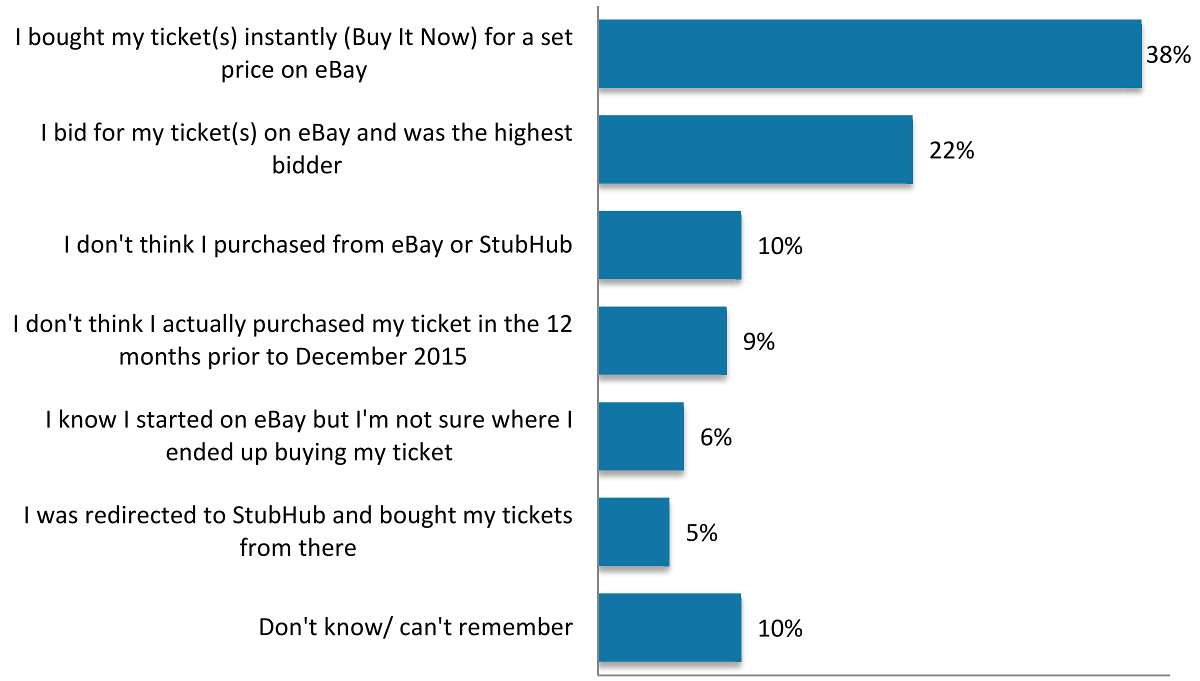
Fig 21: Screenshot 3 - Redirected to StubHub



Around four in ten respondents who have purchased a ticket from eBay in the last 12 months said they bought their ticket instantly via the Buy It Now function (38%), whilst around one fifth bid for their tickets on eBay via auction and were ultimately the highest bidder (22%). Smaller proportions think they started on eBay but are unsure where they eventually bought their tickets from (6%) and just one in twenty recalled they were redirected to StubHub and bought their tickets from there (5%). However, almost three in ten respondents (in aggregate) are either unsure if they bought tickets from eBay or

StubHub, if they bought tickets in the last 12 months or don't know/can't remember (29%) which suggests memory recall may be an issue. This confusion between eBay and StubHub may be heightened by the fact that the eBay logo appears at the top of the screen when selecting to purchase tickets from StubHub (see Figure 21: screenshot 3).

Figure 22: Experience of buying a ticket from eBay (respondents re-contacted)



Which of the following statements do you feel is closest to your experience of buying that ticket(s) from eBay?
Sample base = 81

Respondents were then asked to give a more detailed breakdown of their experience of buying tickets on eBay in an open question. Responses included specific details of the *Buy It Now* and bidding functions on eBay, suggesting that tickets are still available for purchase through this website via the functions that are familiar to its users. A small selection is detailed below:

> *"I purchased tickets for The Chelsea Flower Show on eBay last year. It was a buy-it-now purchase."*

> *"I bought 4 tickets to see Mrs. Browns boys in Sheffield for last December. Just did a search on eBay and found a good deal."*

> *"Event tickets for sale on buy it now price. I got good price for them and they arrived in the post a few days later."*

“I looked on eBay first and I was the highest bidder and won.”

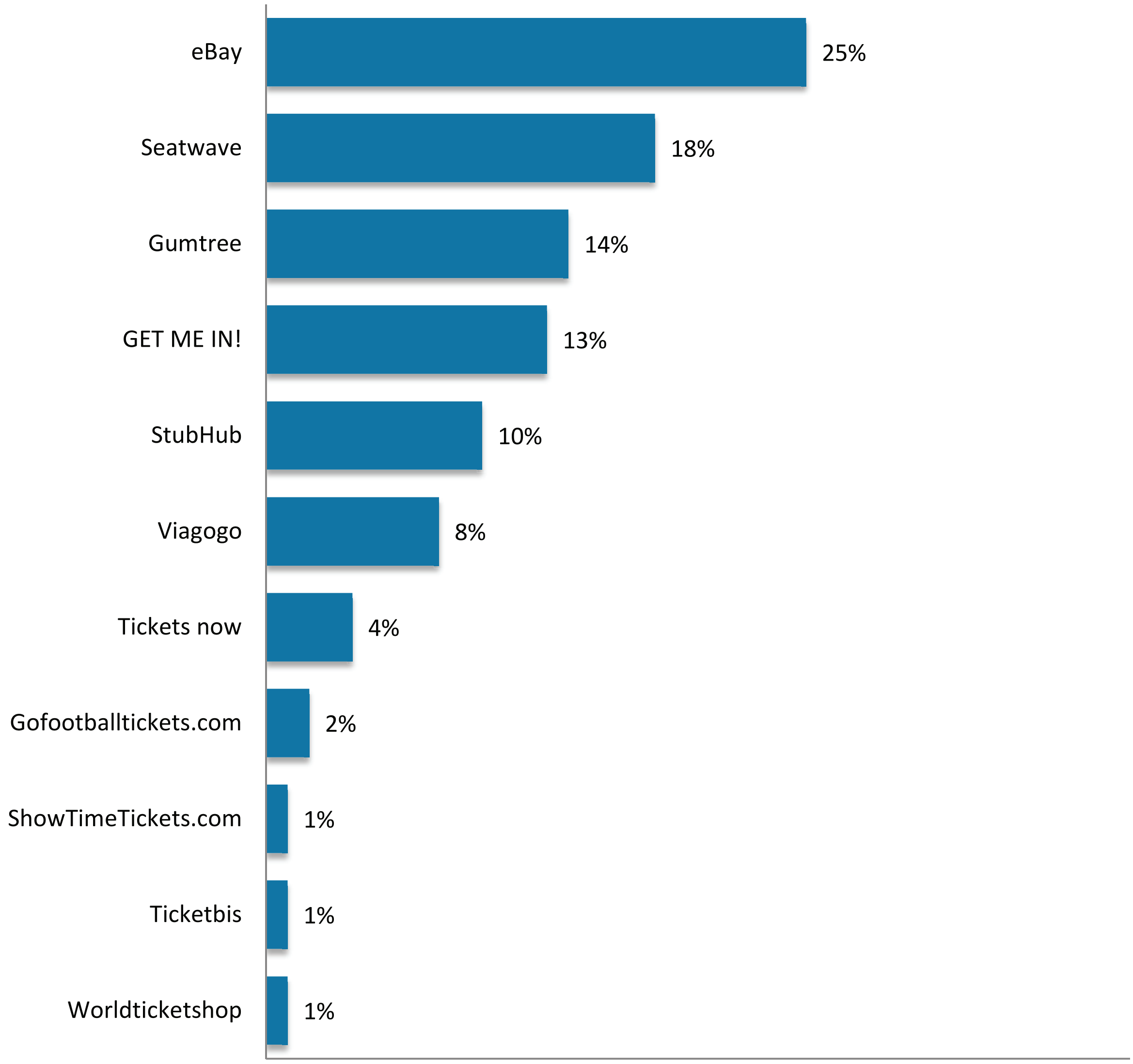
“I purchased two Chessington World of Adventure tickets on an online auction. The process was fairly straight forward, and as soon as I had paid with Pay Pal, the tickets were dispatched and arrived a few days later.”

“I think it’s better to bid, you can always get a cheaper deal.”

Respondents were then shown the reseller website(s) they selected at the screener question of all websites, and were asked which reseller website they bought their most recent ticket from.

A variety of reseller websites were used by respondents to purchase their most recent ticket. One quarter of respondents purchased their most recent ticket from eBay (25%), followed by Seatwave (18%), Gumtree (14%) and GET ME IN! (13%). Around one in ten purchased their most recent ticket from StubHub (10%) and Viagogo (8%). The remaining 9% (in aggregate) purchased their most recent tickets from smaller reseller websites.

Figure 23: Most recent reseller website purchase (all respondents)



Which of these websites did you buy the most recent ticket from?
Sample base = 602

In terms of the type of buyer, significantly more infrequent buyers purchased their most recent ticket from eBay compared with regular buyers (27% cf. 8%). Likewise, significantly more infrequent buyers purchased their most recent ticket from Gumtree compared with regular buyers (16% cf. 7%). Over half of regular buyers (in aggregate) purchased their most recent ticket(s) from Ticketmaster owned companies Seatwave (36%) and GET ME IN! (19%). Volume buyers used a wider variety of websites to purchase their most recent tickets from. They were most likely to use eBay (26%), followed by GET ME IN! (16%), Seatwave (15%) and StubHub (15%).

Significantly more buyers living outside of London purchased their most recent ticket from eBay compared with those living in London (26% cf. 14%), while London buyers were significantly more likely to have purchased their most recent ticket from StubHub compared with those living outside of London (20% cf. 8%).

Men are more likely than women to have purchased their last ticket from eBay (29% cf. 22%) and StubHub (13% cf. 7%).

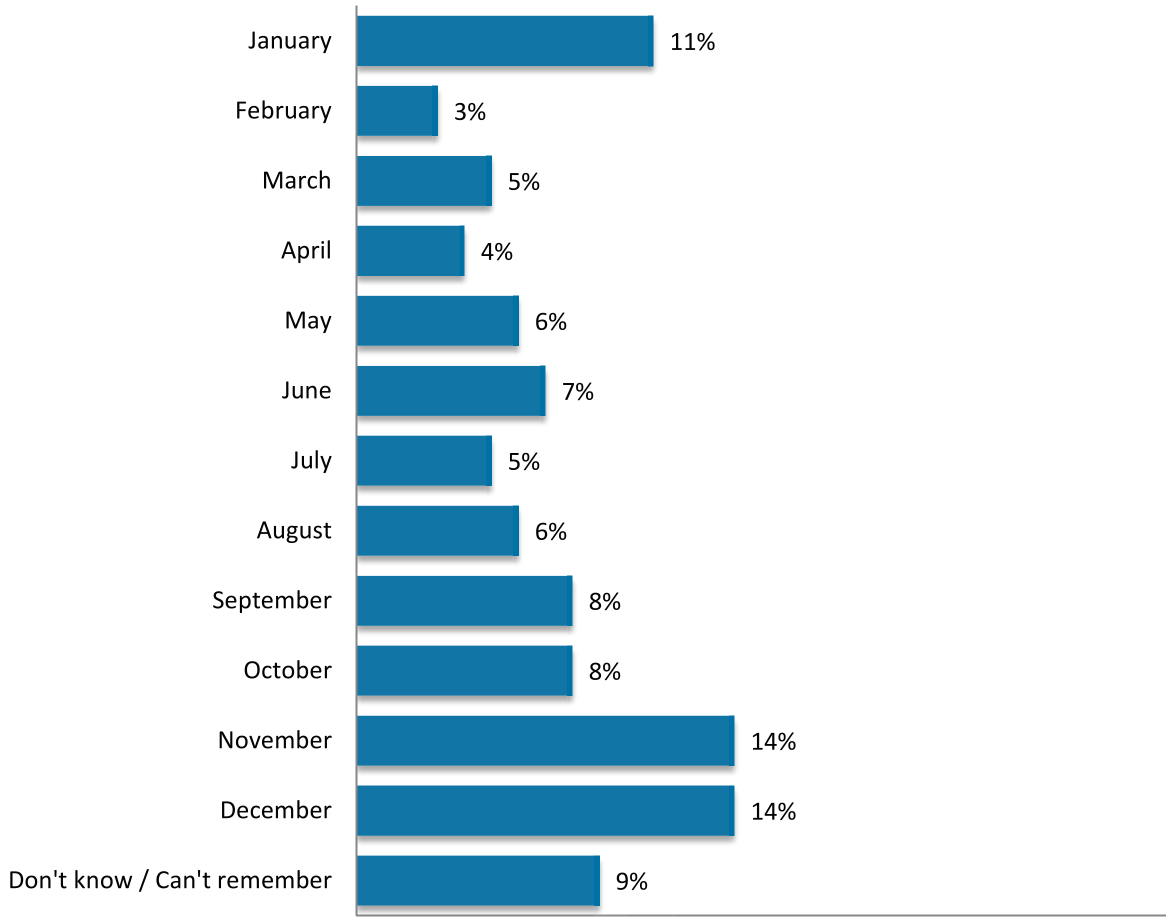
Buyers who purchased their most recent ticket on eBay were twice as likely to have purchased a football ticket than a music ticket (35% cf. 18%). Those who purchased tickets on GET ME IN! were more likely to have purchased comedy tickets than other types of tickets (39% cf. 25%).

Buyers on Seatwave are more likely to be ABC1s (26%) compared with C2DEs (15%) which differs from the overall buyer profile.

4.4 When ticket(s) were last purchased

The most recent purchase of tickets is relatively consistent throughout the year. More than a quarter of respondents purchased their last ticket in November or December 2015 (28% in aggregate), while a further 11% last purchased in January 2015. This reflects the time frame given to respondents. Around one in ten could not recall when they purchased their last ticket (9%).

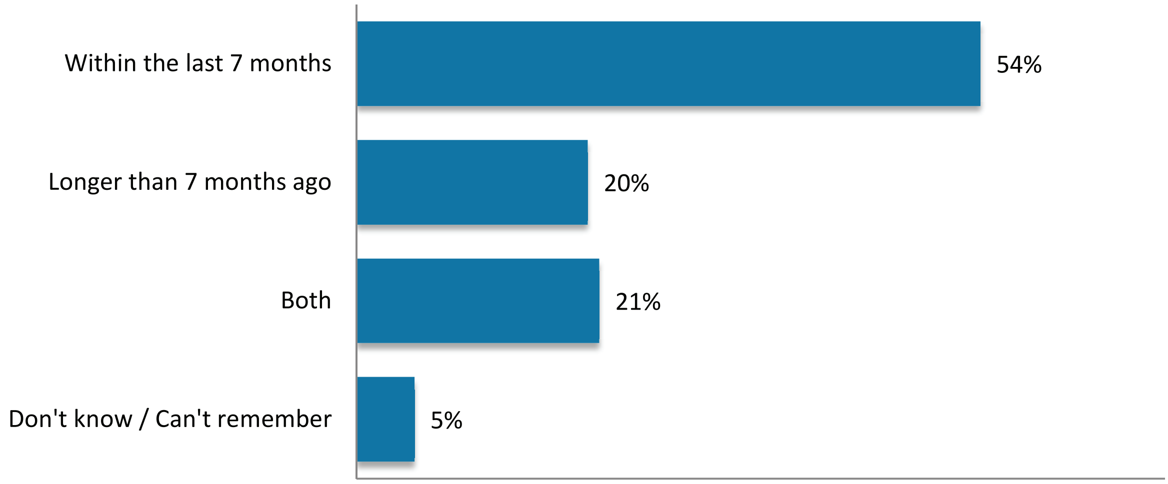
Figure 24: Month of last purchase in 2015 (all respondents)



On the most recent occasion, what month do you recall buying the ticket?
Sample base = 602

Over half of those who have purchased tickets have done so since the legislation changes in May 2015 (54%); one fifth purchased tickets prior to May 2015 (20%); and around one fifth have purchased tickets both pre and post May 2015 (21%). The remaining 5% don't know or can't remember.

Figure 25: Tickets purchased pre or post legislation (all respondents)



When have you ever purchased tickets online using one of these websites?
Sample base = 602

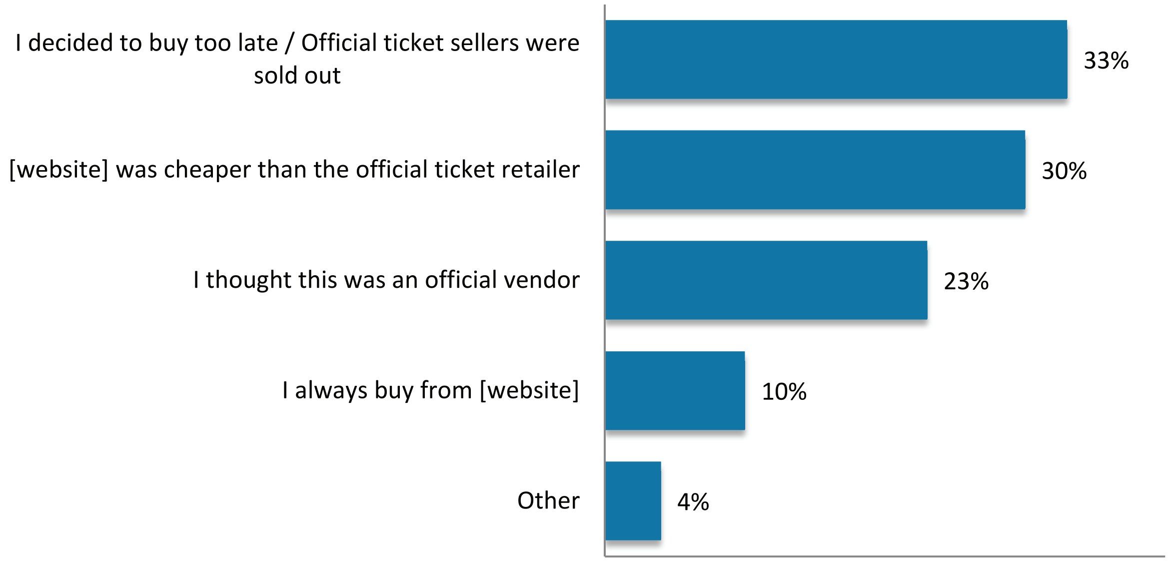
As expected, significantly more infrequent buyers purchased tickets longer than 7 months ago (pre legislation) compared with regular buyers (24% cf. 4%). Regular buyers are more likely to have purchased tickets both within the last 7 months and longer ago (42%) compared with infrequent buyers (17%) and volume buyers (20%).

4.5 Reasons for buying on reseller websites

A variety of reasons were given by buyers for purchasing their most recent ticket(s) through a reseller website rather than an official vendor.

One third of buyers (33%) said they bought from a reseller website because they decided to buy too late/the official ticket sellers were sold out, while slightly fewer (30%) said their main reason was the reseller website was cheaper than the official ticket retailer. Nearly a quarter of buyers (23%) thought the reseller website was an official vendor, highlighting some confusion within the market, whilst a minority (10%) reported that they always buy from the reseller website they most recently purchased tickets from.

Figure 26: Main reason for purchasing from a reseller website (all respondents)



Thinking again about your most recent purchase, what is the main reason you bought your ticket from [website], rather than through an official seller?
Sample base = 602

Significantly more buyers who purchased their most recent ticket from Gumtree said this was due to deciding to buy too late/official ticket sellers were sold out (53%) compared with the total (33%).

Significantly more buyers who purchased their most recent ticket from eBay said this was because eBay was cheaper than the official ticket retailer (43%) compared with the total (30%). Of those who purchased their most recent ticket from eBay and said their main reason for this was because eBay was cheaper than the official ticket retailer, most were buying theatre tickets (38%), followed by music tickets (27%) and football (16%). Smaller proportions purchased comedy tickets (9%) and festival tickets (8%) while 3% purchased a different type of ticket. This is perhaps surprising as eBay's stated policy is 'Concert, festival, sports, theatre and comedy tickets must be listed on StubHub, eBay's dedicated ticket marketplace. For other types of tickets, such as cinema, experiences, or theme parks, the following guidelines apply[8]'. However, StubHub tickets do appear in eBay.co.uk search results in the Events Tickets category and this may be a factor here.

Those who thought the reseller website they purchased their most recent ticket from was an official vendor are more likely to be…

- Aged 55+ (38% cf. 23%)
- Retired (46% cf. 23%)

---

[8] http://pages.ebay.co.uk/help/policies/event-tickets.html

- Those who have ever purchased tickets both pre-legislation and post-legislation compared (31% cf. 23%)
- Those who purchased their most recent ticket through Seatwave (41% cf. 23%)

Perhaps surprisingly, significantly more regular buyers thought the website they purchased their most recent ticket through was an official vendor (34%) compared with infrequent buyers (23%) and volume buyers (18%). Significantly more volume buyers (35%) and infrequent buyers (31%) said their main reason for buying through a reseller website was because it was cheaper than the official ticket seller compared with regular buyers (15%).

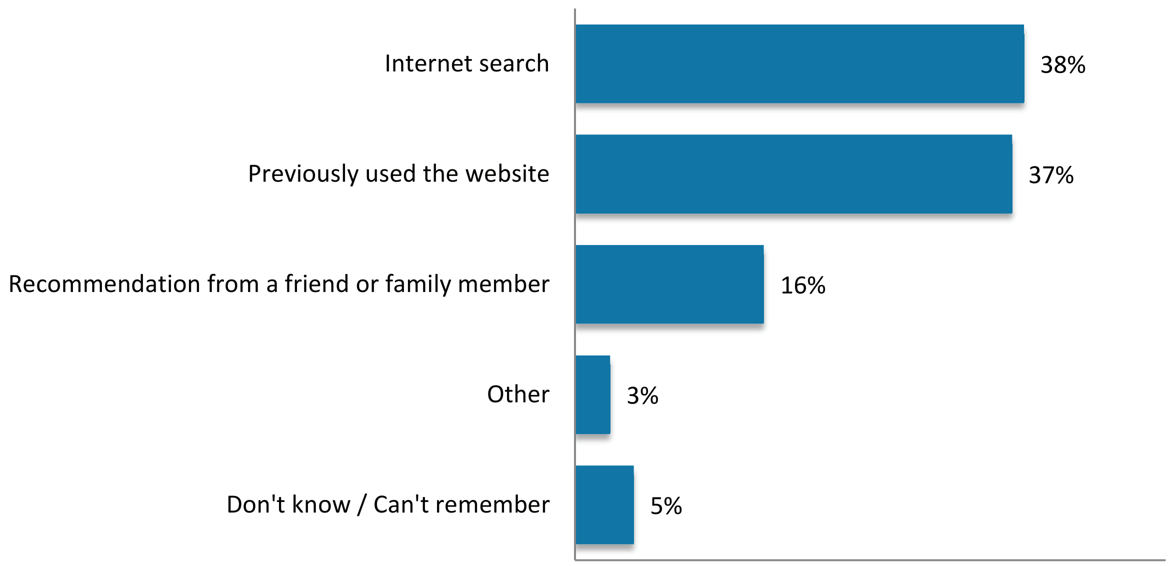
5. Reseller websites

This chapter of the report begins by detailing how respondents first became aware of the reseller website they purchased their most recent ticket(s) from, before moving on to explore whether required information such as payment terms, location etc is detailed to buyers at the point of purchase. The chapter then examines the price of the ticket including any additional charges.

5.1 Awareness of reseller websites

Respondents were equally likely to have first come across the reseller website they most recently purchased from via an internet search (38%) or from previously using the website (37%). Just one in six buyers (16%) received a recommendation from a friend or family member. Just 3% cited another source of awareness, while the remainder (5%) could not recall the source.

Figure 27: Discovery of reseller website (all respondents)



And how did you first come across [website]?
Sample base = 602

There are no significant differences to report between how the different types of buyers first became aware of the reseller website they purchased their most recent ticket through.

Significantly more buyers who used eBay to purchase their most recent ticket had previously used the website for another reason (60%) compared with the total (37%). This could explain the large share of reporting contributed to eBay. It could be the case that eBay is being over-reported and StubHub under-reported based on greater recognition of the eBay brand in search results.

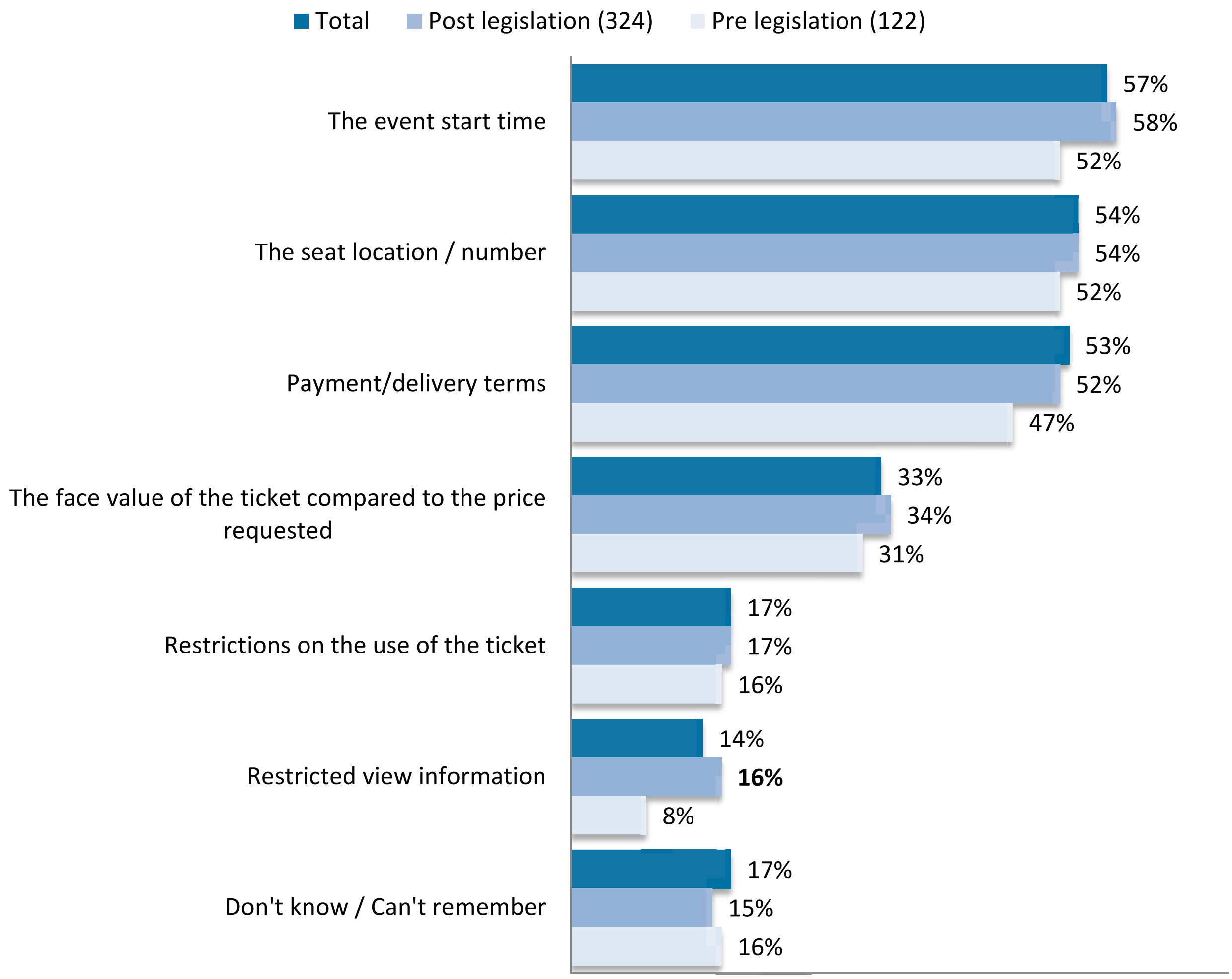
5.2 Website guarantee

Under the Consumer Rights Act 2015, where a ticket is offered for resale through a secondary ticketing facility, certain information must be given to the buyer of the ticket. Respondents were asked whether they could remember if certain information was provided during the purchase of their ticket. The information respondents were asked about reflects the requirements of the Consumer Rights Act 2015 and older legislation including the CCRs.

More than half of the respondents (57%) recalled being provided with the event start time, the seat location/ number (54%) and payment/ delivery terms (53%). One third (33%) said the face value of the ticket compared to the price requested was detailed, while fewer recalled restrictions on the use of the ticket (17%) and restricted view information (14%) being provided. One in six respondents (17%) did not know or could not remember.

The differences between the level of information detailed of those who have purchased tickets post legislation (within the last 7 months) and those who have purchased tickets pre legislation (more than 7 months ago) are minimal. However, significantly more buyers who purchased tickets post legislation recall information around a possible restricted view being provided at the point of purchase compared with those who purchased tickets pre legislation (16% cf. 8%). Although this is an interesting finding, restricted view information is not required by the new Consumer Rights Act 2015 provisions.

Figure 28: Information detailed on website at point of purchase (all respondents)

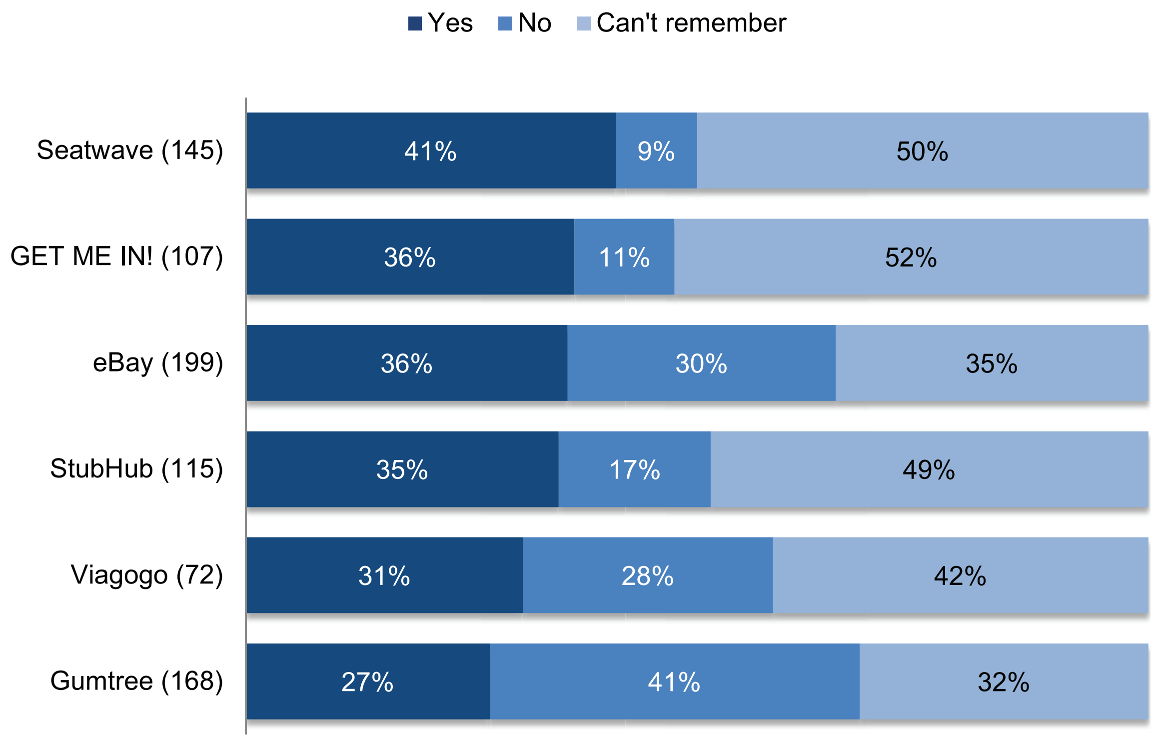


Thinking about your most recent purchase from [website], can you remember if any of the following information was detailed?
Sample bases in parentheses
Figures in bold are statistically higher than those who purchased pre/post legislation
Please note: Not all information in the chart is required by the Consumer Rights Act 2015. The seat location/number, the face value of the ticket and restrictions limiting the use of the ticket to persons of a particular description are required information under the Act. The event start time, payment/delivery terms and restricted view information are required under other legislation.

