



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

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

1 message

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18 November 2015 at 13:48

To: ticketing@culture.gov.uk

Hi,  
My comments on the Ticket resale market in the UK.

Recently we wanted to attend the One Direction concert at the O2 in London, we missed the chance to purchase tickets when they went on sale, and did not want to miss the opportunity to see them live,  
So purchased tickets from Twickets. These were not inflated, but have to admit not the best seats either.

We have also been able to purchase tickets that have obviously been held back by the promoter and release in the last four weeks before the show as these were offered on the official site not a resale site.

We recently purchased tickets for a concert next year, on the official site, and after 30 seconds after the tickets went on sale all the level one tickets (seated) were sold, but did manage to get a ticket in the end after about 15 minutes of retrying / searching.

- Overall I do not think tickets should be allowed to be sold for more than 10% of face value.

- I do not think that resale sites should operate, and only the official site should be able to resale tickets as this will ensure the entry to the venue, as the old ticket can be deleted. Else you can turn up to the event and only the first ticket shown is allowed entry, there is nothing stopping me selling a ticket, taking a photo copy and be at the front of the queue, I get in and the other party with a real ticket will not be allowed entry as they are second,

Yes I would probably pay a lot to go and see One Direction, it brought great joy to my daughters I totally enjoyed the experience.  
The obvious ticket touting should be stopped, this tickets re-sold must be guaranteed to be genuine, (from the official seller).

We all have reasons why we need to sell a ticket like:

- we simply can not go.
- we got better tickets after buying the other tickets.
- we bought too many tickets

We all can not all be around when the tickets go on sale, -  
- Do not know they are for sale

- Only near the event do you find out

--  
[redacted]  
[redacted]

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## Review of Consumer Protection Measures relating to Online Secondary

1 message

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18 November 2015 at 12:51

To: ticketing@culture.gov.uk

Hello,

I am emailing to express my views on the resale of tickets for sporting, cultural and entertainment events in the UK. I have fortunately been able to attend many musical and sporting events in my life, the main reason is due to planning in when to buy tickets. I now only purchase tickets the second they are released on general sale due to the inconvenience faced when trying to purchase from a secondary vendor. There have been times when I have been unable to purchase tickets from a primary vendor and as such I have to live with the fact I will not be able to afford the tickets on re-sale sites. I think this is damaging the public's confidence in attending events because I and many others have an overwhelming feeling of being ripped off. I once tried to buy Mumford and Sons tickets, I was on the page before the tickets went on sale and still missed out due to the demand. Within minutes of the tickets now deemed as 'Sold Out' were on sale on re-sale sites for over double the price.

I think there must be a cap on the price of re-sale tickets eg. 10% on top of retail price. The idea of re-selling tickets if you really can't attend I fully commend as it allows people get an alternate refund for the cost of purchase but also allow other fans the opportunity to see their favourite band or sports club. The reality is people are making a living out of mass buying of tickets then selling at an extortionate mark up which inevitably turns people off of buying tickets in the future. Although current legislation requires secondary vendors to show face values, location etc, it just rubs more salt in the wound for the true fan who then knows how much they are being ripped off.

Something needs to change to make the system more fair and allows people to access some of the great cultural events this country has to offer without fear of being ripped off.

It's time for a change,

C

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Three Rivers District Council, Three Rivers Valley, Three Rivers, Herts, SG13 7

"Three Rivers District Council"

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## Review of Consumer Protection

1 message

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18 November 2015 at 14:44

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

I am a reasonably frequent music concert attendee and am constantly frustrated by the fact that tickets are sold out very quickly yet are immediately available at inflated prices on secondary sales sites. I do not like secondary ticketing sites and would like to see their removal.

The majority of people I know really don't like this practice as well. In fact, there appears to be no one from the consumer angle who are in favour of it.

The only people in favour of secondary ticketing sites seem to be the sites themselves.

Fans who have bought tickets and genuinely can't attend need some method of selling the tickets on, but this should be at face value only.

Ticket touts at the venue perform some sort of function in that they will buy (usually below face value) any unwanted tickets, and will sell these on for a profit. But these seem to be predominantly unwanted tickets where the person holding the tickets now can't or doesn't want to attend. They want to get something back (probably not the full value) on their investment. There is absolutely no incentive for consumers to buy tickets in order to sell them to touts, since they will only make a loss.

Resale sites with inflated prices means that concerts are filled with rich people who can afford the resale price, not the genuine fans. This isn't what the artists wants. They want to play to genuine fans and sometimes set prices accordingly so fans can afford them, but are prevented from achieving this goal by the resale sites.

In contrast, someone (organised supply from ticketing agents?) seems to be getting hold of tickets to but in order to make a profit from their resale. Ticket prices are set by artists for fans. It is right that artists make money out of the venture. But systematic regular organised supply of tickets to secondary ticketing sites provides for other people to make money from that artist.

Commissions for reselling tickets should also be minimal, not 30% which is used on some sites.

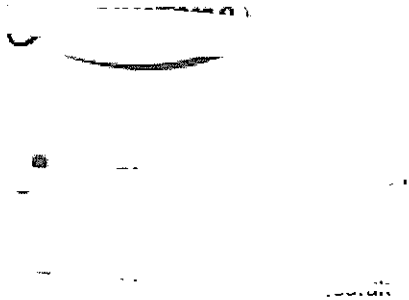
I believe there should be a law that you cannot sell tickets on for more than their face value. This would remove the practise of buying tickets with a view to making a profit and would therefore mean that the only reason people would buy tickets is in order to attend the event. Which is right, isn't it? It also means that if you genuinely can't attend, you can (if you can find a buyer, sell them on at face value).

The effect of this would be more tickets available on the day of sales, only genuine fans buying them for genuine reasons, and a relatively small resales face value activity. Less frustration from fans, everyone (apart from ticket reseller sites and the people supplying them) is happy.

Many thanks,

Head of Financial Planning & Management Accounting

Turkish Delight is my all-time favourite – a genuine classic!



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

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## Review of Secondary Ticketing Market

1 message

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From: ticketing mailbox <ticketing@culture.gov.uk>  
To: ticketing@culture.gov.uk

13 November 2015 at 16:53

In response to the consultation regarding regulation of the secondary ticketing market for music events I would like to add my support to the need for more regulation.

Currently if you go to any popular gig there are touts stood outside blatantly selling/buy tickets to these gigs usual at the expense of the genuine gig goer (selling high and buying low). It is currently illegal to do this for sporting events as far as I am aware (although this does still happen) but can not see why it is fair to 'rip-off' music fans. The current situation also allows ticket sellers to encourage this for a 2nd profit on the tickets they have sold by taking a percentage on re-sale sites, which seem madness.

I understand there is a need for people to be able to sell tickets for concerts they can not attend for genuine reasons but on these occasion the seller is more than happy to simply recover their costs and should not looking to make a profit.

I feel that the gig going public has been exploited enough and that the government should help to find a way to stop this exploitation.

Regards

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## Review of ticket resales

1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 16:05

Dear Sirs,

I have just read Harvey Goldsmith's comments on the resale value of tickets and understand that the government may be bringing new Laws into force to curb this.

I am not in the trade, I am just a music lover and a regular concert goer. Unfortunately I have been priced out of events in the past due to the shocking tactics of websites like 'Get me in'. My vote is with Harvey Goldsmith and I believe that lazy touts and other resellers should not be allowed to make a profit larger than 10% on the face value of tickets.

My vote is that a law should be passed to make this illegal. I once paid £200.00 each for a Tom Waits ticket with a face value of £50.00, this was unacceptable but it was sold out. I believe 'Get me in' is a sister website to Ticketmaster.

Thank you for looking at this very important issue -any profits on these events should go to the artists, production team, sound, lighting engineers and those involved in putting on the show, not parasites in the form of ticket touts.

Kind regards,





ticketing mailbox <ticketing@culture.gov.uk>

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## Sale and re-sale of tickets by rip-off agents AND individuals

1 message

18 November 2015 at 12:30

To: ticketing@culture.gov.uk

There needs to be a wider review into the rip-off prices artists are allowed to charge their 'fans'.

Why are ticket agencies allowed to rip-off the public by adding on a fee of between £15/£10 per ticket when online ordering tickets, plus they then charge you nearly £10 to post the tickets out to you? Maximum charge should be £5 per ticket. For ticket orders above 6 tickets there is a strong case for a customer discount.

Re-sale agents OR individuals should not be allowed, by law if necessary, to offer tickets online for re-sale for any more than 10% above the face value price.





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

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## Sale of Concert Tickets

1 message

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18 November 2015 at 16:13

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

Dear Sir

I am writing to give my views on the way in which concert tickets are now sold. My husband and I are regular concert goers and we are becoming increasingly frustrated with the way in which the secondary ticket market is both denying genuine fans the ability to buy tickets and pricing them out of the market. This has become far more prevalent in the past eighteen months. It is frustrating to see so many tickets appearing on resale sites immediately or even before the main sale starts.

Another practice that needs to be considered is the way in which certain ticket agencies or promoters sell tickets as "VIP Packages". Years ago, this practice used to mean meeting the artist, for which (some would say justifiably) a premium could be charged. However recently, this has come to mean a seat towards the front of the venue, together with some laminated promotional nonsense worth a few pounds, for which a massive mark up is charged. I was foolishly conned into this practice last year when I purchased overpriced tickets for a Justin Timberlake concert. The tickets cost double their face value and my extra was a tatty key ring worth a few pounds at most. I should say that the seats were not even in that good a position in the O2. We have noticed that an increasing number of tickets appear to be sold in this way. Artists/promoters/agencies should be forced to be more honest about their pricing strategies.

Can I give by way of example my experience last week in trying to secure tickets for the ELO series of concerts. We tried to buy tickets when they went on sale at 9am on Friday 13 November. Even though we tried to buy tickets at 9am exactly, we could only get tickets towards the back of all venues, unless we bought VIP packages. By 9.05am, there were literally hundreds of tickets on Seatwave, including over 800 for each date at the O2 arena. It is unclear how this practice

Another practice which needs to be considered is the fact that the official ticket agencies such as Ticketmaster also own the resale sites such as Seatwave and GetMeIn. There is therefore a great deal of incentive for the agencies to allow tickets to go for resale, since they get greater profit margins.

I accept fully the need for a market to sell unwanted tickets, however I firmly believe that legislation should ensure that this can only be at face value and that there should be a limit on the amount of administration fee that can be charged. As a genuine fan, I would only ever buy the number of tickets for a concert that I want to attend. Resale would only be due to unforeseen circumstances and I would certainly only expect to get what I paid for them at most. Pricing of tickets should be honest from the outset, with no hidden ways of agencies/ promoters getting extra revenue. If an artist wishes to charge more for seats near to the front of the venue, than this should be clearly reflected in the ticket pricing from the outset, rather than someone deciding on some curious VIP package which is anything but that.

