



ticketing mailbox <ticketing@culture.gov.uk>

Online ticket resales

1 message

20 November 2015 at 14:16

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

Hi

I would like to submit some information for the review into online ticket resales.

I attend a number of events throughout the year and have used secondary ticket sale sites such as Stubhub and GetMeIn both for purchases and selling tickets myself.

A number of artists and venues now offer pre-sale tickets so as a fan, I find it disgusting to go onto these resale sites on the day of a pre-sale to find tickets at an over-inflated price that have been bought by people looking to make a profit. This means real fans either don't end up going, or are forced to pay over the odds to attend. This then results in facebook groups being set up to sell tickets at face value to other fans, but there is no protection for these when it comes to handing over the money or making sure it is a valid ticket.

I sold 1 ticket on a resale site below what I paid for it after fees were taken as I didn't want to rip off another fan.

It would help if venues were able to take back tickets customers can't use so they could be resold as the need for resale sites would diminish. But if resale sites are needed, there needs to be a limit on the price you can charge (including the fees as this is often what bumps up the price).

I look forward to hearing the outcome of the review.

Kind regards

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905



ticketing mailbox <ticketing@culture.gov.uk>

Personal view and evidence

1 message

20 November 2015 at 20:51

To: ticketing@culture.gov.uk

Dear Professor Waterson,

Firstly I'd like to thank you for chairing this consultation. It's a ray of light against what I believe is a critical issue affecting our cultural and entertainment industries.

I have been working in music for near ten years, and I've been a fan who has bought tickets and attended countless festivals, concerts, and gigs around the world for over fifteen.

In my time I have managed a rehearsal space for bands, scouted for EMI, worked for the BBC as a music presenter on both Radio 1 and BBC 3, written for many national publications, edited a magazine, played in bands, and promoted live shows.

I left the BBC earlier this year to work as Music Editor at new ticketing start up DICE. I also run my own small record label, Kissability.

I have always been strongly against the touting of tickets, and I made the move to work at DICE as I believe there needs to be a better solution in ticketing than the secondary sites you are looking into. At DICE we allow ticket holders to return their tickets to a Waiting List for sold out shows so other fans can purchase them at face value. The reception of this feature by fans and industry alike has been phenomenal and proves that tech can be a solution, that fans wanting to resell tickets are not always looking to make a profit, and that we can do secondary ticketing in a way that's secure and fair.

Unfortunately, technology is also the cause of our woes in the form of the industrial scale touting the live music industry sees when high demand shows go on sale. I'm sure you're aware of the damage done by 'Botnets'. This year alone I have personally seen tickets I was trying to buy for Sufjan Stevens, Brand New, and Death Cab For Cutie posted for sale on secondary sites within seconds of the show going on sale and selling out. In the case of Death Cab I was directed to GetMeIn by Ticketmaster just twenty minutes after the on sale. In the case of Sufjan, the Royal Festival Hall website crashed due to the volume of traffic. Tickets were on sale on StubHub at three times the face value minutes after the on sale, while tickets at face value could still have been bought in person from the venue box office.

To buy tickets to these shows you need to be ready to go bang on the sale start time. You need planning and preparation. It does not make sense that a fan would put that much effort in only to realise three minutes later they could not attend, especially on the scale that we see on these sites - sometimes hundreds of tickets on sale just seconds after the primary sites open.

This is touting on a devastating scale. This is not the free market in action. This is not supply and demand.

With record sales at an all time low, our industry is more reliant on touring than ever. Having such a huge amount of money disappear never to be reinvested in the arts will hit us hard in years to come.

Pricing out fans means less feet through the door to spend money at the bar or on merchandise. Our small and independent venues are already struggling - see the Mayor of London's report from just a month ago.

It also means we price out a younger, less affluent audience who may never come back.

And the more fans are forced to spend on attending one show, the less able they are to afford to attend multiple concerts.

These parasitic secondary ticketing sites need regulating. The British music industry generates billions a year for the economy and acts like Adele, Coldplay, and Sir Elton John represent our nation and our proud cultural heritage on a global scale, a large part of which I'm sure plays into the tourism industry.

Money in the arts is already tight. Losing more is not an option.

I really hope you take these words with as much concern as I have written them, and that the advice of my colleagues at AIF, FAC, and countless management companies who signed the letter from Twickets resonates with you.