There are a number of differences between the reseller websites in terms of the information provided. Significantly more buyers who purchased their most recent ticket from eBay indicated the face value of the ticket compared to the requested price of the ticket was provided compared with average (43% cf. 33%). This information is required under the Consumer Rights Act 2015. Those who purchased their most recent ticket from Seatwave were more likely to say than average the event start time (68% cf. 57%), restrictions on the use of the ticket (27% cf. 17%), payment and delivery terms (61% cf. 53%, and restricted view information (21% cf. 14%) was detailed.

Respondents were asked whether the websites they have purchased tickets from in the last 12 months indicated that they guarantee to provide a secure and valid ticket or that the buyer would obtain a refund if they ticket transpired to be false. Overall, awareness of reseller websites providing a guarantee is low. Those purchasing a ticket from Seatwave were most likely to report that the website provided a guarantee (41%), followed by GET ME IN! (36%), eBay (36%), StubHub (35%), and Viagogo (31%). Fewer respondents said Gumtree indicated that they guarantee to provide a secure and valid ticket (27%). Amongst users of most websites, the proportion that could not remember if this was the case exceeded the proportion that reported that the guarantee was provided. Users of Gumtree were particularly likely to report that the guarantee was not provided (41%).

Figure 29: Website guarantee (all respondents)

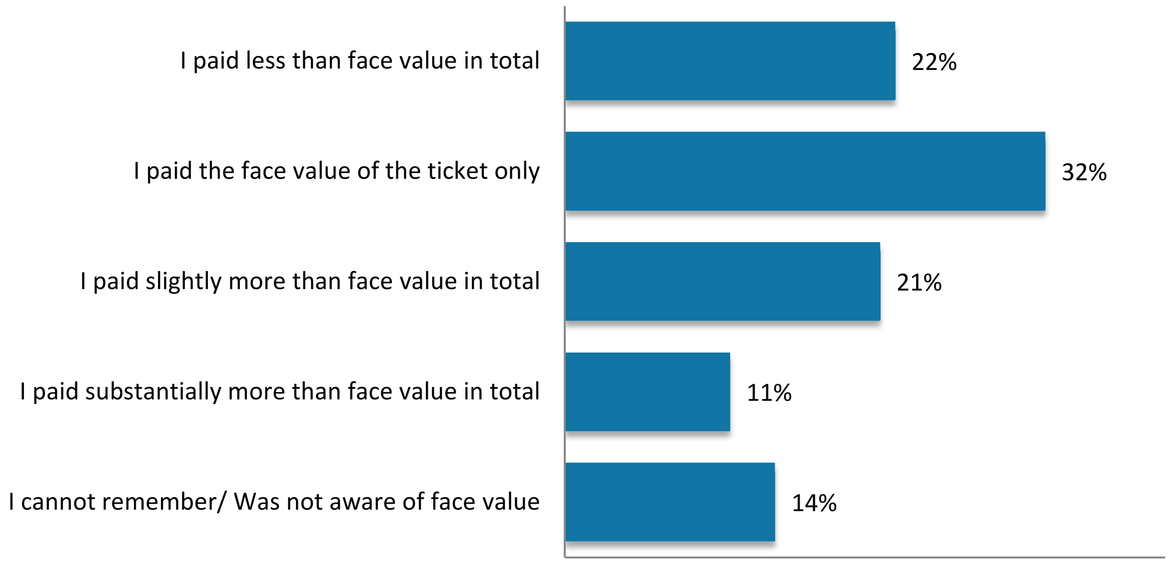


Have any of these websites indicated that they guarantee to provide a secure and valid ticket or obtain a refund where the ticket was false or the original transaction was faulty?
Sample bases in parentheses

5.3 Pricing

Respondents were asked whether they paid the face value of the ticket on their most recent ticket purchase. A third of respondents (32%) paid the face value of the ticket, while more than a fifth (22%) paid less than the face value in total and a similar proportion (21%) paid slightly more than face value. One in nine buyers (11%) paid substantially more than face value in total.

Figure 30: Whether paid face value of the ticket (all respondents)



Thinking again about buying from [website], can you remember whether you paid the 'face value' of the ticket?
Sample base = 602

Buyers who purchased their most recent ticket from eBay were more likely to have paid less than the face value of the ticket (39%) compared with those purchasing from Viagogo (19%) and Seatwave (8%).

Differences can also be seen across the type of ticket purchased on the most recent occasion. Those who last purchased a music concert ticket were less likely to have purchased the ticket(s) for less than the face value compared with the total (16% cf. 22%).

In terms of the last 12 months significantly more buyers purchasing music tickets paid substantially more than the face value of the ticket (15%) versus the total (11%). This potentially highlights the relationship between a fan and an artist and that music concerts may be a 'once in a lifetime' opportunity that fans are willing to pay more for.

Respondents were asked whether there were any additional charges on top of the originally advertised price of their most recent ticket purchase. Over half of buyers (55%) only paid the originally advertised price, while more than a quarter (28%) said the final price of their tickets was higher than the price advertised. One in six (17%) could not remember.

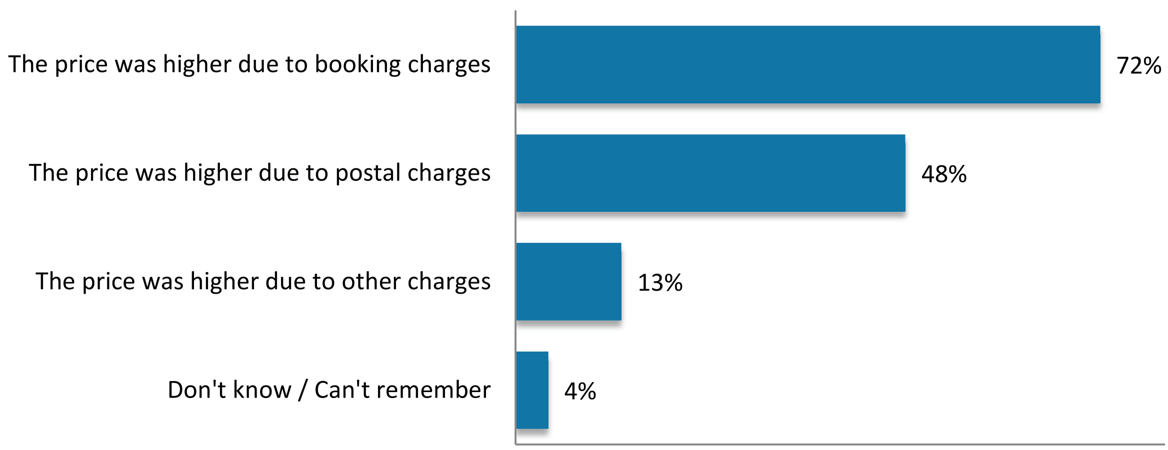
Figure 31: Additional charges (all respondents)

When you purchased your most recent ticket from [website], were there any additional charges on top of the originally advertised price?
Sample base = 602

Buyers who purchased their most recent ticket from eBay (70%) and Gumtree (78%) were significantly more likely than average to have paid the original advertised price and no additional charges (55%).

Buyers who said the final price was higher than the advertised price were asked why this was the case. Respondents were allowed to select more than one answer. Most (72%) said it was due to booking charges. Around half said it was due to postal charges (48%), while 13% claim there were 'other' charges and 4% did not know/ could not recall.

Figure 32: Reasons for additional charges (where the final price was higher than the advertised price)



Why was the final price higher than the advertised price?
Sample base = 166

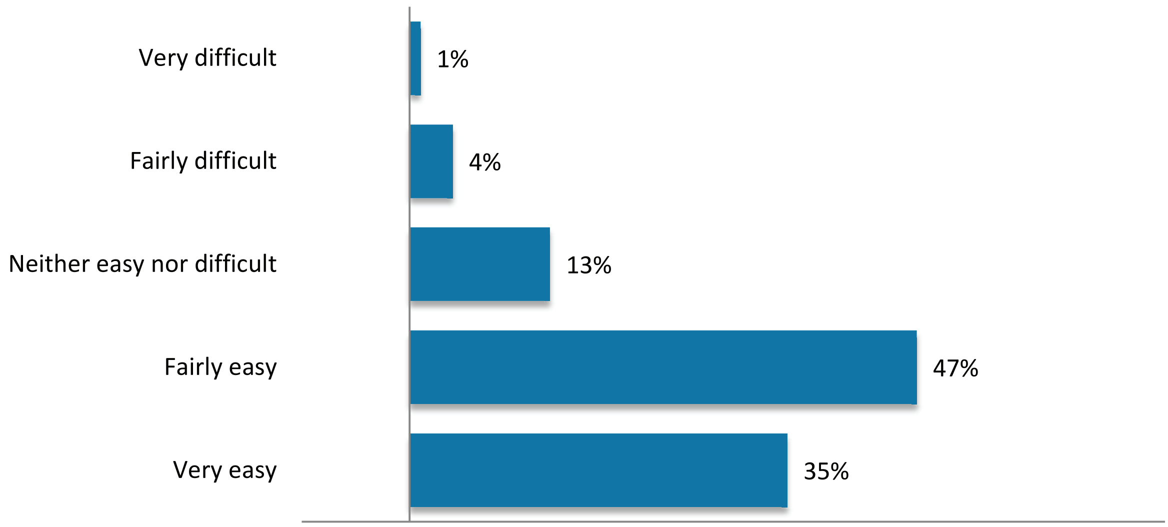
6. Purchasing experience

This section of the report details the experience of purchasing ticket(s) online using reseller websites including the ease of buying from a reseller website and the level of satisfaction of the purchasing experience before exploring any difficulties or problems during the purchasing experience.

6.1 Ease of buying

Respondents were asked how easy or difficult it was to buy their ticket(s) from the reseller website on their most recent purchase. Most buyers found the experience of purchasing their most recent ticket very or fairly easy (82%), while one in eight (13%) found the experience neither easy nor difficult and just 5% perceived the experience as difficult.

Figure 33: Ease of buying (all respondents)

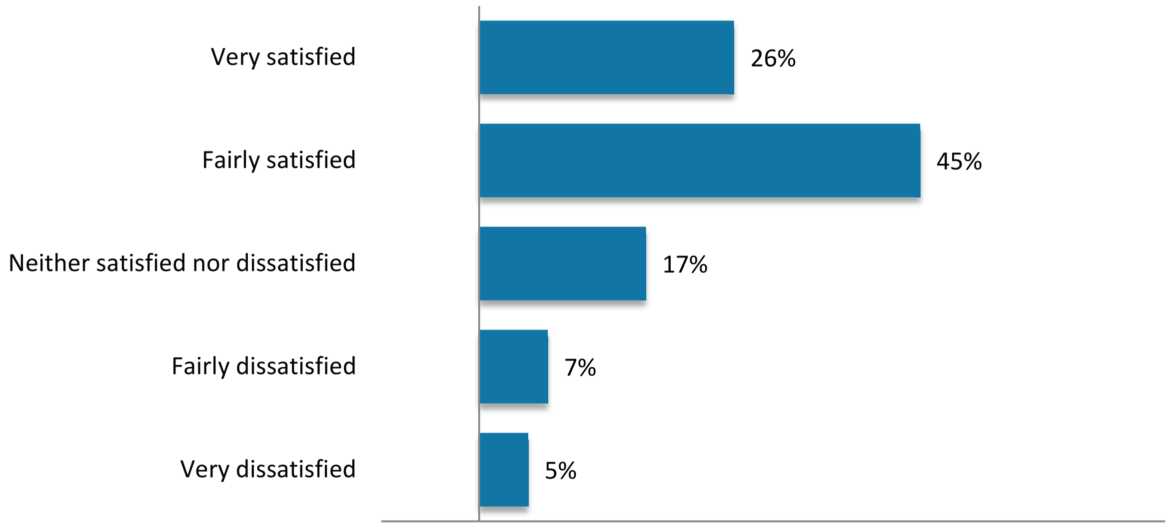


Thinking about your most recent experience buying your ticket(s), how easy or difficult was it to buy your ticket(s) from [website]?
Sample base = 602

Significantly more buyers who have purchased tickets post legislation changes (within the last 7 months) found the experience of buying their most recent ticket very easy compared with those who have purchased tickets prior to the legislation changes (38% cf. 25%).

Seven in ten respondents (71%) were satisfied with their experience of buying ticket(s) from the reseller website, including one in four (26%) that were very satisfied, while 17% were neither satisfied nor dissatisfied and 12% were dissatisfied.

Figure 34: Customer satisfaction (all respondents)



Overall, how satisfied, or dissatisfied, are you with the experience of buying your ticket(s) from [website]?]
Sample base = 602

Infrequent buyers were twice as likely to have been very satisfied with their experience of buying their most recent ticket compared with regular buyers (28% cf. 14%).

Buyers who purchased their most recent ticket on eBay were more likely than average to have been very satisfied with their experience (33% cf. 26%). In contrast, those who purchased their most recent ticket on Viagogo are more likely to be fairly dissatisfied with their experience (15% cf. 7%).

There is a clear relationship between ease of buying tickets and satisfaction. Those who found the experience of buying their most recent ticket either very easy or fairly easy are more satisfied with the experience than those who did not find it easy (89% cf. 63%). This is typical of consumer research more widely.

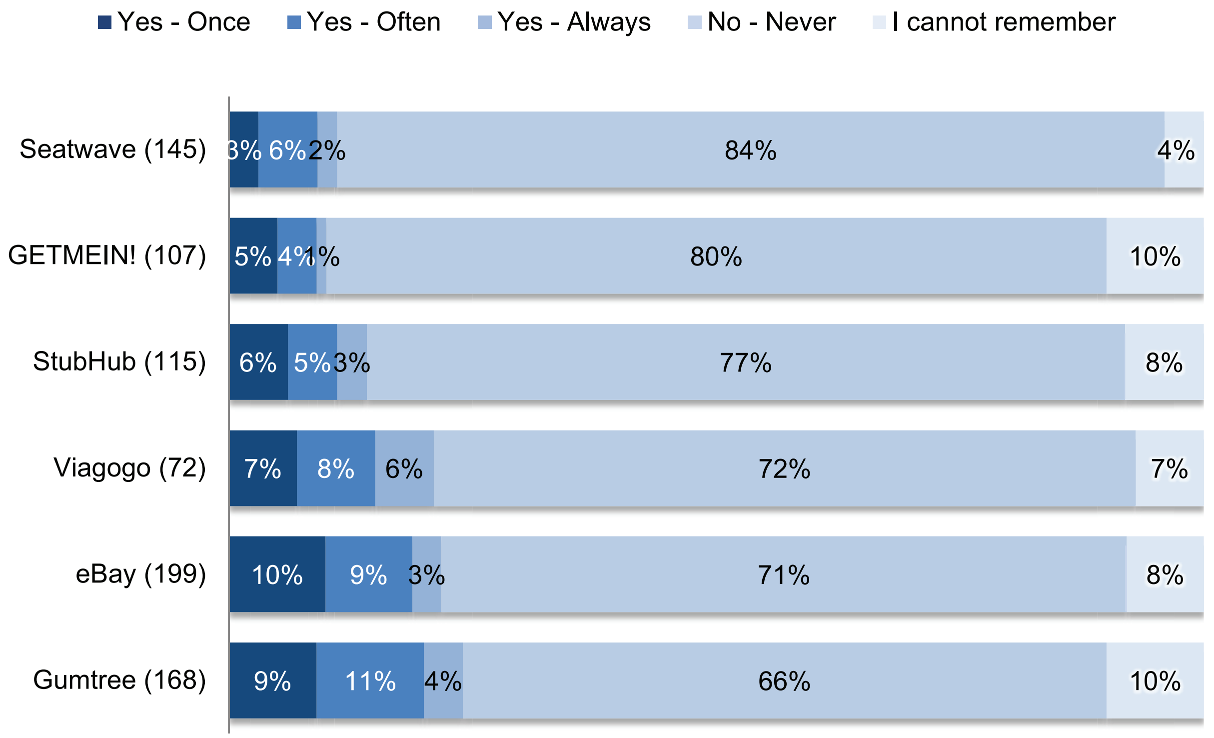
Those who paid substantially more than the face value are more likely to be very satisfied with their experience (42% cf. 26%) highlighting a demand for an 'experience' is linked with price.

6.2 Problems and complaints

Respondents were asked whether they have had any difficulties or problems buying tickets through any of the websites they have used in the last 12 months (it should be noted that only six websites had a large enough base size to ensure statistics were sufficiently reliable to report on). The majority of respondents have never had a problem purchasing a ticket from these websites in the last 12 months.

Buyers have been most likely to have experienced a problem in the last 12 months purchasing tickets from Gumtree (24%), while slightly fewer have experienced problems purchasing from eBay (22%) and Viagogo (21%). One in seven buyers reported problems purchasing from Stubhub (14%), while just one in ten reported problems purchasing from Seatwave (11%) and GET ME IN! (10%).

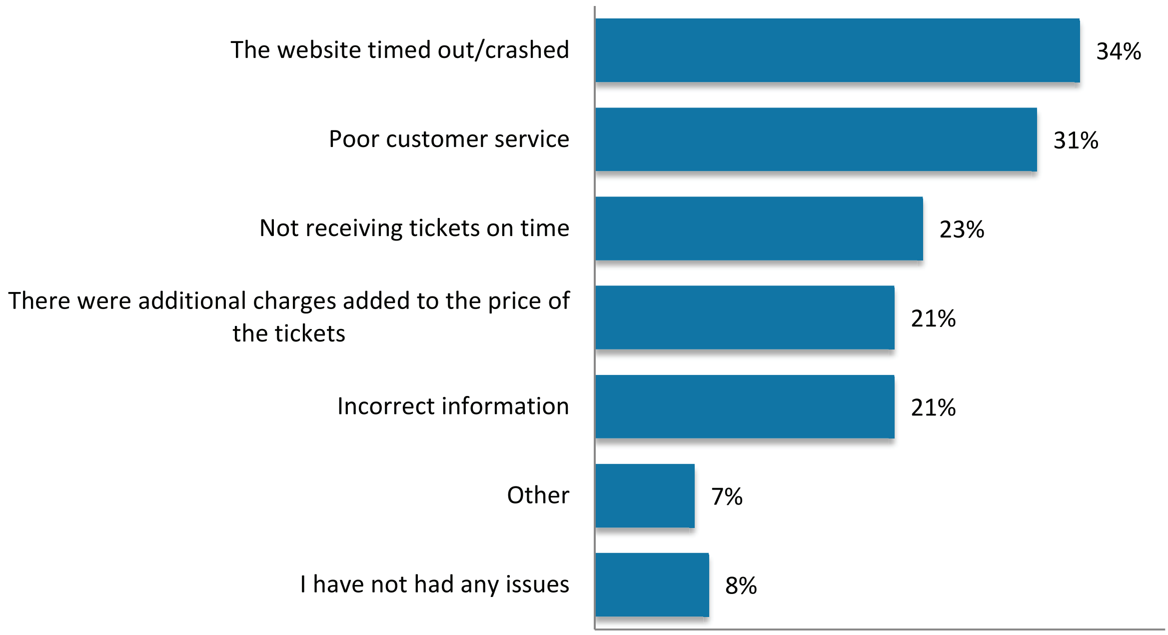
Figure 35: Ever experienced difficulties buying tickets through reseller websites (all respondents)



Have you ever had any difficulties, or problems, buying through any of these websites in the last 12 months?
Sample base in parentheses

Of those who have experienced an issue in the last 12 months, the most frequently cited issue was that the website timed out/crashed (34%), followed by poor customer service (31%) and, less commonly, not receiving the tickets on time (23%). Around a fifth of those experiencing issues cited additional charges being added to the price of the tickets (21%) or incorrect information (21%).

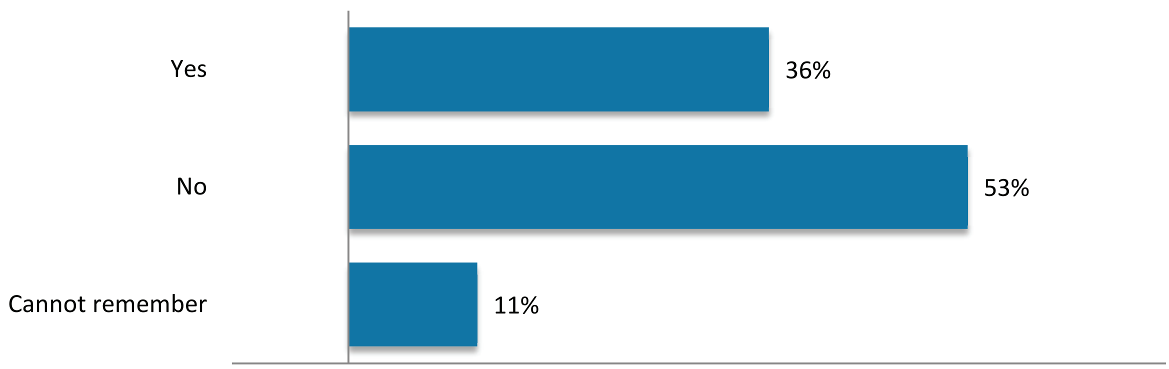
Figure 36: Issues experienced (where experienced issues)



What issues have you experienced?
Sample base = 118

Those respondents who have experienced a difficulty or problem were asked whether they have made a complaint to the reseller website as a result of these difficulties/problems. A third of respondents (36%) made a complaint, while more than half (53%) did not make a complaint and the remaining (11%) could not remember.

Figure 37: Complaints to the reseller website as a result of problems experienced (where experienced issues)



Did you make any complaints to the reseller website as a result of these difficulties/problems?
Sample base = 118

Of those who did not complain to the reseller website, 40% perceived the issue was not worth complaining about, while a slightly higher proportion (44%) said they did not believe their issue would be resolved.

Respondents were asked whether they have ever had a problem at the venue when using a resold ticket they have purchased. The majority of respondents have never had a problem at the venue when using a resold ticket (90%). A small proportion have had a problem at the venue (2%) which could include having tickets rechecked at the point of entry by a manager at the venue and being denied entry, and the remainder (7%) could not remember whether they had experienced a problem or not.

Figure 38: Problems experienced at the venue (all respondents)

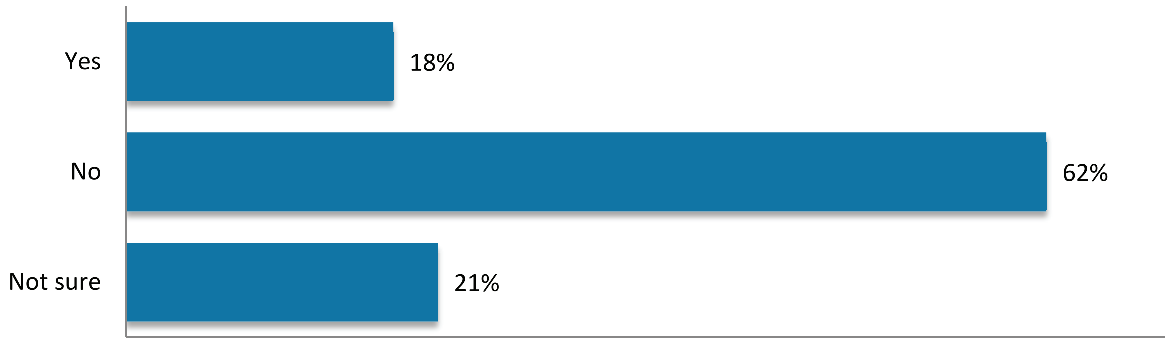
Have you ever had any problems at the venue when using a resold ticket you have bought?
Sample base = 602

6.3 Legislation changes

Where this report refers to legislation changes, this means the new secondary ticketing provisions set out in Part 3, Chapter 5 of the Consumer Rights Act 2015 and described in section 1.1 of this report.

Amongst respondents who have purchased tickets both before the legislation changes in May 2015 and after, 18% have noticed a change in the experience of buying tickets, 62% have not and 21% were unsure.

Figure 39: Changes noticed by buyers since legislation changes (where purchased tickets pre and post legislation)



Have you noticed any changes in the experience of buying tickets in the last 7 months (since 27th May 2015) compared with longer ago?
Sample base = 125

Those who said they had noticed a change were then asked to detail what changes they noticed in an open response question. Verbatim responses were collected and responses included; noticing an increased level of information detailed, pricing changes (namely being more expensive) and overall easier/simpler experiences. A handful of responses are detailed below:

"Far easier and more informative now than previously."

"Increased information. Increased denial of liability."

"More regulated. Not able to get tickets much cheaper than the original price. Changes on people trying to scam people with fake tickets."

"More detailed description of ticket."

7. Results by estimated ticket volume

This survey was designed predominantly to understand more about the types of people who use secondary ticketing facilities online, and as such, was designed specifically to capture this information. However, post-fieldwork, a number of requests were submitted to BMG Research to approximate the proportion of tickets bought by different groups, rather than the proportion of people who bought them, such as volume buyers, regular buyers and infrequent buyers. In order to achieve this some assumptions had to be made in order to carry out the appropriate statistical tests post-fieldwork. Although all appropriate steps have been taken to treat the data to compensate for some of the design flaws for ticket volume estimation, readers should note that these are approximations based on surveys of 'general' consumers. This means that these estimates are unlikely to include data from those who may buy very large volumes of secondary tickets.

The estimated numbers of tickets bought in the last 12 months was calculated, for each respondent, by multiplying the average number of tickets bought on each occasion by the number of occasions they have bought tickets. These two questions were asked as single response questions. Data were weighted by the estimated number of tickets bought in the last 12 months. For example, if a respondent had only bought 1 ticket in the last 12 months their responses would carry a weight of one ticket. If a respondent had purchased 5 tickets in the last 12 months then their responses would carry a weight of five, essentially being counted five times.

Assumptions & Calculations

Unfortunately the final responses for both the average quantity and frequency questions were '5+' and '10+' respectively, having used the pilot to minimise the number of options. It is clear that there will have been respondents who selected these options that may have purchased significantly more than 5 tickets on each occasion, or purchased on significantly more than 10 occasions over the year. However, as this information was not captured on the survey, an estimated factor was derived to compensate, based on a 'trajectory' from data captured on the survey.

The results show that a majority of respondents bought one or two tickets, on just one or two occasions. The numbers of respondents who have bought more than two tickets on more than two occasions gradually decreases as the average number of tickets bought increases, and as the number occasions increases. The average decrease (geometric mean) was calculated and then applied to respondents who selected that they had purchased tickets on '10 +' occasions and '5+' tickets on each occasion. This enabled us to estimate the full distribution of responses for those who selected '10+' or '5+'.

The results suggest that a factor of 5.818 for respondents who bought '5 +' tickets on each occasion should be applied, and a factor of 10.879 should be applied for respondents who purchased tickets on '10+' occasions. These estimated factors compensate for the artificial limit placed on the survey question.

In summary, these factors can be described as; the average number of tickets bought on each occasion, for respondents who have brought ‘5+’ tickets on each occasion; and the average number of occasions a respondent have purchased tickets, for respondents who have purchased tickets on ‘10+’ occasions.

Association with household size

Analysis of variance

Analysis of variance was carried out to determine whether there is any evidence of an association between the average number of tickets bought in the last 12 months and household size. The numbers of tickets bought in the last 12 months are not normally distributed (i.e. they are not symmetrical around the mean), which is a requirement for analysis of variance. Consequently, the data were then transformed to a normal distribution, using log transformations. This allowed us to perform the appropriate tests without violating key assumptions.

The resulting analysis shows no evidence of an association between the average numbers of tickets bought in the last 12 months and household size (F=1.522 on df=4 & 597, p=0.186). Readers should note that this does not mean that there is no association, rather that there is no evidence of an association from these results, and could easily be down to the small sample size of the survey.

Household size	1	2	3	4	5+	Total
Number of observations	71	189	148	127	67	602
Median	5.24	4.90	5.14	5.91	6.22	5.32
Mean	8.39	6.73	7.35	8.44	9.68	7.72
95% CI - Lower	6.35	5.91	6.27	7.11	7.35	7.12
95% CI - Upper	11.08	7.67	8.62	10.01	12.77	8.36

Chi – Squared tests

The number occasions that respondents have bought tickets in the past 12 months was cross-tabulated with household size, with chi-squared test included (categorises were merged to reduce low cell counts). The results show that respondents in larger households (5+) tend to buy tickets on significantly more occasions than we would expect if there were no association between household size and the number of occasions that respondents buy tickets. Also, the results show that respondents who live alone tend to buy tickets on more occasions than we would expect than if there were no association (see table 3, below).

This cross-tabulation has a significant chi-squared value, meaning that there is strong evidence of an association. However, we cannot say for certain that the association is linear. However, we can say that at least one of the cells within the cross-tabulation has a significantly different cell count from what we would expect if there was no association.

As for the number of occasions, the average number of tickets bought on each occasion was cross-tabulated with the size of respondents’ household. Again, chi-squared tests were included (categorises were merged to reduce low cell counts). The results show that respondents in larger households (those with 3 or more people) tend to buy more tickets on each occasion than we would expect if there were no association between household size and number the average number of tickets bought on each occasion (see figure 41).

This cross tabulation has a significant chi-squared value. This means that there is evidence of an association. Though we cannot be sure that association is linear, we can say that at least one of the cells, within the cross-tabulation, has a significantly different cell count from what we would expect if there was no association.

Figure 41: Household Size by Number of Occasions Purchased Tickets

Thinking back over the last 12 months, on approximately how many occasions have you purchased tickets for yourself during that period?

			1	2	3	4	5+	Total
How many people live in your household?	1	Count	14	27	8	5	17	71
		Expected Count	13.8	24.1	11.7	10.0	11.4	71.0
		%	19.7%	38.0%	11.3%	7.0%	23.9%	100.0%
	2	Count	38	71	30	22	28	189
		Expected Count	36.7	64.0	31.1	26.7	30.5	189.0
		%	20.1%	37.6%	15.9%	11.6%	14.8%	100.0%
	3	Count	33	53	19	24	19	148
		Expected Count	28.8	50.2	24.3	20.9	23.8	148.0
		%	22.3%	35.8%	12.8%	16.2%	12.8%	100.0%
	4	Count	20	37	30	24	16	127
		Expected Count	24.7	43.0	20.9	17.9	20.5	127.0
		%	15.7%	29.1%	23.6%	18.9%	12.6%	100.0%
	5+	Count	12	16	12	10	17	67
		Expected Count	13.0	22.7	11.0	9.5	10.8	67.0
		%	17.9%	23.9%	17.9%	14.9%	25.4%	100.0%
Total		Count	117	204	99	85	97	602
		Expected Count	117.0	204.0	99.0	85.0	97.0	602.0
		%	19.4%	33.9%	16.4%	14.1%	16.1%	100.0%

Figure 42: Chi-Square Tests

	Value	df	p
Pearson Chi-Square	26.483[a]	16	0.048
Likelihood Ratio	26.186	16	0.051
Linear-by-Linear Association	3.062	1	0.080
N of Valid Cases	602		

Figure 43: Household Size by Average Number Tickets purchased

Thinking again over those previous 12 months, on average, how many tickets did you purchase on each occasion?