I hope my views are helpful and I am happy for you to contact me for additional information. I should be grateful if you would send me a copy of the final report.

Yours sincerely

11/18/2015

Department for Culture Media & Sport Mail - Sale of Concert Tickets

007



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**Secondary market for concert tickets**1 message

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18 November 2015 at 10:40

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

I have been a loyal gig-goer for a number of years and find the way these websites act (Seatwave etc...) appalling.

Please ban them with immediate effect. They do not offer added value and over-inflate ticket prices for people who usually do not have a lot of disposable income.

Music fans who wish to get rid of their tickets have plenty of ways of doing so. There is no need for these websites

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**Secondary Ticket Market ; a consumer's view**1 message

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To: ticketing@culture.gov.uk

16 November 2015 at 19:36

Sir

I am a genuine fan who has often purchased on the secondary market at hugely inflated prices, because I haven't been able to get on the web site to buy in the first instance .

Sometimes I have been ready to buy at 9am when the primary market opened - only to find I'm 11,000th in the queue .

Something odd must be happening if all the profits in the performing arts actually go , not to the artist or venue , but to computer bots .

Please put a 10% uplift limit on resale prices on secondary market sites . That would let genuine holders sell the tickets on if they can't go but would prevent the public getting fleeced .





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary Ticket Question

1 message

16 November 2015 at 15:41

To: ticketing@culture.gov.uk

Hi ,

I am writing a piece for Ticketing Today that is due later today and was wondering about the "Review for the Consumer Rights Act 2015" I found out about via your link below that is focused on the secondary market for UK sporting events, entertainment and secondary ticketing.

<https://www.gov.uk/government/consultations/review-of-consumer-protection-measures-applying-to-ticket-resale-call-for-evidence>

In regard to the Call to Evidence and the secondary ticket market, what type of consumer issues are coming up?

Thank you in advance.

Cheers,

403

403



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## Secondary ticket resale sites

1 message

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18 November 2015 at 15:29

To: ticketing@culture.gov.uk

Having spent hours trying to buy tickets for numerous events on first sale sites and struggling to even get a chance to choose to buy a ticket, it is a disgrace that secondary resale sites can 'horde' tickets and sell them on for over 10 times their face value. The massive profits they end up making for themselves stops the honest fans from having the chance to see their music, comedic or sporting heroes. I hope the government either shuts these businesses down complete or at least limits the markup they are allowed to charge.

Renardo

Sent from my iPad

hoch



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

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## Secondary ticket sale feedback

1 message

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18 November 2015 at 10:56

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

I whole-heartedly support an independent review of secondary ticket sales/companies/web sites.

Given the level of feeling among fans and concert-goers, of which I am one, I would welcome any action to rein-in the 'service' these companies provide. A recent undercover investigation by a mainstream tv station in the UK claimed that in many instances the management companies of the performers were involved in passing blocks of tickets to the secondary sites. If that is the case, then the performers themselves need to commit to preventing the practice. Where one goes, others usually follow.

I'd also encourage the committee to investigate admin fees, service charges and processing costs these companies - and many, many others in the entertainment/sport industry - levy on ticket sales. Much like the airlines used to do, it's now not uncommon to get to the final stage in the ticket-buying process to find that a 20-40% levy has been added. and this isn't exclusive to the secondary market, but will be on top of the already inflated prices in those instances. And by no means does any claim of 'no booking fee' mean that other charges will not be added to a purchase.

Thank you for taking this infuriating and indiscriminate industry to task!

Regards

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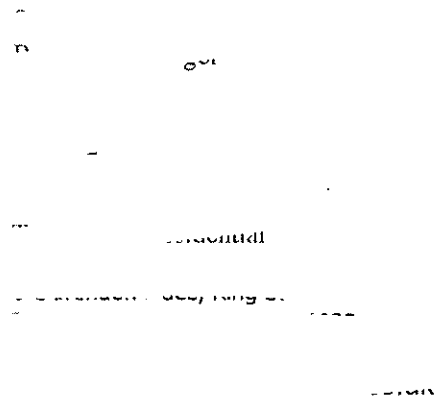


## Secondary ticket sales sites

18 November 2015 at 15:26

I urge you to clamp down on the sites that purchase tickets by the hundred and then offer them for resale at highly inflated prices, thereby denying fans the chance to see performers who they may not get the chance to see again as they may have come to this country on a one off visit leaving many seats empty when people refuse to pay ludicrous prices. It is immoral and profiteering.

Kind regards





Property Manager of the Year  
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## Secondary ticket sales

1 message

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U. ticketing@culture.gov.uk

18 November 2015 at 14:16

Hi,

As a music fan I have been left dismayed and disappointed at these so-called 'secondary ticket sellers' which, in my opinion, are nothing more than profiteering ticket touts. I tried to purchase tickets for the Foo Fighters at Wembley arena earlier this year and the Deftones at Wembley this month only to find out both times that the tickets had sold out within 30minutes of going on general sale. Both TicketMaster and Seetickets run sister websites advertised as a way for people to sell on unwanted tickets and for fans to buy tickets for sold out shows. Both times these sites were offering tickets for more than double the face value even before they had sold out!. It is quite clear, to me at least, that these sites are allowing the blatant profiteering from bulk buying tickets and reselling at huge profits by online ticket touts! It is tantamount to daylight robbery sometimes...

This should not be allowed as it is making going to shows increasingly difficult and expensive for the fans. There is a law already in place to prevent this happening to sporting events, but why should they have protection and music events not?

I am all for having a system which genuinely provides a service for people to resell their tickets say for instance, they have purchased them and can no longer attend etc. But this system should not allow for a profit to be made on those tickets. Perhaps a system like what is employed at the Glastonbury festival should be put in place for all sporting and music events, where you have your face printed on the ticket or some other system to prevent the touts?

Anyway,that's my 2 pennies worth...

-

Sent from my iPad





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

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**Secondary ticket sites/resale of concert tickets.**1 message

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17 November 2015 at 15:18

To: ticketing@culture.gov.uk

Dear Madam or Sir,

I would like to express my concern with the existence of secondary ticket sites such as Seatwave, Viagogo and Get Me In and the free reign they have to charge over inflated prices for concert tickets, and also the various private sellers who sell concert tickets on ebay for well over face value. There currently appears to be no law or legislation to stop buying and selling in this way and that lack of legislation is encouraging touts who, with modern technology, are buying up hundreds of tickets at a time to sell on at outrageous prices. There are also a lot of signs to suggest that the large ticket agencies such as Ticketmaster are in cahoots with these secondary sites and actually supply them with tickets in return for a share of the resale profits.

One example is the fact that tickets for Prince's upcoming shows at the Drury Lane Theatre (face value £55-£175) were on sale at over £2000 each on a secondary site before they were even on general sale. Prince actually postponed the general sale of tickets due to this and ultimately cancelled the shows.

As a professional musician and regular concert goer I believe there should be legislation in place to restrict the resale value of concert tickets to face value. I believe such legislation is already in place for football match tickets and seems to work well there.

Yours faithfully,





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

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## Secondary ticket websites a rip off

1 message

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18 November 2015 at 14:25

Reply-To: G [redacted]  
To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

Hello,

For several years I have lost out to sometimes getting concerts tickets and thought it was due to high demand from fans but have noticed over the last couple of years this does not look like the case:

An example of a mark up of a recent concert that I managed to get tickets for before they sold out. Tickets for a band I wanted to see were advertised at **£55 -125** and I was lucky enough to get a ticket and paid **£80** for my ticket. Almost immediately similar **£80** tickets were being advertised at a secondary ticket site for **£143** each with an additional fee of **£36** per ticket being charged by the secondary ticket site. A total cost of **£179**. You were limited to only 6 tickets for your initial transaction but there were several batches of 6 tickets being advertised on the secondary ticket site. Are you telling me that someone who bought 6 tickets at **£80** each (**£480**) suddenly decided that he/she couldn't go and offered them immediately on a secondary ticket site for **£143** each (**£858**). A profit of **£378**. The secondary ticket site only walks away with **£216** though. Imagine if 'botnets' are being used to buy tickets on an industrial scale, then the profit margin would be far greater?

To me this looks like legalised ticket touting where the tout makes a significant profit and the secondary ticket site also makes a profit; for facilitating the said transaction. This needs to be investigated and stopped. E.g. If a law was passed which says you cannot sell a ticket for more than 10 per cent of its face value then the ticket touts will be put out of business almost immediately and the secondary ticket site will not profit from these transactions. We should be left with only tickets being resold by fans that cannot go to the concert.

Thanks,

both





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

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## Secondary Ticket Websites

1 message

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18 November 2015 at 09:44

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

In response to your consultation:-

Over the last few years I have repeatedly tried to purchase tickets from Primary websites for various concerts. It has become almost impossible to purchase tickets for the more popular concerts eg one direction, capital radio jingle bell ball, summer time ball etc even though I am logged on ready to go at the exact time the tickets are released. More often than not I am held in a queue and the tickets are all sold out by the time I get through the queue. Yet the secondary websites all have plenty of tickets for sales at greatly inflated prices. AXS who sell on behalf of the London O2 arena is the worst offender for this.

I am of the opinion that the Primary websites do not release all tickets available for sale and instead push their tickets through the Secondary websites WHICH THEY OWN which is surely at best a conflict of interest and worse they are profiteering.

I have also tried to sell tickets through one of the secondary websites - fees/costs of selling are not clear, there is some double charging in respect of postage/courier costs with the seller and buyer paying.

These secondary websites are nothing more than legalised touting and concert goers would be better off buying tickets from the guy selling tickets outside the concert venues. There should be a system where ALL tickets are available for purchase through websites of the group/primary website and re-sale system similar to the re-sale system used for the recent world cup where purchasers could return tickets and they were sold again at face value.

The consumer is being badly let down in this area and it is time for serious action against these ticketing agencies who are profiteering as a result .

Regards

0177



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

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**Secondary ticketing - call for evidence**1 message

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18 November 2015 at 12:46

to: ticketing@culture.gov.uk

In response to this consultation I do not have a problem, in principle, with secondary ticketing as it offers an opportunity for people who missed out on tickets to purchase them and gives an outlet to people who are no longer able to attend.