Yours sincerely,

906



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Please stop the resale sites

1 message

20 November 2015 at 13:58

To: ticketing@culture.gov.uk

Dear Sir/Madam,

Ticket prices are high enough. Please stop allowing the reselling of tickets which hurts fans and artists alike.

Kind regards,

907



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Re secondary ticketing.

1 message

20 November 2015 at 20:12

To: ticketing@culture.gov.uk

Hello,

I go to concerts/ live music at least once a month and have been doing so for many years. There is nothing more annoying when you have been trying to get tickets only to find them on sites like Viagogo & Seatwave a few minutes after tickets have gone on sale! These tickets are also on at a much inflated price. I usually get mine in the pre sale (which is a day or two before the general sale) and even then at 9am there are tickets already on the secondary ticket sites! No one can say these tickets are being sold by private individuals!

Something must be done to sort out this abuse. It is unfair and wrong and it stops a lot of ordinary people from being able to afford to go to concerts.

Regards

908



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

resale of tickets

1 message

To: ticketing@culture.gov.uk

20 November 2015 at 16:30

Hi there

This is a really dodgy industry. For example I tried to book the cheapest available ELO tickets to allow us as a family to go, these sold out within seconds of being on sale – then suddenly appeared on all the major ticketing sites at far more than their ticket value.

Please help this industry practice to be outlawed.

Many thanks

606

<https://mail.google.com/mail/b/350/u/0/?ui=2&ik=13ed3ca167&view=pt&search=inbox&th=15125bb75612d4e&siml=15125bb75612d4e>



ticketing mailbox <ticketing@culture.gov.uk>

Resale ticket sites

1 message

20 November 2015 at 14:26

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

An absolute disgrace that these sites can charge huge prices for tickets, should be limited to 10% above original price

Sent from my iPad



ticketing mailbox <ticketing@culture.gov.uk>

Reselling sites

1 message

20 November 2015 at 16:40

To: ticketing@culture.gov.uk

I am a music fan who attends many concerts each year.
I have never bought or sold tickets from touts at venues or reselling sites.

Although I understand that sometimes things happen that mean a concert goer may not be able to attend and that person should have a means to offer others the chance to go and redeem their lost ticket price!
But I believe that this does not mean reselling tickets for profit.
YES you should be allowed to sell your ticket and get the face value back but not profit!

Too many times I as a fan find that I am struggling to buy tickets yet at the same time I am trying to purchase tickets legitimately over priced tickets are already being offered on reselling sites, sometimes even before the presales of tickets have even started.

The real fans and the artists are losing out for profiteers.

Reselling sites should not be able to sell tickets for more than face value (plus maybe a small admin fee) and either not before a length of time before the concert date or to the concert date!

Thanks from a real music fan!

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

1 message

20 November 2015 at 22:01

To: ticketing@culture.gov.uk

Dear Mr Jenkins,

I am responding to the call for evidence for the Waterson review into consumer protection measures applying to ticket resale as a regular attendee at concerts and, to a lesser extent, music festivals, plays and sporting events.

Due to my long-standing concerns about the secondary resale market, my order of preference when buying tickets is as follows:

- 1) If in the vicinity, buying in person from the venue box office, offering absolute confidence that the tickets are genuine and free from the sometimes excessive 'fees and charges' loaded onto the face value cost by many of the larger primary ticket outlets (e.g. those operated by Live Nation, including Ticketmaster and TicketWeb, and See Tickets).
- 2) Failing that, buying direct from the venue's online sales channel (where that facility is available), again offering absolute confidence that the tickets are genuine and usually with lower 'fees and charges' than those added on by many of the larger primary ticket outlets.
- 3) Where the venue doesn't offer an online sales facility, there is sometimes a reliable smaller primary ticket outlet amongst the online channels which usually have lower 'fees and charges' than those added on by the larger companies (examples include alt-tickets, Stargreen, Music Glue and WeGotTickets).
- 4) Unfortunately, for the major events, there is often no option but to attempt to purchase tickets in the online rush from primary ticket outlets (who sometimes have a monopoly on sale), with unavoidable 'fees and charges' loaded on.
- 5) Having such a loathing and distrust for the online secondary ticket outlets such as GET ME IN! (a Ticketmaster company), Seatwave (operating from the same registered office as Ticketmaster, but ownership is not apparent from its website) and viagogo, I would rather buy from a tout outside the venue instead.
- 6) If all else fails...