			1	2	3	4 +	Total
How many people live in your household?	1	Count	15	43	5	8	71
		Expected Count	10.1	44.5	5.9	10.5	71.0
		%	21.1%	60.6%	7.0%	11.3%	100.0%
	2	Count	22	139	10	18	189
		Expected Count	27.0	118.4	15.7	27.9	189.0
		%	11.6%	73.5%	5.3%	9.5%	100.0%
	3	Count	19	92	13	24	148
		Expected Count	21.1	92.7	12.3	21.9	148.0
		%	12.8%	62.2%	8.8%	16.2%	100.0%
	4	Count	17	71	13	26	127
		Expected Count	18.1	79.5	10.5	18.8	127.0
		%	13.4%	55.9%	10.2%	20.5%	100.0%
	5+	Count	13	32	9	13	67
		Expected Count	9.6	42.0	5.6	9.9	67.0
		%	19.4%	47.8%	13.4%	19.4%	100.0%
Total		Count	86	377	50	89	602
		Expected Count	86.0	377.0	50.0	89.0	602.0
		%	14.3%	62.6%	8.3%	14.8%	100.0%

Figure 44: Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	24.719[a]	12	0.016
Likelihood Ratio	24.534	12	0.017
Linear-by-Linear Association	8.015	1	0.005
N of Valid Cases	602		

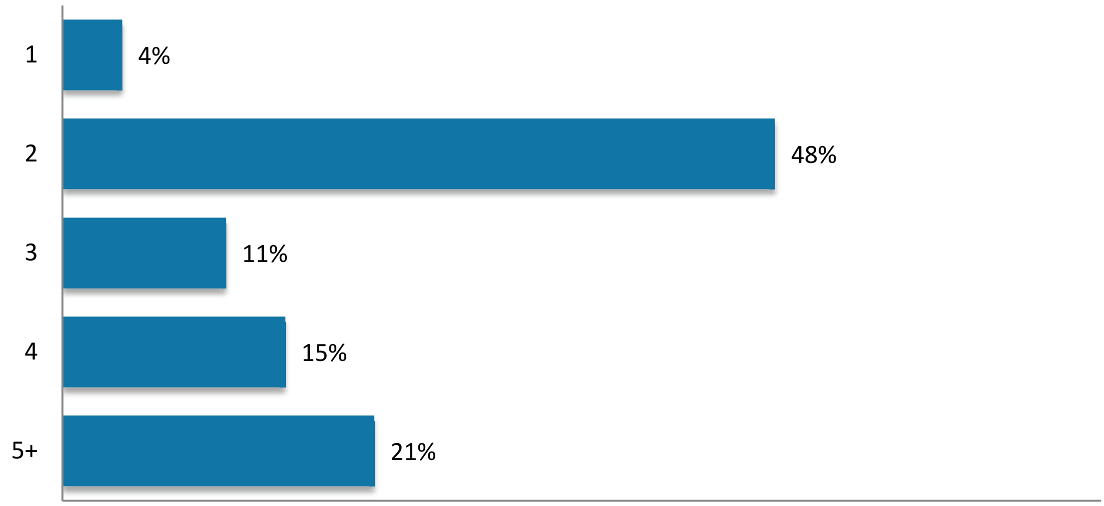
At the request of the client(s), a number of additional hypotheses were tested. These have been answered in turn below.

What proportions of tickets are bought in batches of 5 or more tickets; and to what extent does this connect with those respondents living with that number of people?

Our analysis shows that over one fifth of tickets purchased are estimated to be purchased in batches of 5 or more tickets (21%). Just 4% of tickets are purchased in singles and almost half are purchased in pairs (48%). Around one in ten tickets are purchased in batches of three (11%) and one in six are purchased in batches of four (15%).

There is also evidence that the distribution of observed counts are significantly different to what we would expect if there was no association between household size and occasions purchased tickets.

Figure 45: Proportion of tickets bought

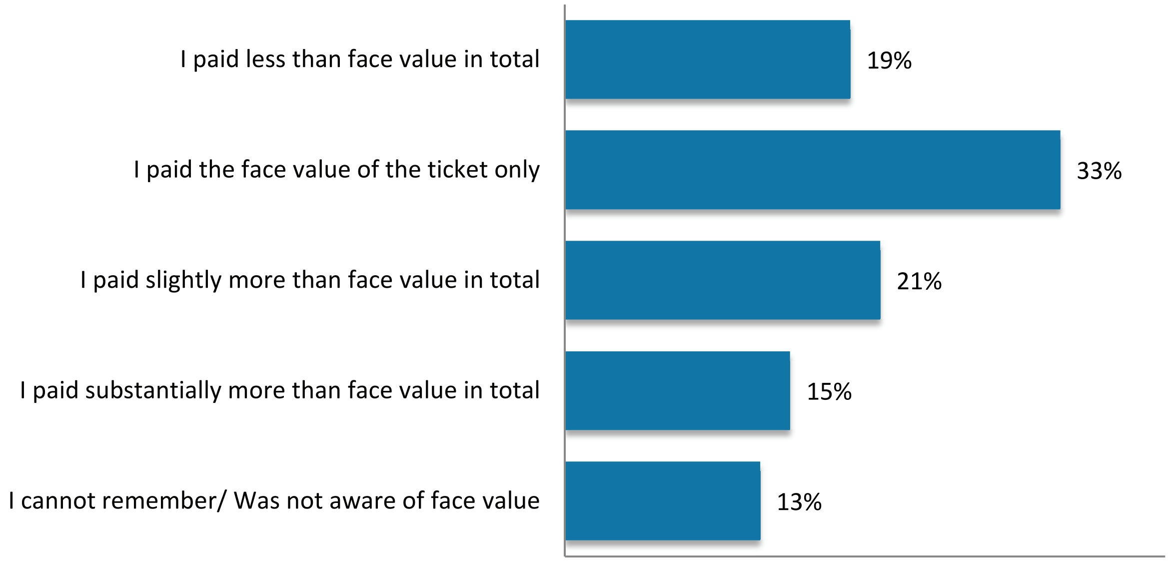


Proportion of tickets purchased
Sample base = 602

What proportions of tickets are bought by volume buyers?
Estimates suggest that around six in ten (58%) tickets purchased in batches of five or more are purchased by volume buyers; around four in ten (42%) are purchased in batches of four tickets.

What proportions of tickets are bought at below or substantially above face value?
Our analysis estimates that around one fifth of tickets are bought at less than face value (19%). Analysis also shows that around one in six tickets are bought at substantially more than face value (15%). Around a fifth of tickets are purchased at slightly more than face value (21%). Whilst one third of tickets are estimated to be purchased at the original face value of the ticket (33%).

Figure 46: Proportion of tickets bought at face value (all respondents)

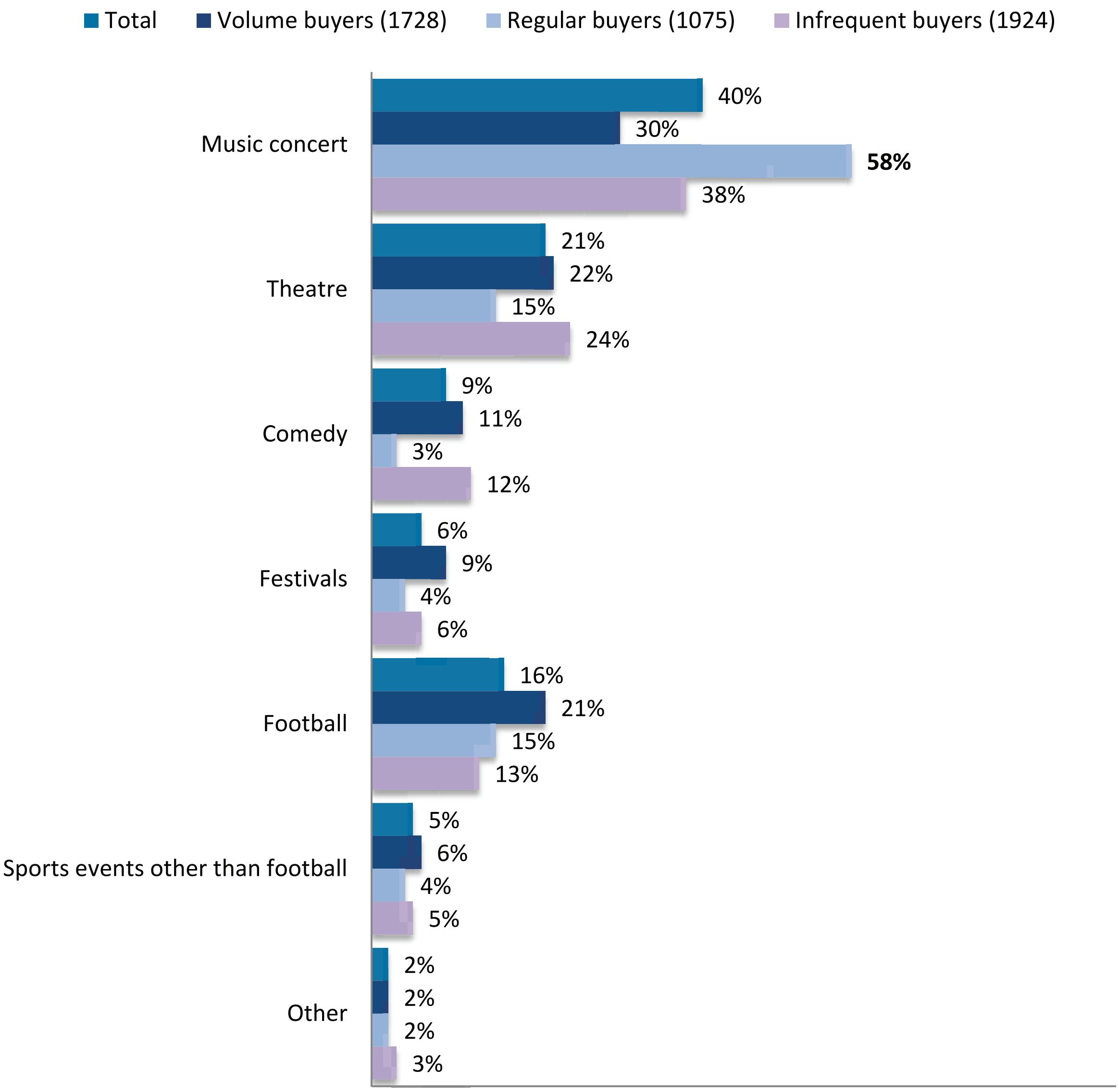


Proportion of tickets bought at face value
Sample base = 602

For what category(ies) of event if any are more tickets bought by volume buyers than by other categories of buyers?

Our analysis shows that the highest proportion of tickets purchased by volume buyers, when compared with regular buyers and infrequent buyers, is for football events (21%), followed by festivals (9%) and then sport events other than football (6%).

Figure 47: Types of tickets purchased on most recent occasion (all respondents)



And on the most recent occasion, what type of ticket did you buy?
Sample bases in parentheses

8. Executive summary – sellers

Profile of sellers

Like for the profile of buyers, the profile of sellers is notably different when compared to statistics for the United Kingdom. The online secondary ticket sellers profile is slightly more female (55%) and significantly younger, around half of sellers are aged between 18 and 34 (50%), while 41% are aged between 35 and 54. Just 9% are aged 55+. Just under two thirds of sellers are in full-time employment (65%), and around 14% work part-time. Just 4% classify themselves as self-employed. 5% of sellers are students. The sellers profile is made up of significantly more people of classifications C2DE compared with the national profile. More than six in ten sellers are classified as C2DEs (62% cf. 42%).

Broadly in-line with national proportions, the majority of the sample currently lives in England (87%), around 7% live in Scotland and 3% live in Northern Ireland. Just 2% of sellers live in Wales, but due to the low sample size of the survey (base = 400), the difference is just about on the threshold of the margin of error. Within England London dominates, around one quarter of sellers live in London (23%), whilst 14% live in the South West and a similar proportion (14%) live in the North West.

Regarding internet usage statistics, the vast majority of sellers say that they access the internet daily (84%), while most of the remainder (12%) access the internet several times per week. Very few sellers report accessing the internet just a few times per month (2%), less frequently or hardly ever (1%).

As for buyers, when data for sellers are compared with the results from BMG's Online Omnibus survey[9], the results show that a significantly greater proportion of sellers tend to buy products online 'all the time' compared to the general public (33% cf. 14%). The majority of sellers (86%) buy products on the internet all the time or regularly, while 11% buy products online infrequently, 1% rarely and 1% never. Around three in every ten members of the general public say that they buy products online infrequently, rarely or never (30%), compared to just 13% of sellers of secondary tickets.

Selling behaviour

In terms of how they found the website they sold their most recent ticket on, four in ten sellers say that they have used the website they sold most recently on previously (40%). Almost three in ten said that the website was recommended to them buy a friend or family member (28%) and around two in ten said that they found the website via an internet search (18%). Just one in ten sellers said that they used the website they most recently sold on, to buy tickets for personal use on a previous occasion (9%), while a smaller proportion (1%) have used this website before to buy tickets with the express intention of selling the ticket(s) on.

---

[9] Omnibus data on internet usage is available here www.bmgresearch.co.uk/internet-usage-october2015

Respondents to the sellers' survey were placed into segmentation groups based on the frequency of use of the secondary ticketing market and the average number of tickets they have sold on each occasion. *Regular ticket sellers* – those respondents who have sold tickets on 3 or more occasions, but sell on average less than 4 tickets on each occasion – make up around one in five (20%) of sellers. *Volume ticket sellers* – those respondents who have sold tickets on 3 or more occasions and sell on average 5 or more tickets on each occasion – account for 12% of sellers. Finally, *infrequent ticket sellers* – those respondents who have sold tickets on just 1 or 2 occasions – account for the majority of sellers (68%).

Respondents were also asked why they had chosen to sell on their tickets and around two thirds said that they had sold on the ticket(s) they originally purchased due to being unable to attend the event (64%). Around two in ten respondents said they had sold their ticket(s) on due to needing the money from the sale of the ticket. Around one in eight sellers said that they had originally bought the ticket(s) with the intention of reselling (13%).

Analysis shows that around three in ten tickets are estimated to have been originally purchased with the intention of reselling (29%). Whereas, just over half of tickets were sold due to an unforeseen circumstance which meant that the individual could no longer attend the event (58%). Around a fifth of tickets were sold because the individual needed the money that they could recoup from the sale of the ticket(s) (18%).

The results also show that infrequent sellers were significantly more likely to sell tickets at a lower price than the original face value (20%), when compared with tickets that were sold by regular sellers (9%) and volume sellers (6%).

The majority of sellers said that they had originally purchased their ticket(s) from an official seller (79%). Fewer respondents had purchased the ticket(s) to sell from a reseller website (such as the one they sold it on) (13%) and even fewer said they bought them from a friend (7%).

Reseller websites

The results suggest that higher proportions of respondents who sold ticket(s) post legislation claim to have been required to detail more types of information compared with those who sold their most recent ticket longer than 7 months ago (pre legislation). This result supports the assertion that the legislation is having a noticeable effect on reselling activity.

Those who have sold ticket(s) post legislation are significantly more likely to have been required to detail the booking reference (30%) compared to those who sold ticket(s) longer than 7 months ago (20%). It should be noted, however, that information about booking references is not required to be provided to buyers under the Consumer Rights Act 2015.

The results also find that those who have sold ticket(s) post legislation are significantly more likely to have been required to detail an additional postal charge (set by the seller website - 37%) compared with those who have sold ticket(s) before the legislation (23%). Again, this information is not required under the Consumer Rights Act 2015, although it is required under the CCRs.

Conversely, significantly more respondents who sold their ticket(s) pre legislation were required to detail an additional postal charge which was estimated and set by themselves (32%), compared with those who have sold ticket(s) post legislation (25%).

Respondents were also asked whether the purchaser of their ticket(s) might have been subject to any additional charges on top of the price originally advertised. The majority of sellers said that there were no additional charges to the purchaser (60%), and around one quarter said there were additional charges (26%).

Selling experience

Sellers were also asked about their experience of registering to be able to sell tickets online. Almost two thirds of respondents said that they were required to give their address details in order to sell their ticket(s) (65%), followed by almost half who said they had to give their banking details (47%), whereas just one quarter said credit card details (27%) and a valid ID (26%). Around one in eight respondents (13%) claimed that they were not required to give any of these details during the registration process.

Respondents were also asked how long before the event that they put their ticket(s) up for sale. Around two in ten respondents said that they put their tickets up for sale within just a few days of the event (19%). Most sellers did so within a week or two of the event (41%), while around one quarter did within a month (26%). Around one in eight respondents said that they put their ticket(s) up for sale within a few months (12%). These were more likely to be infrequent sellers.

On the legislation changes specifically, amongst respondents who sold tickets both before the legislation changes in May 2015 and after, around one in six said that they had noticed a change in the experience of selling tickets (16%), while six in ten said they had not (60%).

Finally, when sellers were asked if they would ever sell a ticket again a clear majority said that they would (83%). Just one in twenty (5%) said they would not and around one in ten were unsure (11%). When respondents were asked if they would sell a ticket again if the artist/sports person/team/organisers were against the resale of tickets to their events, the proportion of sellers who said that they would sell again decreases dramatically to 55%, while the proportion of sellers who said that they would not sell again increases by a factor of five to 25%.

9. Profile of sellers

This section of the report summarises the profile of those who have sold tickets online using secondary ticketing platforms in terms of demographics and internet usage.

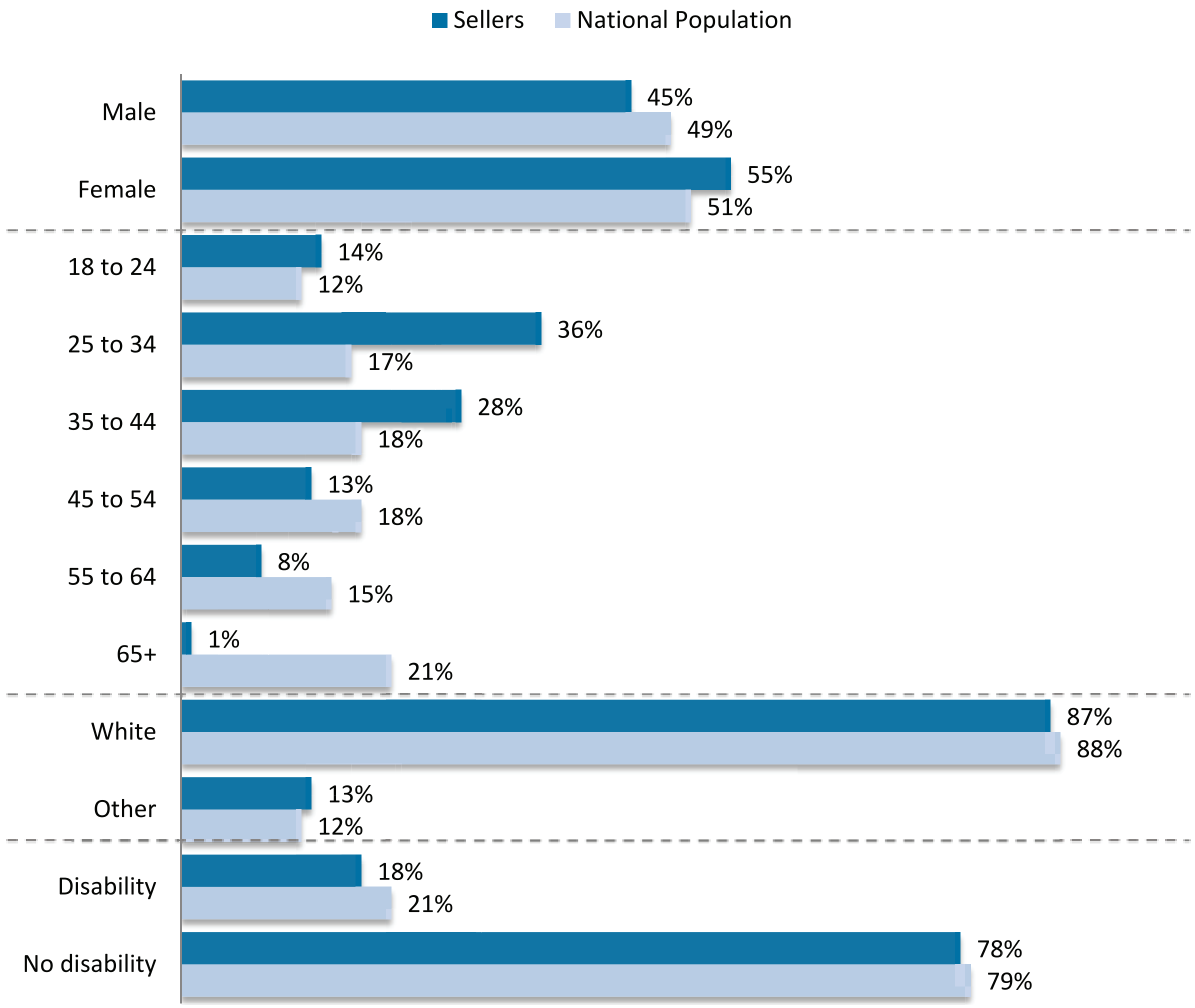
9.1 Demographic profile

Looking at the profile of sellers of secondary tickets versus the national statistics, sellers are:

- More likely to be female (55% cf. 51%)
- More likely to be younger, aged below 34 (50% cf. 29%)
- More likely to be classification C2DE (62% cf. 47%)
- More likely to work full-time (65% cf. 38%)

Over half of sellers of tickets are female (55%) while 45% are male. Half of sellers are aged between 18 and 34 (50%), while 41% are aged 35 to 54 and 9% are aged 55+. Around nine in ten sellers are white (87%) and almost two in ten sellers consider themselves to have a disability (18%).

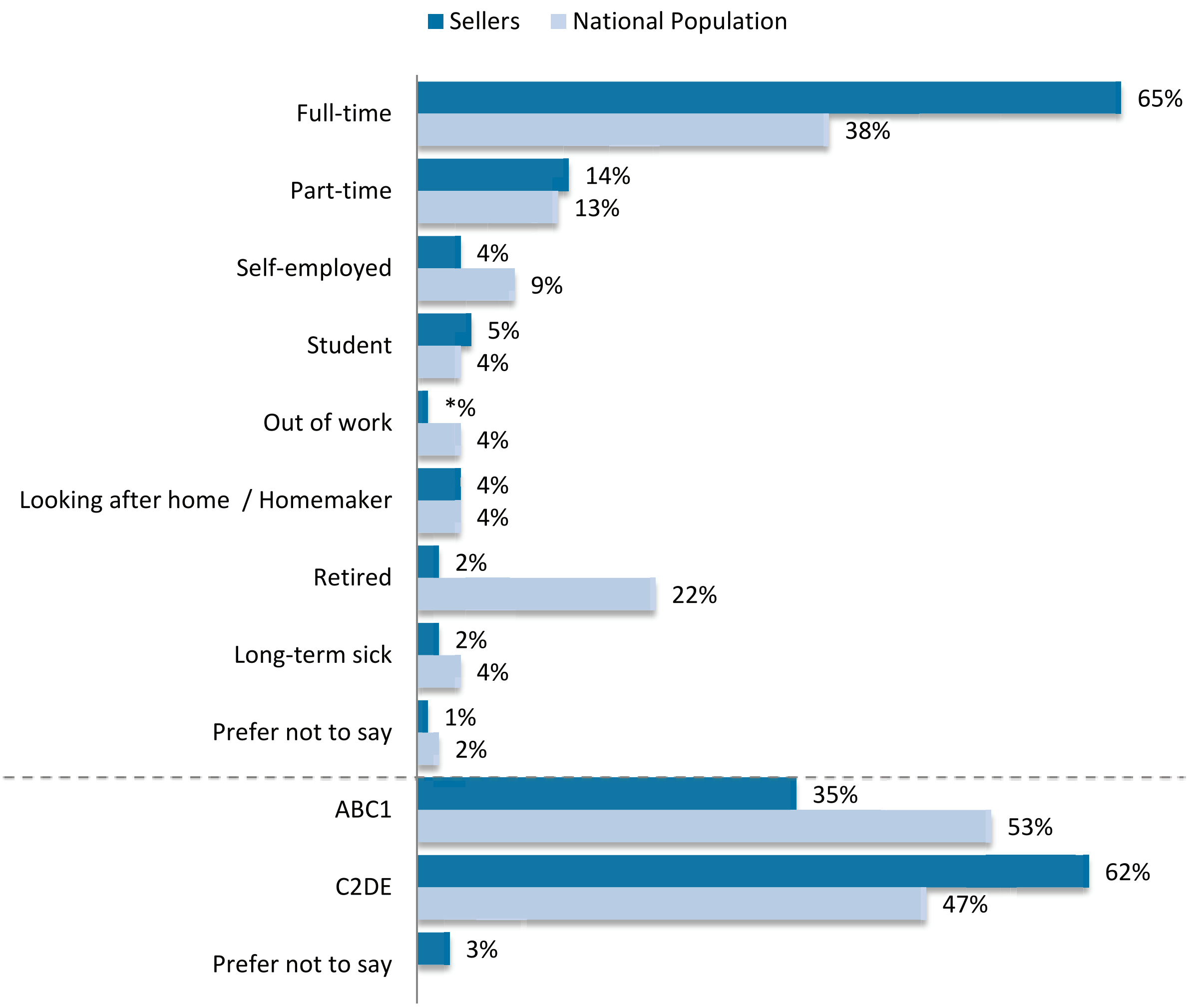
Figure 48: Profile of sellers by gender, age, ethnicity, disability (all respondents)



What is your gender?
Which of the following age brackets do you fit into?
Which of the following categories would best describe your ethnicity?
Do you consider yourself to have a disability?
Sample base = 410 Source: 2011 Census

The following figure details the working-status and socio-economic grade of online sellers of secondary tickets. Around two thirds of sellers are in full-time employment (65%), 14% work part-time, 4% are self-employed and 5% are students. The remaining 11% are not currently in employment or declined to respond. Based on the chief incomer earner in their household, around six in ten sellers are classified as C2DEs (62%), while 32% are ABC1s.

Figure 49: Profile of sellers by working status and socio-economic grade (all respondents)

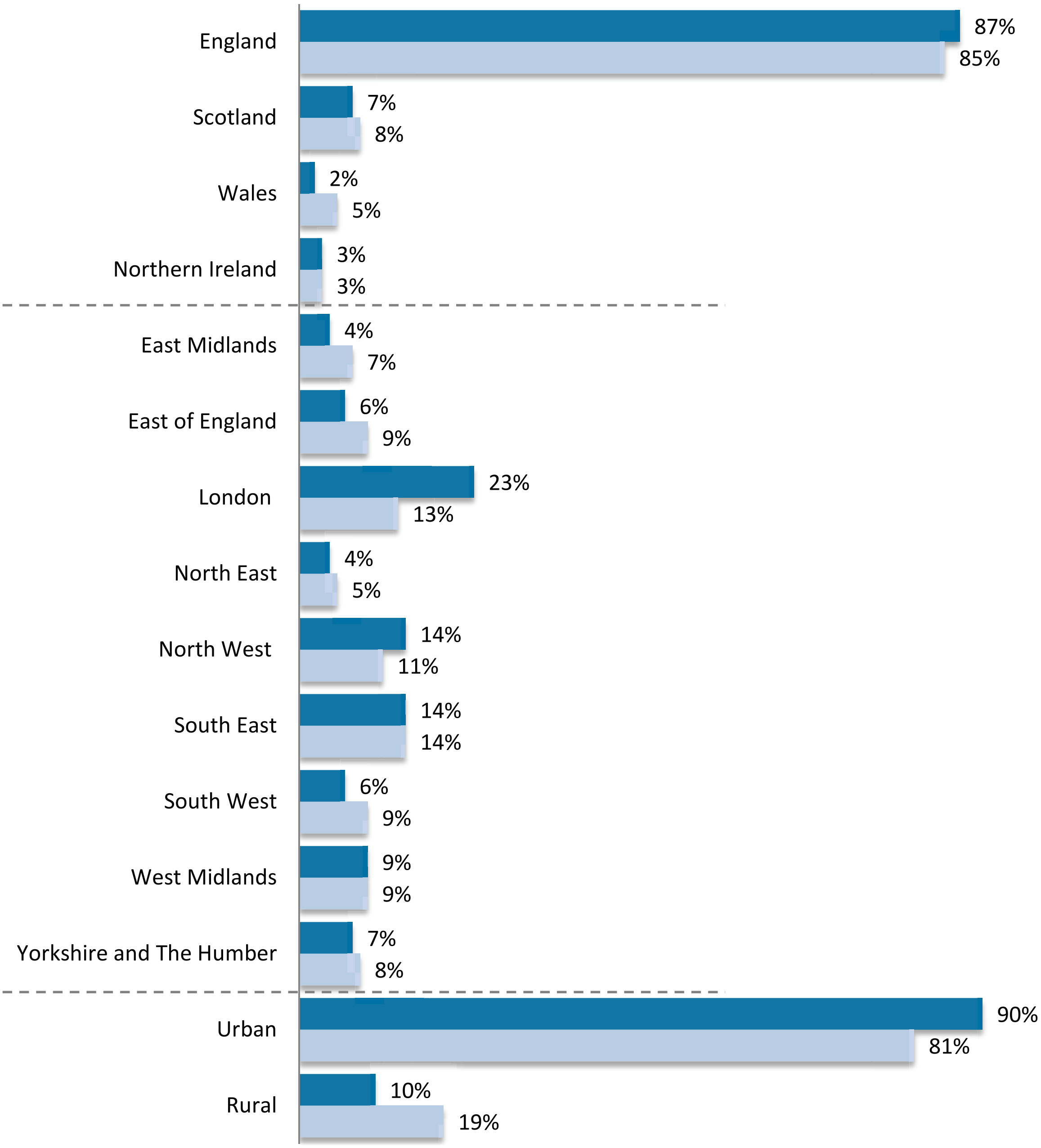


What is your employment status?
SEG
Sample base = 410

Source: 2011 Census (18+ population)

Respondents were asked to provide their postcode in order to enable analysis by country, region, and urban vs. rural. In line with national proportions, the majority of the sample currently lives in England (87%), 7% live in Scotland, 2% live in Wales and 3% live in Northern Ireland. Around a quarter of sellers live in London (23%), 14% live in the South West and 14% live in the North West. Smaller proportions of sellers live in the remaining regions.

