



Department  
for Culture  
Media & Sport

ticketing mailbox <ticketing@culture.gov.uk>

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## Concert ticket 're-sales

2 messages

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16 October 2015 at 21:30

to: ticketing@culture.gov.uk

Please restrict ticket 're-sales to face-value only and give online purchasers the same rights as any other online purchasers.

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ticketing mailbox <ticketing@culture.gov.uk>

18 October 2015 at 08:38

Many thanks for your response to the Call for Evidence.

Call for Evidence Co-ordinator

[Quoted text hidden]





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**(no subject)**

1 message

25 October 2015 at 10:00

To: ticketing@culture.gov.uk

Something at present is seriously wrong with the system. 2 weeks ago, I went online at 9.00 to buy tickets for my son to watch Noel Gallagher at Manchester Apollo. By 9.02 I was directed to Ticketmaster's secondary selling site, where 187 tickets were listed for re-sale. How can this be? On the night, we will go and buy from a tout standing in the rain. Although I disapprove of touting generally, there is more honesty in a guy touting outside a gig than any resale agencies online. Either people are getting access to tickets before hand or Ticketmaster are cheating the system. I agree that fans should be able to sell on tickets if they cant attend the concert. But at face value. 187 fans didn't decide in 2 minutes that they don't actually want to see Noel Gallagher and this is not an isolated incident.  
Julie Brannan





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

1 message

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25 October 2015 at 20:07

To: ticketing@culture.gov.uk

Hello

I am writing to you as an individual who regularly attends gigs, and therefore have a decent amount of experience of buying tickets.

The first observation I have is that the links between primary ticket sellers such as Ticketmaster, and secondary ticket sellers such as GetMeIn and Seatwave etc appear to be unhealthy. With these primary ticket sellers owning several secondary ticket sellers between them, they obviously have a vested interest in putting as many tickets onto their secondary sites as possible, as the ticket prices and the buying and selling fees are hugely inflated.

Seconds after ticket have gone on sale for a popular event, listings appear on these secondary sites, which seems to be highly suspicious. Surely the only people who are able to get listings up that quickly, to take advantage of disappointed customers who couldn't get tickets, are the primary ticket sellers themselves? This should definitely be investigated, as it's pretty dysfunctional. These sites are presented as being for individual consumers to sell spare tickets, but they seem to have developed a very different purpose.

Secondly, the fees associated with secondary sites are exorbitant. I recently looked at ticket prices on a couple of resale sites, and they were very expensive compared with the original face value. Although they have to tell customers what the face value of the ticket is, there is nothing to limit the amount of mark-up the reseller can put on a ticket price. All you're really achieving is informing the customer quite how much they're being ripped off, but the fact that tickets are being sent straight to the resale site means that they've got a lot of desperate and frustrated music fans over a barrel. Even in cases where the ticket price seemed reasonable, by the time buyers' fees had been added on, they were no longer reasonable.

I have been a regular user of Scarletmist for a number of years – a website which puts buyers and sellers of tickets in touch with each other, with the stipulation that tickets must be sold at face value or below. I've found it pretty good, although I know they've been the victim of a number of scams over the years. The site closed down for a while, and left with no choice, I tried using one of the resale sites to sell a spare ticket I had. I was appalled at how high the sellers' fees were. Even if you wanted to sell your ticket ethically, and only get back what you'd paid for it, you have to mark up the ticket price quite significantly to make up for the fees you have to pay.

It used to be that you could sell gig tickets on ebay, with the reasonable fee levels that they charge. But now they've got Stubhub, you've got the same problem with fees etc.

Scarletmist is now up and running again, but in terms of the 'choice' referred to in the question, there is very little 'choice' of resellers. There's not many of them, and Scarletmist aside, they all charge exorbitant fees.

It's difficult to know whether bots are still playing a significant role in hoovering up primary tickets, but I'm sure it must be possible for primary resellers themselves to establish this.

Sajid Javid MP has said that ticket touts are 'classic entrepreneurs'. I'd agree to differ. They are leeches who are buying up tickets with the express intention of selling them on, thereby preventing real fans from attending.

Being an individual, I don't have much by way of 'scientific' evidence of the impact of the Consumer Rights Act, but I'd summarise it that all it's really done is to make it clearer to consumers the extent to which they're paying over the odds. There's no regulation of how much tickets can be marked up by, and there doesn't seem to be anything preventing primary resellers passing tickets straight to their secondary reseller subsidiaries to rake in some extra profit.

Regards

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## Ticketmaster

1 message

25 October 2015 at 01:08

To: ticketing@culture.gov.uk

Dear sir I do not see how a near monopoly called ticketmaster sell tickets to two companies it owns to then sell them a a vast mark up to the public this seams to me very immoral or as they say in America scalping or gouging .I have in the past tried to get tickets to a concert just after they went on sale ah none let but lots available on getmein at a large markup

Best regards

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Sent from my Samsung device







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## Resale of event tickets

1 message

28 October 2015 at 15:29

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

To whom it may concern,

In regards to the resale of tickets for events, is it fair that tickets are purchased by so called touts purely for profit, which effectively out price those individuals who would really like to attend the event?

One example which happens year after year is the NBA London game at the O2 arena. Every year when the tickets go on sale, I try and purchase some; to find that there are very little left, and those that are are not particularly sought after. When I immediately check on the third party selling websites, such as StubHub, I find that the tickets I was initially after are being sold for four or five times the face value. This highlights how ridiculous the situation has now become. These sellers(touts) are taking advantage of people wanting to attend an event and making huge profits from it. The event organiser has set a value of the ticket, why is it that legally, the tout effectively has the right to completely disregard this and set their own pricing level. They don't pay any money to organise the event so why should they profit, at the expense of both the organiser and the paying public who would like to enjoy the experience.

Some people may highlight that this occurs with house or car sales, or other commodities, but I would disagree. With houses, owners or developers may make adjustments/improvements to the property (at their own expense and hard work, and over a prolonged period of time), thus increasing its market value. The same applies with certain classic cars, where improvements or repairs may have been carried out. The fact that the changes earlier in the year mean that the touts now have to provide certain information to protect the consumer means next to nothing, it doesn't appear to have prevented the extortionate rise in secondary sale prices. I would question whether the professional touts are fully taxed on the profits they make from such sales?

Surely, as with football tickets not being allowed to be resold unless through the correct partners, the same should apply with all events? If not, why not make it illegal to make more than a specified percentage profit when selling through secondary partners? Better yet, why not combine the above points with the ability for patrons who have purchased tickets, who are now no longer to attend be able to sell them back to the venue for its face value.

I would be grateful if you could shed some light on any of the above points.

Yours faithfully

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