As an example, I search the internet last night (i.e. 19th of November) for the following tickets which went on sale this morning:

- Kris Kristofferson at the Union Chapel, 21 January 2016 (on sale at 09:00 on 20 November 2015)
- James at the O2 Shepherd's Bush Empire, 4 May 2016 (on sale at 09:30 on 20 November 2015)

Remarkably, since sales had not even started for another 12 hours, tickets for both events were advertised on secondary sites including GET ME IN!, Seatwave and Viago, and at a vast mark-up on face value. *NB – Evidence of this can be provided, if required.*

How can this happen? Do the tickets actually exist? Are they genuine? Have the vendors actually got the tickets in their possession to sell?

This is all particularly disturbing when the secondary ticket sites are owned (transparently, or otherwise) by primary ticket sites (which are sometimes, in turn, owned by concert promoters and/or venue owners).

Regards,



ticketing mailbox <ticketing@culture.gov.uk>

Review of consumer protection measures applying to ticket resale

1 message

20 November 2015 at 17:28

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

Dear Sirs,

As a regular gig and festival goer who has been attending events since 1998 I would like to make the following comments regarding the review of consumer protection measures applying to ticket resale:

Resale sites such as www.getmein.com and www.viagogo.co.uk buy and sell tickets, however the sale on these sites is NOT restricted to face value these sites are often used to re-sell large amounts of tickets at hugely inflated prices, which have often been purchased in bulk by organised touts or even by corporate customers/organisations.

Other resale sites such as www.twickets.co.uk or www.scarletmist.com are used to re sell tickets at face value or less between genuine fans and not profiteers, these sites currently work very and are widely used with good feedback.

Legislation needs to be passed to ensure that all the resale sites do not sell tickets for more than face value to discourage people from buying with the sole intention of making a profit. A restriction on the amount of tickets per customer address and debit/credit card for the original purchase would also help restrict the amount of tickets being resold.

For festivals and the most expensive large events a system of photo ID on the ticket should be adopted, as works very successfully with the Glastonbury Festival.

Regards,



ticketing mailbox <ticketing@culture.gov.uk>

Second hand ticketing.

1 message

20 November 2015 at 19:57

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

Hi

The second hand ticketing market should be reviewed as it is unfair, and unjust to members of the public.

I would like to mention Ticketmaster as one of the main ticket agencies who take advantage of members of the public for their own personal gain.

I have, on numerous occasions sat in front of my PC waiting for tickets to go on sale prior to the time of sale. Within seconds of tickets becoming available a "pop up" appears on the side of the screen advising that "Get Me In" have tickets available at vastly inflated prices.

I am now aware that sites such as "Get Me In" are associated with Ticketmaster and I feel that agencies such as Ticketmaster, release tickets to their associated agencies before giving members of the public the opportunity to purchase tickets at face value. This behaviour can only mean that Ticketmaster gain from their monopoly of the market financially.

It is very disappointing when a band announce tour dates only to find out they are using ticket agencies such as Ticketmaster as it disappoints many fans knowing, they are unlikely to purchase tickets at a sensible price.

I hope that you will investigate this inappropriate behaviour by ticket agencies as I reiterate again their behaviour is unjust and unfair to members of the public.

Regards

Sent from my iPhone



ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticket Resale Sites

1 message

20 November 2015 at 21:02

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

As an avid concert goer, I am appalled at the number shows I have missed due to being unable to get a ticket in the first few minutes of sale only to find that Resale Sites already have them up for sale at multiple times the retail value.

This is a "legalised crime" which has been going on far too long, only my own dedication to refusing to pay more than face value prevents me from being ripped off multiple times a year. Instead I'm simply forced to miss out.

Three years ago the Channel 4 documentary team Dispatches made a documentary about this and I would implore you to watch it. It reveals, not only, how Resale Sites such as Viagogo and Seatwave are set up to rip people off but also how certain promoters, not all but some, actually forward several thousand tickets straight to Resale Sites and pocket a percentage of the profits the Resale Sites make on the hugely over inflated resale prices.

THIS IS CRIME, it has to end. Unquestionably, no ticket should be sold for more than 10% of its face value and give the fans more of an opportunity to see their favourite bands again. It would be a very simple law to pass, no skin off anyone's nose, and millions of concert goers stand a much better chance of seeing their favourite acts, as it should be.

Many Thanks,



ticketing mailbox <ticketing@culture.gov.uk>

Secondary ticket sales

1 message

20 November 2015 at 17:17

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

Hi,

The re- sale of tickets on secondary sites is a reasonable enough idea. It gives people a chance to buy tickets they may have missed out on.