Figure 50: Profile of sellers by region (all respondents)

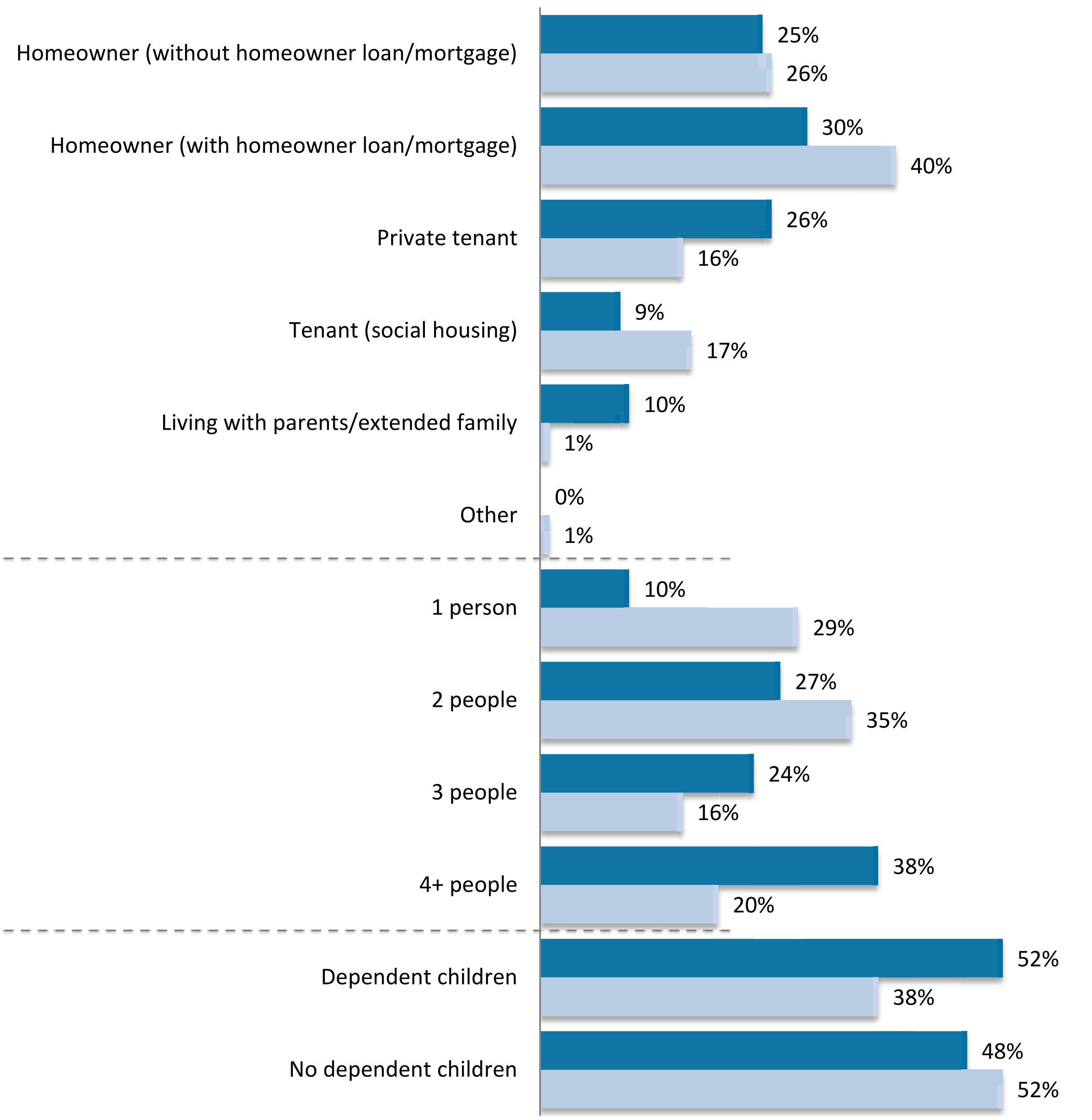


Could you please provide your postcode?
Sample base = 410 Source: 2011 Census

The following figure details the household composition of sellers of secondary tickets online. Over half of buyers own their own home either outright or with a mortgage (25% and 35% respectively). Around one quarter rent from a private landlord (26%), 9% are social housing tenants and 10% live with parents or extended family.

Similar proportions of sellers live in a household or two (27%), three (24%) or four people (24%). One in ten sellers live on their own (10%) and 14% live in a household of five or more people. Over half of sellers (52%) have dependent children living in their household.

Figure 51: Profile of sellers by household composition (all respondents)



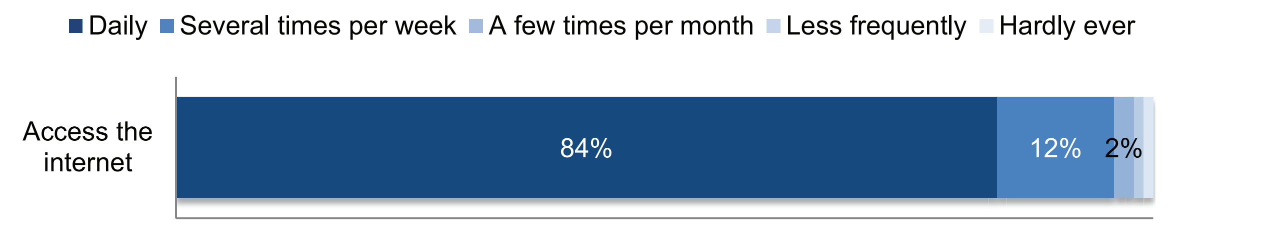
Which of the following best describes your current accommodation?
How many people live in your household?

Are there any dependent children in your household?
Sample base = 410
Source: ONS Labour Market Statistics 2015, ONS Labour Force Survey 2015, ONS Families and Households Survey 2015 (Only includes households with at least one person aged 16 – 64)

9.2 Internet use

The majority of sellers access the internet daily (84%), while most of the remainder (12% of sellers) access the internet several times per week, with very few accessing the internet just a few times per month (2%), less frequently or hardly ever (1%).

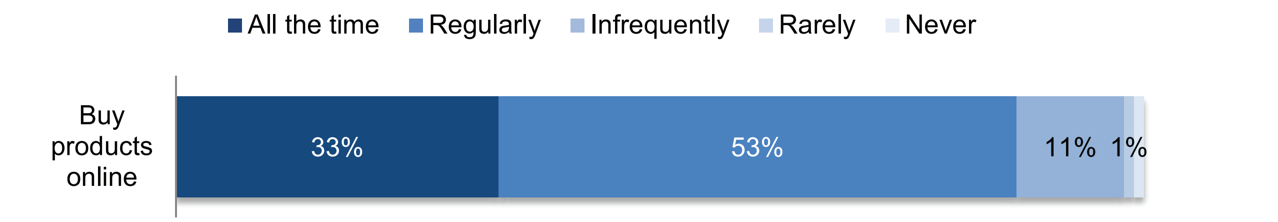
Figure 52: Internet use (all respondents)



How often do you access the internet for personal use? Sample base = 410

Respondents were also asked how often they buy products online. The majority (86%) buy products on the internet all the time or regularly, while 11% buy products online infrequently, 1% rarely and 1% never.

Figure 53: How often buy products online (all respondents)



How often, if at all, do you buy products online? Sample base = 410

Comparing this to the results from the Omnibus survey[10] reveals that a significantly greater proportion of seller of tickets buy products online 'all the time' compared to the general public (33% cf. 14%). Three in ten of the general public buy products online infrequently, rarely or never (30%) compared to just 13% of sellers of tickets.

[10] Omnibus data on internet usage is available here www.bmgresearch.co.uk/internet-usage-october2015

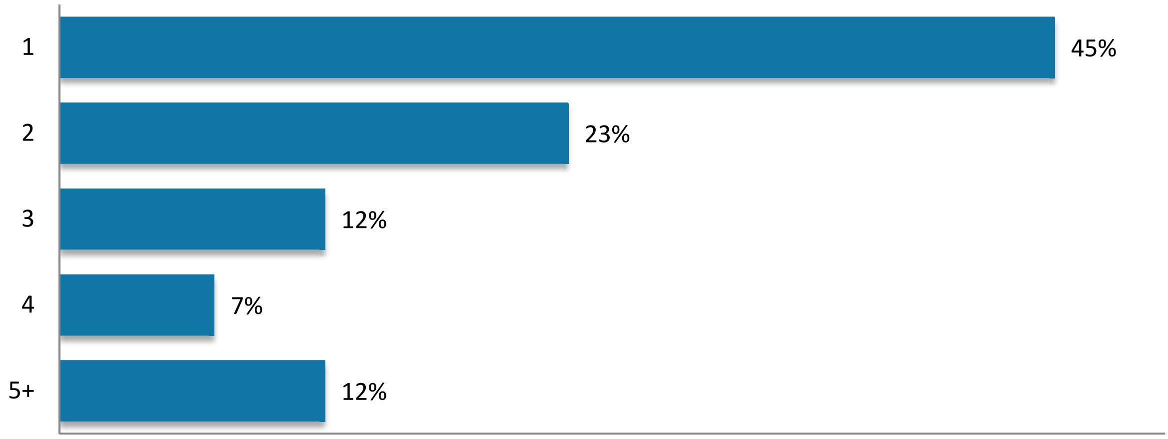
10. Selling behaviour

This chapter explores the selling behaviour of sellers of tickets including when they have ever sold tickets via a reseller website, when they last sold tickets, what types of tickets they sold, how many tickets they tend to sell and where they sell these tickets from.

10.1 Frequency of selling

Most respondents have sold tickets on one occasion in the last 12 months (45%), two in ten have sold tickets on two separate occasions (23%) and around one in ten (12%) have sold tickets on three occasions in the last 12 months. The remaining 19% have sold tickets on four or more occasions in the last 12 months.

Figure 54: Number of occasions tickets sold in the last 12 months (all respondents)

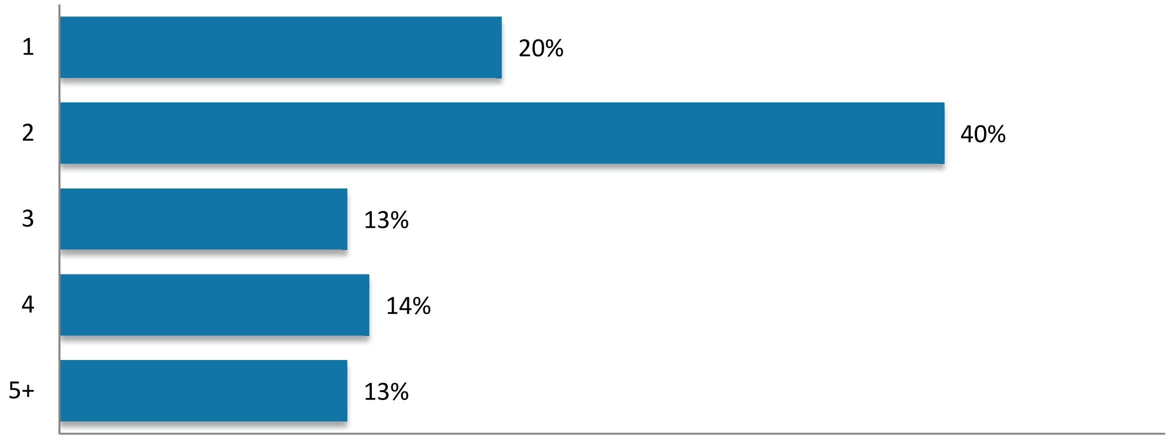


Thinking back over the last 12 months, on approximately how many occasions have sold tickets during that period?
Sample base = 410

The proportion of respondents who have only sold tickets on one occasion in the last 12 months is significantly higher amongst females than males (50% cf. 38%).

Respondents were asked how many tickets they have sold on average on each occasion. Most respondents sold an average of two tickets on each occasion in the last 12 months (40%). Two in ten (20%) sold one ticket, while one in eight (13%) sold three tickets and similar proportions sold four (15%) or five or more tickets (13%) on each occasion in the last 12 months.

Figure 55: Average number of tickets sold on each occasion (all respondents)



Thinking again over those previous 12 months, on average, how many tickets did you sell on those occasions?
Sample base = 410

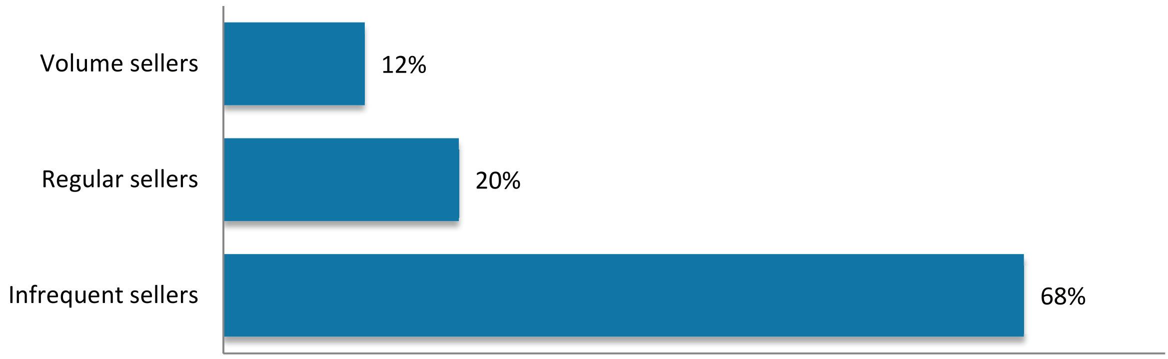
The proportion of respondents who have sold on average 5 or more tickets on each occasion in the last 12 months is significantly higher amongst males than females (17% cf. 11%).

Respondents have been placed into segmentation groups based on their frequency of use of the secondary ticketing market i.e. the number of occasions they have sold tickets in the last 12 months and the average number of tickets they have sold on each occasion. The groups are defined as follows:

- **Volume ticket sellers** – These respondents have sold tickets on 3 or more occasions and sell on average 5 or more tickets on each occasion
- **Regular ticket sellers** – These respondents have sold tickets on 3 or more occasions but sell on average less than 4 tickets on each occasion
- **Infrequent ticket sellers** – These respondents have sold tickets on 1 or 2 occasions.

The following figure illustrates the number of sellers in each group. The majority of respondents are classified as infrequent ticket sellers (68%), followed by regular ticket sellers (20%) and volume ticket sellers (12%). Throughout the report, these groups will be referred to as volume sellers, regular sellers and infrequent sellers.

Figure 56: Type of seller segmentation (all respondents)

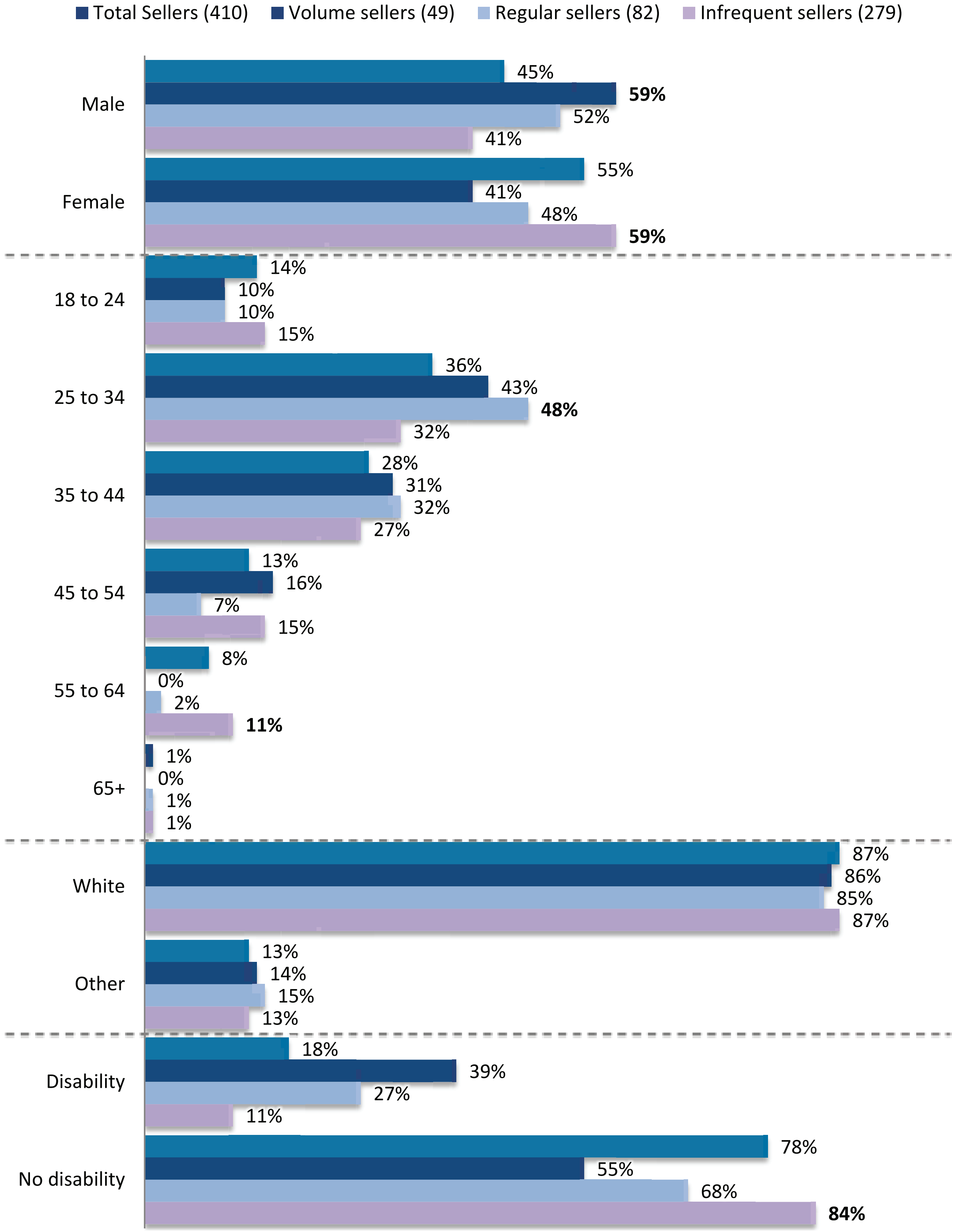


Sample base = 410

Looking at the profile of volume sellers, regular sellers and infrequent sellers reveals that compared with the total:

- Volume sellers are more likely to be male (59% cf. 45%)
- Infrequent are more likely to be female 59% cf. 55%)
- Regular sellers are more likely to be aged 25 to 34 (48% cf. 36%)
- Infrequent sellers are more likely to be aged 55-64 (11% cf. 8%)
- Significantly more volume sellers live in London (45% cf. 23%)

Figure 57: Profile of volume sellers, regular sellers and infrequent sellers, by demographics (all respondents)



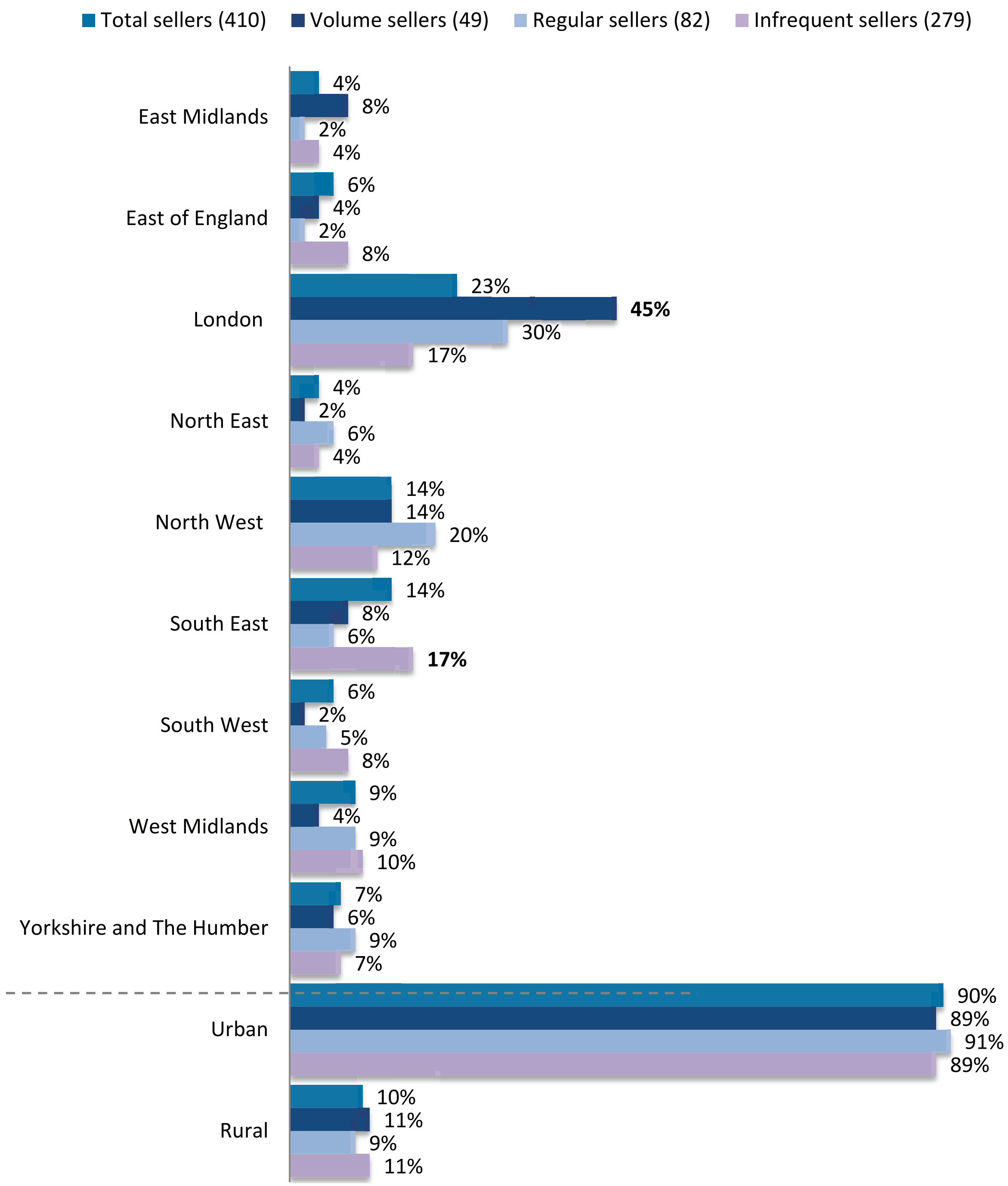
What is your gender?

Which of the following age brackets do you fit into?

Which of the following categories would best describe your ethnicity?

Do you consider yourself to have a disability?
Sample bases in parentheses
Figures in bold are statistically significantly higher than the total

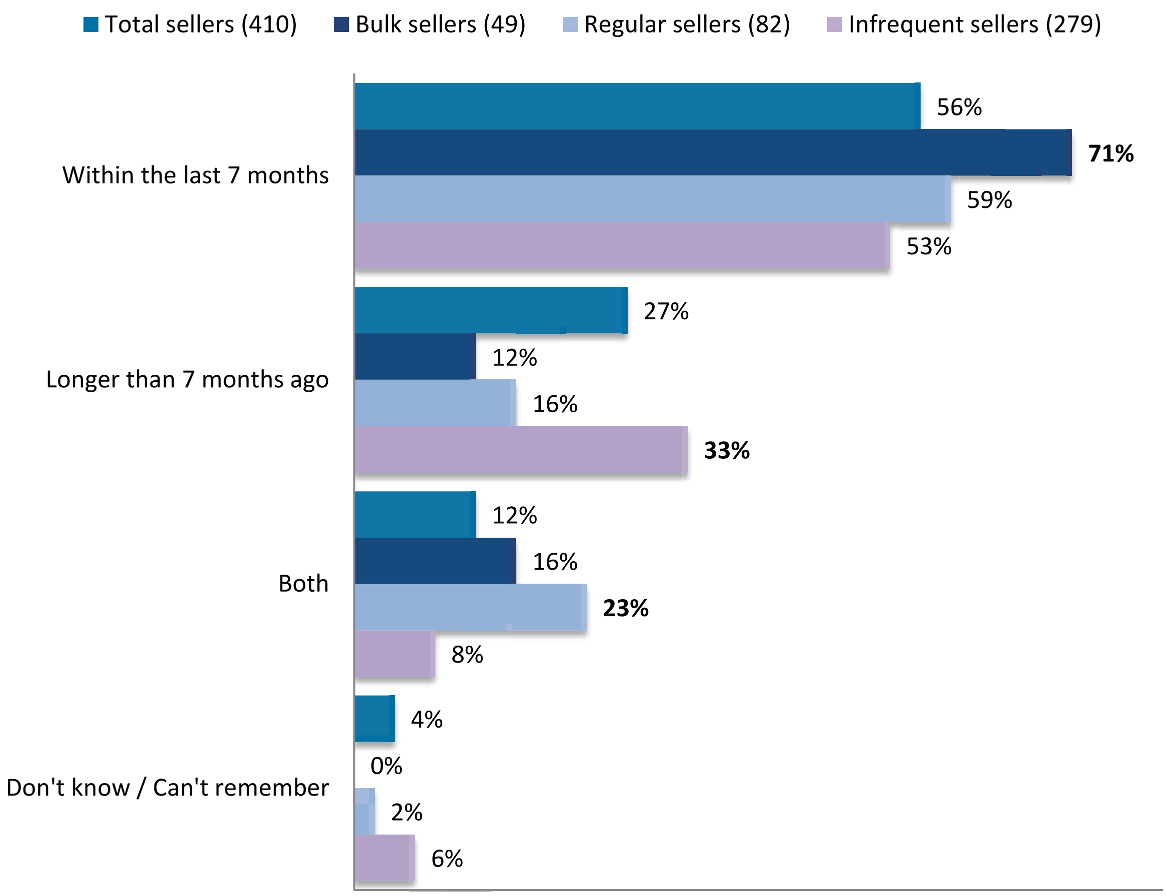
Figure 58: Profile of volume sellers, regular sellers and infrequent sellers, by region (all respondents)



Could you please provide your postcode?
Sample bases in parentheses
Figures in bold are statistically significantly higher than the total

Over half of those who have sold tickets have done so since the legislation changes in May 2015 (56%), around one quarter have sold tickets prior to May 2015 (27%) and around one in ten have sold tickets both pre and post May 2015 (12%). The remaining 4% don't know or can't remember.

Figure 59: Tickets sold pre or post legislation (all respondents)



When have you ever sold tickets online using one of these websites?
Sample bases in parentheses
Figures in bold are statistically significantly higher than the sub sample

Significantly more volume sellers have sold tickets since the legislation changes in May 2015 compared with infrequent sellers (71% cf. 53%). Infrequent sellers are more likely to have sold tickets prior to the legislation changes (33%) compared with both regular sellers (16%) and volume sellers (12%). As expected, regular sellers are more likely to have sold tickets both prior to and post legislation changes compared with the total (23% cf. 12%).

10.2 Types of tickets sold

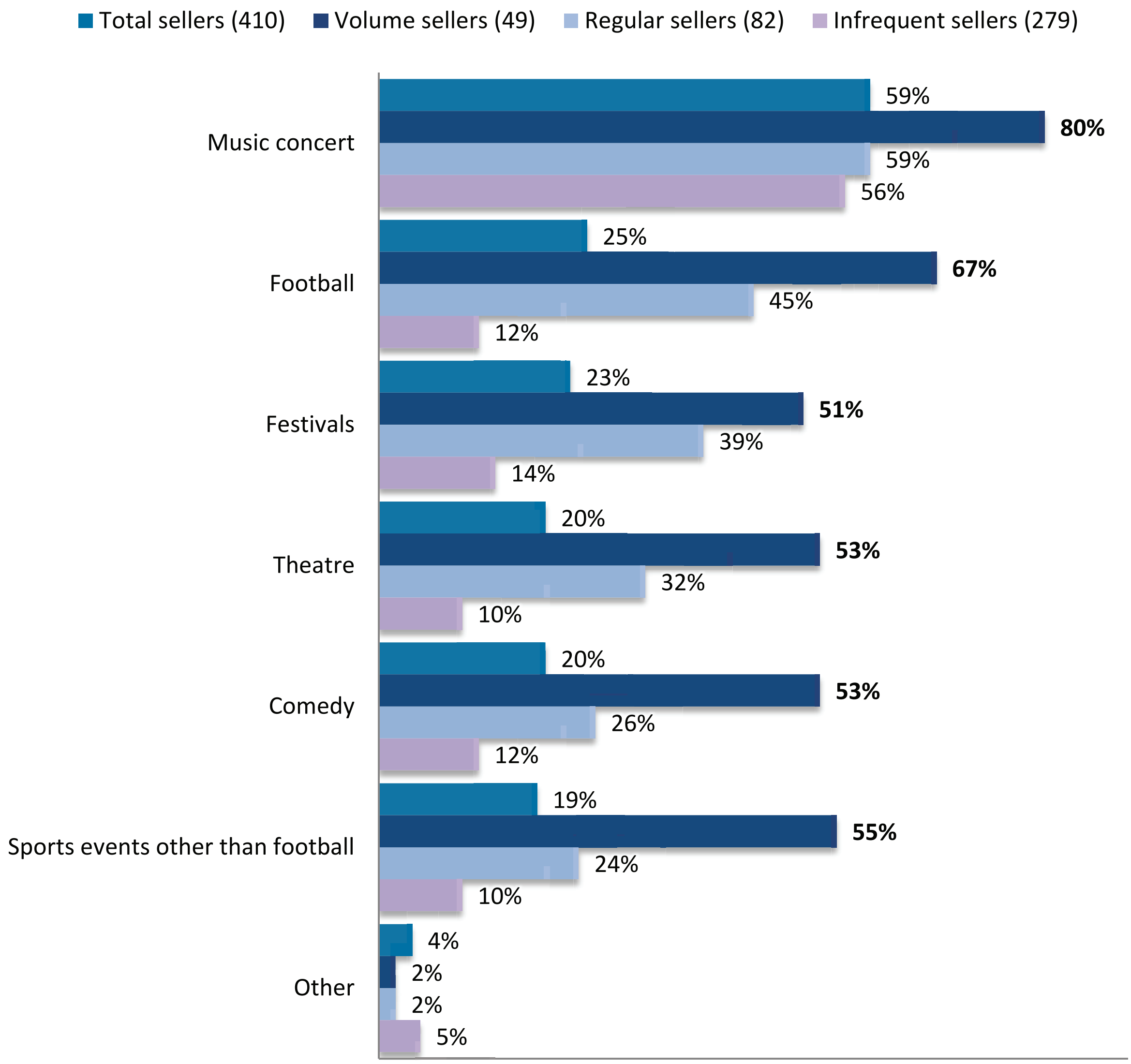
Respondents were asked what type of ticket(s) they have sold in the last 12 months on the websites they have used.

Music concert tickets are the most common type of ticket sold in the last 12 months (59%). This is followed by football tickets (25%), festivals (23%), theatre (20%) and comedy (20%). One fifth have sold sports events tickets other than football (19%) and 4% said they have sold another type of ticket. The high proportion of tickets for music events being sold supports the greater level of concern around ticket resale in the music sector, a finding similar to the buyers.

StubHub is the official reseller of a number of Premier League clubs (2015/16) including Tottenham Hotspur[11] which may be a contributing factor to the number of football tickets being sold in the last 12 months via reseller websites. This site allows Tottenham Hotspur fans to sell Tottenham tickets and even allows season ticket holders to rent their seat if they are unable to attend a particular match. StubHub has a number of different partners, as does Viagogo[12].