However, there is clearly abuse of the system by companies being able to purchase large amounts of tickets before they have even gone on sale and this needs to be stopped, either directly or by imposing a legal limit on how much can be added on to the original ticket price (e.g. 10%)

If you need any further views please let me know.

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**Secondary ticketing - GLORIFIED 'LEGAL' TOUTING!**1 message

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

18 November 2015 at 15:48

Dear Sir or Madam,

<https://www.gov.uk/government/consultations/review-of-consumer-protection-measures-applying-to-ticket-resale-call-for-evidence>

I came across this review on the BBC website and would urge you to reconsider the law regarding the resale of tickets for events at an (often substantial) profit.

On numerous occasions when wishing to purchase tickets for an event only to find it has sold out, you're often directed to a third party who will still have tickets to sell. These companies will advertise in such a way in that they make out they're doing you a service by providing tickets, often at a far higher price than the face value.

However if these companies weren't allowed to buy-to-sell for a profit in the first place then there would be more face value tickets going around for the genuine fans who wouldn't then be ripped off when going to see their favourite band or sports team, etc.

These companies effectively prey on people's loyalty/devotion to something they love doing, which isn't right and shouldn't be allowed!

A few years ago a friend of mine wanted to see Eminem at Milton Keynes and bought ten of us tickets through a third party called Premium Tickets (or something similar). As alluded to above they still had 'exclusive tickets' for this 'otherwise sold out concert'. The face value of each ticket was £50, however the third party charged £100. We (perhaps naively) agreed to this price as we wanted to go.

However Eminem cancelled the show so we expected a full refund, £100 each. When the third party said we were only entitled to a refund for the face value of the ticket we naturally complained but they said it was in their Terms and Conditions. Fortunately a loop hole was found in the small print and we were able to claim almost all of the money through a small claims court (although we still ended up paying around £80 in total, I guess for admin fees).

But the point is we shouldn't have had to have even paid over the odds for the tickets in the first place, never mind the subsequent attempted rip off by these charlatans! Of course you could argue 'buyer beware' but they shouldn't have had the law on their side to enable them to sell at such inflated prices.

They're no different to touts who hang around outside arenas and stadiums peddling whatever tickets or merchandise they've managed to get their hands on. Which as far as I'm aware is illegal. I accept that you obviously can't police everyone who buy and sell in this manner but when it's done so blatantly and is permitted by law then something is fundamentally wrong.

So as stated above, I implore you to amend whatever regulations you can so that it sees more benefit to the consumer rather than the modern day privateer.

Yours faithfully,

412



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

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## Secondary Ticketing - The consumer's view

1 message

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16 November 2015 at 20:00

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

Dear sir/madam

As someone who has repeatedly tried - and failed - to buy tickets from their primary sources as they sell out within minutes, only to find that tickets are immediately available for resale on secondary websites at inflated values, it strikes me that these secondary sites are acting improperly. It is legitimate fans who should be purchasing tickets in the first instance, with tickets only being sold on if they cannot attend.

Having secondary sites that are part of the same company as the primary seller represents a clear conflict of interests; it benefits that company to resell tickets at inflated prices rather than complete tickets sales at face value.

In order to protect consumers from ticket touts and unscrupulous ticket agencies, I would propose the following:

- 1) Limit the number of tickets sold in any transaction (e.g. to 6)
- 2) Make presentation of ID of the buyer part of the condition of admission to the event (with an appropriate ID trail for reselling)
- 3) Use technology to prevent the use of software to purchase tickets *en masse*
- 4) Prevent secondary sales sites from reselling tickets within a week of their release
- 5) Make it unlawful for secondary sites to be part of the same company as the primary ticket seller/promoter
- 6) Restrict the resale value of the tickets to be above 10% of the face value of the ticket
- 7) Dispense with unrealistic booking and administration fees

I feel these measures would make a huge difference to the many consumers, legitimate fans and music industry members who have all fallen victim to the self-serving attitudes of the few.

Yours faithfully,







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

---

**Secondary ticketing consultation**3 messages

---

10 November 2015 at 18:01

To: ticketing@culture.gov.uk

Dear Mr Jenkins,

I notice your department is seeking responses for the review. As a regular concert-goer often wanting tickets, I would like to comment on the matter.

Please advise on required format, etc. for my observations.

With thanks,

---

ticketing mailbox <ticketing@culture.gov.uk>

11 November 2015 at 15:28

Dear F

E-mail is fine - see the Call for Evidence <https://www.gov.uk/government/consultations/review-of-consumer-protection-measures-applying-to-ticket-resale-call-for-evidence>

Call for Evidence Co-ordinator

On 11 November 2015 at 15:25, ticketing mailbox <ticketing@culture.gov.uk> wrote:

[Quoted text hidden]

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16 November 2015 at 16:09

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

Dear \_\_\_\_\_,

Having now read the Call for Evidence, I judge that my observations may not be quite what the review is looking for. Rather than helping you to examine how effective the current system is, I question why it exists.

As a regular gig-goer, I see no public-interest reason for online secondary sites to resell tickets for more than their face value. It is a parasitic, immoral activity worse than queue-jumping. It could be largely eliminated by requiring every ticket to carry some part of the credit-card details used to buy it. You then show the card at the door, or you don't get in. Every time I buy tickets online for a film at BFI London, I have to show my card at the desk to collect them. It's hardly inconvenient.

Small objections to this procedure can always be raised: to mention just one, we would need to meet all our friends outside the venue and enter together. There will always be a few original purchasers who find themselves unable to attend the event. As all tickets carry a serial number, in such cases the venue could refund (for a small fee) and cancel that ticket. Theatre box offices have long done something similar.

Venue operators will say: you are giving us more work, in order to fix a problem created by others and from which we never benefit. I am sorry about that. Your review faces the broader obligation of balancing pressure from a small number of vocal "industry stakeholders" against the interests of much larger numbers of unrepresented but indignant music fans. It's the latter who are paying for it all.

Regards,

—

London N \_\_\_\_\_

[Quoted text hidden]

414



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

---

## Secondary Ticketing Consultation

1 message

---

18 November 2015 at 14:41

To: ticketing@culture.gov.uk

Dear Sir / Madam,

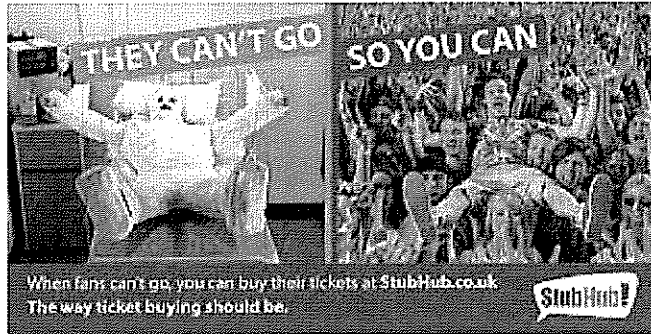
I have just learned via the BBC News website of the government review of consumer protection measures applying to ticket resale.

I don't imagine I have anything to say that hasn't already been articulated far more eloquently by disgruntled event goers elsewhere, however I spend so much time moaning about the ticketing industry I feel I should at least respond to the consultation. My views are expressed purely from the perspective of an enthusiastic consumer. I have skim read the document and am responding hurriedly in my lunch break.

First I think it a shame that the government review is only looking at the resale of tickets, when the charges applied for the initial sale is also highly dubious. It is no secret that the cost of attending a live concert has risen sharply since the late 90's; pretty much in-line with the decline in physical media music sales. This does go part way in explaining, maybe even justifying, the increase in ticket cost. However what feels less reasonable is the booking/transaction (ransom) cost of purchasing a ticket. Should there not be a limitation to these fees? It is reasonable that fees are often applied per ticket, rather than per transaction; a family of four can expect up to £20 additional cost to attend a festival. If "reasonable" costs are only being viewed through a capitalist market demand filter then clearly all but the ultra-wealthy are in trouble. As the review is not taking such things into consideration this is all academic, but there is a lot more that could be said on the matter...

As for the secondary ticket market; my comments above are still valid but should carry more weight because the industry contributes absolutely zero back to the arts. It is nothing short of parasitic. One key area of concern is the relationship between Primary and Secondary ticket sellers. Surely there is conflict in interest here? It seems highly unlikely that a Primary vendor is going to worry too much about botnets or grossly inflated ticket prices when the profit is still coming back to them regardless through their Secondary seller service.

I find the idea that the secondary vendors are providing a service for social good infuriating...



"The way ticket buying should be" is apparently what Stub Hub think. Well, with tickets to Ah-Ha at the London O2 going for £350.46 and the buyer paying them a 10% fee, and the seller a further 15% fee; who can blame them? Just to be clear, this is 359% of the face value for the most expensive seats (£97.50).

My lunch hour has long ended, so I end this rant now. Please realise that the ticket market in general works very poorly for the consumer and that the secondary market represents it at its very worst. At least the dodgy looking touts outside Brixton Academy every night\* have braved abuse and bad weather to rip people off. There is clearly a market for secondary tickets, but this should exclusively be to enable consumers to pass on tickets in the event of unforeseen circumstances preventing them attending, not for naked profiteering.

Yours faithfully,

\*why are they allowed to do this?!

PS. The primary vendor's "service" cost to purchase four tickets to Ah-Ha would have been £30.

PPS. Take On Me is a good song, but I'm not really that into Ah-Ha.



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

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**Secondary ticketing is destroying the enjoyment of live music for fans**1 message

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17 November 2015 at 13:24

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

To whom it may concern,

I am emailing in regard to the upcoming review of secondary ticketing. Secondary ticketing is wrong, and damaging not only to the business but to fans as well. Artists lose out, businesses lose out and fans lose out. It's simply wrong that a company can use bots and such to buy up bulk tickets and sell them on at hugely inflated prices.

One example from my own experience; I tried to buy tickets to the now cancelled Foo Fighters show at Wembley earlier this year. As usual, I was on the ticket site at the on sale time and in minutes all the tickets were gone, only to appear on sites like Getmein for over £300. It's outrageous. Something needs to be done to stop it. For the sake of industry, and for the sake of music fans who just want to be able to afford to have a good time by buying a face value ticket.

Yours sincerely

Surrey.

416  
~~25~~



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

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## Secondary ticketing scam - personal experience from a consumer

1 message

---

18 November 2015 at 15:08

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

Hi

As a regular concert goer (20+ gigs a year) I have been getting irritated for some time at the legal grey market ticket agencies such as GetMeln and Seatwave that have been set up by the mainstream ticket agencies to ramp up their profits. I had an experience in October buying Stereophonics tickets from Seatwave at £89 each compared with the face value of £33 that makes the point clearly.