However that in itself is part of the problem, many big shows sell out within minutes. Cannot believe that everyone buying tickets is a genuine fan and touts are mass buying tickets (how I'll never know cause I can't even get one sometimes) then putting them straight on a secondary ticket site within minutes at a stupid price.

As a life long U2 fan I have managed to secure tickets from fans at face value or have swapped. The new ticketless entry has also caused issues and has not stopped touts as they are simply selling pre-paid credit cards with the tickets or some thing.

My point. Yes to secondary but at FACE VALUE only

Sent from my iPad



ticketing mailbox <ticketing@culture.gov.uk>

Secondary ticket sales

1 message

20 November 2015 at 21:36

To: ticketing@culture.gov.uk

Having been a regular gig goer for over forty years I would like to see legislation introduced to prevent profiteering from the reselling of tickets, notably for major sporting events and music concerts.

Obviously, if for genuine reasons, ticket resale is necessary then it should be allowed, but, where tickets are primarily bought with the intention of reselling at a considerable profit, a maximum percentage price increase need to be set, and, legally enforced.

Please help genuine fans get to see sport and music for the actual ticket price and stop unscrupulous individuals from the excessive profiteering currently so prevalent.



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Secondary ticket selling websites

1 message

To: ticketing@culture.gov.uk

20 November 2015 at 21:57

To whom it may concern

I thought I would take this opportunity to share my views on this topic.

As a musician and music fan myself, I find the whole business of the extortionate prices these websites are allowed to charge for the tickets frankly disgusting. I can recall a time (pre Internet) when I could see the Rolling Stones (yes, THE Rolling Stones) for around £30 a ticket at the Don Valley Stadium in Sheffield. Imagine this happening now?!

The time has come to stop the greed involved with gig ticket sales for established artists.

We are stuck in a vicious circle of whilst ever people are paying these extortionate prices, people will continue to sell them at these hugely inflated prices.

What it's also doing is making the gap between lowly unsigned artists struggling to break into the music business and the super rich bands of 2015 even bigger.

I wish you could also control the ridiculous actual face value of ticket prices but at least doing something about the secondary market is a starting point so that actual music fans such as myself may actually afford to see live music again (as I can't afford it at all in the current climate)

Regards

Sent from my iPad



ticketing mailbox <ticketing@culture.gov.uk>

Secondary ticket sites

1 message

20 November 2015 at 21:09

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

Dear Sir Madam

I think secondary ticket sites should be outlawed as they are in my opinion, legal ticket touts.

They are no doubt linked to primary sites as popular shows are sold out within minutes and immediately on sale again through these sites.

The prices can be so inflated that it is impossible for most people to obtain them.

I have also had an experience in which I bought some tickets for my family from viagogo well in advance at what I thought was a reasonable price, the seller then pulled out at short notice leaving all of us very upset.

I believe such sites are exposed to this sort of behaviour mainly because of an initial lack of available tickets in the first place, caused by high pricing.

It is an unacceptable practice and consumers should be protected.

Regards

Sent from my iPad



ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticket Sites

1 message

20 November 2015 at 18:43

To: ticketing@culture.gov.uk

Dear Sir/Madam,

We write in response to the consultation regarding the reselling of tickets on secondary sites.

My wife and I have been going to concerts for over thirty years and the situation has changed beyond all recognition. It is virtually impossible to buy tickets for any major act at face value, and the bigger the band the bigger the mark up, making a lot of acts just too expensive for ordinary people to see.

By way of example when we tried to get tickets to see the Foo Fighters the cheapest available were three times the face value at over £120, and that's before the additional charges for 'handling' and postage (which is always charged per ticket). They even charge you to send an 'e ticket' which you print yourself.

Some smaller venues and bands who avoid the attentions of the likes of Ticketmaster still provide a great service where you can see acts at an affordable price and support live music and new artists, but even this is becoming harder and necessitates signing up to 'follow bands' and venues to get on early warning mailing lists.

What makes music lovers angry is that this is blatant exploitation and profiteering which does nothing for live music. We all understand market forces but block buying of all the best seats before general release is truly unfair.

If there is any possibility of capping the mark up, limiting the number and quality of the tickets sold to secondary sites, and challenging the ludicrous additional charges on top of the already inflated ticket prices then we would certainly welcome the move.