[11] http://www.stubhub.co.uk/tottenham-hotspur/
[12] http://www.stubhub.com/partners/

Figure 60: Types of tickets sold in the last 12 months (all respondents)



Over the previous 12 months, what types of tickets did you sell from the websites that you used?
Sample bases in parentheses
Figures in bold are statistically significantly higher than the sub sample

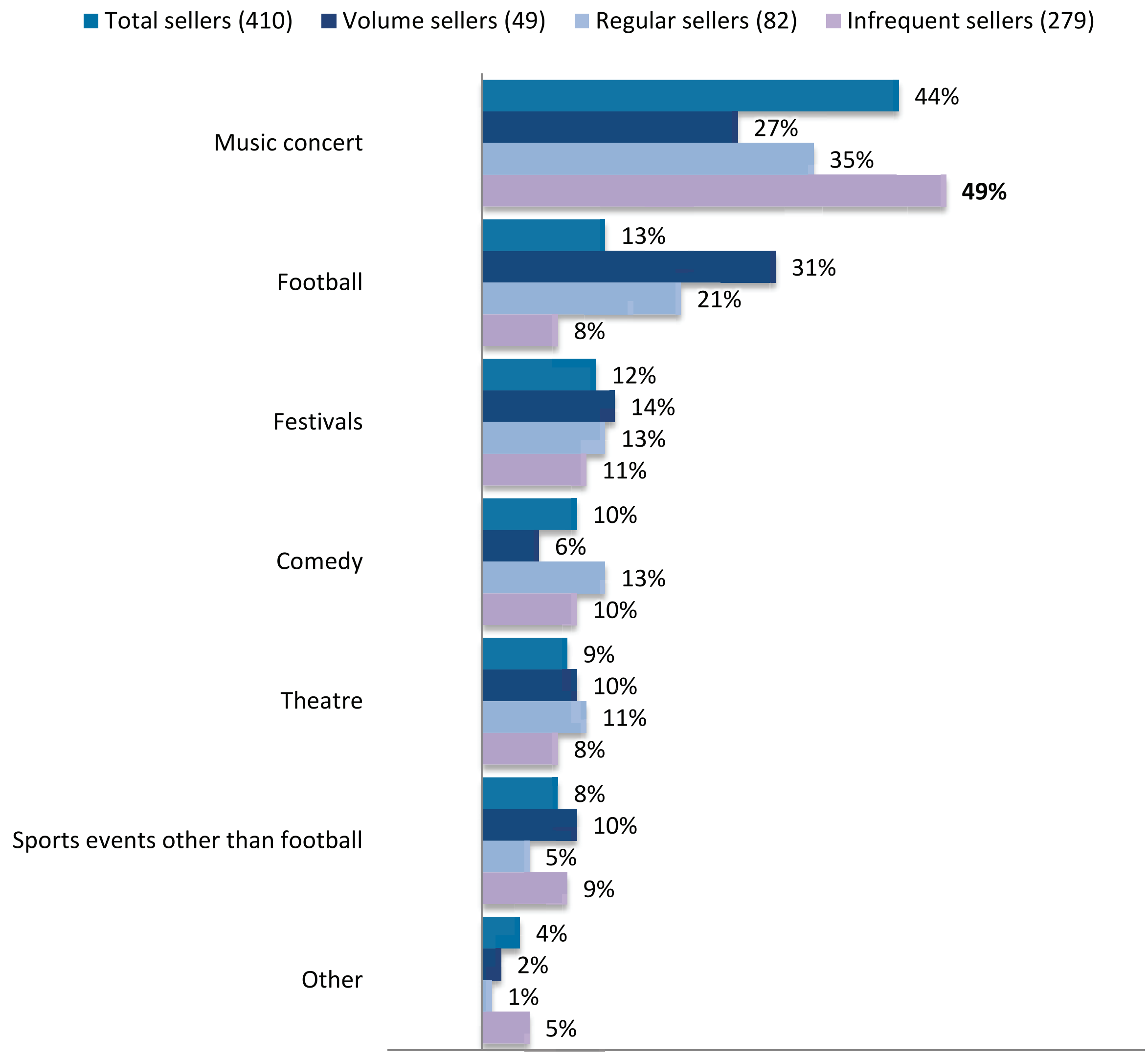
Volume sellers of tickets are significantly more likely to have sold all types of tickets in the last 12 months compared with regular sellers and infrequent sellers. This highlights the little difference in the market amongst these sellers.

Football and other sporting event tickets are more likely to be sold by male sellers. More than twice as many males sold football tickets compared with females in the last 12 months (37% cf. 16%). This finding reflects the same proportion of male and female buyers buying football tickets.

Theatre tickets are less likely to be sold by sellers aged 18 to 24 compared with the total (9% cf. 20%). Theatre tickets are more likely to have been sold by those living in London, where there is a high proportion of theatres, compared with the total (34% cf. 20%). Again this reflects the findings in the buyers survey.

In terms of the most recent occasion sellers have sold a ticket(s), respondents are most likely to have sold a music concert ticket (44%), followed by football (13%), and festivals (12%). Fewer sold a comedy ticket (10%), theatre ticket (9%), or sports event other than football (8%). Only 4% of respondents said they sold a different type of ticket on the most recent occasion.

Figure 61: Types of ticket(s) sold on the most recent occasion (all respondents)



And on the most recent occasion, what type of ticket did you sell?
Sample bases in parentheses
Figures in bold are statistically significantly higher than the sub sample

There is a clear relationship between the classification of seller and the type of ticket being sold. Infrequent sellers are significantly more likely to have sold music concert tickets on their most recent sale (49%) compared with regular sellers (35%) and volume sellers (27%). However, the opposite is true of football tickets. Significantly more football tickets were sold by volume sellers (31%) and regular sellers (21%) compared with infrequent sellers (8%) on the most recent occasion. There is no relationship between the classification of seller and other types of ticket sold.

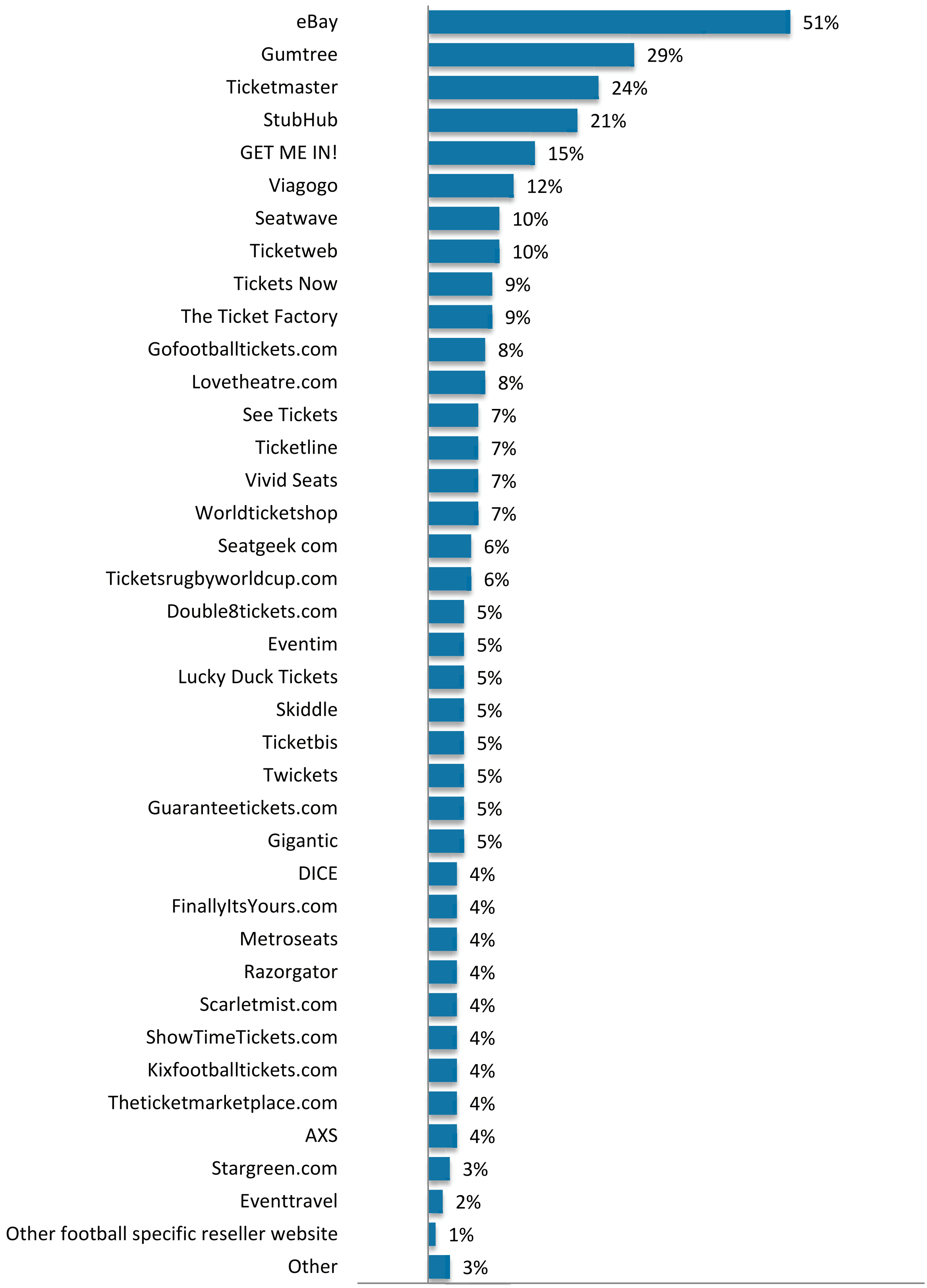
10.3 Reseller websites used for selling

Respondents were asked to select which websites they have sold tickets through in the last 12 months and were shown a list of 38 websites of which contained a mixture of official and reseller websites. All website logos were displayed to respondents in order to aid respondent recall. Respondents only proceeded through the survey if they selected at least one reseller website.

The most frequently cited website used in the last 12 months to sell tickets on was eBay (51%), followed by Gumtree (29%) and Ticketmaster (24%). Around one fifth sold their most recent ticket(s) through StubHub (21%). Fewer sold tickets through GET ME IN! (15%), and Viagogo (12%). Smaller proportions have purchased tickets from the remaining websites.

This supports the data from the buyer survey and confirms that respondents are selling tickets on eBay via Buy it Now and bidding.

Figure 62: Websites used for selling tickets in the last 12 months (all respondents)

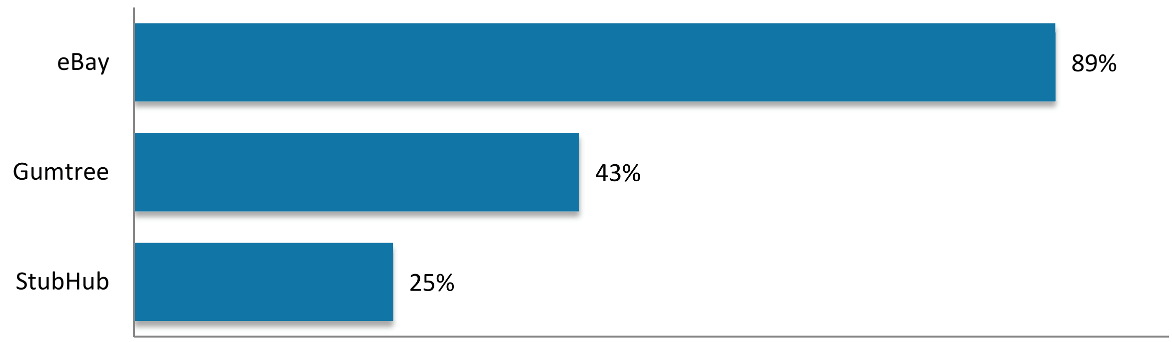


Have you ever sold any tickets, for events (i.e. sports, music, theatre etc) online using any of the following websites in the

past 12 months? Please note 'Theticketmarketplace.com' is a dummy website
Sample base = 410

Respondents who selected eBay were asked a follow up question to confirm which eBay owned company they had sold tickets from in the last 12 months (eBay, StubHub or Gumtree). This was a multi-code question therefore sellers were able to select more than one of these websites, meaning figures sum to more than 100%. Of those who selected eBay and were therefore shown the follow up question, the majority confirmed they had in fact sold their ticket(s) through eBay (89%) with fewer selecting Gumtree (43%) and Stubhub (25%).

Figure 63: eBay follow up (those sold via eBay)

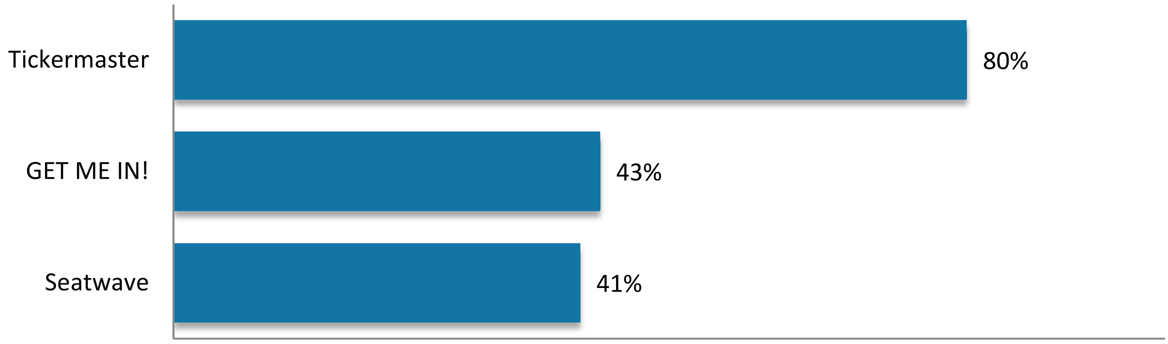


Which of the following Ticketmaster companies have you sold any tickets for yourself from in the last 12 months?
Sample base = 210

Respondents who selected Ticketmaster were asked a follow up question to confirm which Ticketmaster company they have sold tickets through in the last 12 months (Ticketmaster, GET ME IN! or Seatwave). This was a multi-code question therefore sellers could have sold tickets on more than one of these websites in the last 12 months. Of those who selected Ticketmaster and were therefore shown the follow up question, the majority confirmed they had in fact sold from Ticketmaster (80%). The selection of Ticketmaster would include its Ticket Exchange site[13]. Around four in ten selected they have sold tickets via GET ME IN! and Seatwave (43% and 41% respectively). Those who selected Ticketmaster only, were subsequently screened out of the survey.

13 http://www.ticketmaster.co.uk/ticketexchange/selling/?awc=3589_1458050013_406b1b95580703d50bbc82021faacbd2&camefrom=CFC_UK_BUYAT_78888

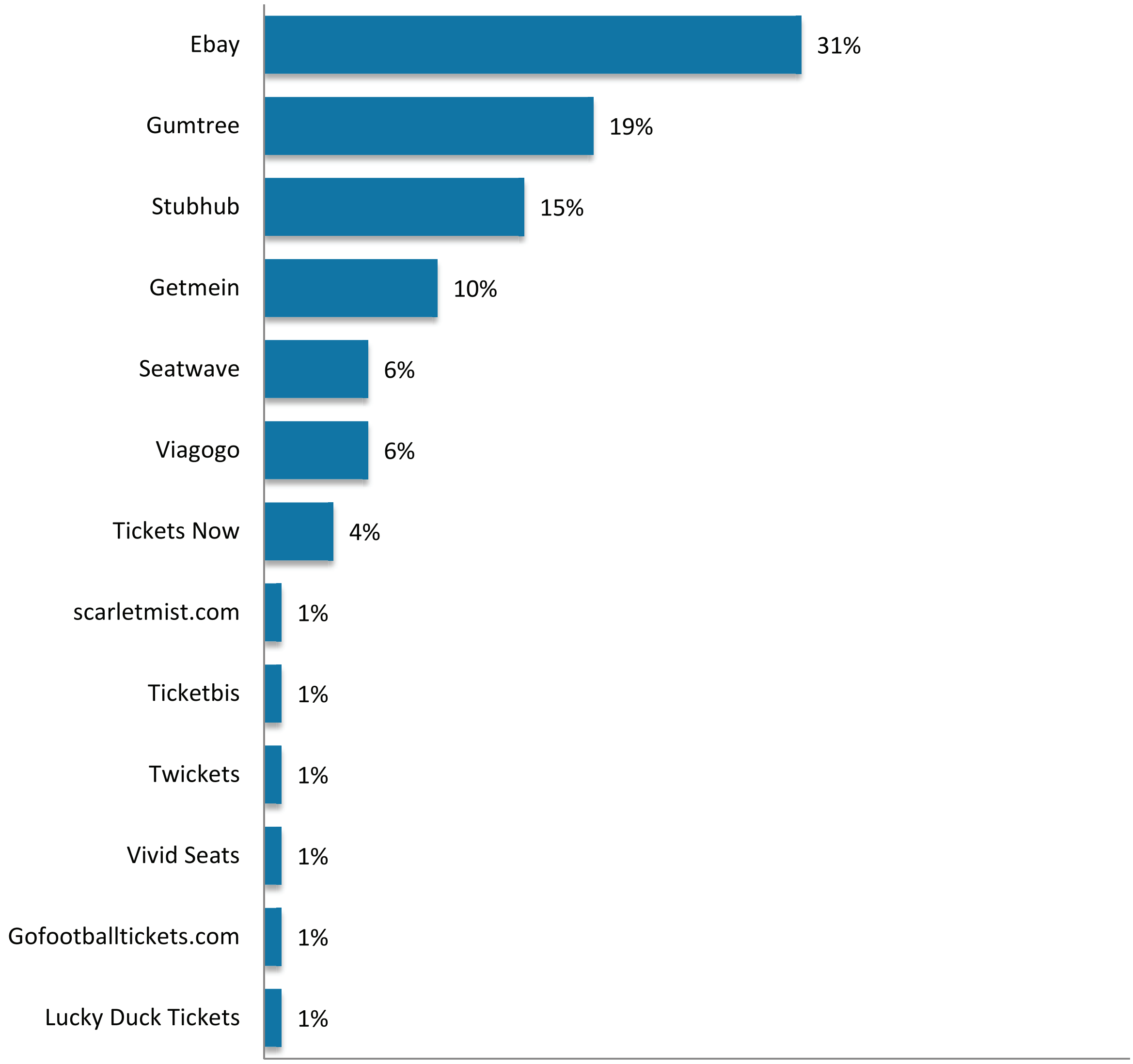
Figure 64: Ticketmaster follow up (those sold via Ticketmaster)



Which of the following Ticketmaster companies have you sold any tickets for yourself from in the last 12 months?
Sample base = 98

Respondents were then shown the reseller website(s) they selected at the screener question of all websites, and were asked which reseller website they sold their most recent ticket through. Three in ten sold their most recent ticket through eBay (31%), followed by Gumtree (19%) and StubHub (15%). One in ten sold their most recent ticket from GET ME IN! (10%), and smaller proportions sold their tickets through Seatwave (6%), Viagogo (6%), and Tickets Now (4%). The remaining 9% (in aggregate) sold their most recent tickets from smaller reseller websites.

Figure 65: Most recent reseller website sale (all respondents)



Which of these websites did you use to sell the most recent ticket(s)?
Sample base = 410

Significantly more volume sellers sold their most recent ticket(s) through TicketBis (6%) compared with the total tickets sold via these websites. Regular sellers are more likely to sell their most recent ticket(s) through Viagogo compared with the total (11% cf. 6%). Infrequent sellers were most likely to sell their most recent ticket(s) through eBay (34%).

Women are more likely than men to have sold their most recent ticket through Gumtree (24% cf. 13%) and GET ME IN! (13% cf. 7%).

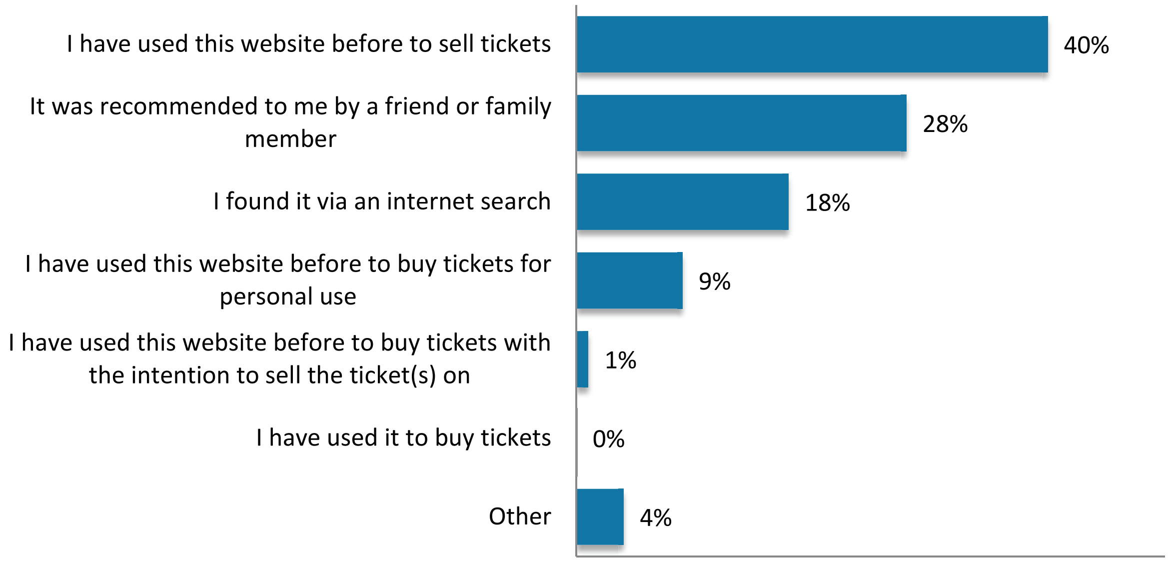
Sellers who sold their most recent ticket on Gumtree were twice as likely to have sold a festival ticket than a music ticket (33% cf. 16%). Those who sold tickets on GET ME IN! were more likely to have sold music tickets than the average (14% cf. 10%).

10.4 Reasons for selling on reseller websites

A variety of reasons were selected by sellers as their primary reason for choosing to sell their ticket(s) through the reseller website that they sold their most recent through.

Four in ten sellers have used this website before (40%), while almost three in ten had the website recommended to them buy a friend or family member (28%). Around two in ten found the website via an internet search (18%). Around one in ten sellers have used the website before to buy tickets for personal use (9%) and a smaller proportion (1%) have used this website before to buy tickets with the intention to sell the ticket(s) on.

Figure 66: Reasons for selling through reseller website (all respondents)



Which of the following best describes your primary reason for choosing to sell your ticket(s) on [website]?
Sample base = 410

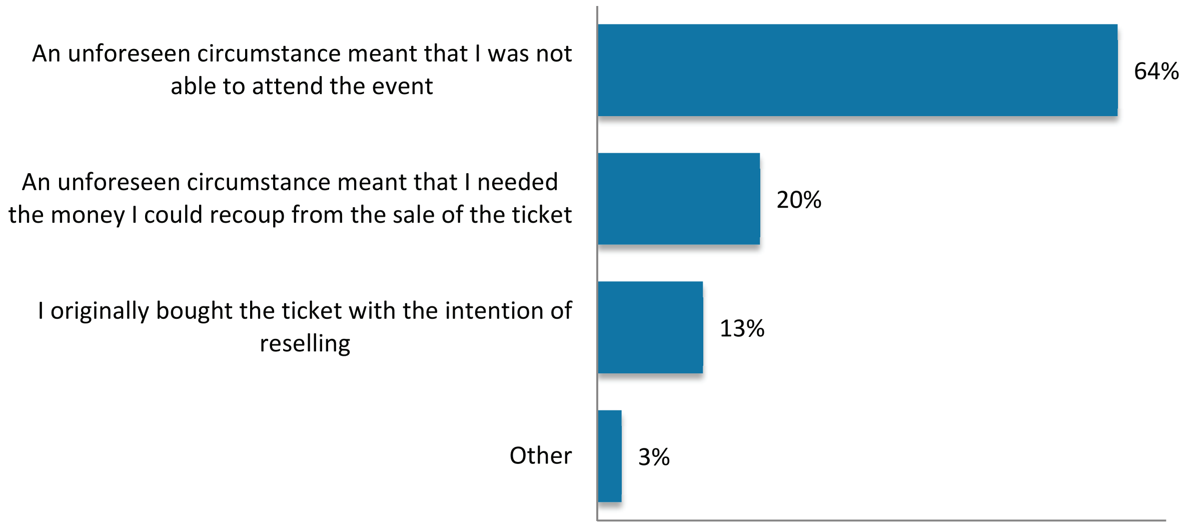
As expected, significantly more volume sellers (53%) and regular sellers (52%) have used the website before to sell tickets on compared with infrequent sellers (34%).

Significantly more infrequent sellers have used the website for buying compared with the total (11% cf. 9%). This is intuitive as people go with what they are familiar with and so infrequent sellers will likely return to the place they buy if they are exposed to reseller marketing there.

Respondents were asked why they decided to sell the ticket they had originally purchased.

Around two thirds of respondents sold on their ticket(s) they originally purchased due to an unforeseen circumstance that meant they were unable to attend the event (64%). Two in ten respondents sold their ticket(s) due to an unforeseen circumstance meaning they needed the money from the sale of the ticket. Around one in eight originally bought the ticket(s) with the intention of reselling (13%) which correlates with volume sellers.

Figure 67: Main reason for selling ticket originally purchased (all respondents)



What is the main reason why you subsequently sold on the ticket that you originally ordered/bought?
Sample base = 410

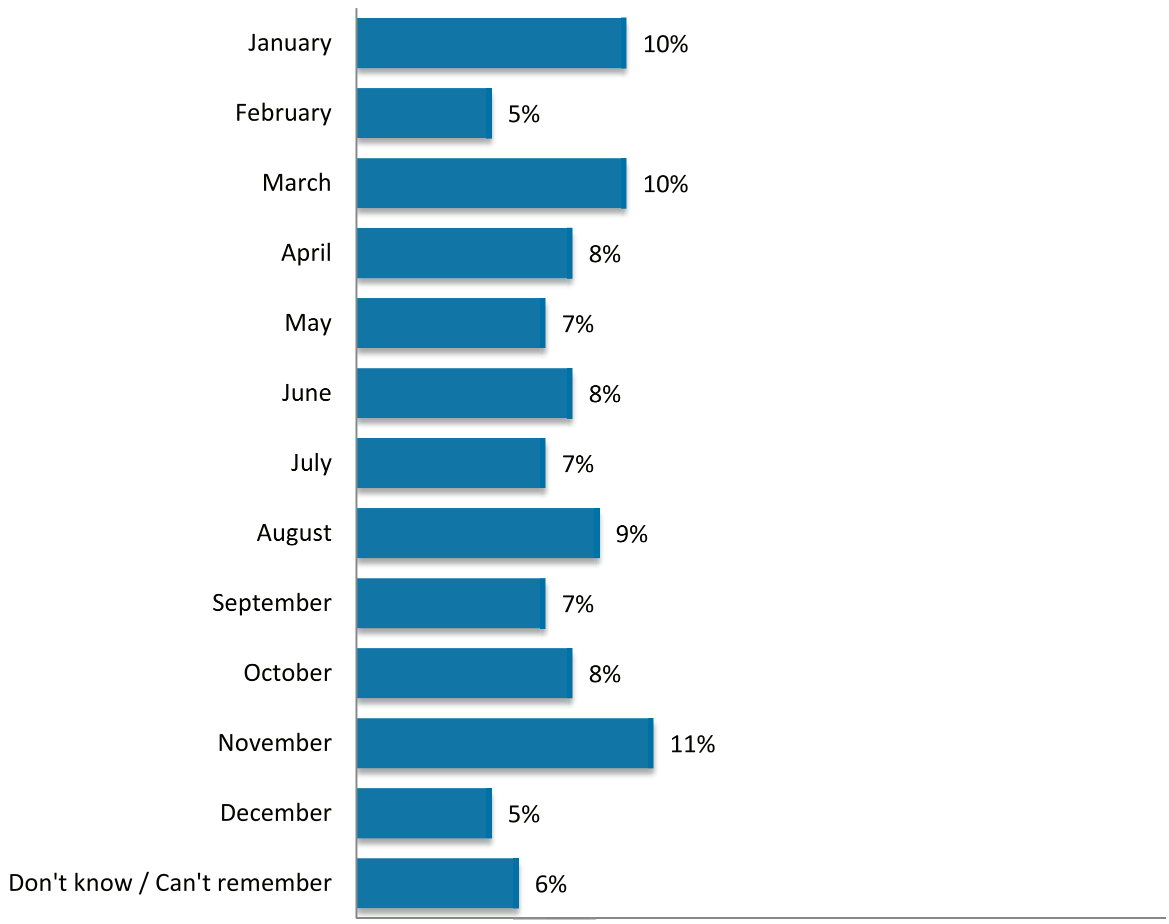
Infrequent sellers were significantly more likely to sell their ticket(s) because of an unforeseen circumstance meant they unable to attend the event (70%) compared with regular sellers (54%) and volume buyers (47%). Unsurprisingly, volume sellers were significantly more likely to have bought the ticket(s) with the intention of reselling compared with the total (31% cf. 13%).

Significantly higher proportion of sellers living in London originally bought their ticket(s) with the intention of reselling compared with the total (24% cf. 13%). This fits in with the narrative that Londoners have greater access to buying tickets from the box office and sponsors etc.

10.5 When ticket(s) was last sold

The last sale of ticket(s) is relatively consistent throughout the year. Most respondents sold their ticket(s) in November 2015 (11%). February and December 2015 saw the fewest number of respondents selling tickets (5%). 6% of sellers cannot recall when they sold their last ticket(s).

Figure 68: Month of last sale (all respondents)

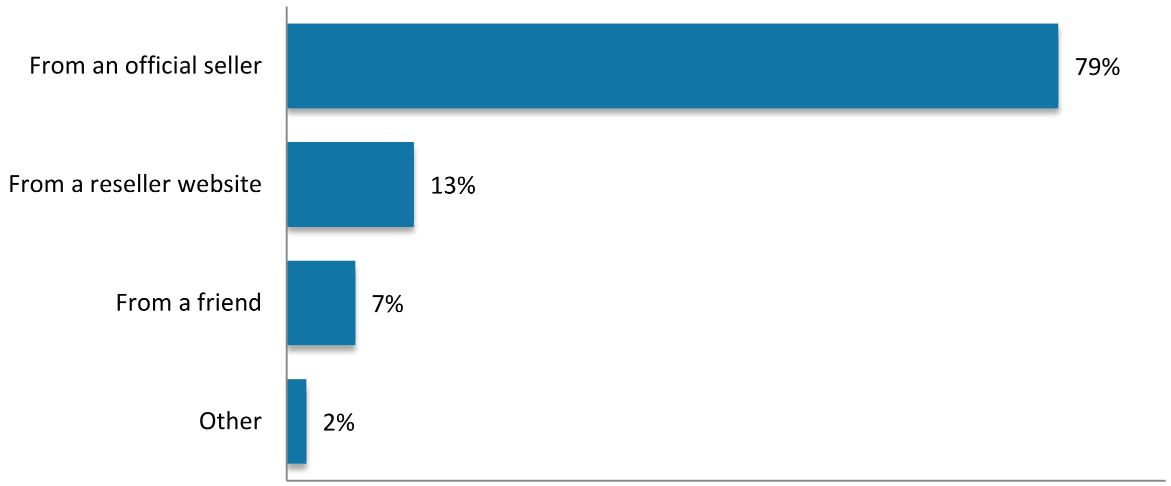


When did you sell this/these tickets?
Sample base = 410

10.6 Original purchase of ticket(s)

The majority of sellers originally purchased their ticket(s) from an official seller (79%). Fewer respondents purchased their ticket(s) from a reseller website (such as the one they sold it on) (13%) and from a friend (7%). A smaller proportion said they purchased their ticket(s) from elsewhere (2%).

Figure 69: Original place of purchase (all respondents)



On the most recent occasion, where did you originally purchase the ticket(s) that you sold online?
Sample base = 410

A higher proportion of sellers aged 18 to 24 originally purchased their ticket from an official seller compared with the total (89% cf. 79%).

In terms of the type of seller, intuitively higher proportions of infrequent sellers originally purchased their ticket from an official seller compared with volume sellers (82% cf. 69%). Conversely, significantly more volume sellers originally purchased their tickets from a reseller website compared with infrequent sellers (22% cf. 10%).

11. Reseller websites

The following section of the report examines the information sellers were required to detail when selling their ticket(s) such as payment terms and seat location etc and the differences between those who have sold tickets prior to the legislation changes in May 2015, and those who have sold tickets since May 2015.