Stereophonics partnered with new radio station RadioX to play a small gig at the Bristol O2 Academy in November and tickets went on sale at 09:00 on October 2nd. At 09:00 I went through the official channel clicking the link from the page on the Bristol O2 Academy site where the show was advertised and that redirected me to a page on the Ticket Web site advertising the same show. Once I tried inputting the number of tickets I wanted, my email address and my home address, Ticket Web immediately came back with a message indicating no tickets were available but.....they then gave me the link to their sister site "Seatwave" who did have tickets available. The big difference was that all tickets were shown at £33 as the face value on the Ticket Web site but Seatwave were offering **the same tickets** at £89 (inclusive of their £39 booking fee and £10 delivery)! All tickets were identical as this is a standing only venue with no segregation.

I find it outrageous that these ticket agencies are legally able to immediately transfer their tickets to a sister company where they can make more profit by massively inflating the price. This is simply legalised ticket touting and I have experienced it many times as I typically book tickets the moment they go on sale and am used to getting diverted to these shady grey market outlets each time where there is a popular gig.

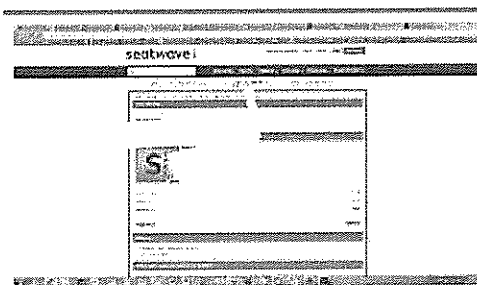
The fact that the tickets are instantly available on the secondary ticketing sites means that the practice is highly organised by the main agencies and it must be with the full knowledge of the venues and possibly even the promoters who run the gigs. I know this from previous experience with the Colston Hall in Bristol (which is actually owned by Bristol City Council so they are effectively vicariously involved in this) as you can buy tickets direct from the Colston Hall without going via the agency as a middleman. When I bought tickets to see Squeeze play there a couple of years ago, the closest tickets to the stage I could book were from row D - this was by purchasing direct by telephone from

their own internal booking office at the second they went on sale. This seemed odd to me as Squeeze were not a big contemporary act that sell out quickly at that time (unlike Stereophonics they had not at that time had a hit for 25+ years) so when I checked GetMeIn immediately afterwards, that secondary site were advertising loads of tickets in rows A-C at treble the face value so it was obvious to me what was going on. I have had similar experience at the Colston Hall booking for other bands including the Human League - this is the standard practice or you could say, institutionalised and legal touting.

I would really pressure on the venues, promoters and agencies to play fair and for the government to update legislation to outlaw this form of touting.

A copy of my receipt is attached so please hide the order number if you choose to use this in any publication.

Regards



**Stereophonics Nov 15 ticket order.PNG**  
282K

417





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

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## Secondary Ticketing websites

1 message

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18 November 2015 at 10:47

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

Dear Mr Jenkins,

As a member of the public who has time and time again been unable to buy tickets for various concert's, festivals and theatre events due to companies having electronic means to buy in bulk and then re-sell at exorbitant prices. Please consider fans who are willing to pay even the top ticketed prices if they have to but not the over the top selling prices.

Yet again this year I and other members of my extended family, even if we are all on the same site's at the same time have been unable to buy even a pair of tickets to one show, yet can find them less than 30 minutes later on sale on sites at 100% or more mark up. This is profiteering on a commercial basis and needs to be addressed for the normal fan.

Kind regards





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

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## Secondary ticketing

1 message

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18 November 2015 at 10:24

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

Dear Sir/Madam,

I wanted to voice my opinion off Ticket reselling.

Earlier this year I was lucky enough to get a 2 tickets to see ACDC at Hampden park however later it turned out that my dad couldn't make the event and I had to sell it on, on this occassion I sold it for face value, despite tickets going on GetMeIn for multiple times face value.

Recently I purchased my ticket for Five Finger Death Punch at Wembley Arena for £68 including fees from GetMeIn for a face value ticket of £30 at the time it was sold out but more tickets have since been made available via ticketmaster who were the ones that directed me to GetMeIn, can't say that I'm very happy about this.

So bassically my opinion is that I'd ban profiting from resale, I wouldn't go as far as making tickets non transferable, but the only people making cash from the gig IMO should be the Band and organisers, things happen, sometimes people have spare tickets but IMO they should be resold at face value. Their should be no incentive for tickets to be sold to people who never intend to go to the gig.

Cheers





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

18 November 2015 at 09:51

To: ticketing@culture.gov.uk

I agree with no more than 10% to be added to face value.





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

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## Secondary Ticketing

1 message

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18 November 2015 at 14:09

To: ticketing@culture.gov.uk

To whom it may concern

The issue of secondary ticketing has been an issue long before online auctions. Ticket touts, made illegal, have long been the scourge of hardworking and saving members of the public, denying many the ability to enjoy live shows and events.

This isn't an isolated issue, Christmas toys and gifts have seen the same 'theft' of items from those same members of the public. The Nintendo Wii being a good example.

The enforcement should be sweeping and send a clear message, responsibility should be part sponsored by sales outlets and enforced by law or its comparative regulatory division.

The price on the ticket is the price that should be met, the fact ticket outlets will charge as much as an extortionate 10% admin charge is the buyers issue and may, in conjunction with strict control of selling rules, help kerb touts.

The underline to all of this is who profits from these sales and evidence suggests that it is drug and terrorist groups. If that is who you are happy to support then Paris was an example of what this practice enables. There is political mileage in dealing with this from that particular angle whilst helping justify why such measures are required.

The consumer wins, the government wins and the industry as a whole wins.

Kind regards







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

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## Secondary Ticketing

1 message

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18 November 2015 at 12:56

To: ticketing@culture.gov.uk

As an occasional consumer of online secondary ticketing, both as a buyer and a seller, I wanted to express my total satisfaction with my experience to date.

- Using the major secondary ticketing websites, it is very clear that I am accessing the secondary market and not the primary.
- I greatly value the guarantee offered by secondary ticketing websites in relation to invalid tickets although admittedly have not yet had to rely upon this guarantee.
- Almost all primary tickets include conditions relating to resale but apart from a few rare exceptions (e.g. 2012 olympic tickets where it was illegal to resell or events where ID is required), these seem to be completely ignored or irrelevant. Guidance as to the validity of these conditions would be welcomed.
- I do not have a problem with individuals selling tickets that they no longer need or even reselling intentionally to make a profit where they have used their own time and effort to secure tickets on the primary market however when this activity becomes professional and tickets are purchased automatically then this has crossed a line in my opinion. I can appreciate however that it is sometimes difficult to make the distinction and that there are grey areas between these two extremes.
- I would be disappointed if too many restrictions were placed on the secondary market as I have found it extremely useful when wishing to secure an extra ticket at the last minute or when I wanted to sell tickets that I no longer needed however now that activity in the secondary market is having a significant impact on the primary market, it seems that some action is necessary.

Kind regards





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

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## Secondary Ticketing

1 message

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18 November 2015 at 16:16

To: ticketing@culture.gov.uk

At long last a review on secondary ticketing. I have no problem with people re selling tickets for shows/concerts, but the prices which they charge has to be looked at. Here is a prime example of over inflated re selling.

Tickets for Jeff Lynne's ELO tour went on pre-sale Wednesday 11th November 2015 with general release on Friday 13th November 2015.

Today Wednesday 18th November 2015 on the GETMEIN website which belongs to Ticketmaster organisation, 195 tickets were for sale for April 17th 2016 at the Birmingham Genting Arena, with prices starting at £121.00 per ticket! The original cost of the ticket when purchased by the seller would have been in the region of £85+.

The most expensive being for a floor seat in block B (original price £121+ fees) being for sale at a cost of £1100 plus a processing fee of £197.96 per ticket making one ticket £1,297.96!!!! There were 6 tickets for sale with this one seller!! This is by any stretch of the imagination outrageous.

My questions would be:

Why are there so many tickets available for re sale less than a week after going on sale?

Why are sellers allowed to re sell at such inflated prices?

Why would anyone buy 6 tickets (maximum allowed) only to then re sell them less than a week after purchase through what is really a ticket tout service provider?

One solution to this money making racket would be for all tickets to have buyers name printed on them and the statement "Not for Re sale". Should the buyer not be able to attend the concert/show then tickets could be returned to ticket provider for a refund. This would then enable returned tickets to be sold again but at the original face value.

I understand that if 6 tickets are bought by one person this may prove difficult to administer but maybe looking at how Wimbledon Tennis tickets are sold could be of some help.

No one who gets tickets through public ballot is allowed to sell them on. I believe proof of ID is required when attending the tournament.

This is a very complicated issue and I'm sure at the end of the review, very little will have changed with regards to how buyers are treated.

Thank you for your time.

3

Sent from my iPad

ΣΖΗ



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

---

18 November 2015 at 10:09

My concern is that genuine fans are not be able to get tickets for events yet they are available at secondary sites very quickly at very inflated prices. Some of these secondary sites are even owned by ticket master - are tickets going straight there at higher prices ? Transparency?

I agree with 10% mark up at most - this is just ticket touting and profiteering by another name.

Please look at booking fees next- these are a disgrace and a national scandal

Sent from my iPhone





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

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## Secondary Ticketing

1 message

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18 November 2015 at 13:50

To: ticketing@culture.gov.uk

Greetings,

Speaking as a fan, and normal guy in the street, frankly, secondary ticketing should simply be banned.

Or, a law passed to state that tickets can only be resold at no more than face value.

Why should fans be unable to buy tickets for a particular band/artist because some secondary ticketing person or company has whatever software, and is able to bulk buy huge blocks of tickets?

Thus causing fans to have to resort to these secondary ticketing websites, and pay hugely inflated prices, just so that that person or company can make huge profits for doing very little.

The question has to be asked, why should these people or companies be able to make (much) more money than the artists/promoters/venues?

For doing very little. They are not a part of the equation/formula that sets the ticket price.

As things stand currently, secondary ticketing is legalised scalping!

For me, all forms of scalping, including the guys outside a venue, should be banned.

It is a parasitic way of ripping off the genuine fan!

Let the fans have genuine (full) access to tickets for any given concert.

That concert will still sell out.