11/23/2015

Yours sincerely

Department for Culture Media & Sport Mail - Secondary Ticket Sites

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<https://mail.google.com/mail/b/350/n/0/?ui=2&ik=13ed3ca167&view=pt&search=inbox&th=1512635cfe8a9274&siml=1512635cfe8a9274>

secondary ticketing consultation

1 message

20 November 2015 at 19:45

To: ticketing@culture.gov.uk

Speaking as an ordinary member of the public:-

1. Tickets are like anything else. Having been purchased, they become the purchaser's property and can therefore be used, sold, given away or transferred as the purchaser chooses.
2. If tickets are acquired for speculation, so be it. The speculator risks losing as well as winning.
3. No one disputes resale of items at auctions or houses on the housing market or any shop trading profit.
- 4 .If there is a problem... and only if it really is a problem....it is the venues.
 - They obviously only want to sell as many tickets as possible and have no intrinsic interest after that.
 - They have no interest in offering an efficient resale service, nor should they as they make no profit from it
 - They do not turn away secondary ticketing purchasers from the venues- they would gain nothing from that and it would create an unpleasant picture of empty seats
 - They often knowingly presell tickets at a discount in quantity to guarantee the covering of their fixed costs.
 - They pre-supply tickets to sponsors and ask no questions after.
- 5 .The large online secondary ticketing websites are now slick, efficient and secure and have replaced the dodgy fakes and stolen tickets outside the venues.
They are heaven-sent.

AB



ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticketing

1 message

20 November 2015 at 17:40

To: ticketing@culture.gov.uk

I don't work in the ticketing industry and so have no interests or insights to share with this consultation beyond those of a fan of sports and music who frequently finds himself frustrated in attempts to obtain tickets to follow these events. As it is fresh in my memory it will probably be useful to share my experiences of trying to get tickets to see The Stone Roses next June at the Etihad Stadium in Manchester. As they had not toured for some time and were popular I was not naïve enough to assume getting tickets would be a doddle and so I planned ahead. I asked my sister in law, and friend's wife, both of who were not at work at the time tickets went on sale to try and get tickets and I would also try to obtain them as well, in as much as work permits me at 9.30 on a Friday morning.

My sister in law both had two laptops/tablets open to try and obtain tickets as well as trying on the telephone. Neither were successful in obtaining tickets for the dates we wanted, they could not even get on the websites selling these tickets. I think it is reasonable to ask if three people, and up to five devices is not a sufficient effort to secure tickets, what exactly would be considered sufficient? Inevitably this was more than a little frustrating, so I checked secondary ticketing websites and within 15 minutes of the tickets going on sale countless tickets, for all dates and locations within the venue, were on sale, some for as much as 5 times the face value. This does not appear to be an isolated incident, it seems within minutes of tickets going on sale for popular events they are on sale on online touting sites (let's call them what they are, secondary ticketing websites gives them a veneer of respectability they ill deserve). The Frampton Quigg fight which went on sale this morning would be another excellent example.

This to me, as someone who has no insider information is suggestive of one of two things. The first is that these websites are run by the main ticketing websites and when they receive their allocation of tickets for an event they only put a small percentage on sale and list the remainder through the secondary ticketing websites they own, thus allowing them to sell the tickets at vastly inflated prices.

However as I believe this practice is illegal already I will give them the benefit of the doubt and assume they are not doing this. Should that be the case the only other option is professional touting gangs are using Botnets to buy up large quantities of tickets solely with the intention of selling them at grossly inflated prices on legal touting sites. The frequency and speed with which the tickets appear on these sites pretty much prohibits anything other than these two options being possible. Anyone foolish enough to still believe the tickets that appear on these websites exist solely to allow fans to sell tickets for events they cannot attend to other fans is literally too naïve to be allowed out unsupervised.

In terms of how to solve this issue the answer to me would seem quite straightforward, when you purchase tickets you have to state the names of the people who will be attending the event and on the day of the event the attendees all have to turn up with photo ID. If someone initially mentioned cannot attend the event they cannot sell on or transfer the ticket, but can return it to the vendor for a full refund. This is the system run by the Glasstonbury festival I believe and since its introduction the practice of touting tickets for this event has been virtually eliminated. This does pose the question how it can be that a one off annual festival run by an ageing hippy in his field can stop touting, but the UK government and the combined corporate might of the likes of ticketmaster and gigs and tours etc cannot do likewise.