11.1 Information required

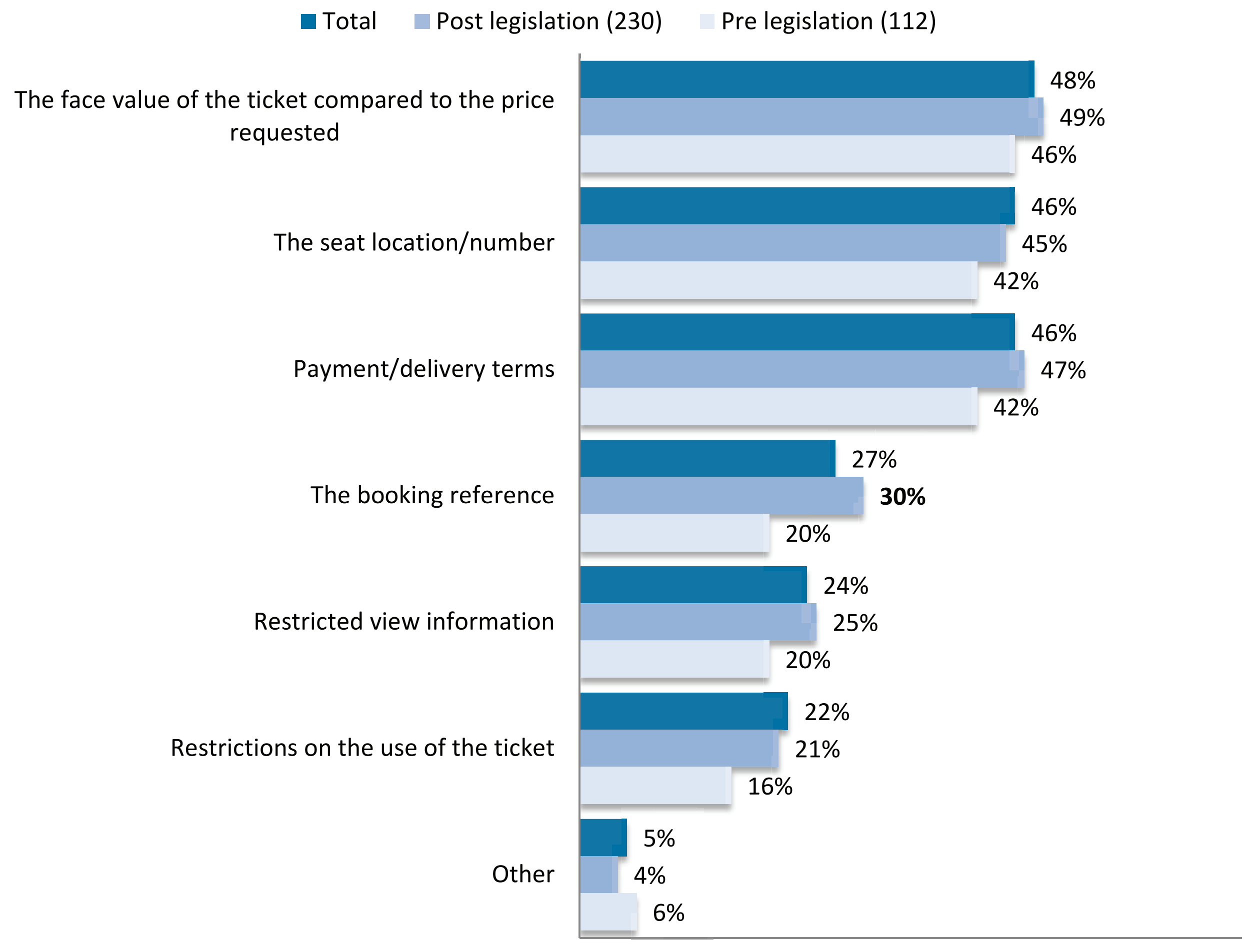
Under the Consumer Rights Act 2015, where a ticket is offered for resale on the internet through a secondary facility, specific information must be given to the buyer including the face value of the ticket, the seat number/location and any restrictions on the types of persons who can use of the ticket (e.g. an age restriction). Please refer to section 1.1 above for further information. Further, the CCRs contain information requirements relating to distance contracts generally, including online contracts.

Respondents were asked whether they could remember if they were required to provide any of the following information when selling their ticket. Some, but not all, of this information is required under the new secondary ticketing provisions in the Act.

Just under half of sellers were required to detail the face value of the ticket compared to the price requested (48%), information that is required under the Act. Similar proportions were required to detail the seat location/number (46%) and the payment and delivery terms (46%). Around one quarter were required to detail the booking reference (27%), restricted view information (24%) and restrictions on the use of the ticket (22%).

Higher proportions of respondents who sold ticket(s) post legislation claim to have been required to detail all of the following types of information compared with those who sold their most recent ticket longer than 7 months ago (pre legislation), indicating the new legislation is having some kind of effect. Interestingly, those who have sold ticket(s) within the last 7 months (post legislation) are significantly more likely to have been required to detail the booking reference (30%) compared to those who sold ticket(s) longer than 7 months ago (20%), even though the booking reference is not required information under any legislation.

Figure 70: Requirement to detail information (all respondents)



Thinking about when you sold your ticket through [website], can you remember if it was a requirement to detail any of the following information?
Sample bases in parentheses
Figures in bold are statistically significantly higher than the sub sample
Please note: Not all information in the chart is required by the Consumer Rights Act 2015. The seat location/number, the face value of the ticket and restrictions limiting the use of the ticket to persons of a particular description are required information under the Act.

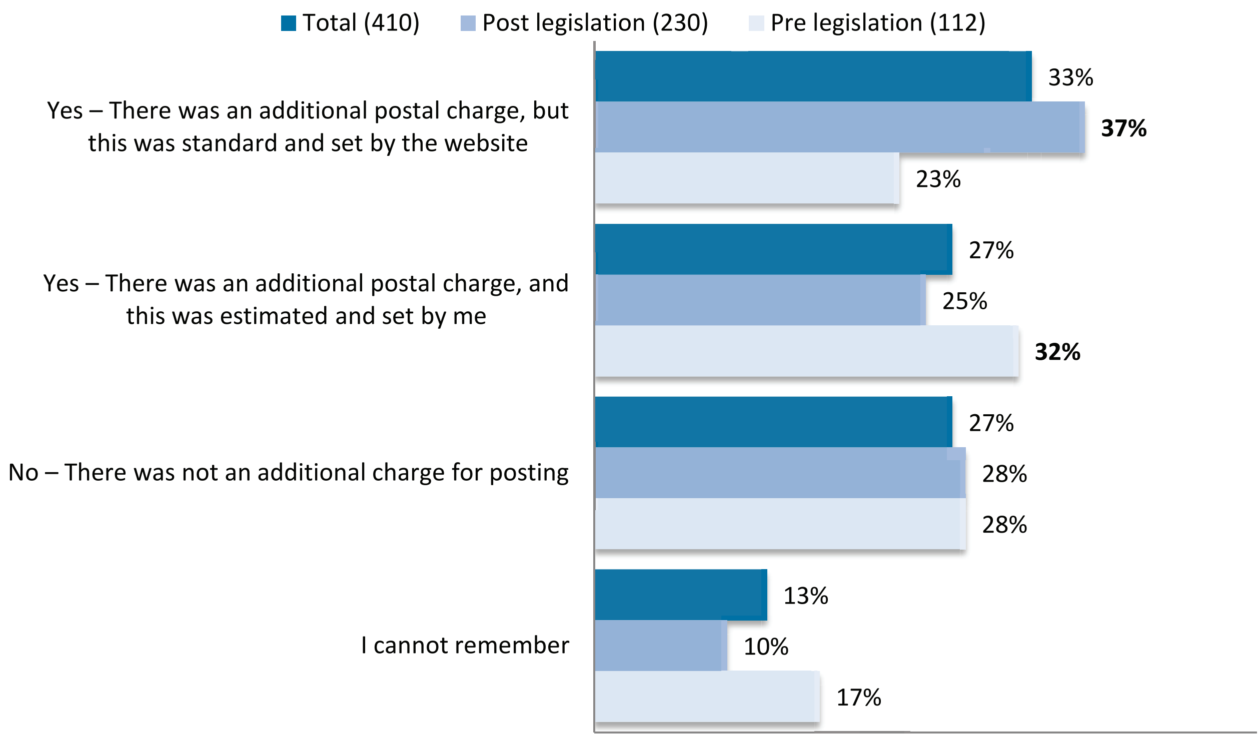
Significantly more volume sellers recall being asked to provide restrictions on the use of the ticket compare with infrequent sellers (39% cf. 19%) and the booking reference (53% cf. 19%).

There are a number of differences between the reseller websites sellers used to sell their tickets on in terms of the information that was required. Significantly more sellers who sold their ticket(s) on GET ME IN! were required to provide the face value of the ticket as well as the price requested compared to the total (63% cf. 48%). Those who sold their most recent ticket(s) on GET ME IN! (67%) and StubHub (61%) were significantly more likely to be required to provide the seat location/number compared with the total (46%).

Respondents were also asked if they were required to indicate an additional postal charge to the buyer. This information is required under the CCRs rather than the Act. One third of respondents indicated they were required to detail an additional postal charge but this was standard and set by the reseller website (33%). Around one quarter of sellers said they were required to detail an additional postal charge but this was estimated and set by themselves (27%), while the same proportion (27%) said there was not an additional charge for posting. Few respondents could not remember (13%).

Those who have sold ticket(s) within the last 7 months (post legislation) are significantly more likely to have been required to detail an additional postal charge but which was standard and set by the website (37%) compared with those who have sold ticket(s) longer ago before the legislation (23%). Conversely, significantly more respondents who purchased their ticket(s) pre legislation were required to detail an additional postal charge which was estimated and set by themselves (32%) compared with those who have sold ticket(s) post legislation (25%).

Figure 71: Requirement to indicate additional postal charges (all respondents)



As the seller, were you required to indicate an additional postal charge to the purchaser, and if so was this a standard fee or estimated by you?
Sample bases in parentheses
Figures in bold are significantly higher than the sub sample

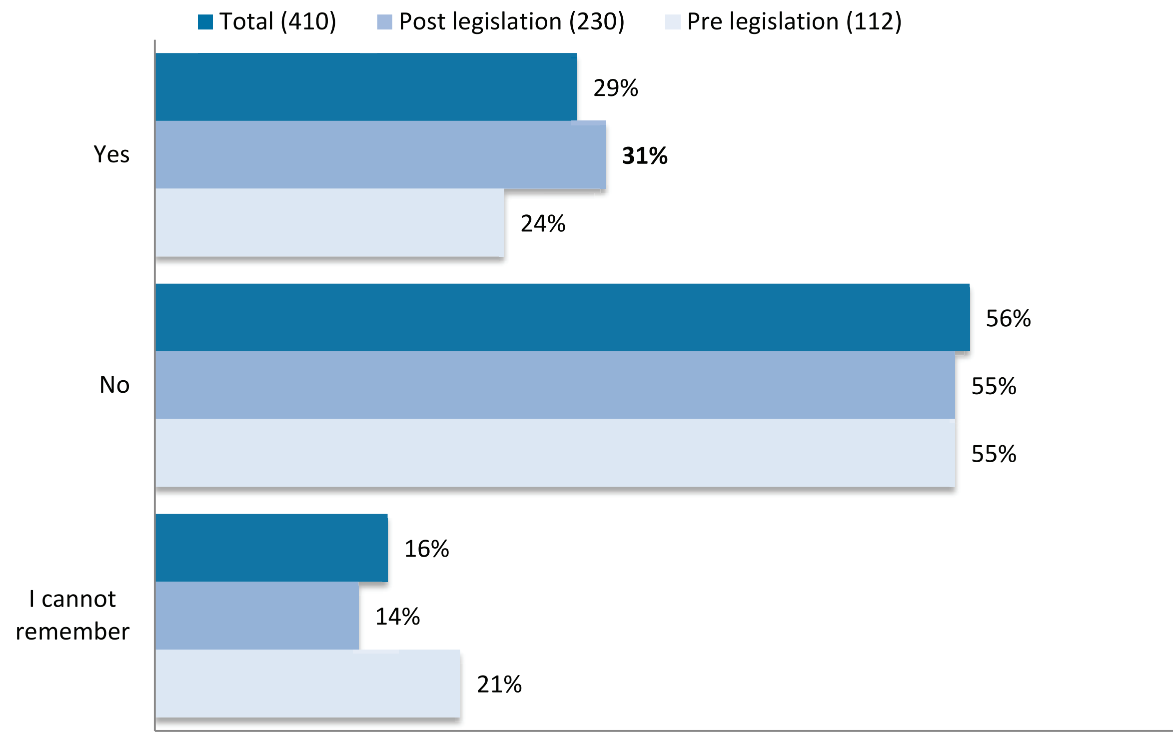
Significantly more volume sellers said they were required to indicate an additional postal charge to the purchaser which was standard and set by the website compared with infrequent sellers (51% cf. 27%).

Those who sold their most recent ticket through eBay were significantly more likely to say there was an additional postal charge which was set by them compared with the total (38% cf. 27%). This is intuitive based on eBay's interface.

Respondents were asked if they have ever been asked to give more detail about the specifics and any usage restrictions of the ticket(s) they were selling via a reseller website.

Over half of sellers said they have not been required to detail specifics (56%), around three in ten have (29%) and 16% can't remember. Significantly more respondents who have sold ticket(s) within the last 7 months (post legislation) have been required to detail specifics of the ticket(s) being sold (31%) compared with those who have sold ticket(s) pre legislation (24%).

Figure 72: Requirement to indicate specifics and usage restrictions (all respondents)



Have you ever been asked to give more detail about the specifics and any usage restrictions of the ticket(s) being sold online?
Sample bases in parentheses
Figures in bold are statistically higher than those who sold pre/post legislation

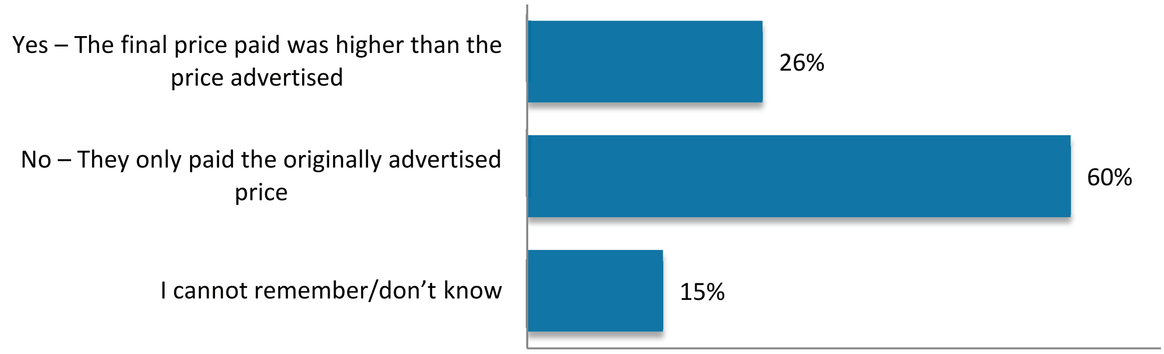
A significantly higher proportion of volume sellers have been asked to detail the specifics and usage restrictions of the ticket(s) they have sold online (61%) compared with regular sellers (37%) and infrequent sellers (20%). This is intuitive because volume sellers are more familiar with the process of selling tickets compared with others.

A significantly higher proportion of sellers who have ever sold tickets on GET ME IN! have been asked to detail the specifics and usage restrictions of the ticket(s) they have sold online compared with the total (40% cf. 29%).

11.2 Charges to the purchaser

Respondents were asked whether the purchaser of their ticket(s) were subject to any additional charges on top of the originally advertised price. The majority of respondents said there were no additional charges to the purchaser (60%), around one quarter said there were additional charges to the purchaser (26%) and 15% don't know/can't remember. Again, this finding supports the buyers' survey.

Figure 73: Additional charges to the purchaser (all respondents)



When the purchaser bought your ticket from [website], were there any additional charges on top of the originally advertised price?
Sample base = 410

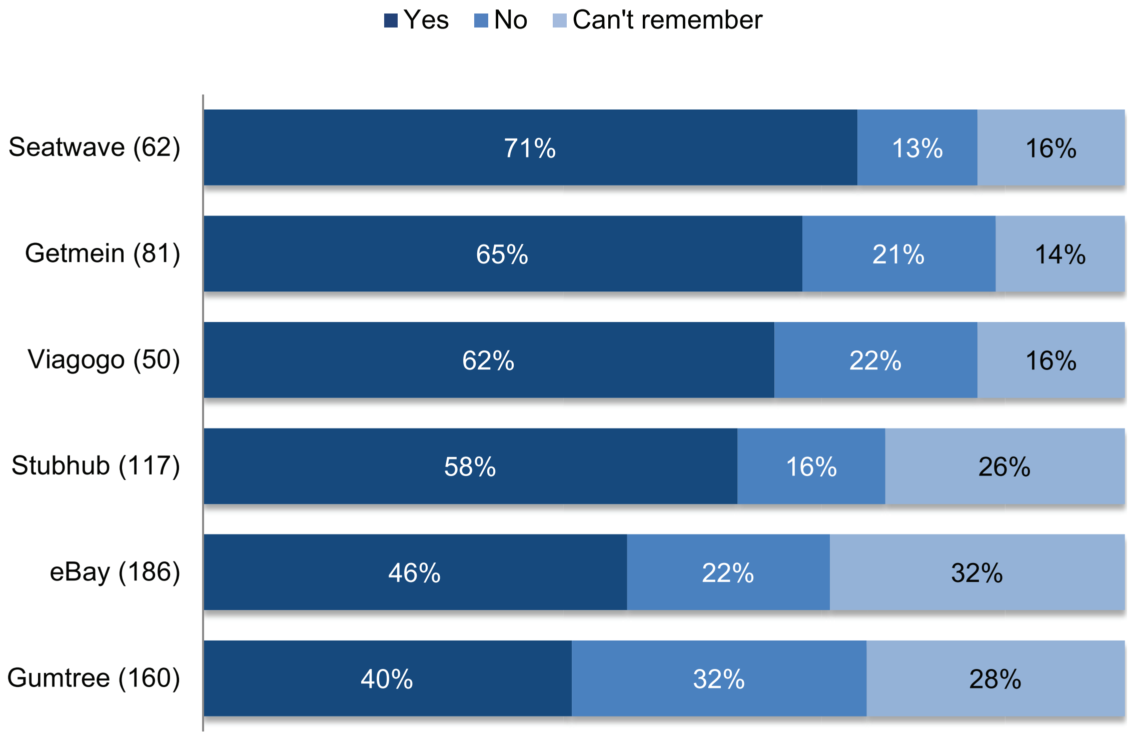
Significantly more volume sellers said the final price was higher than the advertised price for the purchaser of their ticket(s) compared with infrequent sellers (51% cf. 16%). This is very intuitive and shows that volume sellers' motivations are very different to infrequent sellers.

11.3 Website guarantee

Respondents were asked whether the websites they have sold tickets through in the last 12 months indicated to them that they guaranteed to provide a secure and valid ticket to the buyer, or refund the buyer where the ticket was false or the original transaction was faulty.

Those who sold tickets on Ticketmaster owned companies, Seatwave and GET ME IN!, were most likely to report that the website provided a guarantee (71% and 65% respectively). This is followed by Viagogo (62%) and StubHub (58%). Fewer than half of respondents said the website provided a guarantee for eBay (46%) and Gumtree (40%). Almost one third of respondents, who have sold tickets on eBay, could not remember if the website provided a guarantee or not (32%).

Figure 74: Website guarantee (all respondents)



Did any of these websites indicate to you that they guaranteed to provide a secure and valid ticket to the purchaser, or refund them where the ticket was false or the original transaction was faulty?
Sample bases in parentheses

12. Selling experience

This chapter of the report details the experience of selling tickets online using reseller websites and covers the information required at the registration process, the length of time it took to sell the ticket(s), the ease of selling through reseller websites and the level of satisfaction of the selling experience before exploring any difficulties or problems during the selling experience.

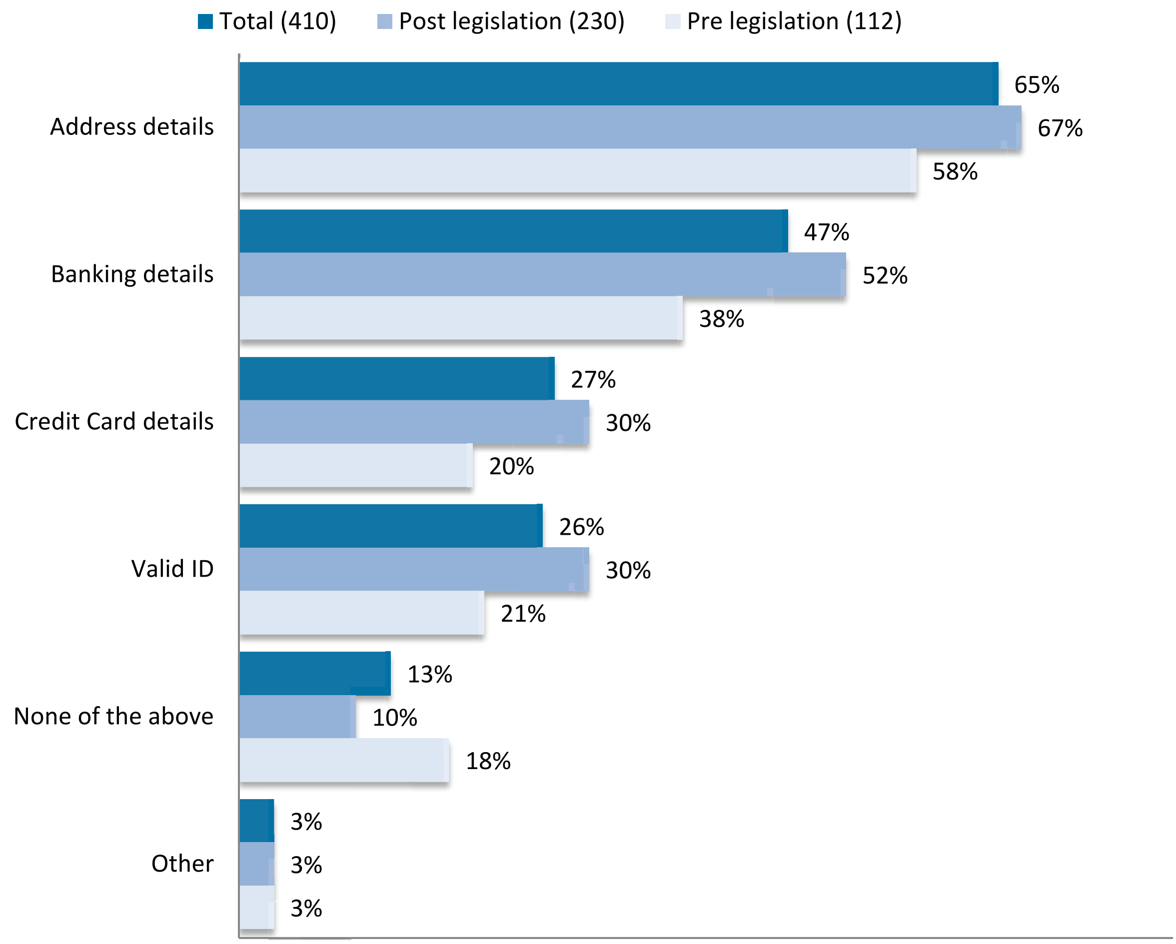
12.1 Registration

At the registration process on the website that respondents sold their most recent ticket(s) through, almost two thirds of respondents were required to give their address details (65%), followed by banking details (47%), credit card details (27%) and a valid ID (26%). Around one in eight respondents claim they were not required to give any of these details during the registration process (13%).

Although the Consumer Rights Act 2015 does not require websites to request specific registration details from sellers, it is interesting to note that higher proportions of respondents who sold their most recent ticket(s) post legislation were required to detail all of the following types of information during the registration process compared with those who sold their most recent ticket longer than 7 months ago (pre legislation).

Of those sellers who were not required to give any of these details during the registration process (13%), a significantly higher proportion sold their ticket(s) on Gumtree compared with the total (31% cf. 13%).

Figure 75: Required information during registration (all respondents)

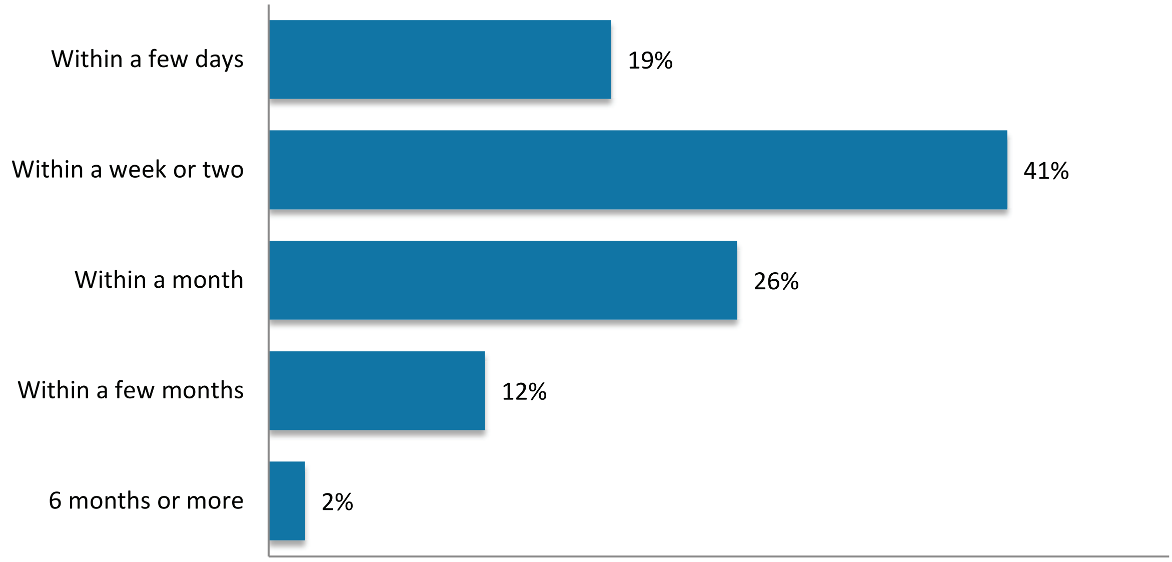


Thinking about registration for [website], what level of information was required in the registration process before selling your ticket(s) online?
Sample bases in the parentheses

12.2 Sale of ticket

Respondents were asked how long before the event occurred did they put the ticket(s) up for sale. Around two in ten respondents put their tickets up for sale within a few days of the event (19%). Most did so within a week or two of the event (41%), around one quarter did within a month (26%), and around one in eight within a few months (12%). A minority of sellers put their ticket(s) up for sale six months or more before the event took place (2%).

Figure 76: Length of time ticket up for sale before the event (all respondents)



How long before the event occurred did you put the tickets up for sale?
Sample base = 410

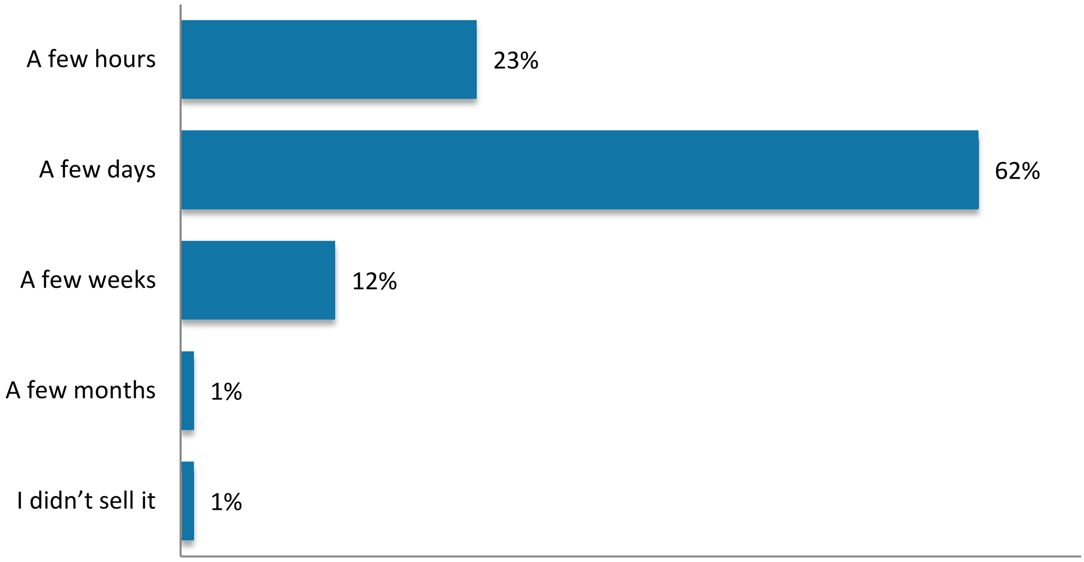
Volume sellers are more likely to have put their tickets up for sale within a few days of the event occurring (39%) compared with regular sellers (22%) and infrequent sellers (14%).

Significantly more sellers living in London put their most recent ticket up for sale within a few days of the event taking place compared with the total (29% cf. 19%).

Respondents who sold theatre tickets or football tickets on their most recent sale (27% and 25% respectively) are more likely to have put their ticket(s) up for sale within a few days of the event compared with those who sold music ticket(s) (14%).

Respondents were then asked how long it took to sell the ticket(s) they were selling. The majority of respondents' tickets sold within a few days (62%) and almost one quarter of tickets sold within a few hours (23%). Around one in ten said they sold their ticket within a few weeks (12%). A minority of respondents' ticket(s) took a few months to sell (1%) and the same proportion claim they did not sell their most recent ticket (1%).

Figure 77: Length of time ticket took to sell (all respondents)



How long did it take to sell?
Sample base = 410

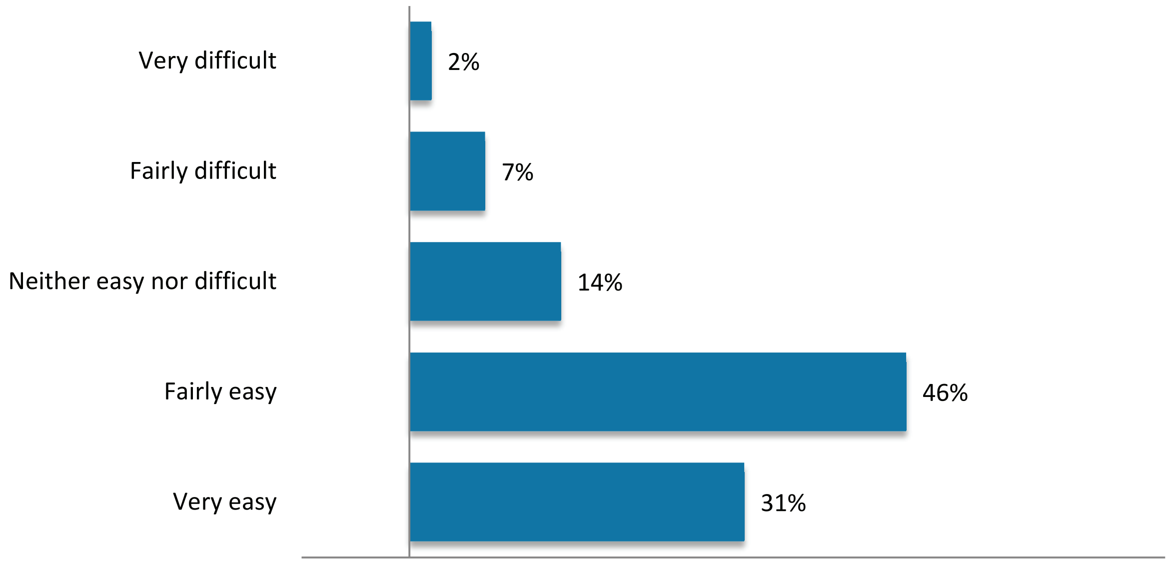
Volume sellers were significantly more likely to have sold their tickets within a few hours compared with infrequent sellers (37% cf. 21%). This fits in with the narrative of a commercially-minded reseller compared with the infrequent reseller looking to recoup some of their costs.