Sincerely,

... (in Wiltshire)

425





ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary ticketing

1 message

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18 November 2015 at 11:28

To: ticketing@culture.gov.uk

This practice should be banned. This is no more than legalised touting. Some ticket agents are placing their own tickets on their own secondary sites in order to rip off the british public

Sent from my Samsung Galaxy Note 4 - powered by Three





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

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## Secondary Ticketing

1 message

---

To: ticketing@culture.gov.uk

> 18 November 2015 at 13:24

Dear Sirs

I have been a football fan for many years so I have seen many of the issues surrounding the scandal of secondary ticketing. Examples include:

- Major football finals (e.g. the FA Cup) are held at Wembley which has a capacity of 90,000. At the 2015 final, Arsenal and Aston Villa were each given an allocation of 25,000 tickets. Some of the remaining 40,000 are owned by debenture holders etc. but the bulk of them are distributed by the FA to their 'football family', clubs and other FA constituents so that find their way they can go and enjoy the game as a reward for their services to football. This is a complete fiction; the bulk of those tickets rapidly appear on the secondary market at exorbitant prices, typically being bought by supporters of the clubs whose allocation from the FA was so low
- I believe that football clubs give blocks of tickets to ex-players; ostensibly these are so that the players can bring friends & family to games. In practice they also find their way onto the secondary market (I have personally bought tickets from a secondary site which bore the name of an ex Arsenal player)
- Outside grounds before matches there are always blatant examples of touts asking to buy or sell tickets. These people must be known to the police and other authorities as the same touts can be seen outside different Premier League grounds on different match days, however a blind eye seems to be given to this activity.
- There are examples where individuals have been arrested and prosecuted for selling a ticket to someone outside a ground, even when it was one unneeded spare and not being sold for profit but to recoup the cost. This is perverse given the blatant touting professional going on around all major grounds – an instance of the police going for easy targets to show that they're doing something about the problem?
- Membership systems, electronic ticketing and ticket exchanges will be held up as examples of things that are being done to address the situation. However, I believe that, this approach has been subverted by organised groups buying large numbers of memberships which can then be used to obtain tickets on a bona fide basis.

Hopefully this is of some help. Let me know if anything's not clear.

11/18/2015

Department for Culture Media & Sport Mail - Secondary Ticketing

All the best

L27



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

## Secondary Ticketing

2 messages

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

iPad

09:58

ticketmaster.co.uk



Email



Recommend

31



Tweet

0



FIND SEATS FOR ME

\*All prices exclude a per transaction  
delivery fee, which will be added to the total amount due.

QTY

4



TICKET TYPE

Full Price Ticket



PRICE &amp; SECTION

Best Available



Search Again

\*All prices exclude a per transaction de

## Sorry, no tickets from venue currently...

Many fans are shopping and some may have let their tickets go. You can try again, or you can explore one of the options below.

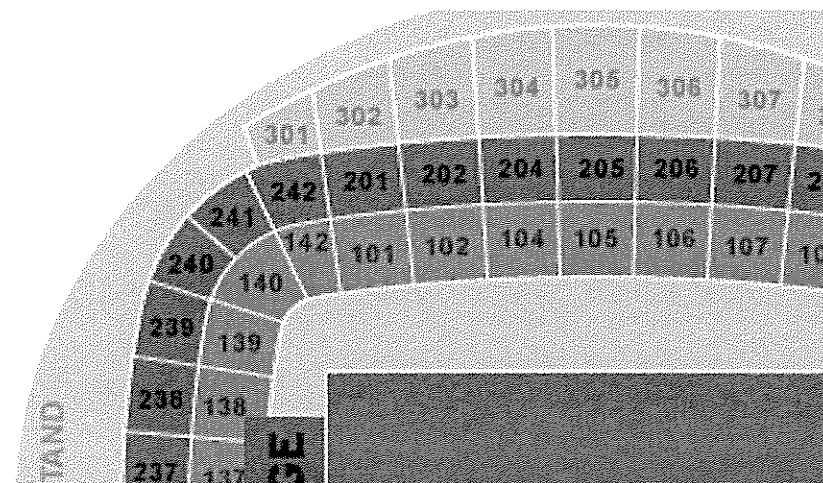
## Find Resale tickets

Expand your search  
on Ticketmaster's  
marketplace.

**GETMEIN!**  
a ticketmaster® company

Other Tickets Available

from £110-£550\*

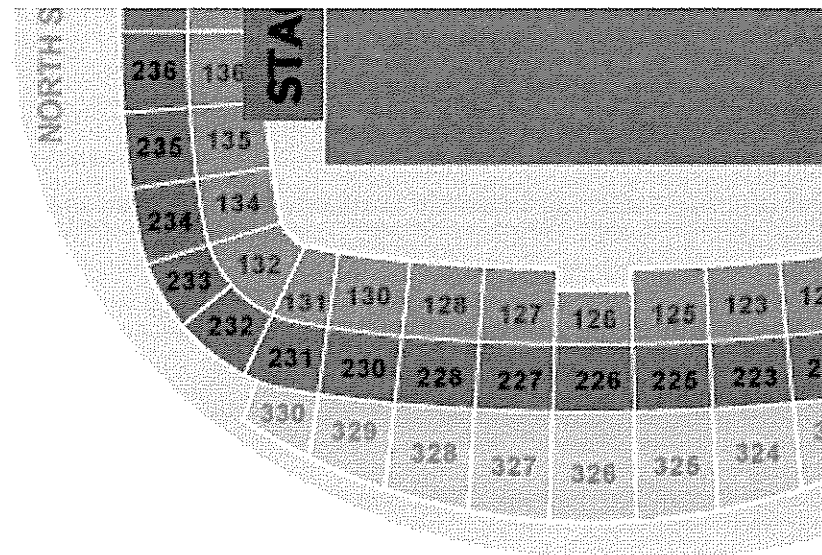


Block 212	from £143-£160*
Block 209	from £165-£219*
Block 211	from £242*
Block 201	from £384-£385*

\* Prices shown exclude delivery costs

[View Resale Tickets](#)

- STANDING
- LEVEL 1
- LEVEL 2
- LEVEL 3



PLEASE SELECT A SEAT

The Stone Roses

As a true music fan who has attended gigs for over 20 years it is appalling that non fans are able to buy tickets and immediately offer them for sale at inflated prices.

A recent example of this was the Stone Roses tickets which went on sale at 9.30am on 6<sup>th</sup> November, I was unsuccessful in the first round of ticket sales but thankfully got them later that morning when new dates were released. When I received the "sorry no tickets on sale up to £550. Tickets on sale at 9.30am sold out by 9.58am were already on sale for a profit over £480, I was so disgusted I took a screen shot of the page which I have attached for your attention.

I totally agree with tickets being sold at no more than a 10% increase on face value.

Best regards



ticketing mailbox <ticketing@culture.gov.uk>

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## secondary ticketing

1 message

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18 November 2015 at 15:42

To: ticketing@culture.gov.uk

I earn £7.74/hr and find the price of tickets at £180 already to expensive & £3000  
is just obscene. Something has to be done so that concerts are not just for high earners

..

Sent from my iPad







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

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## Secondary Ticketing

1 message

---

18 November 2015 at 11:22

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

Sirs

I would support any action that would stop the gross profiteering that currently takes place in the market.

There are instances of face value tickets £182(U2) being sold for £3300!

Whilst a modest mark-up may be allowable such margins are placing tickets beyond the reach of most people.

A strictly enforceable limit should be considered say no more than 15%.

Regards

---

IC Scanner - a Printer of the Year 2015

...d is a Limited Company registered in Scotland. Registered Number:

... Registered Office: ...

...

...

This message is intended only for the individual to whom it is addressed. If you are not the intended recipient you are notified that disclosing, copying, distributing or taking any action in reliance on the contents of this information is strictly prohibited.



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

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**Secondary ticketing**1 message

---

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

18 November 2015 at 13:28

Dear Sirs

I wish to make my voice heard in VERY STRONG SUPPORT of proposals to restrict secondary ticket sales. The current laws simply allow ticket touts or any member of the public to make a lot of money at the expense of real fans by simply buying a ticket for a popular over-subscribed show or event, then re-selling it for profit. I can't understand WHY this is allowed or WHY there is even a debate about considering restrictions. Only people intending to attend a show (or gifting tickets to friends & family) should be allowed to buy tickets when they go on sale – and if they can't make it to the show, there should be a way of re-selling the ticket at face value or maximum an extra 10%. The technology to do this is very simple and laws to support it would be a massive help.

I have never bought tickets from a re-sale site and I have never re-sold tickets – but on many occasions I have tried to buy tickets for a concert or festival and failed because they sell out so fast – only to find tickets for sale at the same time on resale sites such as Stubhub or GetMeIn for ridiculously high prices. Examples include The Stone Roses reunion a couple of years ago, The Vic and Bob tour 2015/16, Glastonbury Festival just about every year, Kate Bush last year.

PLEASE do the right thing and STOP SECONDARY TICKETING!

Nottingham

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This email is confidential and may contain information that is privileged and exempt from disclosure by law. If you have received it in error, please contact the sender immediately by return email and then delete it from your system; you should not copy it or disclose its contents to anyone.

We reserve the right to monitor all email communications through their networks. Emails are not secure and cannot be guaranteed to be error free as they can be intercepted, amended, lost or destroyed, or contain viruses. Anyone who communicates with us by email is taken to accept these risks.



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

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## Secondary Ticketing

1 message

---

18 November 2015 at 10:27

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

Dear Professor Waterson

I attend numerous sporting and musical events.

I am concerned at the unprecedented level of secondary ticketing forcing the consumer to pay high prices or not to be able to attend a show or event. This ensures that only very rich people can afford to attend events.

As well as the high possibility of fraud being committed the consumer is not as well protected from secondary sources as the original seller. For example, one anomaly is that if an event is postponed the purchaser is entitled to a refund if they cannot attend the rescheduled event. This is not the case with the reseller market (including those owned by Ticketmaster such as 'Get Me In').

There is a major current problem with ticket pre-sales. Many events have 'loyalty' pre-sales for those who have a certain credit card or mobile phone provider or attend many events. This is fine, however many just use these opportunity to purchase tickets to resell. Enough people doing this causes the event to sell out very quickly so that only secondary market tickets are available. I understand that there are many software applications available which allow 'flooding' of ticket selling websites, thus enabling resellers to gain an advantage over the general public in purchasing tickets once on general sale.

Many ticket terms and conditions state that tickets cannot be transferred or resold - this is virtually never enforced. Occasionally, it is said that tickets will have the lead name printed on them and photo-id is required for entry to the venue, this is rarely enforced in my view.

Whilst I realise that people should be allow to sell tickets for events they can no longer attend, the secondary ticket market should be stopped.

Names on tickets is a good idea if the id checking is enforced, although I realise that this may be difficult to implement. Enforcing the terms and conditions over transfer and reselling would also be a good idea, again though could be difficult to enforce consistently.