If I was to be cynical I would suggest there is little desire within either the industry or the government to stop touting, all that has been introduced since the introduction of secondary ticketing websites is to legalise the practice. The benefits to the government are obvious, if some guy goes to the venue and buys up some tickets and then sells them outside the venue at inflated prices the government gets tax revenue solely when the initial ticket is sold through the venue. If ticketmaster sell a ticket at face value and then that ticket is sold through GetMeIn (owned by ticketmaster) at a grossly inflated price they get tax revenue on the sale twice. Wonderful for the HMRC, less wonderful for the fan. I am of a reasonable age and so have been attending gigs since the days you used to buy tickets on the phone or from the venue and at least that was a fair fight. All the tickets for the event went on sale and if you got their before the touts you got them for face value. With the current situation you are either fighting a situation where a small and woefully inadequate percentage of the tickets actually go on sale, or where you are competing against professional touting companies/gangs with botnet software ensuring your chances of beating them to anything but the worst seats for events is nigh on impossible.

922



ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticketing

1 message

20 November 2015 at 17:46

To: ticketing@culture.gov.uk

Hello

I go to many concerts for music and comedy and always wonder how the secondary ticketing companies are allowed to charge what they charge. I understand that concert venues/promoters have deals with these companies to take the slow selling concerts as well as the hot tickets which could be argued is an acceptable way of "doing business". It also means that the hot tickets are often almost "sold out" before they go on sale. It is just unfair and does not provide genuine fans with a level playing field.

For the genuine fans this means that they often pay many times the face value of the original ticket. None of this money goes to the artists who can appear to be greedy!

The proposal to make it illegal to charge more than 10% above the face value of the ticket is a good one. However, there should also be a limit on the amount charged for "Transaction fees" or the charge to use a credit or debit card. The irony that sometimes I have to pay to print my tickets at home. If the 10% limit is enforced these extra fees will be increased.

Please protect the genuine fans.

Thank you.

923

<https://mail.google.com/mail/b/350/u/0/?ui=2&ik=13ed3ca167&view=pl&search=inbox&th=151260102ac8a632&siml=151260102ac8a632>



ticketing mailbox <ticketing@culture.gov.uk>

Secondary ticketing

1 message

20 November 2015 at 19:43

to: ticketing@culture.gov.uk

I wish to protest most strongly about the secondary ticketing market, especially the way some suppliers cream off the best tickets before they go on sale and put them into the second day ticketing market before people even have a chance to buy them. This simply puts tickets in the hands of the rich and useless who don't really care about the artist but just want to be seen at the right shows.

Fans are not buying a vacuum cleaner. You can't shop around for a better offer because only one, two or three suppliers will sell tickets, and they will all sell them for about the same price. Similarly, you can't say, well I can't afford this model so I'll buy a different cheaper model of cleaner. When you want to see an artist or band, you want to see that artist or band. And the ticket sellers know that buyers have no choice, and exploit that lack of choice.

All of this leads to real fans missing out, whilst the rich and gormless win every time.

Sent from Samsung tablet.



ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticketing

1 message

20 November 2015 at 20:19

To: ticketing@culture.gov.uk

Dear Sir/Madam

I thought I would sent a very brief note about the impact secondary ticket companies are having on the ability to buy tickets.

Touting has always existed but it used to be that if you wanted to try and profit from a sold-out gig, you would have to go down to a venue on the evening of the show and try and sell it yourself. That meant that only a few tickets tended to get picked up by touts. Now you can live in Edinburgh and easily tout (as that's what it is let's not forget) a ticket for a concert in London using secondary ticket agencies.

I tried to get tickets to a Nick Cave gig at the Royal Albert Hall not long ago. It sold out within 5 minutes. I went onto Viagogo almost immediately and just giving it a quick eyeball, there must have been well in excess of 1000 tickets on there. The Royal Albert Hall holds 5000 and 20% of those were on Viagogo straight away at 3 or 4 times the face value. and that's one secondary ticket site.

I once used Viagogo to buy two tickets to a Royal Blood gig at the O2 in Oxford. Here's how the cost breakdown worked out for what were originally £15 tickets:

Price per Ticket:	£39.55
Total Ticket Cost:	£79.10
Booking Fee:	£11.86
Delivery Fee:	£9.95
VAT:	£2.37
Discount:	-£0.00
Total Charge:	£103.28

Viagogo took £23 off that order which isn't far off the original price of the tickets. Most of these secondary market ticket companies are owned by the primary ticket sellers, which is ludicrous.