Respondents who sold their most recent ticket(s) through Gumtree were more likely to have sold their tickets within a few hours than those who sold their most recent ticket(s) through eBay (29% cf. 16%). Those selling tickets on eBay were more likely to sell their ticket(s) within a few days compared with the total (73% cf. 62%).

12.3 Ease of selling

Respondents were asked how easy or difficult it was to sell their ticket(s) through the reseller website on their most recent purchase. Most sellers found the experience of selling their most recent ticket very or fairly easy (77%), while around one in seven (14%) found the experience neither easy nor difficult and almost one in ten perceived the experience as very difficult or fairly difficult (9%).

Figure 78: Ease of selling (all respondents)

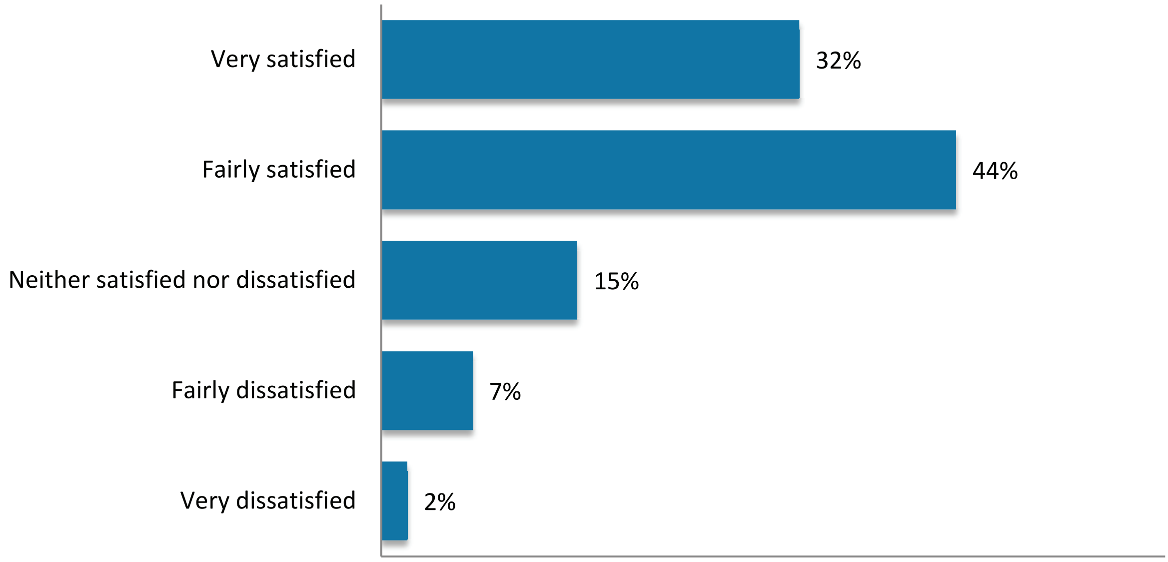


Thinking about your experience selling your ticket(s) how easy or difficult was it to sell your ticket on [website]?
Sample base = 410

Respondents who sold their most recent ticket(s) on Gumtree were significantly more likely to find the experience of selling their ticket(s) very easy (43%) compared with those who sold their ticket(s) on eBay (26%) and StubHub (26%). This may reflect the findings that Gumtree requires less information to register and therefore the experience is deemed easier.

Over three quarters of respondents (76%) were satisfied with their experience of selling ticket(s) from the reseller website, including one in three that were very satisfied, while 15% were neither satisfied nor dissatisfied and around one in ten were either very or fairly dissatisfied (9%).

Figure 79: Satisfaction with sale of ticket (all respondents)



Overall, how satisfied, or dissatisfied, are you with the experience of selling your ticket(s) on [website]?
Sample base = 410

Infrequent sellers were significantly more likely to be neither satisfied nor dissatisfied with their experience of selling their ticket compared with volume sellers (18% cf. 6%).

Significantly more sellers who sold their most recent ticket(s) on Gumtree were very satisfied with their experience (49%) compared with those who sold their ticket(s) on eBay (25%) and StubHub (21%). Those selling their ticket(s) on GET ME IN! were more likely to be dissatisfied compared with the average (7% cf. 2%).

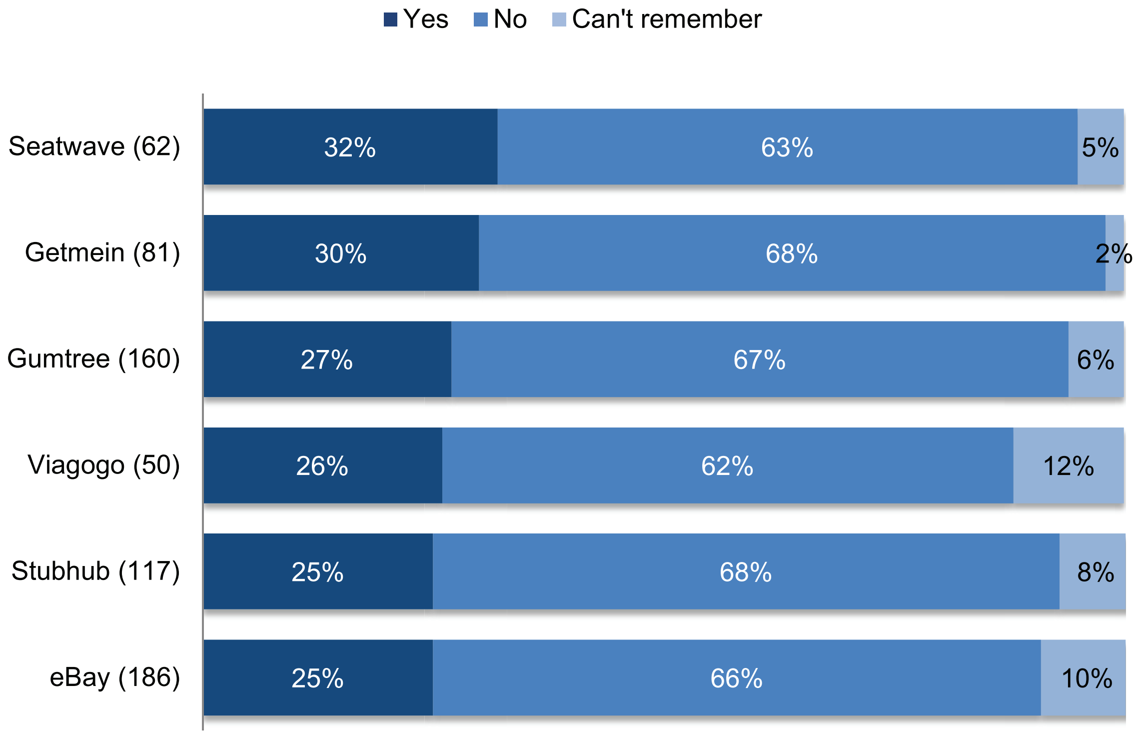
There is a clear relationship between ease of buying tickets and satisfaction. Those who found the experience of buying their most recent ticket easy are very satisfied with the experience than those who did not find it easy (39% cf. 7%).

12.4 Problems and complaints

Respondents were asked whether they have had any difficulties or problems selling tickets through any of the reseller websites they have used in the last 12 months. It should be noted that only six websites have a large enough base size to ensure statistics were sufficiently reliable report on. The majority of respondents have never had a problem selling a ticket from these websites in the last 12 months.

Sellers have been most likely to have experienced a problem in the last 12 months selling tickets through Seatwave (32%), while slightly fewer have experienced problems on GET ME IN! (30%). Around one in four sellers have experienced difficulties or problems on Gumtree (27%), Viagogo (26%), StubHub (25%) and eBay (25%).

Figure 80: Ever experienced difficulties selling tickets through reseller websites (all respondents)

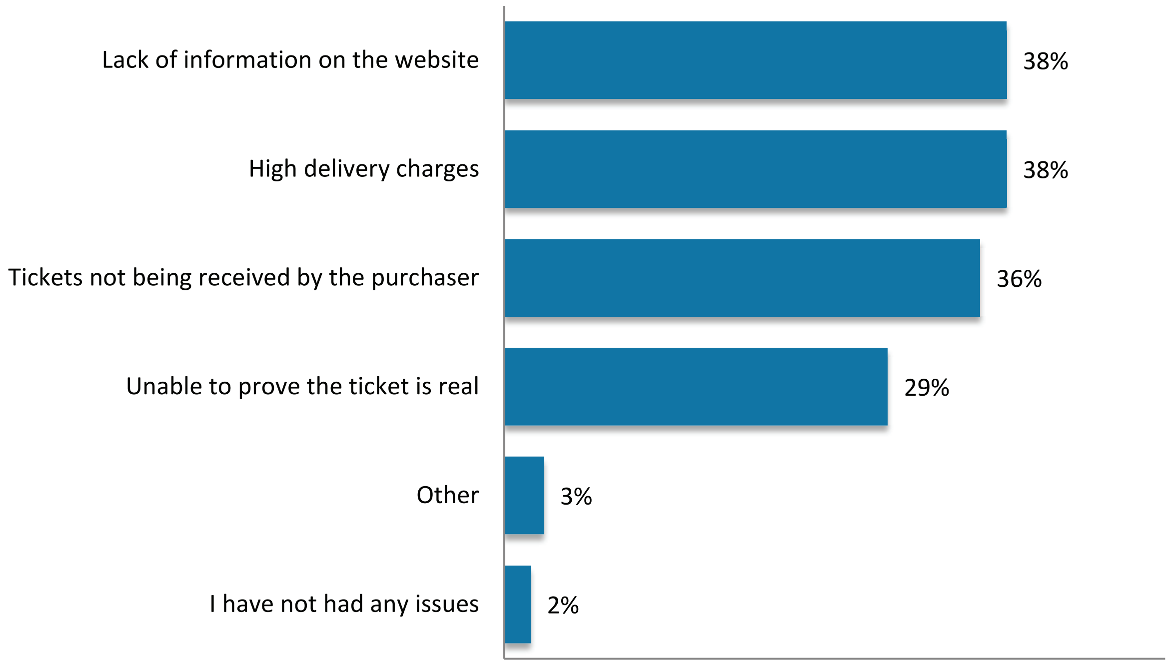


Have you ever had any difficulties, or problems, selling through any of these websites in the last 12 months?
Sample bases in parentheses

Of those who have experienced a problem in the last 12 months, equal proportions of respondents said this was due to a lack of information on the website and high delivery charges (38% respectively). Around one in three sellers said this was due to tickets not being received by the purchaser (36%) and, less commonly, sellers had difficulties proving the ticket was real (29%).

Higher numbers of volume sellers have been unable to prove the ticket is real compared with regular and infrequent sellers, although not significant.

Figure 81: Difficulties or problems experienced (sellers who have experienced an issue)

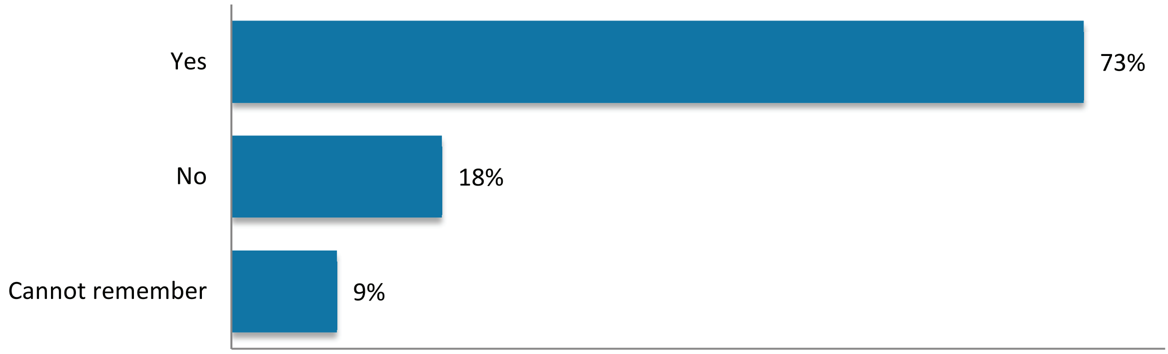


What issues have you experienced?
Sample base = 101

Of those who have experienced a problem in the last 12 months, almost three quarters made a complaint to the reseller website as a result of this (73%), while one in six did not make a complaint (18%). Around one in ten sellers who have experienced problems selling tickets cannot remember if they made a complaint to the reseller website (9%).

Higher proportions of volume sellers have complained to the reseller website as a result of problems they have experienced compared with regular and infrequent sellers, although not significant.

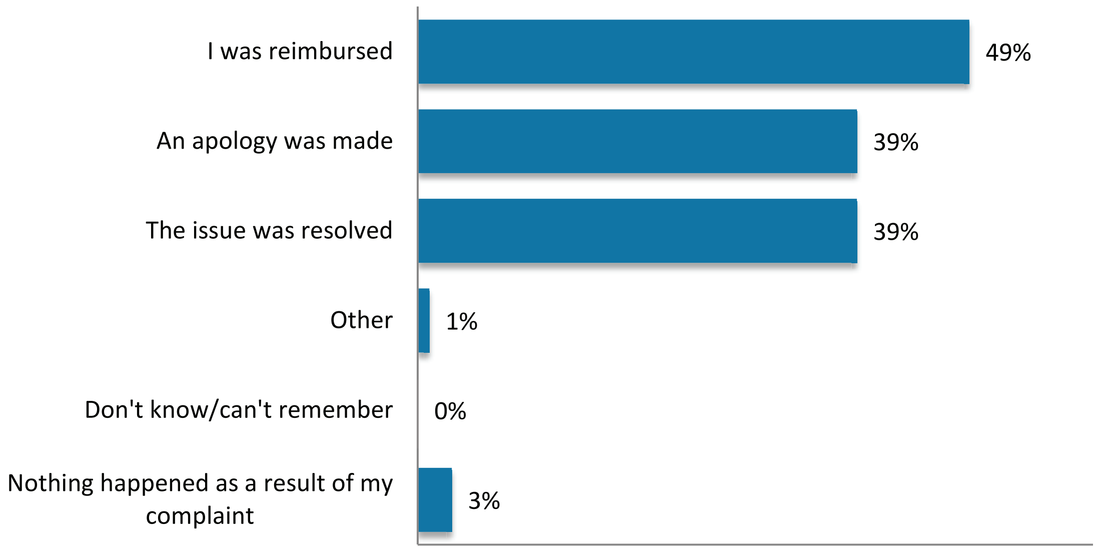
Figure 82: Complaints to the reseller website as a result of problems experienced (sellers who have experienced an issue)



Did you make any complaints to the reseller website as a result of these difficulties/problems?
Sample base = 101

Those who did complain were asked what the outcome of the complaint was. Almost half of respondents were reimbursed (49%), around four in ten respondents received an apology from the reseller website (39%) and a similar proportion said the issue was resolved (39%). A minority of respondents said nothing happened as a result of their complaint (3%).

Figure 83: Complaints to the reseller website as a result of problems experienced (sellers who have experienced an issue and complained)



Did you make any complaints to the reseller website as a result of these difficulties/problems?
Sample base = 74

12.5 Penalisation

Respondents were asked if they have ever been penalised for selling a faulty or false ticket online. An overwhelming majority of respondents have not been penalised for selling a faulty ticket (87%), around one in twelve have been penalised (8%) and a smaller proportion cannot remember (5%).

Figure 84: Penalised for selling a faulty ticket (all respondents)

Have you ever been penalised for selling a faulty or false ticket online?
Sample base = 410

Sellers aged 25 to 34 are more likely to have been penalised for selling a faulty ticket compared with the average (12% cf. 8%).

Volume sellers are significantly more likely to have been penalised for selling a faulty ticket compared with infrequent sellers (18% cf. 4%).

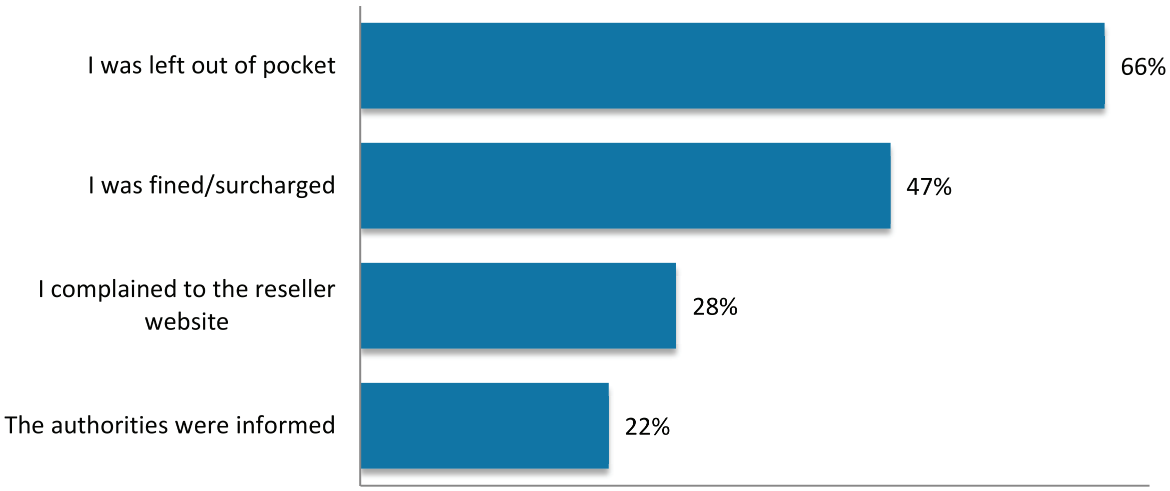
Significantly more sellers who were aware of any restrictions on the ticket(s) have been penalised compared with those who were unaware (15% cf. *%). Although, once sellers are penalised they then become aware of restrictions.

Those who would sell tickets again even if the artist/sportsperson/team/organisers were against ticket resale, are significantly more likely to have been penalised for selling a faulty ticket compared with those who would not sell a ticket again if the event was against ticket resale (13% cf. 4%).

As expected, significantly more sellers who originally purchased their ticket(s) from an official vendor have never been penalised for selling a faulty ticket compared with those who originally purchased their ticket(s) from a reseller website (89% cf. 77%).

Of the 8% of respondents who have been penalised for selling a faulty or false ticket, two thirds were left out of pocket (66%), almost half were fined (47%), around three in ten complained to the reseller website (28%) and in one in five cases the authorities were informed (22%).

Figure 85: Outcome of penalisation (sellers who have been penalised)



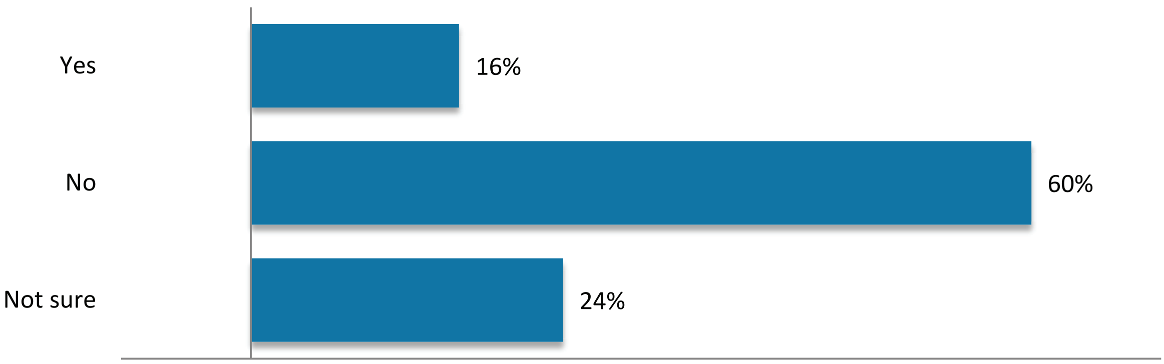
What was the outcome of this experience?
Sample base = 32 (Caution low base size)

12.6 Legislation changes

Where this section of the report refers to legislation changes, this means the new secondary ticketing provisions set out in Part 3, Chapter 5 of the Consumer Rights Act 2015 and described in section 1.1 of this report.

Amongst respondents who have sold tickets both before the legislation changes in May 2015 and after, around one in six have noticed a change in the experience of selling tickets (16%), while six in ten have not (60%) and around one quarter are unsure (24%).

Figure 86: Changes noticed by sellers since legislation changes (respondents who have sold tickets pre and post legislation)

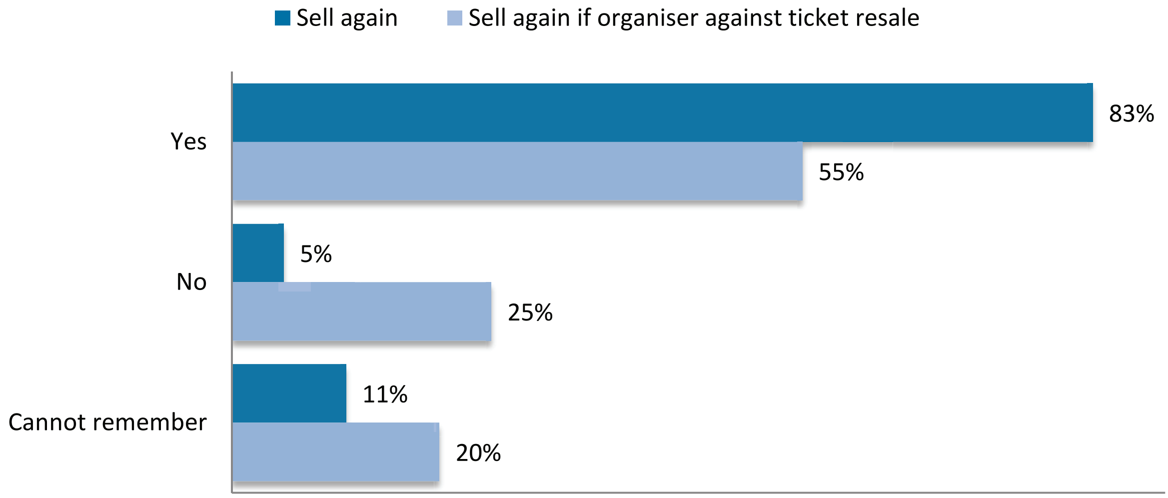


Have you noticed any changes in the experience of selling tickets in the last 7 months compared with longer ago?
Sample base = 50 (caution low base)

12.7 Reselling in the future

Respondents were asked if they would ever sell a ticket again. The majority of sellers would sell a ticket again (83%), while a minority said they would not (5%) and around one in ten were unsure (11%). Respondents were then asked if they would sell a ticket again if the artist/sports person/team/organisers were against ticket resale. The proportion of sellers who would sell again decreases to 55%, while the proportion of sellers who would not sell again increases to 25%. This shows an effect does exist amongst sellers if the event is against ticket resale.

Figure 87: Whether sellers would sell again (all respondents)



Would you do it again?
If the artist/sportsperson/team/organisers were against ticket resale, would you do it again?
Sample base = 402

Looking specifically at the proportion of those who would sell a ticket again, over one third (37%) said they would not sell a ticket again if the artist/sports person team/organisers were against ticket resale.

13. Results by estimated ticket volume

In a similar vein to the additional estimate requests for buyers, a number of hypotheses were also tested for the sellers results by the estimated volume of tickets sold, rather than proportion of people selling. As for buyers, readers should note that this survey was originally designed to understand more about the types of people who use secondary ticketing facilities online, and as such, was designed specifically to capture this information. BMG Research have, due to a post-fieldwork request, made estimations of the proportion of tickets sold by different groups of secondary ticketing website users, but fully recognise that there are significant limitations to the results described below. In order to give the client estimated proportions, a number of assumptions were made in order to carry out the appropriate statistical tests post-fieldwork. Although all appropriate steps have been taken to compensate for some of the weaknesses in the design for ticket volume estimation, readers should note that these are approximations based on surveys of 'general' consumers of secondary ticketing websites. This means that these estimates are unlikely to include results from those who might sell secondary tickets in very large volumes.

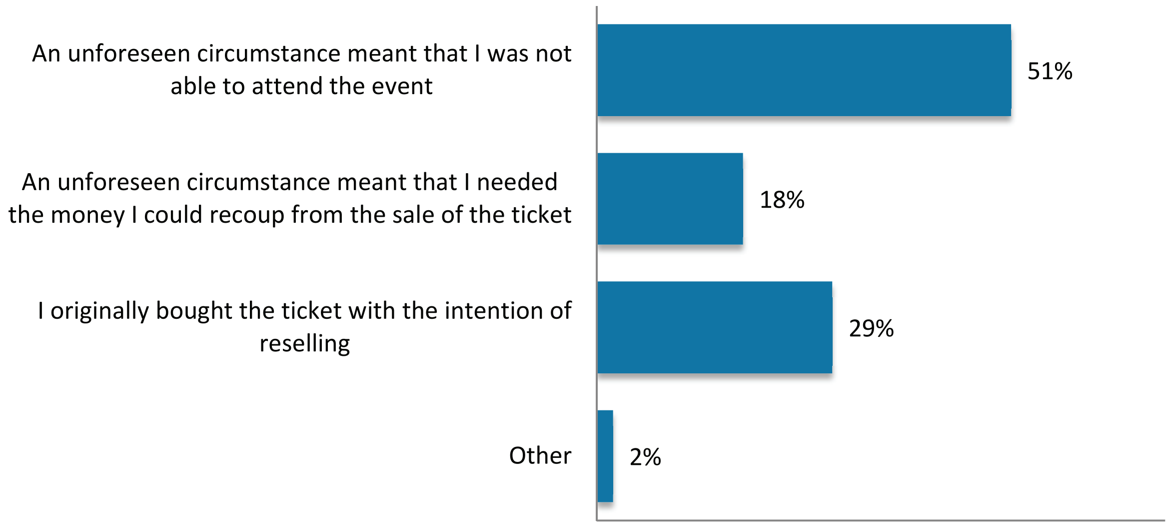
Readers should also note that the lower overall base size (400) will mean lower levels of confidence in these estimates (see figure 2, above).

Our responses to these requests are detailed below:

What proportion of tickets were sold on secondary sites for a profit rather than because the individual's plans or status changed?

Our analysis shows that around three in ten tickets are estimated to have been originally purchased with the express intention of reselling (29%). Just over half of tickets sold on secondary ticketing facilities were sold because of an unforeseen circumstance which meant that the individual could no longer attend the event (58%). Almost one fifth of tickets were sold because an unforeseen circumstance meant the individual needed the money they could recoup from the sale of the ticket(s) (18%).

Figure 88: Proportion of tickets sold

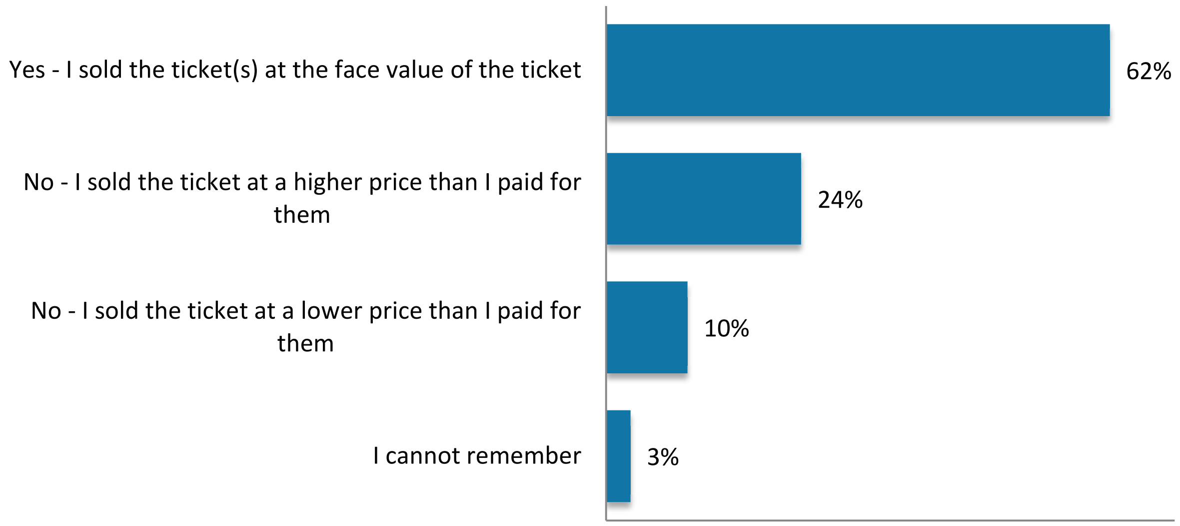


Proportion of tickets sold
Sample base = 410

What proportions of tickets were sold at a substantial premium to face value?

Estimates show that around one quarter of tickets sold on a seller's most recent occasion, were sold at a higher price than the seller had originally paid for them (24%). Just one in ten tickets were sold at a lower price (10%) and the majority of tickets were sold at the 'face value' of the ticket, estimated to be around 62%.

Figure 89: Proportion of tickets sold at face value



Proportion of tickets sold at face value
Sample base = 410

Significantly ***more*** tickets are estimated to have been sold by infrequent sellers at a lower price than the original face value (20%) than compared with tickets that were sold by regular sellers (9%) and volume sellers (6%), suggesting that experience may have a association with a seller's ability to achieve a higher relative sale value for each ticket.

14. Appendix

14.1 Rounding

The data used in this report are rounded up or down to the nearest whole percentage point. It is for this reason that, on occasion, tables or charts may add up to 99% or 101%. Where tables and graphics do not match exactly to the text in the report this occurs due to the way in which figures are rounded up (or down) when responses are combined.

14.2 Data tables

Charts and tables of key findings are provided throughout this report. If more detailed information is required, users may wish to consult the data tables, available separately, which show the data broken down by the following variables:

- Age
- GOR (Government Office Region)
- Gender
- Working status
- Socio-economic grade
- Working sector
- Household composition
- Whether have dependent children
- Tenure
- Religion
- Marital status
- Household income
- Occasions tickets purchased
- Average number of tickets purchased on each occasion
- Buying pre/post legislation
- Types of ticket purchased in past 12 months
- Most recent type of ticket purchased
- First aware of website
- Main reason for buying ticket(s)
- Ease of buying
- Paid face value
- Additional charges
- Satisfaction of experience
- When first bought tickets
- Type of ticket buyer
- Websites ever used to buy tickets
- Websites used for most recent purchase
- Internet use
- How often buy products online
- Urban/rural

14.3 Questionnaire

Buyers questionnaire

SCREENER1

Which of the following age brackets do you fit into?

[Single-code]

1. Below 16 *[CLOSE]*
2. 16 to 18 *[CLOSE]*
3. 18 to 24
4. 25 to 34
5. 35 to 44
6. 45 to 54
7. 55 to 64
8. 65 to 74
9. 75+

SCREENER2
[ASK ALL]

Have you ever bought any tickets, for yourself, from any of the following websites in the last 12 months?
[Multi-code – randomise order of prompted list and dummy reseller only]

1. I have never bought event tickets online for myself *[CLOSE]*
2. [Prompted list of resellers with company images/logos] *[see below]*
3. Dummy reseller website – theticketmarketplace.com *[CLOSE]*
4. Other (please specify)

SCREENER4
[SCREENER2=TICKETMASTER]

You said you have purchased tickets from Ticketmaster. Getmein and Seatwave are also owned by Ticketmaster. Which of the following Ticketmaster companies have you bought any tickets for yourself from in the last 12 months?
[multicode and randomise, include logos]

1. Ticketmaster
2. Getmein
3. Seatwave

SCREENER5
[SCREENER2=EBAY]
You said you have purchased tickets on eBay. StubHub and Gumtree are also owned by eBay. Which of the following eBay companies have you sold/bought any tickets on in the last 12 months?
[multicode and randomise, include logos]

1. eBay
2. Stubhub
3. Gumtree

SCREENER3
[ASK ALL]
Which country do you live in?
[Single-code]

1. England
2. Scotland
3. Wales
4. Northern Ireland
5. Outside the United Kingdom *[CLOSE]*

Statement
Thank you for agreeing to take part in this survey.