Selling of tickets outside or near a venue should also become illegal. The venue box office should be compelled to accept returns for resale in line with the ideas proposed below.

I propose that original ticketing organisations should be made legally responsible for accepting returns and then be able to resell these on. There will be extra costs involved in this so I suggest a administration fee of 10-15% is charged for those returning tickets and a further statutory cap of 10% could be added to the ticket price for resold tickets. This would cover the costs involved as well as generating a profit for the company. The return fee would help alleviate people buying tickets without commitment. A secondary market could be approved, but should be strictly enforced to the above rules. Other 'add-on' charges would also need to be curbed, (processing fees, convenience fees, home printing fees etc.)

11/18/2015

Department for Culture Media & Sport Mail - Secondary Ticketing

Kind Regards



ticketing mailbox <ticketing@culture.gov.uk>

---

## secondary ticketing

1 message

18 November 2015 at 11:50

To: ticketing@culture.gov.uk

Dear Sir

Secondary ticketing is a disgrace and a form of legal robbery.  
The sooner it is stopped the better.

Regards

433





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

---

## Secondary ticketing

1 message

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18 November 2015 at 11:14

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

Dear Sir or Madam,

As Harvey Goldsmith says, 'secondary ticketing sites are a disgrace'.

From the age of 16, I have spent thousands of pounds on my love of attending live music events.

Mere frippery perhaps?

This frippery in fact reflects the UK's unique brand of expression in art-it has drawn visitors, investment and industry to our shores, as well as fuelling creativity and inspiration like the arts can do, elevating another day on the treadmill to one that could be the first day of something great-improving our lives and in productivity terms perhaps improving life in the UK generally for all of us.

Once was a time where I could spontaneously decide to attend an event after looking at 'what's on'; the joy of a spontaneous evening of inspiring pop art with peers, fueling the daylight productivity of my day following and for many days after.

Over the years I have found it less and less easy to access some inspirational, life affirmation through this bit of art, this has become more corporatised, harder to simply get access on a first click and more expensive.

Simply, I have found that when a show goes on sale, no matter how apparently modestly popular the act or event in objective terms, I fail to get a ticket when they go on sale.

I genuinely believe this is corporatised, cynical profiteering by 'legitimate' corporations as much as it is what these corporations would label 'criminals' with their net bots.

There are easy ways to avoid this. For Glastonbury there is no secondary resale at all. Also, I bought 2x U2 tickets recently for £55 face value...on the day of the show...despite viewing tickets in the preceding lead up over 12 months for secondary sale in there 100s of pounds per ticket. Both these entries were ticketless entry. This is just one mechanism that perhaps avoids secondary resale-there must be others.

This situation where nowadays, many young people who could be setting sale on a raft of inspiration by getting access easily, (without the clammer of repeated multiple tries and cost) are not getting access to these events means that not only is our quality of life poorer but we lose the potential to perpetuate the art of these isles through all of us but especially our younger generations.

Please legislate to cease this perverse, cynical trade which steals our art, our inspiration and our wealth.

*Kind Regards*

Yours faithfully,

Chen

Chen

Chen

Chen

South Bucks

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

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## Secondary Ticketing

1 message

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18 November 2015 at 13:03

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

To whom it may concern

I see there is to be a review and consultation regarding secondary ticketing. As a member of the public who buys a lot of concert/theatre tickets through the official channels, I think it is appalling that tickets are sold and resold on secondary sites at two or three times the face value.

I have experienced instances when tickets are 'sold out' through sites such as Ticketmaster or AXS almost immediately they go on sale, but within minutes you are able to purchase tickets on the secondary sites at exorbitant prices. For some time I have felt that there are underhand tactics and nefarious dealings going on in the sale of tickets and feel the whole process needs monitoring on behalf of the general public to wipe out dishonesty and unfairness.

Regards





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

---

**secondary ticketing**

1 message

---

**The**

18 November 2015 at 13:54

**Reply-**

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

I am writing in response to your call for evidence regarding secondary ticketing.

I am concerned primarily with the distortion in the market that occurs with very high profile events in which a substantial proportion of tickets for an event are purchased for resale at a profit on the secondary market leaving fewer to be purchased by people actually wishing to attend themselves.

I was particularly concerned by the tickets for Kate Bush at London Hammersmith Apollo in 2014 where the artist and promoter appeared to have gone to considerable lengths to ensure that tickets were not resold, requiring photo ID of the purchaser on entry to the venue. I was fortunate to purchase a ticket from the primary seller Eventim. Tickets were advertised by Eventim on the website <http://www.eventimapollo.com/events/detail/kate-bush> saying "Tickets cannot be resold or transferred under any circumstances." However this was clearly ineffective - many tickets appeared for resale quickly on the major secondary market websites.

For cases such as this where ticket demand is predictably very high I believe it would be appropriate to outlaw resale on the secondary market – and that a form of words should be found which if used during the original sale and included on the ticket itself would make the act of resale illegal. Targeted legal action against any of the larger secondary ticketing sites who did not comply (many of whom are owned by the primary ticket sellers and who therefore ought to be aware of the Ts &Cs of the original ticket sales anyway) would have a big effect, I believe, in curtailing this activity and removing the market distortion.

I have less concern over less high profile events – where the potential profits for touts and resellers are lower and the market distortion is less. Personally I only ever buy from the primary seller on principle and have never bought or sold through a secondary ticketing site.

If there is no legal wording that would be effective (and which would give the artist/promoter the choice of whether to include it or not) then I would be happy to see ticket resale banned completely. I note that in the travel industry where such restrictions apply there is, as far as I am aware, no market in the secondary sale of flight or rail tickets – and I haven't heard anyone complaining about this as stifling the market or being restrictive or anti-competitive.

Regards

With kind regards

(just an ordinary concert goer)



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

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## Secondary Ticketing

1 message

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18 November 2015 at 12:38

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

Hello there,

I'm writing with personal experience of the secondary ticket market, as a regular attendee of live music events.

It is my belief that tickets for events should not be able to be re-sold above face value. If people can't attend an event that they have purchased tickets for, it is fair that they should be able to re-coup the amount that they originally paid when they sell them on. However, the current model, in which tickets can be marked up at obscene increases in price encourages people to buy tickets for events they have no intention of attending, to then sell them at a profit later on. These people are providing no service. They are merely preventing a real attendee purchasing a ticket from the primary re-seller, then profiting while offering no additional convenience. They are actively making the ticket more expensive, and more awkward to acquire through their actions, and profiting purely by inconveniencing others. They are leeches.

There are many people that share this feeling - and "ethical" ticket exchange websites such as Scarlet Mist (<http://www.scarletmist.com/>) provide a service for "real fans" to exchange tickets for shows that they can't attend at face value. I have successfully used these sites as both a buyer and a seller, and it would be phenomenal if every ticket that couldn't be used were available for purchase at a reasonable price.

In the current model, many seats will remain empty, when actual concert attendees have not been able to afford the inflated prices on secondary ticketing websites. If people could only re-sell tickets for face value, more fans would be able to attend, meaning fewer empty seats. Also, more tickets would be available to purchase from the original vendor: the large percentage currently purchased by touts would be reduced, as it would no longer be worth their while.

In addition, I also think that it would be a good idea to provide "ethical ticket exchange points" outside concert venues, where fans with tickets spare would be able to re-sell them to people who wanted them, at face value. As it stands currently, intimidating individuals will sell tickets outside shows at inflated prices, after purchasing spares at below face value. Everyone is losing out apart from the scalper in this scenario. Trying to sell a ticket to a real fan outside of a music venue is actually tricky, due to the intimidating tactics of these people, who want to buy the ticket themselves so that they can sell it at a mark-up. Having a proper area where fans could exchange tickets at face value would prevent this, although admittedly some thinking would have to be done to prevent scalpers/touts abusing the situation or behaving intimidatingly.

Finally, the London start up "Dice" are selling tickets purely via their mobile app. These are excellent as they cannot be resold - if people can't attend, they are able to have their ticket refunded, and someone on a "waiting list" can then purchase it at face value. This removes these opportunistic middle-men from the process entirely.

It might be worth considering adopting these practices as standard.

11/18/2015

Department for Culture Media & Sport Mail - Secondary Ticketing

437





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

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## Secondary Ticketing

1 message

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18 November 2015 at 12:51

To: ticketing@culture.gov.uk

Dear Sirs,

I would like to respond to your consultation request as follows;

- Botnets should be banned to avoid multiple computerised purchase of tickets by touts and organisations.
- Organisations should not be allowed to purchase multiple batches of tickets unless it is connected to an individual pre-application
- a restriction of 10% of available tickets should restrict sales to commercial organisations such a VIP hospitality providers where there is no pre application.  
Ticket price should be at face value plus 10%
- resale of tickets should be restricted to original ticket price plus 10% to cover cost/ profit of reseller
- Fines to be set at twice the price of the ticket

Kind regards





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

---

## Secondary ticketing

1 message

---

To: ticketing@culture.gov.uk

18 November 2015 at 12:20

Dear Sir or Madam,

I would like to support measures to curb secondary selling of tickets for major music and sporting events.

I once queued for eight hours on a freezing November night in Dublin to buy tickets for a

U2 homecoming concert. The camaraderie and solidarity among others in that queue that night is a memory I will never forget. Spool forward to U2's recent concerts at the O2 and the comparison is stark.

No queuing for tickets - now it's all done online. And no touts at the entrance. But that's not the story. The touts are there - they just now hide under the cloak of secondary ticketing agencies. More than £3,000 for a £130 ticket? That's touting on a grand level.

Some companies like StubHub try to sell us the new touting with a sweet ad campaign - "You can't go, but someone else can..." ah, what a caring service.

But we all know that most of the people offering tickets never had the intention of going, so this is not a social service - it's a cynical service.

A 10 per cent profit ceiling seems to me a decent solution. Put the fans first.

Thank you

~  
Sent from my iPad





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

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## Secondary Tickets Sales

1 message

**Mark Bulle**

18 November 2015 at 12:56

To: ticketing@culture.gov.uk

Dear Sir/Madam,

I was extremely pleased to hear that the Government is looking in to secondary ticket sales! I like many other genuine fans have lost out on face value tickets only to find them resold up to 100% of the face value.

It is plain wrong to allow consumers to resell tickets at such a ridiculous mark up which closes off genuine passionate fans from their loved events. I totally agree with Harvey Goldsmiths view here that a law should be passed which says you cannot sell a ticket for more than 10% of it's face value.