I don't even bother trying to get tickets for gigs these days if I know there's a chance they will sell out. I used to go a gig every week, now I go a handful a year, and that can't be good for anyone.

I used to run my own record label so have some insight into the the industry work and I truly believe it is damaging to it and the consumer and should be much more highly regulated or made illegal (bearing in mind most of the tickets you buy still say 'non-transferrable' on them - maybe it should be 'non-transferable unless you let us sell it for you at inflated prices and make a big cut - just a thought)

Best Regards

925

<https://mail.google.com/mail/b/350u/0/?ui=2&ik=13ed3ca167&view=pt&search=inbox&th=151268e18f234006&siml=151268e18f234006>



ticketing mailbox <ticketing@culture.gov.uk>

Secondary ticketing

1 message

20 November 2015 at 18:58

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

Today at 9:05 am I tried to purchase a ticket for The Who at Wembley Arena. They went on sale to the general public at 9am and at 9:10 neither See Tickets nor Ticketmaster had any tickets other than the VIP packages, which at £200+ I cannot afford. One of these sites (I can't remember which) asked "Did I want to try again?" and was redirected to StubHub, where tickets were available at greatly inflated prices.

According to their owners, the purpose of these sites (Stubhub and Getmein) is to allow fans the chance to resell tickets for events that they can no longer attend. No one changes their mind about going to a concert which is three months away within ten minutes of buying a ticket. This is giving touts an opportunity to obtain tickets (how they do it I know not) and resell immediately, with these ticket companies getting a second lot of fees for the resale.

Regards,



ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticketing

1 message

20 November 2015 at 17:37

To: ticketing@culture.gov.uk

I have always found it strange that these supposed secondary ticketing companies can sell you tickets before they are released for pre-sale never mind general sale. Looks like the big ticketing companies making money off people a bit like the extortion that is booking fees



Department
for Culture
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

Secondary Ticketing

1 message

To: ticketing@culture.gov.uk

20 November 2015 at 18:29

Dear Sir/Madam

In response to your consultation, I would like to see reselling of tickets for profit made illegal, this causes nothing but misery for those who cannot obtain tickets for their original price when they go on sale, when on the same day the tickets can be purchased by a reseller for ridiculous sums.

A case in point was I attempted to buy tickets for my parents for Jeff Lynne's Elo the day they went on sale, unfortunately from 9am I was being told it was sold out (the day they went on sale?). However I could go to ticket masters authorised reseller (get me in) and purchase tickets for three times their face value. Needless to say I cannot afford this or their vip seating, so will not be purchasing tickets.

It is time to clamp down on this situation.

Yours faithfully



ticketing mailbox <ticketing@culture.gov.uk>

Secondary ticketing

1 message

20 November 2015 at 17:27

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

Hope this isn't too late....

Clear computers bulk buy tickets and resell at a huge margin. The ordinary person has limited chance to buy tickets at face value. All ticket selling venues should offer service that matches ticket holder who want to sell with wait listed fans who want to buy.

Regards

Secondary tickets is a business which makes it unfair on fans and real customers

1 message

20 November 2015 at 15:11

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

Hi

It can be difficult enough to get tickets to shows and concerts, but I'd like to refer to a news item

<http://www.bbc.co.uk/news/uk-england-coventry-warwickshire-33906238>

where Warwickshire-based Air Ambulance Service lost £111,000 on Bodyguard tickets

in the news item it was reported:-

It said the 2012 event, in which the charity bought seats to resell for The Bodyguard, was "poorly planned".

The service said that buying and reselling theatre tickets was "a method of fundraising used by other UK charities".

"Unfortunately the event was not commercially successful due to poorer than anticipated ticket sales," it said.

If I look on some of these secondary ticket sites there will be tickets on sale their within hours of a show/concert going on sale, even if it is six months or more ahead.

There's no way these tickets were bought for any other reason other to resell at a higher price.

regards

 The information in this email is confidential and may be privileged.
 If you are not the intended recipient, please destroy this message
 and notify the sender immediately.
 Dr. Gert W. Hoffmann



ticketing mailbox <ticketing@culture.gov.uk>

Secondary ticketing platforms

1 message

20 November 2015 at 21:59

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

Dear Sirs

I write with regard to the call for evidence for the review of consumer protection measures relating to online secondary ticketing platforms as a purchaser of tickets.