This survey is about secondary ticketing and the legislation changes around ticket resale which occurred in May 2015 under the Consumer Rights Act 2015. One key measure of the ACT outlines where a ticket is offered for resale on the internet through a secondary ticketing facility, additional information such as timings, location, seat numbers etc must be given to the consumer.

We are sure that you will find it interesting. Please remember to read all questions carefully. The survey takes around 10-15 minutes to complete on average and we have allowed time for you to consider your responses.

Please note that you may be screened out if you speed, attempt to skip through questions, 'straight-line' or if our software detects a pattern of behaviour that suggests you have failed to consider questions appropriately. From time to time we may place dummy questions within surveys, which are designed to test your engagement.

Enjoy the survey!

SUFBS1
[ASK ALL]
You said that you have purchased tickets from the following websites: [insert websites selected from screener 2]. Thinking back over the last 12 months, on approximately how many occasions have you purchased tickets for yourself during that period?
[*Single-code* number field]

SUFBS27
[ASK ALL]
When have you ever purchased tickets online using one of these websites [insert selected websites from SCREENER2]?
[single-code]

1. Within the last 7 months
2. Longer than 7 months ago
3. Both
4. Don't know/can't remember

SUFBS2
[ASK ALL]
Thinking again over those previous 12 months, on average, how many tickets did you purchase on each occasion?
[Single-code]

1. 1
2. 2
3. 3
4. 4
5. 5+

SUFBS3
[ASK ALL]
Thinking again over those previous 12 months, what types of tickets did you buy from the websites that you used? Please select all that apply.
[Multi-code]

1. Sports events other than football (i.e. rugby, tennis, cricket etc...)
2. Football
3. Music concerts and gigs
4. Festivals
5. Theatre
6. Comedy
7. Other (please specify)

SUFBS4
[ASK ALL]
And on the most recent occasion, what type of ticket did you buy?
[Single-code]
[only display selected codes at SUFBS3]

1. Sports events other than football (i.e. rugby, tennis, athletics etc...)
2. Football
3. Music concerts
4. Festivals
5. Theatre
6. Comedy

SUFBS28
[ASK ALL]
And on the most recent occasion, what month do you recall buying the ticket?
[Single-code – display calendar]

SUFBS5
[ASK ALL]
Which of these websites did you buy the most recent ticket from?
[Single-code – display websites selected at SCREENER2]

SUFBS6
[ASK ALL]
And how did you first come across [insert selected websites selected at SUFBS5]?
[single-code]

1. Internet search e.g. Google
2. Recommendation from a friend or family member
3. Previously used the website
4. Other (please specify)
5. Don't know / can't remember [exclusive]

SUFBS7
[ASK ALL]
Thinking again about your most recent purchase, what is the main reason you bought your ticket from [DISPLAY RESPONSE SUFBS5], rather than through an official seller?
[Single-code – randomise 1 thru 4]

1. I decided to buy too late/Official ticket sellers were sold out
2. [DISPLAY RESPONSE SUFBS5] was cheaper than the official ticket retailer
3. I always buy from [DISPLAY RESPONSE SUFBS5]
4. I thought this was an official vendor
5. Other (please specify)

SUFBS8
[ASK ALL]
Thinking about your most recent purchase from [DISPLAY RESPONSE SUFBS5], can you remember if any of the following information was detailed? Please select all that were displayed.
[Multi-code – randomise 1 thru 5]

1. The face value of the ticket compared to the price requested
2. The seat location/number / timing (?)
3. Restrictions on the use of the ticket (i.e. reselling this ticket for profit makes it void)
4. Payment/delivery terms (i.e. the ticket delivery or shipping date)
5. Restricted view information
6. Don’t know / can’t remember [exclusive]

SUFBS9
[ASK ALL]
Thinking about your most recent experience buying your ticket(s), how easy or difficult was it to buy your ticket(s) from [DISPLAY RESPONSE SUFBS5]?
[Single-code – Keep order, randomise direction]

1. Very difficult
2. Fairly difficult
3. Neither easy nor difficult
4. Fairly easy
5. Very easy

SUFBS10
[ASK ALL]
Thinking again about buying from [DISPLAY RESPONSE SUFBS5], can you remember whether you paid the ‘face value’ of the ticket? (i.e. the original retail price of the ticket usually printed on the ticket).
[Single-code – Randomise 1 thru 3]

1. I paid less than face value in total
2. I paid the face value of the ticket only
3. I paid slightly more than face value in total
4. I paid substantially more than face value in total
5. I cannot remember/ Was not aware of face value

SUFBS11
[ASK ALL]
When you purchased your most recent ticket from [DISPLAY RESPONSE SUFBS5], were there any additional charges on top of the originally advertised price? (i.e. was the final amount that you paid higher than the price advertised on the website?).
[Single-code – Randomise 1 thru 2]

1. Yes – The final price paid was higher than the price advertised
2. No – I only paid the originally advertised price, (there was no extra charges)
3. I cannot remember

SUFBS12
[SUFBS11=1]
Why was the final price higher than the advertised price?
[multi-code]

1. The price was higher due to postal charges
2. The price was higher due to booking charges
3. The price was higher due to other charges
4. Don’t know / can’t remember

SUFBS13
[ASK ALL]
Overall, how satisfied, or dissatisfied, are you with the experience buying your ticket(s) from [DISPLAY RESPONSE SUFBS5]?
[Single-code – Keep order, randomise direction]

1. Very satisfied
2. Fairly satisfied
3. Neither satisfied nor dissatisfied
4. Fairly dissatisfied
5. Very dissatisfied

SUFBS14
[ASK ALL]
Have any of these websites indicated that they guarantee to provide a secure and valid ticket or obtain a refund where the ticket was false or the original transaction was faulty?
[Multi-row grid – single-code]

[Display selected websites from SCREENER2]

1. Yes
2. No
3. I cannot remember

SUFBS15
[ASK ALL]
[Display selected websites from SCREENER2]
Have you ever had any difficulties, or problems, buying through any of these websites in the last 12 months?
[- grid –]

1. Yes once
2. Yes often
3. Yes always
4. No - never
5. I cannot remember

SUFBS16
[SUFBS15=1-3]
What issues have you experienced?
[Multi-code – randomise]

1. The website timed out/crashed
2. There were additional charges added to the price of the tickets
3. Incorrect information
4. Poor customer service
5. Not receiving tickets on time
6. Other (please specify)
7. I have not had any issues *[exclusive]*

SUFBS17
[ASK ALL]
Did you make any complaints to the reseller website as a result of these difficulties/ problems?
[Single-code]

1. Yes
2. No
3. I cannot remember

SUFBS18a
[SUFBS17=1]
What was the outcome of the complaint(s) to the reseller website as a result of these difficulties/problems?
[Multi-code – randomise]

1. An apology was made
2. I was reimbursed
3. My ticket was upgraded
4. Other (please specify)
5. Nothing happened as a result of my complaint *[exclusive]*
6. Don’t know/can’t remember *[exclusive]*

SUFBS18b
[SUFBS17=2]
Why did you not complain to the reseller website as a result of these difficulties/problems?
[Multi-code – randomise]

1. The issue/problem wasn’t worth complaining about
2. There isn’t any point as I believe my issue would not be resolved
3. Other (please specify)

4. Don’t know/can’t remember *[exclusive]*

SUFBS19a
[ASK ALL]
Have you ever had any problems <u>at the venue</u> when using a resold ticket bought from [DISPLAY SELECTED WEBSITES FROM SCREENER2]?
[Single-code]

1. Yes
2. No
3. I cannot remember

SUFBS19b
[SUFBS19a=1]
What problems have you had at the venue?
[Multi-code – randomise]

1. I have been denied entry
2. I have had my ticket rechecked by a manager
3. Other
4. Don’t know/can’t remember

SUFBS20
[SUFBS19a=1]
Has this happened within the last 12months?
[Single-code]

1. Yes
2. No
3. I cannot remember

SUFBS21
[SUFBS20=1]
Can you give a little more detail about your experience on this occasion?
[Open]

SUFBS22
[SUFBS19=1]
What was the outcome of this experience?
[Multi-code]

1. I got my money back
2. I was eventually allowed entry/A ticket was re-issued
3. I complained to the reseller

4. Other (please specify)
5. Nothing happened/I did not complain [Exclusive]
6. Cannot remember [Exclusive]

SUFBS23
[SUFBS17=1]
Thinking now about how the reseller dealt with your complaint. How would you describe the way the reseller website dealt with your complaint regarding difficulties/problems buying online?

1. Very poorly 2.Quite poorly 3.Neither poor nor well 4.Quite well 5.Very well

SUFBS24
[ASK ALL]
Approximately, when did you first buy tickets from any of the following ticket reseller websites? [Display selected websites from SCREENER2]

[Single response - calendar]

SUFBS25
[ASK ALL]
Have you noticed any changes in the experience of buying tickets in the last 7 months (since 27th May 2015) from [INSERT WEBSITES SELECTED AT SCREENER2] compared with longer ago?
[Single-code]

1. Yes
2. No
3. Not sure

SUFBS26
[SUFSB25=1]
What do you think these changes have been?

[Open response]

Sellers questionnaire

SCREENER1
Which of the following age brackets do you fit into?

[Single-code]
10. Below 16 *[CLOSE]*
11. 16 to 18 *[CLOSE]*
12. 18 to 24

13. 25 to 34
14. 35 to 44
15. 45 to 54
16. 55 to 64
17. 65 to 74
18. 75+

SCREENER2
[ASK ALL]
In the previous 12 months, have you ever sold any tickets for events (i.e. sports, music, festivals, theatre etc.) online, that you had already ordered/purchased?
[Single-code]

1. Yes
2. No
3. Not sure

SCREENER3
[ASK ALL]
Have you ever sold any tickets, for yourself, from any of the following websites in the last 12 months?
[Multi-code – randomise order of prompted list and dummy reseller only]

4. I have never bought event tickets online for myself *[CLOSE]*
5. [Prompted list of resellers with company images/logos] *[see below]*
6. Dummy reseller website – theticketmarketplace.com *[CLOSE]*
7. Other (please specify)

SCREENER5
[SCREENER3=TICKETMASTER]
You said you have sold tickets on Ticketmaster. Getmein and Seatwave are also owned by Ticketmaster. Which of the following Ticketmaster companies have you sold any tickets for yourself from in the last 12 months?
[Multicode and randomise, include logos]

4. Ticketmaster
5. Getmein
6. Seatwave

SCREENER5
[SCREENER3=EBAY]
You said you have sold tickets on eBay. StubHub and Gumtree are also owned by eBay. Which of the following eBay companies have you sold any tickets on in the last 12 months?
[multicode and randomise, include logos]

4. eBay

5. Stubhub
6. Gumtree

SCREENER4
[ASK ALL]
Which country do you live in?
[Single-code]

6. England
7. Scotland
8. Wales
9. Northern Ireland
10. Outside the United Kingdom *[CLOSE]*

Statement:
Thank you for agreeing to take part in this survey
.
This survey is about secondary ticketing and the legislation changes around secondary ticketing which occurred in May 2015. We are sure that you will find it interesting. Please remember to read all questions carefully. The survey takes around 10-15 minutes to complete on average and we have allowed time for you to consider your responses.

Please note that you may be screened out if you speed, attempt to skip through questions, 'straight-line' or if our software detects a pattern of behaviour that suggests you have failed to consider questions appropriately. From time to time we may place dummy questions within surveys, which are designed to test your engagement.

Enjoy the survey!

SUFBS1
[ASK ALL]
You said that you have sold ticket(s) previously purchased, on one of the following websites: [Display selected websites from SCREENER3]
Thinking back over the last 12 months, on approximately how many occasions have you sold tickets during that period?

[Single response – number field]

SUFBS2
[ASK ALL]
Thinking again over those previous 12 months, on average, how many tickets did you sell on those occasions?
[Single-code]

1. 1
2. 2
3. 3
4. 4
5. 5
6. 6
7. 7
8. 8
9. 9
10. 10+

SUFBS3
[ASK ALL]
Thinking again over those previous 12 months, what types of ticket(s) did you sell from the websites that you used? Please select all that apply.
[Multi-code]
1. Sports events other than football (i.e. rugby, tennis, athletics etc...)
2. Football
3. Music concerts and gigs
4. Festivals
5. Theatre
6. Other (please specify)

SUFBS4a
[ASK ALL]
And on the most recent occasion, what type of ticket(s) did you sell?
[Single-code]
[Only display selected codes at SUFBS3]
1. Sports events other than football (i.e. rugby, tennis, athletics etc...)
2. Football
3. Music concerts
4. Festivals
5. Theatre
6. Other

SUFBS4b
[ASK ALL]
Again on the most recent occasion, where did you originally purchase the ticket(s) that you sold online?
[Single-code]

1. From an official seller
2. From a reseller website (such as the one I sold it on)
3. From a friend
4. Other (please specify)

SUFBS5
[ASK ALL]
Which of these websites did you use to sell the most recent ticket(s)?
[Single-code]

[Display selected websites from SCREENER3]

SUFBS6
[ASK ALL]
Which of the following best describes your primary reason for choosing to sell your ticket(s) on [insert website from SUFBS5]?
[Single-code]

1. I have used this website before to sell tickets
2. It was recommended to me by a friend or family member
3. I found it via an internet search
4. I have used this website before to buy tickets for personal use
5. I have this website before to buy tickets with the intention to sell the ticket(s) on
6. Other (please specify)

SUFBS7
[ASK ALL]
Thinking about registration for [DISPLAY RESPONSE SUFBS5], what level of information was required in the registration process before selling your ticket online?
[Multi-code]

1. Valid ID (passport/Drivers licence]
2. Banking details
3. Address details
4. Credit Card details
5. None of the above *[exclusive]*
6. Other (please specify)

SUFBS8
[ASK ALL]
When did you sell this/these tickets?
[Single-code]

[Display calendar]

SUFBS8a
[ASK ALL]
How long before the event occurred did you put the tickets up for sale?
[Single-code]

1. Within a few days
2. Within a week or two
3. Within a month
4. Within a few months
5. 6 months or more

SUFBS8b
[ASK ALL]
How long did it take to sell? (i.e. how long did it take from advertisement to notification of sale?)
[Single-code]

1. A few hours
2. A few days
3. A few weeks
4. A few months
5. I didn't sell it

SUFBS9
[ASK ALL]
What is the main reason why you subsequently sold on the ticket that you originally ordered/bought [DISPLAY RESPONSE SUFBS5]?
[Single-code – randomise 1 thru 3]

1. An unforeseen circumstance meant that I was not able to attend the event e.g. work commitments, family issue etc.
2. Unforeseen circumstance meant that I needed the money I could recoup from the sale of the ticket
3. I originally bought the ticket with the intention of reselling
4. Other (please specify)

SUFBS10a
[ASK ALL]
Would you do it again?
[Single-code]

1. Yes
2. No
3. Not sure

SUFBS10b
[ASK ALL]
If the artist/sportsperson/team/organisers were against ticket resale, would you do it again?
[Single-code]

1. Yes
2. No
3. Not sure

SUFBS11
[ASK ALL]
Thinking about when you sold your ticket through [DISPLAY RESPONSE SUFBS5], can you remember if it was a *requirement* to detail any of the following information? Please select all that were required to be displayed.
[Multi-code – randomise 1 thru 5]

1. The face value of the ticket compared to the price requested
2. The seat location/number
3. Restrictions on the use of the ticket (i.e. reselling this ticket for profit makes it void)
4. Payment/delivery terms (i.e. the ticket delivery or shipping date)
5. The booking reference
6. Other (please specify)

SUFBS12a
[ASK ALL]
Thinking about your experience selling your ticket(s); how easy or difficult was it to sell your ticket on [DISPLAY RESPONSE SUFBS5]?
[Single-code – Keep order, randomise direction]

1. Very difficult
2. Fairly difficult
3. Neither easy nor difficult
4. Fairly easy
5. Very easy

SUFBS12b
[ASK ALL]
Were you aware of any restrictions (e.g. through the terms and conditions) placed on the resale of the tickets as notified by the original ticket issuers?

1. Yes – I was aware
2. No – I was not

SUFBS13
[ASK ALL]
Thinking again about buying from [DISPLAY RESPONSE SUFBS5], can you remember whether you sold the ticket at its 'face value'? (i.e. did you advertise it at the same price that you paid for it/the original retail price of the ticket usually printed on it).
[Single-code – Randomise 1 thru 3]

1. Yes – I sold the ticket(s) at the 'face value' of the ticket
2. No – I sold the ticket(s) at a higher price than I paid for them
3. No – I sold the ticket(s) at a lower price than I paid for them
4. I cannot remember

SUFBS14
[ASK ALL]
As the seller, were you required to indicate an additional postal charge to the purchaser, and if so was this a standard fee or estimated by you?
[Single-code – Randomise 1 thru 2]

1. Yes – There was an additional postal charge, but this was standard and set by the website
2. Yes – There was an additional postal charge, and this was estimated and set by me
3. No – There was not an additional charge for posting
4. I cannot remember

SUFBS15
[ASK ALL]
Were you charged any fees?? (i.e. was the amount received by you less than the price you advertised on the website?).
[Single-code – Randomise 1 thru 2]

1. Yes – I was charged additional fees
2. No – I was not charged any additional fees
3. I cannot remember

SUFBS16
[ASK ALL]
Were you aware of any additional charges to the purchaser of your ticket?
When the purchaser bought your ticket from [DISPLAY RESPONSE SUFBS5], were there any additional charges on top of the originally advertised price? (i.e. was the final amount that they paid higher than the price advertised on the website?).
[Single-code – Randomise 1 thru 2]

1. Yes – The final price paid was higher than the price advertised
2. No – They only paid the originally advertised price
3. I cannot remember/don't know

SUFBS17
[ASK ALL]
Overall, how satisfied, or dissatisfied, are you with the experience selling your ticket(s) on [DISPLAY RESPONSE SUFBS5]?
[Single-code – Keep order, randomise direction]

1. Very satisfied
2. Fairly satisfied
3. Neither satisfied nor dissatisfied
4. Fairly dissatisfied
5. Very dissatisfied

SUFBS18
[ASK ALL]
Did any of these websites indicate to you that they guaranteed to provide a secure and valid ticket to the purchaser, or refund them where the ticket was false or the original transaction was faulty?
[Multi-row grid – single-code]
[Display selected websites from SCREENER3]

1. Yes
2. No
3. I cannot remember

SUFBS19
[ASK ALL]
Thinking again about selling tickets through any of the following websites:[Display selected websites from SCREENER2]
Have you ever had any difficulties, or problems, selling through any of these websites in the last 12 months?
[Single-code – Randomise 1 thru 2]

1. Yes

2. No
3. I cannot remember

SUFBS20
[SUFBS19=1]
When did this last happen?
[Single-code]

[Insert calendar]

SUFBS21
[SUFBS19=1]
Thinking again about your previous difficulties/problems selling tickets online, which of the following websites was it that you had issues with?
[Multi-code – randomise]

[Display selected websites from SCREENER3]

SUFBS22
[SUFBS19=1]
What issues have you experienced?
[Multi-code – randomise]

1. Lack of information on the website
2. High delivery charges
3. Tickets not being received by the purchaser
4. Unable to prove the ticket is real
5. Other (please specify)
6. I have not had any issues *[exclusive]*

SUFBS23
[SUFBS19=1]
Did you make any complaints to the reseller website as a result of these difficulties/ problems?
[Single-code]

1. Yes
2. No
3. I cannot remember

SUFBS24a
[SUFBS23=1]
What was the outcome of the complaint(s) to the reseller website as a result of these difficulties/problems?
[Multi-code – randomise]

1. An apology was made
2. The issue was resolved
3. I was reimbursed
4. Other (please specify)
5. Nothing happened as a result of my complaint *[exclusive]*
6. Don't know/can't remember

SUFBS24b
[SUFBS23=2]
Why did you not complain to the reseller website as a result of these difficulties/problems?
[Open response]

SUFBS25
[ASK ALL]
Have you ever been asked to give more detail about the specifics and any usage restrictions of the ticket(s) being sold online?
[Single-code]

4. Yes
5. No
6. I cannot remember

SUFBS26
[SUFBS25=1]
Has this happened within the last 6 - 7months?
[Single-code]

1. Yes
2. No
3. I cannot remember

SUFBS27
[ASK ALL]
Have you ever been penalised for selling a faulty or false ticket online?
[Single-code]

1. Yes
2. No
3. I cannot remember

SUFBS28
[SUFBS27=1]
Can you give a little more detail about your experience on this occasion?
[Open response]

SUFBS29
[SUFBS27=1]
What was the outcome of this experience?
[Multi-code]

1. I was left out of pocket
2. I was fined/surcharged
3. I complained to the reseller website
4. The authorities were informed
5. Other (please specify)
6. Nothing happened/there was no complaint [Exclusive]
7. Cannot remember [Exclusive]

SUFBS30
[SUFBS23=1]
Thinking now about how the reseller website dealt with your complaint. On a scale of 1-10, where 1 means very poorly and 10 very well, how would you rate the way the reseller website dealt with your complaint regarding difficulties/problems selling online?

1. 1- Very poorly
2. 2
3. 3– About average
4. 4
5. 5 – Very well

SUFBS31
[ASK ALL]
Approximately, when did you first sell your ticket(s) from any of the following ticket reseller websites? [Display selected websites from SCREENER3]

[Show calendar

SUFBS32
[ASK ALL]
Have you noticed any changes in the experience of selling tickets online in the last six months?
[Single-code]

1. Yes
2. No
3. Not sure

SUFBS33
[SUFBS32=1]
Can you describe what you think these changes have been?

Demographics

[ASK ALL]
How often do you access the internet for personal use? *This may be at home or anywhere else, but excludes accessing it for work.*
[Single-code]

1. Daily
2. Several times per week
3. A few times per month
4. Less frequently
5. Hardly ever

[ASK ALL]
How often, if at all, do you buy products online?
[Single-code]

1. All the time
2. Regularly
3. Infrequently
4. Rarely
5. Never

[ASK ALL]
Could you please provide your full UK postcode
[Open response]

[ASK ALL]
What is your gender?
[Single-code]

1. Male
2. Female

[ASK ALL]
Which of the following categories would best describe your ethnicity?
[Single-code]

1. White - English/Welsh/Scottish/Northen Irish/British
2. White – Irish
3. White - Gypsy or Irish Traveller
4. White – Other
5. Mixed/Multiple - White and Black Caribbean
6. Mixed/Multiple - White and Black African
7. Mixed/Multiple - White and Asian
8. Mixed/Multiple – Other
9. Asian or Asian British – Indian
10. Asian or Asian British – Pakistani
11. Asian or Asian British – Bangladeshi
12. Asian or Asian British – Chinese
13. Asian or Asian British – Other
14. Black or Black British – Caribbean
15. Black or Black British – African
16. Black or Black British – Other
17. Other – Arab
18. Any other (Please Specify)
19. Prefer not to say

[ASK ALL]
The Disability Discrimination Act 1995 defines a disability as a "physical or mental impairment which has a substantial and long-term adverse effect on the ability to carry out normal day-to-day activities".
Do you consider yourself to have a disability, as set out under the Disability Discrimination Act 1995?
[Single-code]

1. Yes
2. No
3. Prefer not to say

[ASK ALL]
Are you the chief income earner in your household?
[Single-code]

1. Yes – I am the chief income earner

2. No – Another member of the household is the chief income earner
3. Don’t know

[ASK IF CHIEF INCOME EARNER OR DON’T KNOW]
What is your employment status?
[Single-code]

1. Full time paid job
2. Part time paid job
3. Self employed
4. Student
5. Unemployed (6 months or less)
6. Unemployed (more than 6 months)
7. Home maker (Housewife/Homemaker)
8. Retired
9. Prefer not to say

[ASK IF NOT CHIEF INCOME EARNER]
What is the employment status of the chief income earner?
[Single-code]

1. Full time paid job
2. Part time paid job
3. Self employed
4. Student
5. Unemployed (6 months or less)
6. Unemployed (more than 6 months)
7. Home maker (Housewife/Homemaker)
8. Retired
9. Prefer not to say

[ASK ALL]
Please indicate to which occupational group you belong/the Chief Income Earner in your household belongs to, or which group fits best.
[Single-code]

If the Chief Income Earner is retired and has an occupational pension, or if the CIE is not in employment and has been out of work for less than 6 months, please answer for their most recent occupation.

1. Semi or unskilled manual work (e.g. Manual workers, all apprentices to be skilled trades, Caretaker, Park keeper, non-HGV driver, shop assistant) (D)

2. Skilled manual worker (e.g. Skilled Bricklayer, Carpenter, Plumber, Painter, Bus/ Ambulance Driver, HGV driver, AA patrolman, pub/bar worker, etc.) (C2)

3. Supervisory or clerical/ junior managerial/ professional/administrative (e.g. Office worker, Student Doctor, Foreman with 25+ employees, salesperson, etc.) (C1)

4. Intermediate managerial/ professional/ administrative (e.g. Newly qualified (under 3 years) doctor, Solicitor, Board director small organisation, middle manager in large organisation, principle officer in civil service/local government) (B)

5. Higher managerial/ professional/ administrative (e.g. Established doctor, Solicitor, Board Director in a large organisation (200+ employees, top level civil servant/public service employee) (A)

6. Student (C1)

7. Casual worker – not in permanent employment (E)

8. Housewife/ Homemaker (E)

9. Retired and living on state pension (E)

10. Unemployed or not working due to long-term sickness (E)

11. Full-time carer of other household member (E)

12. Other (E)

13. Don't know

14. Prefer not to say

[ASK IF IN FULL-TIME OR PART-TIME EMPLOYMENT]
Thinking about the occupation of the Chief Income Earner in your household. Which of the following categories best describes their occupation?
[Single-code]

1. Public, i.e. government, local council, emergency services, armed services, etc
2. Private, i.e. a company set up to make a profit
3. Third sector, i.e. a charity or non-profit organisation (like a housing association)
4. Don't know/Prefer not to say

[ASK IF RETIRED]
Thinking about the occupation of the Chief Income Earner before they retired. Which of the following categories best describes their occupation?
[Single-code]

1. Public, i.e. government, local council, emergency services, armed services, etc
2. Private, i.e. a company set up to make a profit
3. Third sector, i.e. a charity or non-profit organisation (like a housing association)
4. Don't know/Prefer not to say

[ASK ALL]
How many people live in your household?
[Single-code]

1. 1
2. 2
3. 3
4. 4
5. 5
6. 6
7. 7
8. 8
9. 9
10. 10
11. 11
12. 12
13. 13
14. 14
15. 15 or more

[ASK ALL]
Are there any dependent children living in your household?
[Single-code]

1. Yes
2. No

[ASK ALL]
How many children aged 8 or under in the household?
[Single-code]

1. 0
2. 1
3. 2
4. 3
5. 4
6. 5 or more

[ASK ALL]
Which of the following best describes your current accommodation?
[Single-code]

1. Homeowner (without homeowner loan/mortgage)
2. Homeowner (with homeowner loan/mortgage)
3. Private tenant
4. Tenant (social housing)
5. Living with parents/extended family
6. Residential/Care Home
7. Other (please specify)

[ASK ALL]
What is your current marital, or civil partnership status?
[Single response –Keep order]

1- Single (i.e. never married and never registered as a same sex civil-partnership)
2- Civil partnership
3- Married
4- Separated, but still legally married/in a civil partnership
5- Divorced/Civil partnership legally dissolved
6- Widowed/Surviving partner from a same-sex civil partnership

[ASK ALL]
Are you responsible for purchasing the groceries in your household? (i.e. food, cleaning equipment and toiletries etc.)
[Single response – Randomise direction - Keep order]

1. Yes – I am solely responsible for purchasing groceries in my household
2. Yes – I am partly responsible for purchasing groceries in my household
3. No – I am not responsible for purchasing groceries in my household

[ASK ALL]
How many foreign holidays, of at least a week or more, if any, have you taken over the past two years (i.e. since November 2013 and outside the UK).
[Single response – Keep order]

0- None
1- 1
2- 2
3- 3
4- 4
5- 5+

[ASK ALL]
Which of the following income brackets, best represents your household income, before deductions for income tax, National Insurance etc?

1. Less than £14,999
2. £15,000 - £24,999
3. £25,000 - £34,999
4. £35,000 - £49,999
5. £50,000 - £69,999
6. £70,000 - £100,000
7. More than £100,000
8. Prefer not to say

14.4 Website logos

Have you ever bought any tickets, for yourself, from any of the following websites in the last 12 months? *

- [ ] I have never bought event tickets online for myself
- [ ] DICE
- [ ] double8tickets.com
- [ ] Ebay
- [ ] Eventim
- [ ] FinallyItsYours.com
- [ ] Getmein (a ticketmaster company)
- [ ] Gumtree
- [ ] Lucky Duck Tickets
- [ ] Metroseats
- [ ] Razorgator
- [ ] scarletmist.com
- [ ] Seatgeek.com
- [ ] Ticketline
- [ ] Ticketmaster
- [ ] Tickets now
- [ ] Twickets
- [ ] Viagogo
- [ ] Vivid Seats
- [ ] Worldticketshop
- [ ] www.gofootballtickets.com
- [ ] www.guaranteetickets.com
- [ ] www.kixfootballtickets.com
- [ ] www.tickets.rugbyworldcup.com
- [ ] www.theticketmarketplace.com
- [ ] Lovetheatre.com

- [ ] Seatwave (a ticketmaster company)
- [ ] See tickets
- [ ] ShowTimeTickets.com
- [ ] Skiddle
- [ ] www.stargreen.com
- [ ] Stubhub
- [ ] Ticketbis
- [ ] Ticketweb
- [ ] Gigantic
- [ ] AXS
- [ ] The Ticket Factory
- [ ] Eventtravel
- [ ] Other football specific reseller website e.g. footballticketpad.com
- [ ] Other

14.5 Statement of terms

Compliance with International Standards

BMG complies with the International Standard for Quality Management Systems requirements (ISO 9001:2008) and the International Standard for Market, opinion and social research service requirements (ISO 20252:2012) and The International Standard for Information Security Management ISO 27001:2005.

Interpretation and publication of results

The interpretation of the results as reported in this document pertain to the research problem and are supported by the empirical findings of this research project and, where applicable, by other data. These interpretations and recommendations are based on empirical findings and are distinguishable from personal views and opinions.

BMG will not publish any part of these results without the written and informed consent of the client.

Ethical practice

BMG promotes ethical practice in research. We conduct our work responsibly and in light of the legal and moral codes of society.

We have a responsibility to maintain high scientific standards in the methods employed in the collection and dissemination of data, in the impartial assessment and dissemination of findings and in the maintenance of standards commensurate with professional integrity.

We recognise we have a duty of care to all those undertaking and participating in research and strive to protect subjects from undue harm arising as a consequence of their participation in research. This requires that subjects' participation should be as fully informed as possible and no group should be disadvantaged by routinely being excluded from consideration. All adequate steps shall be taken by both agency and client to ensure that the identity of each respondent participating in the research is protected.

This publication available from www.gov.uk/bis

Contacts us if you have any enquiries about this publication, including requests for alternative formats, at:

Department for Business, Innovation and Skills
1 Victoria Street
London SW1H 0ET
Tel: 020 7215 5000
Email: enquiries@bis.gsi.gov.uk

BIS/16/282