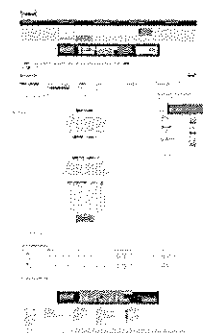
I have attached an example of this for Harry Potter and the Cursed Child for your reference.

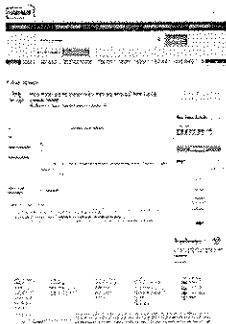
I look forward to reading the results of the review.

Regards,

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### 2 attachments

**HPCC\_1.jpg**  
461K



HPCC\_2.jpg  
303K



ticketing mailbox <ticketing@culture.gov.uk>

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## Secondary websites for ticket Rosales

1 message

18 November 2015 at 14:57

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

I think that it should be illegal to profiteer from selling tickets at inflated prices. Some tickets are extremely sought after & ordinary people should be able to purchase without needing to remortgage a property!

Sent from my iPad

1カカ





ticketing mailbox <ticketing@culture.gov.uk>

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## Stop this

1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 13:48

Hi,

Really about time you did something about this. As a fan you go to buy tickets, find they are sold out in minutes and on resale sites for three or four times the face value. Its ridiculous!

Also keep net neutrality, and stop trying to spy on the internet all the time.

Thanks





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

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## Submission on Scalping Consultation

1 message

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18 November 2015 at 09:19

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

Dear Sir or Madam

I write to counsel against imposing any consumer protection measures on the resale of events tickets (scalping).

There is, understandably, a lot of public anger about ticket scalpers: people believe they buy up tickets first before anyone else can and re-sell them at a profit to those who would have purchased them in the first place if the scalpers had not beaten them to it.

As with many issues in economics, however, this is an oversimplification that lacks insight.

First, one obvious reason not to impose restrictions on scalping is the property argument. Scalpers purchase their tickets legitimately, without force or fraud, and re-sell them, as they are entitled to in a free society that values the right of the individual to choose for himself how he acquires and disposes of his property. Another reason to maintain the status quo is the benefit scalpers confer upon the poor. It is often taken for granted that scalping is anti-poor, because the resale value of the tickets is higher than the original purchase price.

While this cannot be denied, there is an assumption built into this argument that the poor have more time on their hands to wait in line (or online) for the tickets to go on sale. In actual fact it is the rich who have the leisure time, or the ability to hire someone, to wait in line for the tickets when they go on sale.

Often popular events sell out within minutes, and the poor, who work the longest hours and lack the freedom to dictate their working hours, do not have the luxury to make themselves available when the tickets go on sale. Their only option is, therefore, to purchase the tickets from scalpers.

By banning or imposing restrictions on scalping, the poor will not have the benefit of second hand ticket sales and may be entirely excluded from popular entertainment and sporting events. I do not imagine that anybody really wants this to happen.

Finally, to prevent this submission becoming a diatribe, I will mention one further reason not to impose restrictions - the London Olympics. Because of the restrictions imposed on the resale of tickets to the London Olympics sporting events (re-sales had to go through the official reselling website that did not function properly half of the time), many events were attended by much smaller crowds than would have been the case had there not been restrictions on ticket resale.

If you cannot attend an event and nobody in your immediate social or family circle can attend either, the ticket will simply be disposed of and the seat they would have occupied will stay empty. This is bad for the morale of the performers and unnecessary.

I have no skin in this game. I am a trainee solicitor with an interest in microeconomics. I have never resold a ticket to anything but I do feel strongly about this issue and would be grateful if my submission were taken into consideration.

11/18/2015

Department for Culture Media & Sport Mail - Submission on Scalping Consultation

~~443~~  
443

Yours faithfully

Staffordshire



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

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**support for reform**1 message

---

18 November 2015 at 12:49

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

Hi,

I am emailing to lend my support for reforming the state of affairs in the secondary ticketing market in UK.

I am a leading expert on music piracy, due to deliver a talk to IFPI in London in January. My research suggests that secondary ticketing drives up the price of concert tickets which have already increased in response to music piracy. The average price of a superstar concert ticket has doubled in 20 years, way beyond the rate of inflation.

The recent slew of concerts and festivals which have been cancelled is indicative of a significant sub-set of consumers who are unable to afford to attend concerts.

Music fans are a major boost for the economy, and their efforts should be rewarded – secondary ticketing is a shameful, exploitative practice, and one which could and should have been ended some years ago. So long as they exist, fans are not only being ripped off, but criminal enterprises are profiting.

Kind regards,

444

George Square, Edinburgh, Scotland

11/18/2015

h is a charitable body, registered in  
Scotland, with registration number



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

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**Support for review on secondary ticketing**1 message

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18 November 2015 at 11:35

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

Good morning,

I regularly attend concerts and festivals, so I am quite aware of the ticket-buying process. Certain events which sell out extremely quickly are nearly guaranteed to have listings on re-sale websites immediately. I support resale websites, to allow people to sell on their tickets should their plans change, or they realise they've mistakenly bought tickets. However, their exploitation by ticket resellers is quite disgusting. After being unable to get a ticket at release for AC/DC at wembley last July (due to heavy site traffic loads and a quick sell-out time), I ended up having to spend £200+ for the same ticket on a reseller site. The annoying part was that no extra revenue went to the artists who were performing.

Perhaps if resale sites forced users to resell at ticket face value only, this might help keep their usage to more legitimate means. I can understand the application of additional fees to the site to cover costs (as long as they are not extortionate), but being able to resell at whatever price you choose means that there are a lot of fans who have to miss out, not to mention tickets that don't get resold, causing empty seats - which is a great shame.

Kind regards,







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

---

## Ticket prices by resellers

1 message

---

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

18 November 2015 at 12:47

Hi

If you believe this you are naive.

Meanwhile Ticketmaster, which owns Get Me In and Seatwave, said the resale market in the UK had "developed high levels of consumer protection over recent years, with incidents of fraud being very rare."

"Ticketmaster's resale marketplaces, Get Me In and Seatwave, offer fans full consumer protection, with guarantees of full refund or ticket replacement," the statement continued.

It is unfair trading for a primary ticket seller to own a secondary auction site where they can make more money then selling at face value.

Sent from my iPhone

...

9777



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

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**Ticket prices should be capped**1 message

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18 November 2015 at 12:35

To: ticketing@culture.gov.uk

Tickets should not be a form of investment and it should be illegal to make money from the onward sale of a ticket without adding value in some way. (i.e. Tour Companies) it is a disgrace that limited items be they tickets or limited edition artwork is traded in this way. Whilst prices could buckle to a purely capitalist model it should be the artists discretion to have prices set at a realistic level to allow enjoyment from people of wider economic base.

Best

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ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket prices

1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 10:38

Hi  
I totally agree with goldsmith about a maximum of 10% above face value.

Thanks





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

---

**Ticket re-sales**

1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 11:27

Ticket re sale prices for big name acts have become no more than the commodities market. Human beings, what are they like? Any chance to make a fast buck. I think re sale value should be capped by law. No more than 10%.

...  
Brighton







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

---

## Ticket re-selling market

1 message

---

18 November 2015 at 11:44

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

Re-sell for say double the price which would include any admin/booking fees should be the very limit.

I tried to re-sell Rugby WC tickets at face value on Seatwave, when I say face value, the intention was that I received what I paid for the tickets(including booking fees/postage), with their huge commission this worked out at close to double the actual face value would be charged, in respect to any black mark on the rugby club I got the tickets through, I then did not complete the transaction & wrote off the money.

There were people selling £50 tickets on the site for over £300. The intention here is clearly to make a profit, Ticketmaster/Seatwave also make a healthy profit from the commission.

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This e-mail was sent by [redacted] (registered in England and Wales No [redacted] (5), which is a member of the [redacted] companies. The registered address of [redacted]

11/18/2015

Department for Culture Media & Sport Mail - Ticket re-selling market

is 980 Great West Road, Brentford, Middlesex TW8 9GS.

ost



ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket resale comments

1 message

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18 November 2015 at 14:33

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

Hello,

Please stop the ticket resale situation – it is criminal.

Kind Regards,



Mr. [REDACTED]

EA

[REDACTED]

p: +44

t. [REDACTED]

e. [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

United Kingdom

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EASA Part 145 Approval Reference: UK.145.00843

EASA Part 147 Approval Reference: UK.147.0090

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

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## Ticket resale issues

1 message

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18 November 2015 at 10:39

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

Dear Sir,

I have for some time been aware of what appears to be a distorted market in the secondary market for purchase of music concert and sporting event tickets.

My main concern is what appears to be the use of "Botnets" or automated systems for purchase of tickets that are available on the open market. In my experience (for example when attempting to purchase tickets for the "Jingle Bell Ball" at the O2, London on 5<sup>th</sup> December 2015; and also when trying to purchase tickets for "Foo Fighters" at Wembley Stadium on June 19<sup>th</sup> (subsequently cancelled)), and tickets for Wales v. Italy in the 2016 6 nations rugby competition on 19<sup>th</sup> March 2016, despite accessing the appropriate website for direct sale, tickets are sold-out in minutes, only for hundreds or thousands of tickets to almost immediately become available for purchase on reseller sites such as "StubHub" at significantly (100% of face value plus) inflated prices. It would appear that this secondary market offers no benefit to any party other than that profiting from the resale of the ticket. The service they are offering is only what appears to be purchasing tickets at a faster rate than is possible by the majority of people, depriving them of the opportunity to purchase, and to force them in to the resale market to pay a huge premium.

For example, I went ahead and purchased tickets for the "Jingle Bell Ball", 5<sup>th</sup> December 2015: face value £45, purchase price on StubHub: £125 per ticket plus "Service fee" of £22.50 per ticket.

I also purchased Rugby, Wales v. Ireland, 19/03/2016: Face value £60, purchase price on Stubhub: £122.88 per ticket plus "service fee" of £22.12 per ticket.

The Foo Fighters concert I did not pursue buying a ticket due to the high cost at the time (>£150 a ticket).

I feel strongly that this market is strongly distorted by use of Botnets, and would welcome action to prevent secondary ticketing organizations purchasing significant proportions of the tickets. I would otherwise welcome action to limit the "mark-up" permitted above face value, as well as limitation of "service fees" if it is not possible to regulate in any other way...

Please feel free to contact me if you require further information or details.