It is my opinion that the protection measures currently in place are not sufficient for purposes for which they were intended. From personal experience, I am aware of tickets being made available on secondary ticket selling sites within moments of tickets 'selling out' on primary selling sites. I find it difficult to comprehend the speed at which these tickets are made available if they are truly 'secondary' and not set aside by the primary ticket seller to sell at an inflated price. For example, if Ticketmaster sells out in 5 minutes of tickets going on sale, their page immediately refers the customer to alternative tickets that are available on sites such as viagogo and getmein, who are selling tickets for more than double the face value, available in the tens and hundreds. It seems inconceivable that such large numbers of tickets would be available if there was not some sort of pre-existing arrangement.

As such, although there may be some decrease in counterfeit ticket selling, I would consider that companies potentially colluding to increase profits would be of greater legal concern, as this would suggest anti-competitive practices are in action. The legislation has prevented genuine individuals from selling their genuine tickets on sites such as ebay in an attempt to control counterfeit tickets, but in doing so, has created opportunities for an even greater network of organisations (rather than individuals) to commit fraud.

Regards



ticketing mailbox <ticketing@culture.gov.uk>

Ticket Consultation

1 message

20 November 2015 at 15:28

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

Hello

I would like to share some thoughts on the subject of concert ticket sales in the UK.

I go to a lot of music concerts (approx. 60 this year) so spend much time and money getting tickets for them. I am very organised about buying them as soon as they go on sale and frequently find that I am only being offered distant tickets a very few minutes after they go on sale when there are very good seats already on resale sites at inflated prices. This is outrageous and should not be legal. It is specially galling when some of these sites are operated by the ticket agencies themselves, such as Ticketmaster. They should only be allowed to resell tickets for something like 10% above the face value.

Buying concert tickets always seems to involve a very one sided contract. The seller can cancel the concert and refund (most of) the money paid but the buyer cannot get a refund if they can't go. This should not be allowed. The contract should work both ways and one should be able to return tickets for a refund (minus maybe 10% for admin). This would reduce the market for resale sites.

ID checks at the venue (to show you bought the tickets) should be encouraged as this makes it much harder to sell them on. This worked very well for recent shows by Kate Bush and David Gilmour. Combined with the guarantee of being able to return tickets for a refund this would make buying tickets much fairer all round.

There should be much more transparency concerning the price of tickets. It is all but impossible to just pay the "face value" as everyone adds on booking fees, credit card fees, postage etc. The booking fee should be included in the price. Most box offices these days seem to add all this on as well. Why? Other online stores don't charge you extra for buying from them so why do all ticket sellers do this? I can only think it is because they can get away with it as there is a limited supply and they know people want the tickets. It seems to me that they have all got together and agreed to all do it.

Many of the extras charged are way over the odds. Postage is charged at a far higher rate than it costs, and they will insist on sending unreserved tickets by recorded delivery, again at way over what it costs. And if you opt to pick them up on the night or print them yourself they will charge you extra for that. How can that possibly be justified? They even have the nerve to offer you insurance in case you can't attend when they should be allowing you to get a refund!

Finally, you should look at presales. I get invited to many presales. Some, usually those run by the acts themselves, can be very good but others, run by general ticket sellers, should be regulated. Many of them seem to open to anyone that has ever bought a ticket from them. Not much of a presale really! I find that they will imply that you simply have access to the tickets early but this is not the case. They will only allocate some blocks, many of which might be the more distant seats. I think that they want to sell the harder to sell tickets first to those that most want to go. Thus you can be left with the choice of guaranteeing a poor seat or risking waiting for the general sale to get a better one. This should not be allowed or, at least, any presale should have to pin down exactly how many seats will be offered and where they will be.

I hope you will clean up the UK concert ticket selling system. At present it is a minefield of riffs.

Yours

932



ticketing mailbox <ticketing@culture.gov.uk>

Ticket master

1 message

20 November 2015 at 16:51

To: ticketing@culture.gov.uk

Hi One my biggest issues is ticketmaster

I paid £170 a ticket for a U2 in Belfast and got pretty average seating. Tickmaster then state that the concert is sold out Then they hold back loads of tickets and put them on all the rip off sites like let me in etc, then a week leading up to the show they release last min ticket drops left right and centre even though it was previously listed as sold out. Then last night at the show we heard from a number of fans that got tickets at the last min through ticketmaster at nearly half price, and they ended up with better seating than we did, I feel as if I have been robbed and misled, and I'm really upset. It's so unfair that when you first log into ticketmaster to but your tickets that they don't let you choose exactly where you want to sit, the system is a joke and corrupt.