Best Regards,

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452



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

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**Ticket resale prices**1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 16:11

Dear Sir/Madam,

Numerous times I have tried to purchase tickets to a concert/event and the only way to buy them is through sellers who have bought up as many tickets as they can and are then selling them for ridiculous amounts of money. Tickets should be sold at their original face value to allow fans to attend concerts/events that they have sometimes been waiting years to attend. An example for myself was trying to get tickets for Eric Clapton at the Royal Albert Hall earlier this year. Tickets sold out quickly and were then being sold for amounts I could not afford. It is not fair on the fans of these artists. I do hope this practice is stopped or capped as proposed.







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

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## Ticket Resale Sites

1 message

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

18 November 2015 at 12:38

Hi,

I am a regular ticket buyer for sporting events and concerts and have seen and view ticket resale marketplace sites as accepted ticket touting.

For particularly popular events which are sold out in minutes on ticketmaster for example their affiliate site GetMeIn! has massively inflated prices immediately after (or sometimes before!!) tickets go on general sale. If I were a cynical man then it seems like a proportion of the tickets are held back from general sale in order to be sold on sites such as these making the ticket companies more money from out of the pockets of the fans.

I have no issue with sites such as Gumtree or eBay as an independent marketplace to sell tickets even if bought as an investment to resell as is the luck of the draw at general sale time.

I would like these affiliate companies to be regulated (if they have to exist) and have the amount of resale capped as a percentage of the ticket face value as has been mentioned. This will hopefully go some way to making an event about the fans and the artist/sportspeople rather than a money making exercise.

Thanks





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

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**Ticket resale**1 message

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18 November 2015 at 14:32

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

Dear Sirs

This couldn't have come at a more auspicious time!! I recently purchased 2 tickets from Ticketmaster for a venue far from my home city as THEIR site was disrupted and showed that tickets for my venue had wrongly sold out. They REFUSED to refund the ticket price and suggested their partner site GET ME IN. What a con!! You put your tickets up for sale at face value (as a genuine music fan) and they whop a massive greedy fee on top!!

EBay have done the same. If you wanted to sell your tickets at face value for genuine reasons I hastened to add (as I believe all touts should... Well actually I won't say but suffice to say I believe they are the scourge of the music industry and humanity) you can no longer do this. You have to use their 'partner site' partner site is just another phrase for corporate greed that is taking music away from the genuine fans.

When is something going to be done about this??? touts are continually buying up mass tickets before genuine fans can get to them. How in this day and age is this still happening?!!!

I look forward to something finally being done about this massive problem that is affecting fans in their thousands. promoters and bands don't care as long as they get their hefty profit. so someone has to care surely...

Sent from my iPad





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

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**ticket resale**1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 13:21

Hello

I am writing to give my quick view on ticket resale for events, from the view of myself; a consumer/attendee.

No one likes to see an event venue with empty seats for whatever the reason may be.

All tickets which can no longer be made use of by the primary or initial buyers should simply be re-sold on controlled websites for the standard face value. A 10% mark-up at the very most can be included to allow for re-handling fees. Initial buyers, second buyers (me) and event organizers/event sellers all gain from this approach and the most important thing is you give people the chance to attend what could be a once in a lifetime showing.

Thank you





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

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**Ticket resale**1 message

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18 November 2015 at 12:00

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

Recently I have tried to buy tickets to two concerts at a close time to the tickets going on sale. One was Jeff Lynne's ELO. Within half an hour of the tickets going on sale I was unable to purchase one as they were already sold out. The ticket that I wanted was £55.50, however, I could at that moment in time go to 'Get Me In' and purchase the same ticket for £182! How is this fair? Ticket resale sites should not be allowed to sell the tickets at such a high prices. I hope you can give this subject some deep consideration.

Sent from Windows Mail

257





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

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## Ticket resale

1 message

18 November 2015 at 10:27

To: ticketing@culture.gov.uk

I would like to register my opinion on ticket resale sites, and support the position of Harvey Goldsmith when he calls them a 'National disgrace'

As a regular attendee of sports and music events I am increasingly frustrated by tickets appearing on re-sale sites at vastly inflated prices prior to the event going on sale.

As a consumer I would support Mr Goldsmiths suggestion of "asking the government to pass a law which says you cannot sell a ticket for more than 10 per cent of its face value,"

Yours,  
Kathryn ...

*The Future of Laboratory Developed Testing: The FLOW System* - <http://lifescience.roche.com/campaigns/Flow/>

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United Kingdom

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**Confidentiality note:** The message is intended only for the use of the named recipient(s) and may contain confidential and/or proprietary information. If you are not the intended recipient please contact the sender and delete this message. Any unauthorised use of the information contained in this message is

11/18/2015

Department for Culture Media & Sport Mail - Ticket resale

prohibited.

857



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

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**Ticket resellers**1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 12:20

Ticket resale sites are damaging to fans within the general public. These sites have monetised what should be an experience for all, and events are now only available to those with deeper pockets.

It's become a sorry case of quick-quid opportunists buying hundreds of tickets with a specific resale purpose.

We now have a culture where often going to a ticketed event is done so in the knowledge the general fan will have to pay way above face value. The very fact that this is now a norm speaks volumes, and highlights the issues of profiteering ticket resellers.

To be very clear; tickets are bought en mass to be sold again for a higher value. It's rarely the case that a fan simply cannot make an event. How is this ethically acceptable? Why do we still condone it?

It has to change!

Sent from my iPhone

657



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

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**Ticket reselling**1 message

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18 November 2015 at 09:50

To: ticketing@culture.gov.uk

Mr Jenkins

I fully support any law that would limit the reselling of concert tickets.

These people actively buy tickets they do not want and do not need, solely to resell them for a profit. They keep other people, who are true fans and want to attend the concert, from buying the tickets at face value.

It is disgraceful and should be stopped.

Thank you.

...  
  
~~~fives~~~





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

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**Ticket Scandal**1 message

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<>  
To: ticketing@culture.gov.uk

18 November 2015 at 09:52

Hi there

Glad this scandal is being raised.

As an example of this, I recently queued online for 30 minutes to buy Stone Roses tickets on Ticketmasters official website.

After 30 minutes a message then came up stating all the tickets were sold, but if I wished to buy resale tickets that I could do and even provided a link to these.

This link took me to a website called Getmein, which is a sister site of Ticketmaster.

Thousands of the very same tickets were available at double the price on this site.

Scandalous

Best Regards

C.

Sent from my iPhone

1977





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticket touting

1 message

18 November 2015 at 14:50

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

Completely agree with the recent article on the BBC about this.

Is an absolute disgrace. Real fans missing out on tickets because of the greed of touts. Bands should be making money from tickets, not touts. I would love to see something in place to stop this altogether.

Rgds

Sent from my iPad





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

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**Ticket Touts**1 message

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To: ticketing@culture.gov.uk

17 November 2015 at 15:57

Dear Professor Waterson,

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

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

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

Thank you very much,





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

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**Ticket touts**1 message

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To: ticketing@culture.gov.uk

14 November 2015 at 14:08

As someone who leaves it later to go to concerts due to work shifts etc , i have never really had a problem with touts , I go to the venue ask them how much and when i tell them how much i will pay they normally let me have a ticket as the start of the show draws near. This only really works when you want a single ticket if you want 2 or 3 together the balance of power switches to the tout and how badly you want them... Just go with a game plan I have never really had any problems in fact i have got lots of cheap tickets...





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

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## Ticketing & Profiteering from it

1 message

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18 November 2015 at 12:30

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

Very simply:-

- 1) if profiteering of ANY amount is permitted then the Govt is indirectly approving the knock on legal implications (who selling, how being sold, currency type, income tax & other liabilities, who being sold to, age & other liabilities). The cost of regulation of all of this should NOT be taxpayer funded, hence
- 2) selling tickets at a profit should be illegal.
- 3) the cost of regulating this simpler method should be via a small tax on the ticket price
- 4) the current cost incurred by the Gov't of dealing with existing ticketing problems can either be:-
  - a) saved, or
  - b) reinvested back into the associated service

Yours sincerely,

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

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## Ticketing and Booking Fees

1 message

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13 November 2015 at 16:53

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

Dear Professor Waterson,

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

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

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

I also think that the process should look at the unfair booking fees applied by Ticketing agents and clarification of Booking, Processing and Postage/Printing fees as well and if a 10% booking fee is to be charged on purchases a cap should be introduced so that only a fair booking fee is paid. I can provide examples of recent cancellations where the ticketing agent has pocketed thousands of pounds.

Thank you very much,

Leeds

3 997



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

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## Ticketing Piracy

1 message

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18 November 2015 at 12:45

To: ticketing@culture.gov.uk

Dear Sir,

Advances in computer technology coupled with a freely accessible internet have handed unscrupulous ticket touts with both the sophisticated tools and the invisible platform needed to extort quite staggering sums from the general public, enabling them to cynically cream off huge numbers of tickets for resale elsewhere at vastly inflated prices. This practise is obscene - the cruel extreme of unregulated market forces - and little short of criminal.

This is not a victimless activity. Those who cannot afford the obscene artificially-inflated prices are unable to attend sporting events, concerts, plays and other venue-related activity. Those who work in the industry - the writers, the performers, the sportspeople, the venue promoters, the backroom staff - they see none of these immoral spoils despite being wholly responsible for the service. It is outrageous that an IT savvy ticket tout can make more money from an event than the people actually involved. These unscrupulous jackals add nothing of value to anything, they are simply speculative vampires preying upon unguarded victims.

An act, law or regulation prohibiting the resale of ANY ticket for more than 10% of its face value should be passed. This should be robustly monitored on a national level by a single national taskforce. Unlimited fines (and in cases of repeated failure not to comply, custodial sentences) should be the norm for breaking the law. Local authorities are still best placed to manage touting at individual venues but the sheer scale of online piracy needs to be hit much harder in a different way.

I have used Scarlet Mist and Twickets to pass on and procure tickets at face value. It is a civilised and ethical solution which respects both fan and performer. It cuts out the unnecessary middle-man who wants to take a massive and immoral fee.

Ticket touts are unanimously reviled. Quite why it has taken so long to put a stop to their vampiric activities is a mystery. Everybody wants to stamp them out. I therefore urge you to take firm and decisive action on a national level because it seems obvious that the industry stands no chance of managing the problem itself because of the sheer sophistication of the tactics employed by the touts.

Yours sincerely,





ticketing mailbox <ticketing@culture.gov.uk>

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## Ticketing Re-Sales

1 message

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To: ticketing@culture.gov.uk

18 November 2015 at 12:19

A 10% surcharge is a reasonable expectation. Anything above this is exploitation affecting only the individual/small group bookings.

UNFAIR!

Kindest regards -

